

# Grosvenor Square and Grosvenor Street

[http://en.wikipedia.org/wiki/Grosvenor\\_Square](http://en.wikipedia.org/wiki/Grosvenor_Square)

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< The north side of Grosvenor Square in the 18th or early 19th century. The three houses at the far left form a unified group, but the others on this side are individually designed. Most later London squares would be more uniform.

**Grosvenor Square** (pronounced "Grove-nuh Square") is a large garden square in the exclusive [Mayfair](#) district of [London](#). It is the centrepiece of the Mayfair property of the [Dukes of Westminster](#), and takes its name from their surname, "Grosvenor". Duke Street forms the east side of the square.

[Sir Richard Grosvenor](#) obtained a licence to develop Grosvenor Square and the surrounding streets in [1710](#), and development is believed to have commenced in around [1721](#). Grosvenor Square was one of the three or four most fashionable residential addresses in London from its construction until the [Second World War](#), with numerous leading members of the aristocracy in residence. The early houses were generally of five or seven bays, with basement, three main stories and an attic. Some attempt was

made to produce impressive groupings of houses, and [Colen Campbell](#) produced a design for a palatial east side to the square featuring thirty [corinthian](#) columns but this was not carried out and in the end most of the houses were built to individual designs. There were [mews](#) behind all four sides.

Many of the houses were rebuilt later in the [18th century](#) or during the [19th century](#), generally acquiring an extra storey when this happened. Number 26 was rebuilt in 1773-74 for the [11th Earl of Derby](#) by [Robert Adam](#), and is regarded as one of the architect's finest works and as a seminal example of how grandeur of effect and sophisticated planning might be achieved on a confined site. It was demolished and rebuilt again in the 1860s.

The central garden, which was originally reserved for the use of the occupants of the houses as was standard in a London square, is now a public park. Nearly all of the houses were demolished during the 20th century and replaced with blocks of flats in a neo-Georgian style, hotels and embassies. Access to the western side of the square is severely restricted by the very obvious security measures around the U.S. Embassy.

## American presence

The western side of Grosvenor Square is now occupied by the [American Embassy](#), a large and architecturally significant modern design by [Eero Saarinen](#), completed in [1960](#). It is, however, a controversial insertion into a mainly [Georgian](#) and neo-Georgian district of London.

Grosvenor Square has been the traditional home of the official American presence in London since [John Adams](#) established the first American mission to the [Court of St. James's](#) in [1785](#). During the [Second World War](#), [Dwight D. Eisenhower](#) established a military headquarters at 20 Grosvenor Square, and during this time the square was nicknamed "Eisenhower Platz". The [United States Navy](#) continues to use this same building as its headquarters for [Europe](#) and [West Africa](#).

A statue of [Franklin D. Roosevelt](#), sculpted by [Sir William Reid Dick](#), stands in the square, as does a later statue of Eisenhower, sculpted by [Robert Lee Dean](#) and unveiled on [23 January 1989](#). <sup>[1]</sup>

The Ambassador's official residence, [Winfield House](#), is a couple of miles away in [Regent's Park](#).

<http://www.british-history.ac.uk/report.asp?compid=42126>

## Grosvenor Square

### Introduction

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Contents

[CHAPTER VIII](#)

[Grosvenor Square](#)

[Footnotes](#)

[References](#)

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## CHAPTER VIII

### Grosvenor Square

The great square which lay at the heart of the Grosvenors' Mayfair estate was notable more for its size, and fame, than for its architectural distinction. Like the rest of the estate it represented rather the common run of good building practice in its diverse modes than any higher aspiration, although it did not lack impressiveness of a kind from its large disregard of magnificence or sustained uniformity. For much of its history, until the most recent phase of rebuilding, it would have been easy to see it in terms of the rather proudly muted individuality the English had come to think of as their characteristic.

Projected by 1720, the Square was built between about 1725 and 1731. Apart from Lincoln's Inn Fields it was, and remained, the largest in the West End. The method of development was, nevertheless, conventional, by disposing of blocks or, more usually, single plots for long terms, and mainly to numerous building tradesmen. No fewer than thirty builders or partnerships were lessees or sublessees at the fifty-one sites: thirteen carpenters, seven bricklayers, three plasterers, three joiners, a paviour, and a painter: three builders' merchants were also lessees.

The history of the mostly ineffectual early attempts to give the Square architectural uniformity are discussed in volume XXXIX, where they are shown to have been unsuccessful in proportion to their high aim—John Simmons's unassuming symmetry deployed along one whole side of the Square, Edward Shepherd's Palladian façade-making limited to three houses, and Colen Campbell's palatial projects quite unrealized (Plates [4b](#), [5](#) in vol. XXXIX). For the individual house fronts the evidence is that even with the comparatively wide frontages available the dignity of a central entrance—a desideratum with mature Palladians like Ware—was rarely attempted, and then perhaps only on the east and north sides. Generally the builders and their clients were content with the greater ease and convenience of arrangement that resulted in the off-centre front door of the average London house. The evidence of the surviving No. 9, to which the easternmost house in the north range was similar, is that some of the fronts were very 'average' indeed.

The conventional method of development itself made uniformity difficult to achieve in the absence of a determined will towards it on the part of the ground landlord, and it has already been said in volume XXXIX that the legal instruments to dispose of sites in the Square were hardly more tightly drawn than elsewhere. Whether in addition a positive preference for some measure of variety was at work in about 1724 is hard to say. For what it is worth, John Gwynn (b. 1713)—who can, however, have had no direct knowledge of the matter—said much later, in 1766, that there had in fact been a 'reason given' for building the Square irregularly. This was that if uniformly designed 'it would too much have resembled an Hospital'. ([ref. 1](#)) It seems clear that Gwynn was here referring to what he thought, rightly or wrongly, to have been a contemporary apologia. (He considered it a ridiculous one.) Published comments on the Square, however, from 1734 onwards, treat the irregularity as a defect, more or less excusable.

The obscure question of the architectural auspices under which the Square was developed is touched upon in volume XXXIX. It remains only to add that Roger Morris, a resident nearby, who occurs supervising the finishing of a house for Lord Clinton on the north side at No. 11 in 1728 and surveying a house on the east side for Lord Marchmont in 1731 may just conceivably have had a rather more extensive 'connexion' in the Square than most others. At No. 50 in the south-east corner a 'Mr. Morris' worked for Lord Guilford in the 1730's, and at No. 12 the style and client evoke the designer or designers of Marble Hill House, Twickenham. ([fn. a](#)) But in any event it is manifest that no man's 'style' predominated.

The total effect of the Square was no doubt pleasing in its moderate variety, but the chief impression must have derived from the lowness of the buildings in relation to the eight-acre expanse they surrounded. Even before its most recent rebuilding this effect had been lessened by the accretion of added storeys, so that on the east side, for example, only No. 1 retained its original height, and was latterly one of the lowest buildings on that side whereas originally most of the others were even lower (Plates [28a](#), [30a](#)). The sense of spaciousness was increased by the way in which the central garden was laid out. Here, at least, formality and regularity prevailed, permitting long views across it (Plate [28a](#); see also Plate [5](#) in vol. XXXIX).

The creation of this central garden was a purposeful act carried through successfully by Sir Richard Grosvenor and the undertakers around the Square who had entered into articles of agreement with him to build there. By 1729 the cost was computed at some £2,871, ([ref. 3](#)) borne by Sir Richard and recouped, with greater or lesser success, from the undertakers, with whom he had come to an agreement for the purpose in June 1725. ([ref. 4](#)) Of this total no less than £1,114 was taken by the gated wall and fence which encircled the central garden, £970 by the 'mould, gravel or other stuff procured by Sir Richard mostly from the newly excavated foundations of the houses round the Square, £396 by the payments to a gardener, John Alston, for laying out this central garden, and £273 by payments to the sculptor John Nost for making (and repairing) a statue and its pedestal at the centre. The remainder included £57 for drainage and £40 to Robert Andrews for legal services.

Alston, who about that time became surveyor to the Kensington Turnpike trustees, ([ref. 5](#)) provided the plan (signed by him) for the laying-out of the garden, ([ref. 6](#)) and may be presumed to have designed it. The oval shape, adumbrated on John Mackay's map of the projected estate in 1723, seems to have pleased by its novelty. The enclosure was by a wall of grey brick surmounted by an oak fence designed by the carpenter John Simmons, ([ref. 7](#)) and was punctuated at intervals by octagonal red-brick piers rising above the fence. This fence-wall (generally thought ungainly by commentators) was interrupted at the centre of each side of the Square by iron gates hung from brick piers. The gates, which cost £31 10s. each, were made in accordance with a 'draft ... drawn by Mr. Cartwright', ([ref. 4](#)) perhaps John Cartwright, blacksmith, who was a building lessee in 1723 in Grosvenor Street.

They gave admission to the central pleasance, said by Alston to be designed 'in Wildernesse worke' but formal in its layout. Paths of grass and gravel dissected the area into geometric plots closely planted with flowering shrubs, probably of eight different kinds, and some evergreens. The hedges bounding the plots were to be of elm. Alston was required to keep these hedges trimmed to a maximum height of eight feet. Views of the Square, however, suggest the height of the plantations was kept generally below eyelevel, but with some of the hedge-elms rising higher at intervals. In the centre, on a large, slightly raised, square, grass platform, stood the statue.

This was an equestrian effigy of King George I, made of lead and wholly gilded, on a stone pedestal, for which Sir Richard contracted with John Nost in July 1725. ([ref. 8](#)) It was to be based on Nost's statue of the king at Canons, except that it was to be in

Roman martial dress. The statue was erected, facing east, in about August 1726. (ref. 9) It was subjected to malicious damage in March 1727, but was promptly repaired by Nost. (ref. 10)

The work on the garden was much subdivided, the tradesmen whose bills survive numbering sixteen. Most of them had interests in the houses round the Square. (fn. b) Alston was evidently engaged thereafter to maintain the garden, inside the enclosure, at £40 per annum. (ref. 12) To meet the maintenance costs the lessees round the Square were to be charged a yearly rent of 9d. per foot frontage (ref. 4)—a provision that was to prove insufficient.

The work on the houses round the Square had meanwhile proceeded fairly continuously from 1725 and, as the dates of the leases seem to show, in a generally westward direction from the north-eastern and southeastern corners. By 1729 all but the four houses south of No. 4 on the east side were completed in carcass. Those four, perhaps delayed by the difficulty in disposing of No. 4, were finished in 1731. (fn. c)

At No. 4 some indications of possibly defective work occur so early as 1743 and similar hints are encountered at No. 24 (1803), No. 5 (1810), No. 47 (1813), No. 50 (1847), No. 15 (1849) and No. 3 (1876). Generally emanating from the tenant, these probably do not amount to anything objectively very informative on the quality of the work. One surveyor, the architect Roger Morris, thought the house put up by Simmons on the east side which he inspected in 1731 was stoutly and well built: even in its slightly unfinished state, he told a prospective buyer, 'I could not build it for £5,000'. By implication Morris suggests the other houses in the Square set a good standard of comparison. (ref. 13) Of the fifty-one houses, twenty-nine in fact survived until the most recent phase of rebuilding (and, at Nos. 9 and 38, to the present day), though with varying degrees of reconstruction which in some instances amounted almost to rebuilding. The other twenty-two had been entirely rebuilt from 1814 onwards—one of them (No. 47) twice. (fn. d)

As has been said in volume XXXIX, by about 1738 at least sixteen of the thirty or so builders or partnerships taking plots round the Square were insolvent or actually bankrupt. (ref. 15) Their commitments in the Square may not in all instances have been the cause of this rather astonishing state of affairs. But it is apparent that the great undertaking often proved a bad venture for those whose enterprise bridged the gap between the ground landlord and the ultimate owner. The fact seems to be that the houses in the Square were rather slow to 'take' with intending occupants. No doubt such big houses were not to be bought lightly or fitted-up and furnished quickly. But it may have been a matter of timing as well as size and related to the decline in the market in house-property in London about 1726.

The known prices for which the new houses sold ranged from £1,166 to £7,500, the lowest two prices being probably depressed by the monetary straits of the two building lessees.

The houses were generally assigned to their first occupants by the building lessees and were thus 'owner-occupied' from the beginning. But this was by no means invariably so, and about a dozen houses were first inhabited under some more dependent tenure.

The high social status of the Square was nevertheless one of the constants of the estate. Naturally enough, in the expanding 'West End' of Georgian London Grosvenor Square was never quite as intensely aristocratic as St. James's Square had been: its houses were more numerous and, large though they were, narrower than those in the older square. In the 1730's Lord Mountrath, Lord Chesterfield and Lord Portmore moved directly from a house there to Grosvenor Square, but later instances occur of the reverse movement—for example, by Sir Watkin Williams Wynn in c. 1774, the Duke of Leeds c. 1793–4, and William Tatton Egerton in 1797. In 1851 the statesman fourteenth Earl of Derby also preferred St. James's Square. Others in the 1730's had moved to a new house in Grosvenor Square from addresses in northern St. James's—for example the Bishop of Durham, Henry Talbot, Lord Weymouth and Sir Charles Wills, but, again, there are instances of migration from the Square to the streets north of Piccadilly—William East in c. 1732, Lord Dysart in 1739, Sir Edward Dering c. 1758 and Richard Vernon in c. 1761. Yet in its early years the Square was grand enough for it to be rumoured that George II was considering it as a place of residence for the Prince of Wales, (ref. 16) and people of title consistently made up half or more of the residents down to very recent times. Some member of the Grosvenor family lived in the Square from at least 1755 to 1885 (and again in this century), and for most years from 1755 to 1802 the head of the family himself was to be found there.

Of the fifty-one first ratepaying residents who between 1727 and 1741 brought the houses into occupation, eleven were women. There were sixteen peers (including two dukes and nine earls), six children of peers, four baronets, four knights, and five titled widows (to whose number the Duchess of Kendal might be added): these made up thirty-five titled folk. Members of Parliament (including some lordlings) probably numbered nineteen. Their average age on moving in was probably about forty. The youngest, Viscount Weymouth, was only twenty-one, and another young nobleman was the Earl of Rockingham, whose entry into No. 18 when he was twenty-three in 1737 gave retrospective point to James Ralph's jibe in 1734 that its architecture was apt to 'take in some young heir'. (ref. 17) The oldest entrant, the veteran General Lord Carpenter, was seventy. Fellow-seniors were a rich bishop and another retired general. Soldiers perhaps gave, in a slight measure, the one distinctive colouring to the Square in its first days. Apart from Lord Carpenter and General Wills, survivors of the French war, there were the still-active General Handasyde and Lord Scarbrough, and the younger Earl of Albemarle. Otherwise the first occupants were not, on the whole, very outstanding. Few were active politicians and of those who were none was of the very front rank: Sir William Strickland and Sir William Wyndham were perhaps the most prominent. Two, William Mabbatt and Frederick Frankland, might be called businessmen. Of the forty male residents, twenty-five can be identified as subscribing to some of the early-Georgian architectural publications—with one woman, Anne Jennens or Jenyns, who subscribed to Gibbs's *A Book of Architecture* of 1728. Again, however creditable, this was a slightly less patrician effort than that of the St. James's Squareites. In Grosvenor Square the most assiduous subscribers were John Aislabie, whose house was rather notably Palladian, and Lord Scarbrough, whose house was probably not.

The first occupants stayed, on average, for twelve or thirteen years. Despite the month-to-month mobility of the rich, a house in the Square seems to have encouraged a good measure of long-term stability. The count of families that at some period lived there for fifty years or more numbers at least thirty, and seven lived there for a hundred. (fn. e) Not very surprisingly, the least turnover of families was at houses well situated in the east, north and west ranges (Nos. 4, 12 and 27), and the most at houses less grandly placed at the corners (Nos. 9, 10 (east), 35 and 51).

The sequence of changes made to these so well-inhabited houses, externally and internally, seems to invite comment; but the record is insufficiently complete to say anything certain of the tides of taste: what is known is largely shaped by the dearth or wealth of

recorded information about individual architects. Even the dates of major alterations and extensions may not be known, because (as in the rest of the area) the assessment of properties in the Square for rates remained unaltered for such long periods that it looks unlikely to have been a realistic indicator of improvements. With this proviso, it seems that the first phase of widespread renovation was in the 1760's, extending into the 1770's. (This was, too, when the Square saw its highest flights of political life, the 1760's witnessing the residence of three present or future Prime Ministers, Rockingham, Grafton and North.) Architects involved at that time ranged from the Palladian to the post-Adam generation and included Flitcroft at No. 4, Vardy at No. 37, Stiff Leadbetter probably at No. 7, Kenton Couse at Nos. 2 and 29, Chambers at Nos. 20 and 25, the Adam brothers at Nos. 5, 19, 28 and, pre-eminently, at Derby House (No. 26), John Johnson at No. 38, and James Wyatt at Nos. 16 and 41. Other work was probably done at Nos. 31, 10 (west), 12, 24, 35, 40 and 49. Some fronts were then stuccoed—perhaps first at No. 4 in 1763. How agreeable in its mixed way the Square looked by the 1780's and 1790's is well shown in Dayes's and Malton's views (Frontispiece and Plate [28b](#)).

These also show that an important change had taken place in the centre of the Square. By 1774 the garden rent levied on the lessees of houses, yielding some £70 per annum, was proving insufficient. (In the nine years or so between 1729 and c. 1738 the Grosvenors as ground landlords seem to have spent some £920 on the centre of the Square—this presumably including Alston's £40 yearly ([ref. 18](#)).) In 1774 the residents in the Square obtained an Act of Parliament constituting twenty-one trustees, appointed by and from their own number, to manage the Square, with power to levy a rate of up to 4s. in the £ for the purpose. The residents' petition for the Act mentioned their wish 'to inclose the said Garden in a more substantial Manner, and to alter and embellish the same'. ([ref. 19](#)) The records kept by the trustees have not come to light but it seems that, perhaps soon after 1774 and certainly by 1785, the renovation of the houses had been matched by alterations to the garden. In the latter year the wife of the American ambassador John Adams, living at No. 9, described the centre of the Square to her sister. ([ref. 20](#)) The old fence-wall (which had still been in place, to be criticized by John Gwynn, in 1766 ([ref. 21](#))) had been removed, and she describes 'a neat grated fence', around which lamps were lit each night (she herself had seen the lighted ring only on summer evenings). Within the fence, Alston's many sections had been reduced to four quarterings around the central grass platform. These were 'filled with clumps of low trees thick together which is called shrubbery', and although this sounds rather like the previous close planting, Dayes's and Malton's views (published in 1789 and 1800) and Horwood's map of 1792 show that Alston's shrubs had been replaced by naturalistic clumps growing up perhaps more luxuriantly.

The three decades around 1800 saw much recorded work in the Square, latterly including what was doubtless the first complete rebuilding, in 1814–16. Soane's well-documented career included work at Nos. 14, 25, 39 and, particularly, at No. 49, which was as expressive of his mature style as No. 26 had been of the Adams'. Jeffrey Wyatt (Wyatville) and, of an older generation, Samuel Wyatt, each occur at a number of houses (Nos. 5, 6 and 7; and Nos. 10 (west), 40 and 45 respectively). One or two little-known architects also occur. At No. 47 in 1814–16 Lord Grimston seems to have avoided a famous name (rather as Lord Bristol was to do at No. 6 St. James's Square in 1819–20), and to have entrusted the rebuilding to a Thomas Martin.

In 1754 a commentator on the houses in the Square, probably then still largely unaltered, had dwelt on the generous provision of main and subsidiary staircases in them, and on the handsomeness of the principal staircases he had seen there, with 'inlaid and perfect Cabinet-work, and the Paintings on the Roof and Sides done by the best Hands'. ([ref. 22](#)) At least five houses, on the west and south sides (Nos. 25, 29, 40, 44, 45), are known in all probability to have had these painted staircases, but having been so pleasing to one generation such spectacular eye-catchers were doubtless correspondingly tiresome to later taste, and were, it seems, often the victims of these late eighteenth-century alterations, the shift of the staircase backwards permitting the front drawing-room on the first floor to be made longer and grander.

The 1820's–1840's probably saw comparatively little actual work done on the houses of the Square. In the centre, conservatism long prevailed. Tom Moore, writing not later than 1827, celebrated the oil lamps, the watchmen and the unMacadamized carriageway. ([ref. 23](#)) It would seem, however, that Macadam's surfacing was introduced not long after this, for in 1835 it is specifically mentioned as the mode by then employed, in an Act for the better management of the Square. ([ref. 24](#)) This Act did not materially alter the system, which continued to be run by the trustees. Two changes, however, were to give them more summary powers of removing nuisances of humankind, such as cabmen plying for hire, and explicit powers to lay gaspipes. The provisions to be taken against the contamination of the water supply by gas were carefully set out. The actual introduction of gas, which had been rejected in 1819, was, on the evidence of Moore's journal, accomplished in 1839. ([ref. 25](#))

Around the Square a significant move towards modernization, of a kind, was at least heralded in the 1840's, for in the last year of the first Marquess of Westminster's life a more or less extensive recasting of the face of the Square was foreshadowed when in 1844 the estate surveyor, Thomas Cundy II, persuaded him to re-style the Square 'by the addition of stucco-work to the fronts with porticos, window dressings, cornices and balustrades to such of the houses as may be thought to require it'. This policy was to be effected when leases were renewed. ([ref. 26](#))

In the same year the Marquess's son, Earl Grosvenor, was interesting himself in clearing some trees from the garden, ([ref. 27](#)) perhaps in the same tidying spirit, and, succeeding as second Marquess in the following year, kept the refronting plans alive. In 1845 and 1849 there were schemes for a general recasting of the exteriors on the south side. ([ref. 28](#)) Except at No. 50 in 1849, however, it was the 1850's before the Square began to show the effect of the second Marquess's measures. In this, his known pride in the Square as the centrepiece of the Mayfair estate played a part, ([ref. 29](#)) but the manner of its expression was not very different from elsewhere on the estate. Between 1853 and 1866 some dozen of the houses were rebuilt or refaced with hard, squared-up Italianate fronts in stucco or (more usually) white brick, designed by Thomas Cundy II, with the help of his son and successor, Thomas Cundy III, in a style approximating to that proving successful in London's western suburbs. At the same time the building line was set back behind wider areas. The fronts were not quite uniform but enough evidence survives to suggest there may have been some attempt at uniformity on each side of the Square separately considered. On the south side Nos. 38, 40 and 42 were very similar, as were Nos. 2 and 4 on the east, Nos. 26 and 30 on the west and Nos. 10 and 20–21 on the north. The last were virtually identical and hint particularly strongly at a uniform scheme for the north side distinguished by the pilasters and columns which the Marquess shunned elsewhere. The failure or disinclination to enforce pilasters at William Burn's new house at No. 18 in 1865–6 marks the end of this phase in the Square. In some ways that big house was a culmination of what had been the typical Square house, with, behind its plain front, an increasingly specialized and tightly planned battery of rooms and service quarters, laid out in formidable but well-established sequence (fig. 36 on pages 134–5).



As it happens, the two houses of this 'Cundifying' period of which most is known, Nos. 10 and 21, were each new-built from the ground by lessees whose architectural tastes would seem to have lain far from such staid Italianate: Lord Lindsay (later twenty-fifth Earl of Crawford) and William Brougham both inclined naturally to the more picturesque styles of their homelands in the north, but were perfectly content with Cundy in Mayfair. (Each also in some degree found the means to meet the cost directly or indirectly from coal-mining.)

This phase gave the Square the aspect—mixing worked-over Georgian with Victorian of the most straightfaced kind—that predominantly characterized it until its recent rebuilding. Meanwhile, in the centre the statue of George I had disappeared, probably between 1844 and 1854, either by demolition or removal to a destination now unknown. Possibly the partial clearance of the shrubbery in 1844 revealed something shabby or seemingly out of date. ([ref. 30](#)) ([fn. f](#))

At the individual houses much work was done after the 1860's and much money spent, but externally the changes were not as bold and widespread as in some other parts of the Mayfair estate. Perhaps the courage of the first Duke, who succeeded (initially as third Marquess) in 1869, failed him a little here. Leases were often arranged to permit rebuilding of adjacent houses in the latter part of the century that was not carried through when the time came. For example, at Nos. 43–48 the leases had been renewed in 1864–5 for simultaneous expiry in 1881 but further renewals preserved them until 1901 and thereafter.

Sobriety of aspect was sometimes abandoned—first in 1875 at No. 3 and then in 1877 at No. 39, where the redbrick revival was tentatively introduced—neither by architects of the first rank and the latter, at least, unworthily designed. The years 1884–8 saw three other rebuildings, at Nos. 27, 33–34, and 41, which also went quite outside the old range of styles—and the last also preeminently so in its planning by George Devey. In 1888 Lord Harrowby at No. 44 complained of the spoiling of the Square by 'the recent erection of houses like public institutions'. ([ref. 31](#)) But the Square never became an important example of the Duke's architectural innovations. ([fn. g](#))

To the extent that 1869 had brought some loosening of style it also marked some social change in a Square that had for more than a century and a quarter largely held out against occupation by businessmen, and the next decade saw the arrival of (Sir) William Cunliffe Brooks, a Manchester banker, Sir Henry Meux, a brewer, (Sir) Edward Henry Scott, a banker, (Sir) Charles Palmer, a ship-builder, Sir John Kelk, a contractor, and Charles Wilson (later Lord Nunburnholme), a ship-owner. About 1876 Edward Walford could still say of the houses in the Square 'there is not a plebeian "professional" man—not even a titled M.D.—living in them', ([ref. 32](#)) but in 1878 a physician took up residence at No. 2. Wealth continued to be needed to live there, and correspondingly advanced years: in 1871 the householders were on average in their late fifties. The average household numbered thirteen or fourteen, of whom ten or eleven were servants: two thirds of these were women. ([ref. 33](#))

In 1853–4 and 1864–5 an 'institutional' use of houses made an appearance, with the French and Belgian embassies at Nos. 25 and 3 for a year or two, evidently under sub-leases. ([ref. 34](#)) A club was refused a lease in 1869 (and again in 1906) ([ref. 35](#)) but the Italian embassy came permanently to the Square in 1887. The Japanese embassy took a house here in 1913 and others followed. The now-famous American presence dates only from 1938—reviving, however, earlier connexions going back to the Adamses at No. 9.

By the late nineteenth century high prices were being paid for long leaseholds of houses in the Square—£50,000 for No. 33, £60,000 for No. 10 and £65,000 for No. 27. At that period houses in the Square were very likely to have white-and-gold Louis Quinze intercommunicating first-floor drawing-rooms, and white, brocade-hung Louis Seize boudoirs opening off them: downstairs an English manner might prevail—perhaps recast to a more luxuriously enriched imitation of the period of the house's own building, or perhaps receding to Restoration or even Jacobean, to give a sturdier and homelier setting for the ground-floor pursuits of eating, reading or business.

When changes to the actual fabric were made in the later nineteenth century they often served to extend the accommodation to meet the wish for greater privacy, servant-segregation, and hygiene, and were therefore in the bedroom quarters and domestic offices: houses were heightened (and the first Duke's tastes sometimes expressed in more prominent dormers on the skyline). In the early years of the second Duke's time, however, from 1899 until 1914, the main reception areas were also likely to be recast and the planning opened up to provide for a spectacular type of social life with the staircase often rebuilt again and prominently displayed.

The exterior alterations in the early days of the second Duke were generally much more reticent than under his two predecessors, even if sometimes notable for the fashionable fronting in stone. At No. 51 in 1908 and No. 47 in 1913, however, the neo-Georgian front in brick appeared. Increasingly the changes in the forty years since 1875 had tended to be at or near the corners of the Square or on the south side. Compared with the changes a hundred years earlier it is noticeable that many of the names of the architects, whether for rebuildings or the many lesser changes, are of little-known practitioners.

The alterations of the Edwardian period might have been greater but for the fall in the value of houses in the Square, of which contemporaries were very conscious. By 1909 ten of the houses were to let and it was asserted that values had sunk by fifty per cent since 1901. ([ref. 36](#)) One of the most spectacular rebuildings, of Nos. 22–23 in 1906–7, failed to attract a permanent private occupant; and so did that of No. 47 in 1913–14. At No. 43 in 1909 estate agents successfully put the doctrine of falling values to the stiffest test, winning from the Estate a big reduction in the estimated annual value of the house. ([ref. 36](#))

After the 1914–18 war the changes in the individual houses in the Square were outwardly inconspicuous until it was transformed by the latest phase of rebuilding. Inside, however, considerable outlay was still made by private occupants. Nos. 16, 24, 25, 44 and 47, for example, were all enhanced between the wars.

By 1926 the central garden had taken on the character usual in London's residential squares, with great trees irregularly grouped, and a tennis court. ([ref. 37](#)) This last had replaced one of the four symmetrically arranged walks leading to the centre. The pedestal of the vanished statue, however, seemingly remained *in situ* ([ref. 38](#)) — perhaps until the rearrangement of 1948. In 1936 a proposal from the architect Fernand Billerey, then interesting himself in redevelopment round the Square, that an underground car-park should be made in the centre (as had been suggested in the previous year for St. James's Square) was not pursued by the Estate. ([ref. 39](#))

Of the rebuilding which over some forty years, spanning the 1939–45 war, has ended the Square as an assemblage of houses, something will be said below in addition to the account in volume XXXIX. Of the older phase thereby terminated it remains to note

the end of private occupation as recorded in the Post Office Directories. Apart from No. 20, used as an embassy since 1887, the first casualties were at the corners of the Square. No. 10 became an embassy in 1913 and No. 22 in 1917. In the latter year No. 48 also failed of a permanent tenant, and so did No. 46. No. 45 followed in 1924, Nos. 49–50 in 1926 and Nos. 14, 36, 39 and 40 in the years 1928–31. It was thus mainly in the south and south-east parts that the Square's houses were being given up, and some stood many years without private occupants. In 1939, however, (when blocks of flats had already been built on twenty-one of the old house sites) twenty-two houses remained in entire private occupation, including all on the west side of the Square. Seven houses were more or less seriously damaged by bombing in the 1939–45 war (Nos. 6–7, 16–17 and 22–24), but in 1948 six still remained in family occupation—four of them rather strangely being on the early-abandoned south side. The last to be given up, No. 44, was retained in private occupation until shortly before its demolition in 1968.

By then the central garden, too, had changed its character. In 1948 it became public—a *place*, or *platz*, rather than the garden of a London square. The establishment of the American embassy in the Square in 1938 had been followed by a very extensive occupation of houses during and after the 1939–45 war by American civil and military services. It was therefore chosen as the site of the British memorial to President Roosevelt, unveiled by Mrs. Roosevelt in April 1948. To this end the garden was made over to the management of the Ministry of Works, and was radically rearranged by the architect B. W. L. Gallannaugh. The old forest trees were thinned out and new planes and cherry-trees planted. The whole was given a north-south axis, leading to a masonry platform incorporating water basins, which forms the setting for a standing bronze statue of President Roosevelt by the sculptor Sir William Reid Dick ([ref. 40](#)) ([fn. h](#)) (Plate [32d](#)).

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## Footnotes

- a It is perhaps just worth mentioning here that a late eighteenth-century reference to Sir Andrew Fountaine's improvements at Narford Hall, as quoted in 1884, says: 'Mr. Roger Harris, an ingenious bricklayer, who had been foreman at the works of Grosvenor and Hanover Squares, was here director. This was done in 1718'. ([ref. 2](#)) No Roger Harris has so far come to light, and it seems possible that Roger Morris is meant. If so, it may record very inaccurately some later association with Grosvenor Square.
- b The brickwork cost £7 a rod. ([ref. 11](#)) The bricklayers were the partnership of William Gray and John Brown, the two William Barlows, senior and junior, Thomas Hipsley and John Jenner; the carpenters Thomas Cook and Caleb Waterfield (in partnership), John Neale, Thomas Richmond, Robert Scott, John Simmons and Benjamin Timbrell; the masons Francis Commins and John Peddle; the paviour John Worrington; and the digger Stephen Whitaker. Edward Shepherd submitted bills for work in various trades.
- c The house-numbers in the Square before the most recent phase of rebuilding are indicated on Plan A in the end pocket of vol. XXXIX and the present numbers on the plan in the end pocket of this volume.
- d Two unidentified interiors dating from about the period of the Square's first building and said to have come from houses there are the room now preserved in the Cincinnati Art Museum (see page 144 note) and that illustrated by Margaret Jourdain in 1923, when it was in the hands of dealers. ([ref. 14](#))
- e The Maynards at No. 43 for 100 years in all, the Stanleys at No. 26 for 101 years, the Ryders at No. 44 for 104 years, the GoughCalthorpes at No. 38 for 133 years, the Benyons at No. 39 and then No. 18 for 150 years, the Ashley Coopers at No. 27 for 153 years, and the Watson-Wentworths (Fitzwilliam) at No. 4 for 190 years.
- f Already in 1828 Thomas Allen had said the statue had gone, but it is mentioned by Charles Knight in 1844 and Weale in 1851. Although it is not unknown for topographers to mention objects no longer in existence, Charles Knight described it, like Malcolm in 1807, as almost concealed by foliage in the summer, and it may be that it was Allen who was mistaken. In 1854 *The Builder* said it had disappeared and it is not mentioned again. ([ref. 30](#))
- g One change perhaps disturbing to Lord Harrowby was the renumbering of most of the houses in the Square in the year of his complaint.
- h General contractors, Trollope and Colls; bronze-founders, Morris Sayer and Co.; layout of inscriptions, W. H. Sharpington; cutting of inscriptions, Miss Mary Jenks. ([ref. 40](#))

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## Grosvenor Square

### Individual Houses built before 1926

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Addenda / corrigenda: Any material between chevrons <> has come to light since publication. Anyone interested in the sources for this new material should contact the Survey of London

## Contents

### [Individual Houses built before 1926](#)

[No. 51 \(formerly 45\).](#)

[No. 1.](#)

[No. 2.](#)

[No. 3.](#)

[No. 4.](#)

[No. 5.](#)

[No. 6.](#)

[No. 7.](#)

[No. 9.](#)

[No. 10 \(formerly 9\).](#)

[No. 10 \(east\) \(before 1866 numbered 9\).](#)

[No. 10 \(west\).](#)

[No. 10 \(double site\).](#)

[No. 11.](#)

[No. 12.](#)

[No. 13.](#)

[No. 14.](#)

[Nos. 15 and 16 \(the latter formerly 15A\).](#)

[No. 15 before 1823.](#)

[No. 16 before 1823.](#)

[Nos. 15 and 16 as one house 1823–48.](#)

[No. 15 from 1856.](#)

[No. 16 from 1848.](#)

[No. 17 \(formerly 16\).](#)

[No. 18 \(formerly 17\).](#)

[No. 19 \(formerly 18\).](#)

[No. 20 \(formerly 19\).](#)

[No. 21 \(formerly 19A\).](#)

[No. 22 before 1906 \(formerly 19B\).](#)

[No. 23 before 1906 \(formerly 20\).](#)

[Nos. 22 and 23 Grosvenor Square and No. 43 North Audley Street.](#)

[No. 24 \(formerly 21\).](#)

[No. 25 \(formerly No. 22\).](#)

[No. 26 \(formerly 23\).](#)

[No. 27 \(formerly 24\).](#)

[No. 28 \(formerly 25\).](#)

[No. 29 \(formerly 26\).](#)

[No. 30 \(formerly 27\).](#)

[No. 31 \(formerly 28\).](#)

[No. 32 \(formerly 29\).](#)

[No. 33 before 1886.](#)

[No. 34 before 1886.](#)

[No. 33 and No. 34 from 1886.](#)

[No. 35 \(formerly 30\).](#)

[No. 36 \(formerly 31\).](#)

[No. 37 \(formerly 32\).](#)

[No. 38 \(formerly 33\).](#)

[No. 39 \(formerly 34\).](#)

[No. 40 \(formerly 35\).](#)

[No. 41 \(formerly 36\).](#)

[No. 42 \(formerly 37\).](#)

[No. 43 \(formerly 38\).](#)

[No. 44 \(formerly 39\).](#)

[No. 45 \(formerly 40\).](#)

[No. 46 \(formerly 41\).](#)

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## Individual Houses built before 1926

The house numbers in the Square generally run anti-clockwise from the south-east corner, but the southernmost house on the east side was numbered 51 and faced Grosvenor Street.

### No. 51 (formerly 45).

Built in about 1731, ([ref. 41](#)) this house was first rated only in 1741, to Elizabeth Simmons, widow of the building lessee, John Simmons, carpenter, and a rather frequent change of occupant followed. ([ref. 42](#)) It was demolished in 1908. The outgoing owner had sold the short remainder of his lease to Joseph Hill of the building firm of Higgs and Hill, and a new house was then erected by them as a speculation under a ninety-year building lease. ([ref. 43](#)) The lessees were allowed to choose their own architect, and the obscure Joseph Sawyer, whose practice nevertheless included some substantial buildings, undertook one of the last dwelling houses to be constructed in the Square. Higgs and Hill's contract required of them that 'the present elevation in its general lines is to be retained' and Sawyer's first design was accordingly rejected by the Grosvenor Board, which told him his elevation 'should harmonise as far as possible with No. 1 Grosv Sq.' ([ref. 44](#)) Sawyer evidently could not quite bring his main front to the plainness that would have enabled the return front to the Square to match its neighbour, but the elevations approximate to the historicist brick-and-stone neoGeorgian that was soon to prevail on the estate (Plate [30a](#) and folded drawing between pages 140–1). A perspective view of Sawyer's design shows that at one time it was hoped to carry out an earlier idea and extend rebuilding to the adjacent No. 1. Inside, Sawyer's treatment of the entrance hall combined a sweeping stone staircase of late eighteenth-century French type and a carved-wood Kentian doorcase. ([ref. 45](#))

The house was finished in 1911 and had only one occupant before its demolition—the sportsman, and pioneer motorist, Captain Henrik Loeffler. ([ref. 46](#)) Some alterations of unknown extent were done for him by Lenygon and Morant in 1919. ([ref. 47](#)) He vacated the house in 1932 and it was demolished in 1935.

Occupants include: Viscount Barnard, latterly 2nd Earl of Darlington, 1757–63. Lady Arundell, wid. of 7th Baron Arundell of Wardour, 1764–8: her son, 8th Baron, 1769. 3rd Earl of Rosebery, 1769–78. Lady Vernon, wid. of 1st Baron Vernon, 1781–94. (Sir) Lionel Darell, latterly 1st bt., 1795–1801. **[Augustus Frederick [William] of Hanover] Duke of Sussex, 6th son of George III, 1802–10.** Lady Calthorpe, wid. of 1st Baron Calthorpe, 1822–7. Viscount Sandon, latterly 2nd Earl of Harrowby, 1829–50. Dow. Duchess of Beaufort, wid. of 6th Duke of Beaufort, and her son-in-law and da., Sir Walter Rockcliffe Farquhar, 3rd bt., and Lady Mary Farquhar, 1850–3. 3rd Baron Sherborne, 1867–70. Sir Charles Palmer, 1st bt., founder of the Palmer Shipbuilding Co., 1871–96. Capt. Henrik Loeffler, pioneer motorist, 1913–32.

### No. 1.

The house demolished in c. 1935 to make way for the present building was the original structure put up by the carpenter, John Simmons, in c. 1731, ([ref. 48](#)) and externally was hardly altered (Plate [30a](#) and folded drawing between pages 140–1: see also Plate [8a](#) in vol. XXXIX). In 1758 all the rooms on the three main floors had marble chimneypieces and were wainscotted, those on the ground and first floors apparently having carved panelling of some quality with pulvino friezes over the doors and, for example, an Ionic modillion cornice in the front parlour and a Corinthian cornice in the room above it. ([ref. 49](#))

By the late 1870's it was the Grosvenor Office's intention to rebuild this house on the expiry of a lease in 1888 but a renewal to 1895 was nevertheless granted to an incoming tenant in 1883, ([ref. 50](#)) and the house was allowed to remain until it succumbed to the inter-war rebuilding scheme. Its demise was marked by an 'obituary' in *The Architect and Building News* which found, however, only one or two mid-Victorian details to illustrate from the interior. ([ref. 51](#))

Occupants include: 2nd Earl of Portmore, 1741. **[Francis Scott] 2nd Duke of Buccleuch, 1743–50.** 3rd Duke of Bolton, 1753–4: his wid., formerly Lavinia Fenton, actress, 1755. Sir Matthew Fetherstonhaugh, 1st bt., 1755–7. 1st Baron Archer, 1758–67. Viscount Beauchamp, later 2nd Marquess of Hertford, 1767–71. (Sir) Richard Heron, latterly 1st bt., Chief Secretary for Ireland, 1772–1803: Henry and Mrs. Thrale probably tenants, 1781: Samuel Johnson their guest: Sir Richard Heron's wid., 1804–14. Sir Reginald Graham, 8th bt., 1879–82. (Sir) C. E. Howard Vincent, first director of criminal investigations, Metropolitan Police, and politician, latterly kt., 1883–1908: his wid., 1908–34.

### No. 2.

The house built here in c. 1731 by John Simmons ([ref. 52](#)) pleased at least one early occupant and amateur of architecture, Sir Edward Turner of Ambrosden, who wrote to Sanderson Miller on entering upon it in 1743: 'I have Cornices in the House from which I write, which would draw your eyes out of their sockets! I have Proportions which would command your attention during the two courses, in short, an House, on the glimpse of which you would pronounce—I'm satisfy'd!'. ([ref. 53](#))

Another enthusiast for architecture, Sir Watkin Williams Wynn, the fourth baronet, was in the house from 1768 to 1774, and paid 'Mr Devall' some £20 for a new chimneypiece in a dressing-room in 1771. ([ref. 54](#)) Repairs and refurbishings for the Marquess of Carmarthen in 1774–5 included builders' work amounting to some £860 by a group of tradesmen under Kenton Couse's supervision. ([fn. a](#)) A larger sum, about £2,576, was paid to John Bradburn, cabinet-maker and upholsterer, for furniture and furnishings: his account, however, appears not to include the important rooms on the first floor. The painting of the other main rooms seems to have been chiefly in white picked out in green, blue or gold, and the same colours of either green or blue, set off by white or gold, gave the scheme of the furnishings in individual rooms. The ground-floor drawing-room, for example, had a 'Blew Roman pavement pattern Carpet and Border made to cover the Room all over': most of the carpets were 'fitted' ones. As was often the case, the dining-room (and, here, the library-cum-dressing-room) had a Turkey carpet. Throughout, the wooden furniture was mainly in mahogany. The most expensive items supplied by Bradburn were the looking-glasses in their gilt frames. ([ref. 55](#))



In 1858 a subsisting lease expired and No. 2 was demolished to make way for a house designed, as to its front, by the Marquess of Westminster's surveyor, Thomas Cundy II, in his characteristic style, with white Suffolk bricks, a Portland-stone portico and balustrades, and Portland-cement dressings ([ref. 56](#)) (Plate [30a](#) and folded drawing between pages 140–1). The building lessee was the contractor John Kelk. The site was extended to include No. 37 Grosvenor Street which abutted, like No. 2 Grosvenor Square, on Three Kings Yard, and which was rebuilt as stables set back from its Grosvenor Street frontage. ([ref. 57](#)) The house was nearing completion in 1860. Nothing is known of the interior beyond the intended arrangements published in 1858, which supposed a ground floor containing a dining-room (35 feet by 20), a breakfast room, a 'business room', and a bathroom; and a first floor 17 feet 6 inches high containing 'superbly decorated' drawing-rooms *en suite* 65 feet long, a boudoir, and a retiring-room. ([ref. 58](#)) Kelk sold the house in 1862 for £12,500. ([ref. 59](#)) On the expiry of the lease granted to him, in 1935, this house was demolished.

Occupants include: Sir Edward Turner, 2nd bt., 1743–56. Charles Townshend, 2nd son of 3rd Viscount Townshend, Chancellor of the Exchequer, 1758–66. **[Henry Scott] 3rd Duke of Buccleuch, 1766–7.** Sir Watkin Williams Wynn, 4th bt., 1768–74. Marquess of Carmarthen, latterly 5th Duke of Leeds, 1774–95. Robert Scott, City merchant, M.P., 1795–1801 (? William Beckford of Fonthill tenant here, c. 1796–1801: Sir William and Lady Hamilton his guests). 1st Earl of Leitrim, 1802–4: his wid., 1804–17: their da.'s, Lady Louisa (d. 1836) and Lady Elizabeth Clements, latterly with 2nd and 3rd Earls, 1818–58. Sir William Hutt, K.C.B., politician, 1868–77. 2nd Baron De Ramsey, 1891–5. La Marchesa di Serramezzana, 1896. Samuel Hope Morley, latterly 1st Baron Hollenden, 1898–1929.

### No. 3.

Like its neighbours to the south the original house here was built by John Simmons about 1731. ([ref. 60](#)) In 1761 the sixth Earl of Coventry was having carver's work done, at a cost of some £40, by Sefferin Alken, including Ionic capitals to pilasters 'Carved after ye Antique' and carvings 'to alcove in Bed Room'. ([ref. 61](#))

In 1831 the house was improved for James Balfour, probably by the architect Henry Harrison who twenty-five years later carried out £6,000-worth of work for the Balfours here. ([ref. 62](#))

In 1875 this house was demolished to accommodate the wish of the successful contractor Sir John Kelk for a house of his own in the Square, which he was willing to further by paying £15,000 for some nineteen years of the subsisting lease. His intention was 'to make the house' (in the words of the Grosvenor Board Minutes) 'the handsomest on the estate, he says', but at first he proposed to achieve this by providing merely a new front. He soon reported to the Estate, however, that entire rebuilding would be necessary 'owing to the defective brickwork, many of the bricks having been dried clay without ever having been burnt. The Board of Works had condemned a considerable part of the brickwork'. Whether the new house, which had storey heights conforming to those of the original houses on this side of the Square, was a complete rebuilding is not quite clear. ([ref. 63](#)) His builders were his own old firm, by then Smith and Company of Pimlico, and his architect was his associate elsewhere, John Johnson ([ref. 64](#)) (Plate [30a](#) and folded drawing between pages 140–1).

The sixth Duke of Portland lived here from 1890, and, in the recollection of his daughter, put in a marble staircase compartment from ground to second floor. ([ref. 65](#)) Alterations for the Duke recorded by the District Surveyor were made in 1890, 1906 (when additions at the rear were in the hands of Green and Abbott) and (internally) in 1930. ([ref. 66](#)) The Duke stayed here until 1936, when No. 3 was demolished.

Occupants include: 5th Earl of Coventry, 1735–51: his son, 6th Earl, 1751–64. John Crewe, later 1st Baron Crewe, politician, 1764–77 (later at No. 18 Grosvenor Street). 2nd Earl of Ilchester, 1777–9. **[General Hugh] Earl Percy**, later 2nd Duke of Northumberland of 3rd cr., 1779–86. **[Thomas Townshend] 1st Viscount Sydney** of St. Leonards, 1787–1800: his son, 2nd Viscount, 1800–27. James Balfour (grandfather of A. J. Balfour), 1828–45: his wid., 1846–63, 1866. Belgian Embassy, 1864–5. 2nd Baron (later 1st Earl of) Londesborough, 1867–72. Viscount Ossington, Speaker of the House of Commons, 1873. 3rd Marquess of Exeter, 1875. Sir John Kelk, 1st bt., master builder, 1876–86: his son, Sir John Kelk, 2nd bt., 1886–9. 6th Duke of Portland, 1890–1936.

### No. 4.

Occupying what is in some ways the most notable site in the Square, the present house is one of the four to survive from a period anterior to the latest phase of rebuilding. The original house was evidently built by John Simmons about 1728, ([ref. 67](#)) but for many years failed to attract a buyer, 'not being', as Simmons's widow said later, 'every Body's Money'. ([ref. 68](#)) Eventually Mrs. Simmons had to resort to a raffle in June 1739. For an unexplained reason the (joint) winners paid her no less than £1,000 for the conveyance of the house and could get only £4,725 when they sold it in September. ([ref. 69](#)) The purchaser was Francis Howard, first Earl of Effingham, doubtless in trust for the first, short-term occupant of the house, Edward Howard, the ninth Duke of Norfolk. ([ref. 70](#)) In 1741 Lord Effingham disposed of the house by an assignment concluded in February 1742 at a price of £5,500 to Thomas Watson-Wentworth, Earl of Malton, who removed from Lincoln's Inn Fields early in 1742. ([ref. 71](#)) He promptly took in hand 'considerable alteration', under Henry Flitcroft, who in 1743 wrote:

'The Works at your House in Grosvenor Square go on very well, and as fast as the Nature of them will permit, the Steps are made down to the Lower offices by your Lordship's dressing room, and I have had 3 useless Doorways, and 7 blanks or holow places in ye Lower Story walld up Solid, which is a great strengthening to the Lower part of the House, the Bricklayers are Now at Work upon the Blanks and useless doorways which your Lordship Ordered to be walled up on the Hall floor, which will add much strength to ye House, the Plaisterers are got to Work on ye Celings, ([fn. b](#)) ye Doorway of the Front is altering, and when that is done I shall order the wall of the Back stair case to be underpinned. When that is done I hope to be able to report the House secure.

'The fitting up ye Dining Room (which will be a very good one) and the Hall etc. will be pursued with all proper dispatch, and hope to have done the Whole in about two Months time ...'. ([ref. 73](#))

So perhaps intending purchasers of No. 4 had been deterred by doubts about its construction. It is possibly relevant that the adjacent house to the south was said in 1876 to be defective in its brickwork and that to the north in 1810 to have been originally not well built.

It seems probable from Flitcroft's letter that it was at this time that the entrance was moved from the central to the southernmost bay of the house, where it is shown in Bowles's view published in 1751.

In 1764 Flitcroft recurs, supervising the stuccoing of the house, at an unknown expense, by the plasterer Joseph Rose, whose 'great care in Chusing and mixing the materials' he praised in hoping the work would be 'an Example worthy of Imitation'. ([ref. 74](#))

The state of the house during its occupation by Malton's son, the Prime Minister and second Marquess of Rockingham, is partially indicated by a post-mortem inventory of 1782. Any uniform 'colour schemes' were chiefly limited to the first-floor rooms, where they were mainly green or green-and-white, with one rear room in red. On the ground floor were, generally, Turkey carpets, and much statuary in the form of busts and bas-reliefs, which occurred elsewhere in the house. Marble chimneypieces were to be found up to second-floor level. The garret bedrooms included a footmen's room with four beds in it and a maids' room with three beds: on the floor below most of the rooms, including one with a crimson colour scheme, seem likely to have been those of upper servants. The porter's room contained a trophy of the Gordon Riots in 'an Iron Bar, taken from one of the Rioters in June 1780', a second-floor closet contained two organs, and a top-floor lumber room held another trophy, 'a White Flag taken from the French'. ([ref. 75](#)) The male servants in the house and stables were numbered, for tax purposes, at twentythree. ([ref. 76](#))

The average annual repair-bills for the house were rather modest, though sharply increasing—some £76 in 1759–63, £177 in 1768–74, and £221 in 1776–81. In this last period the importance of furnishings is shown by the average expenditure on them of (it seems) some £357 annually. ([fn. c](#)) ([ref. 77](#))

Under the Marquess's nephew and successor here, the fourth Earl Fitzwilliam, some quite large sums were spent on the house. In 1785 they amounted to £3,986 (and probably occasioned a rise at that time in its rateable value) and in 1805 to £2,414: the occupant of No. 5 referred in 1810 to 'repairs' Lord Fitzwilliam had had carried out here, ([ref. 78](#)) and in 1814 £2,150 was spent. In between, the average outlay on the house was £125 in 1786–1803 and £97 in 1806–13. Additionally, furnishings in 1785 cost £1,351, in 1789 £2,424 and in 1807 £1,424: the average cost in 1790–1806 was £238. ([ref. 79](#))

In 1854 the fifth Earl Fitzwilliam's son and heir was thinking of renewing the lease in anticipation of its expiry in 1865, but learning that the Estate would require the rebuilding of the house ([ref. 80](#)) dropped the idea. The Estate negotiated with at least two other potential owner-occupiers and then granted a lease to a builder who erected the new house, and from whom Earl Fitzwilliam bought the lease when the family in fact resumed occupation in c. 1872: the hiatus after rebuilding suggests that possibly the builder could not readily find another purchaser.

He was C. J. Freake, whose lawyer, C. F. Cundy, was brother to the estate surveyor, Thomas Cundy II, and who had just undertaken a big house with an elevation by Cundy at No. 10. In September 1865 Freake agreed to take a lease of No. 4 at £350 per annum, with an extended peppercorn term, of two years, to build in. In November 1865 he was, with Earl Fitzwilliam's consent, given possession: he bought the old materials for £945, and a year later the roof was on the new house. ([ref. 81](#)) In 1868 Freake received his lease. ([ref. 82](#)) Rather as at No. 10, the elevation was by the estate surveyor's son, Thomas Cundy III, ([ref. 83](#)) and in its enriched dressings followed closely the earlier front at No. 2 (Plate [32b](#) and folded drawing between pages 140–1: see also Plate [25d](#) in vol. XXXIX).

In the following year the Estate refused a request from a club to take the house, ([ref. 84](#)) and eventually in 1871 Freake assigned his lease to Earl Fitzwilliam, ([ref. 85](#)) who resumed occupation in that year. ([ref. 86](#))

The rebuilt house is bigger, even, than its predecessor, with an extra storey and greater height to the rooms. An inventory of furnishings in 1901 shows that it had four rooms on the ground floor, five on the first, nine on the second, eight on the third and eleven on the top floor. Above basement level all floors except the first had at least one water closet (six in all), but the only bathrooms were in the basement or stables. Again above basement level, there was at least one bedroom on each floor (twenty-five in all). The first floor contained a 'Grey Drawing Room', a 'Star Drawing Room', a 'Red Drawing Room', and a 'Brown Room': nevertheless here and elsewhere, when the colour of furnishings is mentioned it is (except for green leather in the library) almost always red. ([ref. 87](#))

In 1931 the seventh Earl Fitzwilliam surrendered his lease. The Estate then granted a 200-year lease at £350 per annum for £35,000 to the Italian Ambassador, for the removal of the embassy here from No. 20. ([ref. 88](#)) Work to the value of about £36,000 was done at that time—£14,750 on the interior of the house and £21,250 on the Chancery Building created out of the back premises at No. 14 Three Kings Yard where the main entrance was now situated and where the architects were Alexander Burnett Brown and Ernest Robert Barrow. ([ref. 89](#)) The internal redecoration and reshaping was in the hands of Lord Gerald Wellesley of Wellesley and (Trenwith) Wills, who effected what *The Times* in 1934 called a 'subtle Italianization', to form an appropriate setting for the magnificent pictures and furnishings that were introduced from Italy. ([ref. 90](#)) Thereafter, except for wartime, the Italian Embassy has occupied the house. A new fitting-out and decoration in a similar spirit to the earlier was undertaken c. 1969–73. ([ref. 91](#))

The interior as it is today is largely the result of the remodelling by Lord Gerald Wellesley, forming an understated background to the Italian pictures, tapestries and furniture. The entrance hall paved with marble leads through an arch and wrought-iron gates to the impressive central staircase hall which rises through the full height of the house. The staircase is also of marble and sports an elaborate modern rococo balustrade of bronze. The landings are arcaded in a simplistic classical style typical of the 1930's. The chief rooms on the ground floor are the morning-room and dining-room, both of which have plain coved ceilings and modillion cornices by Lord Gerald Wellesley, and marble chimneypieces of Freake's time; that in the morning-room is slightly French and that in the dining-room Victorian 'Adam'. The principal rooms are on the first floor and the finest is the drawing-room which occupies most of the front overlooking Grosvenor Square (Plate [26](#) in vol. XXXIX). It is the chief survivor of Freake's work and has a white marble chimneypiece identical to that in the morning-room, and an elaborate stucco ceiling, bold but not gross. The Ambassador's study next door has an English eighteenth-century marble chimneypiece similar to examples at Wentworth Woodhouse and Woburn and so perhaps a Flitcroft design re-used from the old house. The ballroom beyond, with a canted bay window overlooking the garden, an intersected segmental tunnel vault of plaster and serried ranks of plain pilasters along the walls, is the most ambitious of the Wellesley interiors. The Venetian drawing-room at the back of the house is also probably by him and is lined with a variety of exotic woods, another 1930's enthusiasm.

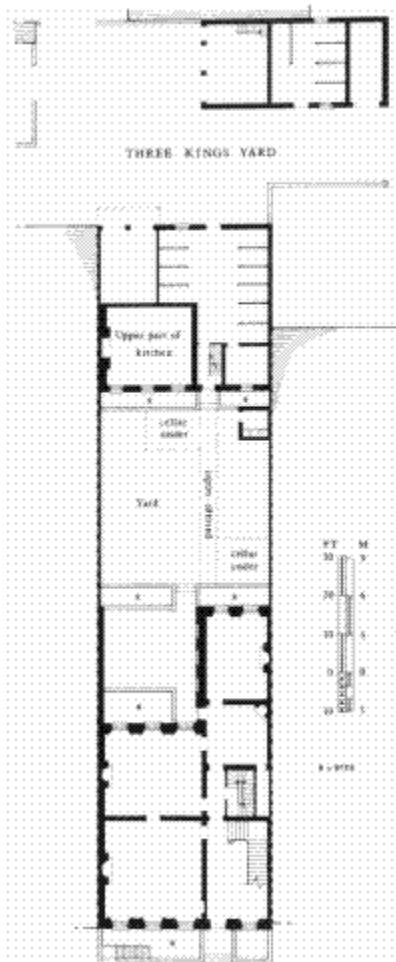
Occupants include: **[Edward Howard] 9th Duke of Norfolk**, 1739–41. Earl of Malton, latterly 1st Marquess of Rockingham, 1742–50: his son, 2nd Marquess, Prime Minister, 1750–82: the latter's nephew, 4th Earl Fitzwilliam, 1782–1833: the latter's son, **[Charles William Fitz William] 5th Earl Fitzwilliam**, 1833–9: the latter's son, Viscount Milton, latterly 6th Earl, 1840–65, 1871–1902: the latter's grandson, 7th Earl, 1902–31. Italian Embassy, 1932-present (except 1940–4).

## No. 5

**No. 5** (fig. 33 and folded drawing between pages 140–1). At its demolition in c. 1961 this was probably still basically the house built by John Simmons in c. 1728. (ref. 92) In 1768 chimneypieces were provided by Robert and James Adam, two of them, for the front and back first-floor drawing-rooms, being made by the younger Thomas Carter and priced at £29 and £38. (fn. d) The front evidently remained of exposed brick, probably with a stone doorcase. The bricklayer pulled down 'ye pavillion in Garden'. (ref. 93)

When in 1810 the sixth Duke of Beaufort renewed his lease from 1823 he commented that the house had not originally been well built. (ref. 78) In 1810–11 some work was done for him by 'Messrs Armstrong and Wyatt', that is, by (Sir) Jeffry Wyatt (Wyatville), at a cost, chiefly concentrated on the laundry, of only £821: Wyatt's own charges were for carpenter's work as well as architect's commission. (fn. e) (ref. 94)

By 1866 Sir John Ramsden, looking for a house in the Square, found that No. 5, which had been untenanted the year before, had 'been quite spoilt by a speculating Upholsterer who has cut out the division walls and made each floor into one enormous and ill-shaped Room'. (ref. 95) In 1870 the Marquess (later first Duke) of Westminster was favourable to rebuilding, but only when the lease of No. 6 fell in in 1882, and meanwhile (Sir) William Cunliffe Brooks, banker and M.P., had Messrs. Gillow furnish the house 'expensively'. By 1879 the intention to rebuild completely had evaporated. (ref. 96) After Sir William's death in 1900 the estate surveyor, Eustace Balfour, thought the twelve bedrooms gave insufficient accommodation for servants and that an extra storey was necessary—roughly in conformity with the views of the recently deceased first Duke of Westminster, who had thought Nos. 5 and 6 'would look better with higher roofs and better dormers, that is, the latter more pronounced, as they are now squat and inadequate'. (ref. 97) In 1901–2 the extra storey was provided (builders, Patman and Fotheringham), together with a lift and new staircase, by Lee and Pain, the architects employed by the new lessee, who told the Estate he had spent over £12,000 on it. Soon, in 1904, Harrods were responsible for alterations for a new purchaser, Consuelo, Dowager Duchess of Manchester, including a bay at the back in iron and glass by Rahir of Paris. Balfour evidently induced his master to resist a request for permission to cut down some of the second-floor front windows. (ref. 98) In 1914 alterations were planned by Sir Aston Webb for a new owner, Sir Walpole Greenwell, but it is not known if they were carried out. (ref. 99) The house was pulled down c. 1961.



**Figure 33:** No. 5 Grosvenor Square (*demolished*), ground-floor plan in 1810

Occupants include: Dow. Lady King, wid. of 1st Lord King, 1734–67. **[Henry Somerset] 5th Duke of Beaufort, 1768–1803:** his son, **[Henry Somerset] 6th Duke, 1803–35.** Sir Compton Domville, 1st bt., 1836–57: his wid., 1857–9. Beriah Botfield, bibliographer and politician, 1860–3. (Sir) William Cunliffe Brooks, latterly bt., 1869–1900. **Dow. Duchess of Manchester, wid. of 8th Duke, 1905–9:** her son, **9th Duke, 1910–14.** Military hospital, 1916–19. Sir Walpole Greenwell, 1st bt., 1919.

## No. 6.

Like its neighbours, this was vestigially the original house, built probably about 1727 under an agreement with John Simmons, when it was demolished in the 1950's (see folded drawing between pages 140–1). Here, however, the actual building lease was made to Chrysostom Wilkins, plasterer. ([ref. 100](#)) Until 1777 the occupants held by sub-lease. ([ref. 101](#))

In 1772 the entrance hall, with two windows to the Square, was described as 'paved with Portland and Black Dotts', and wainscotted full height, with a Portland stone chimneypiece. The front parlour, which had two windows to the Square, was also wainscotted full height, with an 'Ionick plaistered Cornice Enrichd and the ceiling ornamented'. The two rear parlours, approached by a wainscotted lobby, were, severally, wainscotted pedestal-high and full height: each had enriched dentil cornices in plaster and, perhaps, plain ceilings. All three parlours had one or two marble chimneypieces. There were three closets on this floor, one large. The upper part of the great staircase compartment, lit by two windows, had its walls 'divided into plaister pannels with Mouldings ... ornamented, a Plaistered Cove Cornice Ornamented and an Ornament ceiling'. The rest of the front on the first floor was occupied by the three-windowed dining-room, wainscotted (like the other two rooms on this floor) only pedestal-high, with 'a Corinthian Plaistered Cornice Enrichd and the Ceiling Ornamented'. The two back rooms had enriched dentil cornices in plaster and one had an ornamented ceiling. All the rooms on this floor had marble chimneypieces. On the second floor the four rooms and three closets probably had fuller wainscoting, with enriched plaster cornices and plain marble chimneypieces in at least the front rooms. The four garrets were not wainscotted, but in the basement the butler's pantry, the housekeeper's room and another room were panelled to full height. ([ref. 102](#))

In 1772 the annual rent, for a thirty-five-year term, was £255, ([ref. 102](#)) but in 1797 £400 was to be paid annually, for twenty-one years, by the second Marquess of Bath. ([ref. 103](#)) Like his neighbour the Duke of Beaufort, he employed (Sir) Jeffry Wyatt (Wyatville) here, although only £400-worth of work is recorded, in c. 1809. ([ref. 104](#)) In 1819 the Marquess paid £6,988 for a fifty-nine-year lease from 1823 at £150 per annum. ([ref. 105](#)) He was said to have gutted the house in alterations which, with additions at the back, raised the rateable value in 1821–2 from £400 to £560. ([ref. 106](#))

In 1875 the first Duke of Westminster decided to renew the lease from 1882 only until 1903, when that of No. 7 would expire, but in 1901 the second Duke granted another thirty-nine-year lease. ([ref. 107](#)) As at No. 5 the Estate thought an additional storey necessary and in 1903–4 this was provided by Todd and Wrigley, architects (builder W. H. T. Kelland of Stoke Newington). ([ref. 108](#)) In c. 1904–8 the lease was, as a speculation, in the hands of Joseph Joel Duveen, but in a depressed market the house stood empty for some years. ([ref. 109](#)) Damaged by enemy action in 1940, the house was demolished between 1951 and 1955.

Occupants include: Edward Chandler, Bishop of Durham, 1730–50. Sir Edward Montagu, 1751–5. Lady Anne Conolly, wife of William Conolly, Irish politician, 1755–96. **[Thomas Thynne] 2nd Marquess of Bath, 1797–1830.** Joseph Neeld, politician, 1830–56. 11th Earl of Home, 1861–81: his son, 12th Earl, 1881–1903. Walter Hines Page, American ambassador, 1913–18. Dow. Lady Burton, wid. of Michael Bass, 1st Baron Burton, brewer and politician, 1920–31: their da., Baroness Burton, 1931–40.

## No. 7.

At the time of its demolition this was still basically the house built by John Simmons in c. 1727 as one of the two terminal blocks of the Square's symmetrical east side ([ref. 110](#)) (see folded drawing between pages 140–1). Its stuccoed front retained less of the original detailing than No. 1, but unlike the southern block it had kept the integrity of its five-bay front, marked off from its neighbour by quoins and its slightly superior storey heights.

**The first occupant, in 1731, was Thomas Thynne, second Viscount Weymouth. He initially took a seven-year lease from Simmons at £396 per annum, with a peppercorn term for the first year, which suggests substantial work on the house remained to be done. Soon—probably in 1733—he exercised his option to buy Simmons's lease, expiring in 1823, for £6,400 (or alternatively an arbitrated sum), ([ref. 111](#)) and in May 1734 his mother-in-law, Countess Granville, was writing 'his house is so airy and good, that though the weather should grow hot yet Grosvenor Square will remain pleasant'. ([ref. 112](#))**

In 1761–3, some £1014-worth of work was done for the seventh Earl of Northampton, chiefly in an addition at the back. ([fn. f](#)) A year or two later Stiff Leadbetter did some repairs for the family here. Upholsterer's work in 1761–3, probably here, by William and John Linnell, cost £379, and included crimson wallpaper and curtains and blue wallpaper. ([ref. 113](#))

In 1808–9 the house was 'considerably enlarged, thoroughly repaired, and newly beautified' by Thomas Cundy I for the seventh Earl of Bridgwater: ([ref. 114](#)) perhaps it was then the front was stuccoed. (Sir) Jeffry Wyatt (Wyatville) was paid a small sum for unknown work in 1816. ([ref. 115](#)) In 1826 Lord Bridgwater's widow, having, in a seller's market, paid a high price for a smaller house at No. 20, herself obtained £23,700 for a forty-five-year term in the 'recently enlarged and improved' No. 7. By then a portico had been added. The ground floor contained a square entrance hall, an inner staircase hall, secondary stairs, a 'breakfast parlour or morning room', 'occasional eating room', gentleman's dressing-room, bedchamber, 'attendant's room' and water closet. On the first floor were two intercommunicating drawing-rooms, a boudoir, a 'saloon or dining parlour', a servants' waiting-room and a water closet. The stables accommodated thirteen horses and four coaches. ([ref. 116](#))

In 1883 the first Duke of Westminster refused to renew the lease in reversion from 1903 because that was 'the date fixed in that block as the limit for the old houses to be kept up', but by 1895 had changed his mind, and a lease to 1942 was granted. Four additional bedrooms were made for the lessee, Sir Horace Farquhar, by the builders George Jackson and Sons on the Brook Street front at ground-and first-floor level. A conservatory was also added. ([ref. 117](#))

Some decorative work was done here by the Marchese Malacrida for Lady Cunard during her occupation of the house from 1926 onwards. ([ref. 118](#))

In 1925–6 the back premises facing Brook Street were converted, by the lessees, the building firm of E. D. Winn and Company, into three separate residences, numbered 73, 75 and 77 in that street. ([ref. 119](#))

No. 7 was demolished in 1955.



Occupants include: [Thomas Thynne] 2nd Viscount Weymouth, 1731–9. [William Cappell] 3rd Earl of Essex, 1740–1: his wife and (from 1743) wid., 1742–54: their son, 4th Earl, 1755–61. [Charles Compton] 7th Earl of Northampton, 1761–3: his mother-in-law, Dow. Duchess of Beaufort, 1764–8. Maj.-gen. (Sir) Charles Montague Halifax, K.B., 1768–71: his wid., *suo jure* Countess Grandison, 1771–9. Richard Pennant, latterly Baron Penrhyn, 1779–1803: his wife, 1804–8. 7th Earl of Bridgwater, 1808–23: his wid., 1823–6 (later at No. 20). 2nd Earl of Wilton, 1838–82 (formerly at No. 13): his wid., 1882–3: his son, 3rd Earl, 1884–5. Lady (Emilie) Scott, wid. of Sir Edward Scott, 5th bt., 1888–95: her 2nd husband, Sir Horace Brand Farquhar, bt., latterly successively Baron, Viscount and Earl Farquhar, 1895–1923. Lady Cunard, wid. of Sir Bache Cunard, 3rd bt., patroness of music and the arts, 1926–40.

For the house numbered **8 Grosvenor Square** from 1888 to 1950 see No. 88 Brook Street on pages 18, 20.

## No. 9

**No. 9** (numbered 8 until 1888. Plates [31b](#), [43a](#), fig. 34). This house, built about 1725 under a lease to the bricklayer William Barlow junior, is one of the four in the Square to survive from before the latest phase of rebuilding and the only one to preserve substantially its original exterior — here rather simple and unassuming. Nevertheless, when newly built it was taken as the model, both generally and in its fittings, for the house, No. 10 (east) Grosvenor Square, which Barlow was building on the opposite corner of Duke Street. ([ref. 120](#)) From the first it was partly tucked-in behind the adjacent house in Brook Street.

An inventory of 1757 ([ref. 121](#)) mentions on the ground floor (which then lacked the present built-out entrance) a front and a back parlour, a back room or closet, a 'back passage room', and two stairs (the principal, which was in the entrance hall, being of stone with iron balusters). ([ref. 122](#)) On the first floor was the dining-room, doubtless over the front parlour, and a room next to it (both these having pictorial overdoors), a back room and a back closet. Above these were four rooms and a back closet, and at the top a 'large front garrett'. At the back was enough of a garden to need a 'roling stone'.

There was a rise in the rateable value from £70 to £110 when Admiral John Byron moved in in 1780. In June 1785, he leased the house (through the upholsterers Thomas Like and Henry Turner of Frith Street, Soho) for twenty-one months at £160 per annum. This was to **John Adams**, arrived from France only two weeks before as the first 'minister plenipotentiary' of the United States to this country. ([ref. 123](#))

Dismissing the idea of running the embassy from lodgings or a hotel as prohibited by custom, the Adamsses seemingly thought they were to bear more of the expense of residence than other ambassadors in London did—'the General Idea here', Adams's wife wrote, 'is that the United States find a house and furnish it like other powers—but we know the contrary to our cost'. ([ref. 124](#)) One neighbour was the Foreign Secretary, Lord Carmarthen, at No. 2, while another was Lord North himself, further away at No. 50.

**Writing to her brother, Adams's daughter Abigail described the house.** The dining-room of state, 'which will hold 15 persons with ease', was now down on the ground floor in the front parlour of the 1757 inventory and another ground-floor room served as the family dining-room: off this was a 'long room' which her father had made into 'an office for doing Publick business'. On the first floor the former dining-room had become the main drawing-room, with a small 'Common sitting parlour' next to it, and another 'very small one which serves to breakfast and sit in'—at least in warm weather. Another 'long room', presumably over that downstairs, was where 'Pappa has put his Library—and in which he writes usually himself'. ([ref. 125](#))

These two 'long rooms' are not easily identifiable in the 1757 inventory and possibly date from the enhancement of the house for Admiral Byron in 1780.

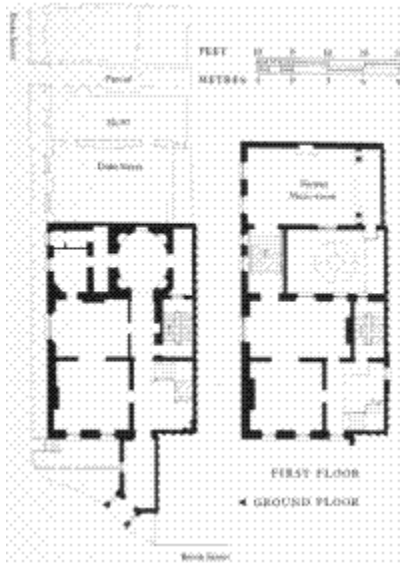
Abigail's own bedroom was one of the four on the second (in her native parlance, third) floor. It looked into 'a little peice of a yard' and commanded 'a most extensive prospect ... of the tops of all the Houses which surround us—and I can count an hundred Chimneys from it and see *Nothin else...*'. Above were the servants. ([ref. 125](#))

The Adamsses remained here until the early spring of 1788. ([ref. 126](#)) ([fn. g](#))

Rises in rateable value occurred in 1790–1 and 1821–2. The present protruded entrance, faced with channelled stucco, was, on the evidence of maps and plans, added between 1819 (or, probably, 1824) and 1851 ([ref. 128](#)) —perhaps in 1846. ([ref. 129](#))

Large ground- and first-floor rooms of superior ceiling heights (latterly a dining-room and music-room) were built at the rear, probably after 1866 and possibly in 1877–8 for the seventh Earl Cowper. ([ref. 130](#))

In 1819 a reversionary lease had been granted until 1882, but in 1870 was extended only until 1885, to coincide with the lease-expiry at the next-door house and presumably to facilitate a large rebuilding then. ([ref. 131](#)) In 1879, when a further renewal was asked for by the then occupant, Earl Cowper, the intended rebuilding as part of a block was deferred by an extension of the term, eventually granted in 1881, until 1899. ([ref. 132](#)) ([fn. h](#)) When 1899 came, however, the drive to rebuild had slackened, and the existing lessee was granted a twenty-year term, evidently without any compulsion to rebuild completely. (It must, however, have been at about that time that the back premises, now No. 87 Duke Street, which were being reconstructed in 1899 as menservants' bedrooms by the builder G. Chappelow, were given their arched front, in the red brick advocated here by the first Duke. ([ref. 134](#))) When lease-renewal again became a question in 1918 the estate surveyor said 'in normal times opportunity would have been taken for the house to be reconstructed or rebuilt but at present this is not practicable', and it was given another, very brief, respite. ([ref. 135](#)) But in 1924 a long lease was granted to the interior decorator Mrs. Syrie Maugham. She was not required to rebuild and since then the various occupants, private, commercial and institutional, have preferred to leave the exterior of No. 9 largely unaltered. ([ref. 136](#)) This survival was not assisted by the London County Council in 1951 when the house was thought unworthy of any notice in the Ministry of Housing and Local Government's list of buildings of architectural and historic interest, and although it was listed Grade III in 1957 it was given statutory protection only in 1962.



**Figure 34:** No. 9 Grosvenor Square, plans in 1947

By then drastic changes had been made to the interior. Many more-or-less unparticularized alterations, mostly internal, were recorded between 1828 and 1933. ([ref. 137](#)) By 1924 at latest they had resulted in part, at least, of the 'yard' of Abigail's comment being converted into an oval chamber topped from a dome. ([ref. 138](#))

In that year Mrs. Maugham shut off the rear dining-room (but not the music-room above it) and two floors of servants' bedrooms beyond, for conversion into an antique-dealer's and decorator's shop at No. 87 Duke Street (see page 90). The rest of No. 9 was taken, as a residence, until 1938, by Major J. S. Courtauld, for whom some rebuilding was done in 1933 by William Willett. ([ref. 139](#))

Subsequent alterations here include the opening of a second-floor window on the Duke Street front, probably in 1947–8, and the removal of the staircase from the entrance hall, probably in 1961. ([ref. 140](#))

Occupants include: Sir Thomas Samwell, 2nd bt., 1727–30. Smart Lethieullier, antiquary, 1741–5. (Sir) Thomas Wynn, latterly 3rd bt., and later 1st Baron Newborough, 1767–74. **Viceadm. John Byron, grandfather of the poet, 1780–5. John Adams, first 'minister plenipotentiary' and later President of the U.S.A., 1785–8.** Mrs. Anne Seymour Damer, sculptress, 1795–8. (Sir) William Alexander, latterly kt., lord chief baron of the Exchequer Court, 1821–43. **Allen Alexander Bathurst, later 6th Earl Bathurst, 1856–63.** Gen. Charles Richard Fox, numismatist, son of **[Henry Richard Vassall-Fox] 3rd Baron Holland, 1864–5.** 5th Baron Dufferin and Clandenboye, latterly Earl of Dufferin and later 1st Marquess of Dufferin and Ava, diplomatist and administrator, 1866–72. 7th Earl Cowper, Lord Lieut. of Ireland, 1873–81. Sir Arthur Divett Hayter, 2nd bt., latterly Baron Haversham, politician, 1882–1917: his wid., 1917–24. Major John Sewell Courtauld, M.P., 1926–38.

#### **No. 10 (formerly 9).**

The house demolished in 1961 had been erected in 1865–6 to replace two houses originally built on the site.

#### **No. 10 (east) (before 1866 numbered 9).**

This house was built c. 1726–7 under a lease to the bricklayer William Barlow, junior. ([ref. 141](#)) Unusually, the purchaser of the lease was not the first occupant, but Thomas Archer, esquire, of Whitehall, the well-known architect, who was seemingly interesting himself in the house merely as a property. This is suggested by the agreement between him and Barlow made in July 1726, whereby the house was to be built 'as near as possibly may be in likeness and manner of works and finishing', especially in respect of the staircase, panelling and chimneypieces, to No. 9 Grosvenor Square, where the surviving front shows as little trace of Archer's hand as do the glimpses of No. 10 (east) in views of the Square. ([ref. 122](#)) These reveal a perfectly ordinary-looking three-bay house, with the door on the right, next to the corner of Duke Street.

By the agreement Archer was given the option to buy Barlow's leasehold interest for £1,600. Perhaps impending financial troubles explain the low price: Archer later claimed to have lent Barlow £650, the house was mortgaged to Archer as security, and early in 1727 Barlow became bankrupt. ([ref. 142](#)) Archer bought the house from Barlow's representatives in 1728. ([ref. 143](#))

In 1768 the house had, on the ground floor, a 'fore parlour' (with a mahogany dining table in it), and a library containing an organ with gilt pipes: on the first floor were a 'Dining Room', whose furnishings included chafing dishes and twelve elbow chairs but not a dining table; a bedroom; and a dressing-room: and on the second floor were five rooms, including a housekeeper's room, a laundry, and a lady's room with a harpsichord in it. In the roof were a butler's garret, a maids' garret with two beds, and a lumber room. ([ref. 144](#)) Only one staircase is named (although in 1789 there were two ([ref. 145](#))). On the ground and first floors the curtains were of green or yellow, those on the first floor being *en suite* with the chair- or bed-coverings. Apart from the family pictures, much of the decoration was evidently by pieces of chinaware placed about the rooms. The principal rooms were carpeted in Turkey or Wilton. Below were the kitchen, servants' hall (with two forms but no chairs), butler's pantry and another housekeeper's room. ([ref. 144](#))

In 1824 (Sir) Jeffry Wyatt (Wyatville) was preparing for alterations to be made here for the second Baron (later Earl) Cawdor. ([ref. 146](#)) In 1854 the building speculator Wright Ingle made some alterations, probably not extensive and confined to the Duke Street front, whither the entrance had been removed by 1855. ([ref. 147](#))

Occupants include: Thomas Bladen, later Deputy Governor of Maryland, 1731–8. Dow. Viscountess Barrington, wid. of 1st Viscount, 1738–42. 'Edward Hulse esq', ?Sir Edward Hulse, 1st bt., physician, 1743–51. Henry Archer, nephew of Thomas Archer, architect, 1752–68: his wid., 1768–89. Dow. Countess Talbot, wid. of 1st Earl, 1798–1804. Gen. Sir Colquhoun Grant, K.C.B., 1817–18. Thomas Raikes, diarist and dandy, 1820–2. 2nd Baron (latterly 1st Earl) Cawdor, 1825–31. Gen. Sir Colquhoun Grant again, 1831–5: his son-in-law, Richard Brinsley Sheridan, grandson of the dramatist, 1836–9. Rev. Sir Edward Bowyer-Smith, 10th bt., 1840–50. Lieut.-col. Sir Henry Tyrwhitt, 3rd bt., 1850–1. (Sir) Charles Henry Mills, later 2nd bt. and 1st Baron Hillingdon, partner in Glyn, Mills and Co., bankers, 1856–65.

#### No. 10 (west).

The building lessee here was William Packer of Lambeth, carpenter, who, like William Barlow, had failed financially by 1728. ([ref. 148](#)) A deed of assignment in 1768 declared the house to have been originally finished 'in an handsome genteel and ornamental way according to the then mode or fashion ... suitable for the ... use of the Nobility and Gentry of this Kingdom'. ([ref. 149](#)) In 1801 the Hon. Robert Petre or his father, the ninth Baron Petre, had £1,988-worth of work done on the house under the architect Samuel Wyatt, when the back wall was rebuilt and new rooms added. ([fn. i](#)) The back drawing-room and back parlour each had a water closet adjacent. The service quarters included a 'men's dressing-room'. ([ref. 150](#))

In 1844 Thomas Cundy II would have made it a condition of a lease-extension to 1907 that a stone portico should be added. The terms were refused, and so the house, escaping a portico, missed also the chance of longer survival, and was demolished when the lease expired in 1864. ([ref. 151](#))

Occupants include: John Campbell, Lord of the Admiralty and of the Treasury, 1729–67. Dow. Lady Stourton, wid. of 15th Baron Stourton, 1768–85: her great-grandson by her 1st marriage, Robert Edward Petre, later 10th Baron Petre, 1785–1801 (later at No. 45): his step-mother, Dow. Lady Petre, wid. of 9th Baron, 1802–18, 1827–33: her son, Robert Edward Petre, 1819–27. Joan [Scott], *suo jure* Viscountess Canning, wid. of George Canning, Prime Minister, 1834–5: her son, Charles John Canning, latterly 2nd Viscount and Earl Canning, 1836–55, 1862. Earl Grosvenor, later 3rd Marquess and 1st Duke of Westminster, 1857–60. 3rd Baron Harris, 1861. 2nd Viscount and Earl Canning, 1862: his nephew, Hubert George De Burgh-Canning, later 2nd Marquess of Clanricarde, 1864–5.

#### No. 10 (double site).

In 1863 C. J. Freake, already rebuilding No. 26 in the Square, applied to the Marquess of Westminster for a lease of the two sites on which to put up one large house. ([ref. 152](#)) He was then supplanted as potential lessee by the fourth Marquess of Bath, who wanted to build a house for his own occupation, probably employing William Burn as architect. ([ref. 153](#)) By that time—June 1863—it is clear, however, that the elevations of any building erected here were to be from the office of Thomas Cundy II as estate surveyor and, moreover, were to match the corresponding elevations of Nos. 20–21 at the other end of the north side, built by Kelk to a 'Cundy' design some eight years earlier (see folded drawing between pages 140–1). Like them, it was to be set back a little from the previous frontage.

Lord Bath relinquished the site as insufficient. Freake resumed negotiations but on the basis of building two houses, to which Lord Westminster agreed in March 1864. ([ref. 154](#)) By October, however, Freake had found a client willing to buy, at the high price of £35,000, the one big house originally envisaged. He was Lord Lindsay, the future twenty-fifth Earl of Crawford and eighth Earl of Balcarres, and eldest son of the twenty-fourth Earl, who was to share the London house with Lord and Lady Lindsay. ([ref. 155](#)) Their house in Berkeley Square was too small for a growing family and lacked (as Lord Lindsay urged upon his father) a 'suite of rooms suitable for receiving society in the manner that will be requisite when Alice, Minnie and their sisters make their entry upon the scene of London'.

A further inducement in Lord Lindsay's eyes was the moderate ground rent of £300 per annum. He thought this much less than Lord Westminster could have obtained from two houses, the ground landlord's pride in the Square leading him to make a sacrifice to obtain 'a single large and handsome house' on the site.

Freake enjoyed the commendation of Lord Lindsay's brother-in-law, Sir Coutts Lindsay, who was recently established in a house built by Freake in South Kensington. ([ref. 156](#)) Furthermore, he impressed Lord Lindsay as 'a fair dealing, honest and indeed liberal man [with] a professional pride in doing his work solidly and well'.

Apart from supplying the elevations Thomas Cundy II had a general 'superintendence' over the architect employed by Freake. As at No. 26 and elsewhere in London this was evidently William Tasker, ([ref. 157](#)) presumably the author of what Lord Lindsay thought the 'admirable' plan: again as elsewhere, Tasker's role was not given much publicity. ([ref. 158](#)) Freake's surveyor for the site-plan on the lease was his employee, W. H. Nash, ([ref. 159](#)) who had a later career as an architect. Lord Lindsay himself did not employ an architect, but consulted Lewis Vulliamy (who had recently altered the Berkeley Square house) over the initial plans in autumn 1864. He also submitted the plans and specifications to a surveyor, Mr. Young, whose suggestion of a fire-proof roof over a staircase was accepted.

The specifications provided for the fronts to the Square and Duke Street to be in best white Suffolk facing bricks closely jointed and tuck pointed: the dressings were to be of Portland stone except that the Composite caps and the plinths of the pilasters, the modillions of the main cornice and, optionally, some balustrading were to be of terracotta—a very up-to-date provision probably reflecting Freake's South Kensington connexion. The windows were to be of plate glass and the roof of Bangor slates. Inside, four separate staircases are shown on the ground floor in undated drawings. There was to be at least one water closet on each floor and three in the basement: there was perhaps only one fitted bath. The kitchen was to have a 'gas stove' and hot water was laid on as high as the third floor. On the second floor and above, and in the basement, the rooms were to be papered. The main staircase compartment was to be hung with varnished marbled paper, and in later years was certainly faced with real or simulated marble. ([ref. 160](#))

The work was noticeably expensive. Broadly the specifications followed what was prescribed at Nos. 20 and 21, but those houses together cost their owners something upward of £20,000 compared with Lord Lindsay's £35,000 for building of less extent.

In 1865 Lord Lindsay had written about the interior arrangements to Freake. He had noted that 'the peculiarity of the site necessitates a peculiar treatment, which as in so many other instances, generates character and individuality and this gives a charm which more regularly however formally rarely possesses', and had gone on to speak of what might be done by decoration and furnishings to make the interior as 'artistic' or 'quaint' as the family house in Scotland.

A design for a boudoir ceiling by G. E. Fox is dated 1868, ([ref. 161](#)) in which year the family took up residence.

Freake's price was met by selling the Berkeley Square house and borrowing the rest from a bank, but reassuringly in the background was the family coal-mine.

Occupants include: **[James Lindsay] 24th Earl of Crawford and 7th of Balcarres, 1868–9: his son, Lord Lindsay, latterly 25th and 8th Earl, 1868–80.** Sir Samuel Wilson, kt., Australian millionaire, 1882–95: his wid., 1895–1907. 6th Marquess of Anglesey, 1908. Japanese Embassy, 1913–37.

#### No. 11.

Although heavily altered by the time of its demolition in 1961, this house had probably never been completely reconstructed (see folded drawing between pages 140–1). It was built about 1726 under a lease to William Gray and John Brown, bricklayers: ([ref. 162](#)) by February 1728 they had agreed to sell it for £3,000 to the fourteenth Baron (later Earl) Clinton, a lord of the bedchamber to George II. The painting and finishing of the house for occupation was to be done 'according to the direction and approbation of Mr. Roger Morris Bricklayer' ([ref. 163](#)) (who in 1729–c. 1740 remodelled Lord Clinton's house in Devon under Lord Burlington's or Lord Herbert's direction ([ref. 164](#))). Despite Morris's hypothetical connexion with the house next door at No. 12, and his association elsewhere with the bricklayer Gray, there is no surviving evidence of a previous involvement of Morris at No. 11, a quite ordinary three-bay house externally.

The house survived the first Duke of Westminster's rebuilding phase by short lease-renewals to an elderly but long-lived occupant, and in 1894 had its lease extended until 1941. The prospective lessees, the building firm of Matthews, Rogers and Company, were required to pay £3,500 and lay out at least £6,000 on alterations and additions. ([ref. 165](#)) These included the stone porch and facing to the ground storey, the stone window dressings, and the iron balcony, ([ref. 166](#)) and probably also the attic storey, added after 1877. The architect is not known. Matthews, Rogers sold their interest in the lease for £17,000. In 1897–8 further alterations, mainly inside the house, were done by Trollope and Sons to the designs of the architect H. H. Collins. ([ref. 167](#)) In 1924 Charles Marriott attributed work here to Mewès and Davis. ([ref. 168](#))

Occupants include: 14th Baron, latterly Earl, Clinton, 1729–51: his half-brother, 2nd Baron Fortescue, 1751–65. Sir George Yonge, 5th bt., politician, 1766–8. Charles Baldwyn, politician, 1769–79: Mrs. Elizabeth Baldwyn, 1780–1812. Sir Coutts Trotter, 1st bt., 1822–37: his wid., 1839–51: her son-in-law, Lieut.-gen. James Lindsay, 1853–5: the latter's son, Sir Coutts Lindsay, 2nd bt., 1854–65: the latter's mother, wid. of Gen. Lindsay, 1866–94. Sir Robert Kindersley, latterly 1st Baron Kindersley, 1926–43.

#### No. 12

No. 12 (Plate [34](#), fig. 35, and folded drawing between pages 140–1: see also fig. 2a in vol. XXXIX). When it was pulled down in 1961 No. 12 retained both internally and externally enough of its original features to confirm the impression given by general views of the Square that it had been one of the most interesting houses in the individuality of its design. Built about 1727–8 under a lease to a timber merchant, John Kitchingman, it was sold in 1729 for £4,200 to its first occupant, the former (and disgraced) Chancellor of the Exchequer, John Aislabie of Studley Royal, Yorkshire, ([ref. 169](#)) and in the identity of this owner there is a clue to the architectural auspices under which the carcass of No. 12 may have been finished and decorated. At Studley Royal Aislabie was being advised on his works there, in the year he took No. 12, by his architect Colen Campbell and, seemingly under Campbell's direction, Roger Morris. ([ref. 170](#)) Both Morris and Campbell had associations, direct or indirect, with the Square in its early days. Campbell, moreover, was then living, in the year of his death, nearby at No. 76 Brook Street, and Morris was building himself a house in Green Street. The guess that they were to some extent responsible also for the architectural character of Aislabie's town house is strengthened by its original external appearance. ([fn. i](#)) Although a terrace house, it was given a façade treatment that is suggestive of the front and back elevations of the recently built Thames-side villa of Henrietta Howard (later Countess of Suffolk) at Marble Hill, where there is evidence for attributing the design to Roger Morris under some degree of guidance from Campbell. ([ref. 171](#)) Inside No. 12 the staircase compartment and some other features survived until 1961 in a form generally consistent with a Morris-Campbell provenance, even if they seemed to expert eyes in 1959 to lack 'the bold character and crisp detail of Campbell's known work' ([ref. 172](#)) (Plate [34a](#), [34b](#)).

Undated designs for two ceilings for John Aislabie's son William (d. 1781) among the Adam drawings, ([ref. 173](#)) evidently indicate work actually carried out by the Adams, as one is similar to the first-floor front-room ceiling at the time of demolition (Plate [34c](#)). Other first-floor ceilings then surviving may also have been authentic Adam. Two of the ceilings had panels supposedly painted by Angelica Kauffmann. ([ref. 174](#))

By c. 1786 the pediment shown in mid eighteenth-century views of the Square had been removed. ([ref. 175](#))

After the first lease-renewal, in 1808, until 1871, there were further successive short renewals in 1868, 1874 and 1882, until 1910, betokening tentative plans of the Estate to rebuild the house in conjunction with adjacent houses, but then, in 1895, for a rather longer period until 1941. ([ref. 176](#))

From 1868 to 1873 the house was occupied by the novelist Lord Lytton, who was later said to have had the dining-room painted (by the decorating firm of Cowtans) in a Pompeian style. ([ref. 177](#))

In 1875 some work reconstructing the roof was done for the third Lord Wynford, and it was therefore possibly then that the elevation to the Square was heightened by an attic storey absent in 1855. ([ref. 178](#)) Later, in 1895, Lord Wynford employed (Sir) Edwin Lutyens to plan the rear garden and make some probably minor alterations to the dining-room and the domestic offices. ([ref. 179](#))

From 1902 the house was taken (until 1943) by John Pierpont Morgan, junior. ([ref. 180](#)) A family recollection is that the house was not then much changed from its eighteenth-century arrangement, with the underground kitchen located beyond the garden, and no running water above basement level. ([ref. 181](#)) Mr. Pierpont Morgan had a storey added to the house, inconspicuous from the front,



by the builders Holland and Hannen, to the designs of A. William West of Maddox Street. ([ref. 182](#)) Some internal work, doubtless under the same architect, was done in 1904–5 by Cowtans. ([ref. 183](#)) It perhaps included the passenger lift, the bathroom on each floor, the electric lighting, and the radiators in hallways, installed by Mr. Pierpont Morgan. No radiators or other artificial heating were, however, put into the rooms. ([ref. 181](#)) A hint of the importance of decoration is given by the story that Cowtans had to remove nine layers of wallpaper hung in the dining-room since their work there for Lord Lytton. ([ref. 177](#))

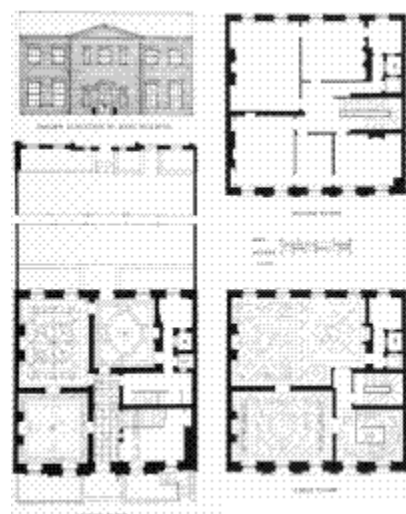
In 1959 permission to demolish the house, then on the Ministry of Housing and Local Government's list of buildings of architectural or historic interest, was sought by Mr. Charles Clore's firm, Princes Investments Limited. Although the brickwork of the front had by then been renewed, the survival of original features was acknowledged, and also a hypothetical connexion with Colen Campbell. The Ministry's Advisory Committee, however, thought that the house did not possess sufficient distinction 'to justify preservation as a single house in the otherwise uniform rebuilding of the north side of the Square' and it was demolished in 1961. Some exterior ironwork and painted panels from the first-floor ceilings were preserved but their present location is unknown. ([ref. 184](#))

Occupants include: John Aislabie, politician, 1729–42: his son, William Aislabie, politician, 1742–81. William GoreLangton, 1809–45 (previously at No. 35): his wid., 1848–51: his grandson, William Henry Powell Gore-Langton, father of 4th Earl Temple of Stowe, 1853–67. 1st Baron Lytton, novelist, 1868–73. 3rd Baron Wynford, 1874–99: his wid., 1899–1902. John Pierpont Morgan, jun., 1902–43.

### No. 13.

This house was unusual in the Square in being built as a pair, with No. 14. This was in about 1727, under a lease to a carpenter, Lawrence Neale, and the two houses were first occupied in 1729. ([ref. 185](#)) In 1874–5 the front was renewed, and heightened a storey, and a stone portico and stone dressings added: the architect is not known. In 1879 Arthur Cates designed a bow window for the front which the Duke of Westminster first permitted, then disallowed. Additions had been made at the back in 1874–5 in defiance of the Estate, which thought them injurious to No. 14 but not susceptible to action at law—and even appealed (unavailing) to the local authority to step in. The additions were removed only in 1895, when the Duke made this a condition of renewing the lease, for £4,750, from 1900 to 1941 to the then lessees. They were the building firm of Matthews, Rogers and Company, who sold the house for £17,500. ([ref. 186](#)) Externally, it was a plain eighteenth-century house, plainly and moderately Victorianized, that was demolished in 1961 (see folded drawing between pages 140–1).

Occupants include: **Dorothea [Read] Dashwood, da.-in-law of Sir Robert Dashwood, 1st bt., 1729–51.** 3rd Viscount Wenman, 1752–5. Lucy Knightley, politician, 1765–91: his wid., 1791–1809. 1st Earl of Wilton, 1810–14: his wid., 1814–16. 2nd Earl Grosvenor, later 1st Marquess of Westminster, 1817–20: his son, Viscount Belgrave, later 2nd Marquess of Westminster, 1821 3: the latter's brother, 2nd Earl of Wilton, 1824–37 (later at No. 7). Sir Josiah John Guest, 1st bt., ironmaster, 1838–40. Gen. Sir Loftus Otway, kt., 1841–54: his wid., 1854–72: her son-in-law, Capt. William Marjoribanks Otway, 1872 95.



**Figure 35:** No. 12 Grosvenor Square (*demolished*), plans, and elevation of mews building, in 1961

### No. 14.

This was built as a pair to No. 13 ([ref. 187](#)) and survived, probably with no radical external alteration, until its demolition in c. 1935 (see folded drawing between pages 140–1). A sale advertisement in 1787 spoke of its spacious garden, which had a 'covered way' and in c. 1810 survived enough to require mould and gravel. ([ref. 188](#)) In 1788 Benjamin Bond Hopkins, a moneyed M.P., made 'a new vestibule, amended stair-case, modernized drawing-room, enlarged dining-parlour, etc.'. ([ref. 189](#)) In 1816–17 alterations by Soane for the second Lord Berwick evidently included a new wing 'across the yard'. ([ref. 190](#))

In 1856 the Estate would have granted a lease-renewal from 1868 only if the occupant altered the house in the manner then favoured, but those terms were not accepted, and by 1877 the Estate's architectural demands had become kinder to the house, 'retaining the present character of the brick front'. They required, however, the addition of Cundy-designed stone dormers in the roof above an added storey, and in 1878 Holland and Hannen provided the more emphatic skyline desired. ([ref. 191](#))

In 1900 G. D. Faber, later Lord Wittenham, bought the lease for £18,500, and spent another £25,000 on drastic alterations inside, by which the staircase was reversed and opened to a large inner hall and the rear of the house extended. The architect was J.

Macvicar Anderson, together with or perhaps succeeded by the decorating firm of Charles Mellier and Company, whose hand was possibly shown in the French style of the front door. A proposed French-dressing of the front in stone, with an Ionic portico, was, however, not effected. ([ref. 192](#))

Occupants include: Sir William Strickland, 4th bt., 1729–35: his wid., 1735–66: their son, Sir George Strickland, 5th bt., 1767. 1st Earl of Northampton, Lord Keeper of the Great Seal, 1770–2: his wid., 1772–87. Benjamin Bond Hopkins, M.P., 1788–94: his wid., 1794–5. 2nd Baron Berwick, 1807–25. George Denison Faber, latterly Baron Wittenham, 1901–28.

#### **Nos. 15 and 16 (the latter formerly 15A).**

The centre of the north side of the Square was from the beginning occupied by a building seven bays in width, of which the three midmost were dressed with Ionic pilasters. It clearly represented, like Nos. 18–20, a deliberate attempt to achieve a large effect, as for the first hundred years of its existence it consisted (and was to again from 1848) not of one house but two. The eastern, latterly No. 15, was the larger, and included the central bay, which at ground level was originally intended as a covered passage to George Street. ([ref. 193](#)) This passageway seems never to have been made, and the central opening (on the evidence of views of the Square) became instead the entrance to No. 15.

Like the rest of the north side east of No. 18 the two houses at Nos. 15–16 were built under an agreement with Augustin Woollaston, but here, at No. 15, Woollaston also received the building lease, in 1727. The following year he assigned this to the joiner, Richard Davies, who was the building lessee of No. 16. ([ref. 193](#))

#### **No. 15 before 1823.**

Nothing is known of this house except that when it was insured in 1751 its rooms were said to be 'wainscotted', ([ref. 194](#)) and rises in rateable value suggest improvements in 1782 and 1814–15. ([ref. 195](#))

Occupants include: Thomas Duncombe, politician, 1729–46: his wid., 1746–9: their son, Thomas Duncombe, politician, 1750–79. John Egerton, Bishop of Durham, 1781–7: his son, Lieut.-col. John William Egerton, latterly 7th Earl of Bridgewater, 1787–1808. Lady Penrhyn, wid. of Baron Penrhyn, 1808–16. 13th Marquess of Winchester, 1817–22.

#### **No. 16 before 1823.**

Again, very little is known of this house. During its occupation by William Drake of Shardeloes, Buckinghamshire, however, it was embellished in 1773–5 under the direction of James Wyatt—an early instance of his domestic work in London. The cost was some £3,022 (less a very little spent on Shardeloes). Apart from a design for a wall-mirror, ([ref. 196](#)) the work is only recorded in accounts of payments. ([ref. 197](#)) New stables and domestic offices were built, and inside the house the alterations seem to have included a new, skylit, staircase, and the room decorations new carved chimneypieces in wood or marble and ornamented ceilings. Wyatt himself was paid £60 for painting '4 large Antique Grotesque foliage pannels' in the 'Withdrawing Room Cieling', where 'the Centre piece and 4 figures' were by Rebecca.

One of the rooms had green wallpaper. Otherwise, they seem to have been painted—generally dead white or French grey with some shades of green. Purple and green are mentioned in the 'picking out' of mouldings, and there were gilded 'window cornices'. Lilac and green are mentioned in ceilings. ([fn. k](#))

More work for William Drake was done under Wyatt in 1785–6, to the value of £896, and a little further work in 1788–9, when it included 'a fanlight etc. made and fixed by Chippendale' (or rather his firm). ([fn. l](#)) ([ref. 198](#))

Occupants include: Lady Gowran, wid. of 1st Baron Gowran, 1729–44: their son, 2nd Baron Gowran, latterly 1st Earl of Upper Ossory, 1744–58. [Frederick St. John] 2nd Viscount Bolingbroke, 1761. Adm. Thomas Coates, 1762–5. William Drake, politician, 1765–96. Mrs. Deborah Grosvenor, wid. of Thomas Grosvenor, brother of 1st Earl Grosvenor, 1797–1805 (previously at No. 43): Robert, 2nd Earl, later 1st Marquess of Westminster, 1807–11 (for tenants): his first cousin, Richard Erle-Drax Grosvenor, 1812–17.

#### **Nos. 15 and 16 as one house 1823–48.**

In 1823 the original leases expired, and the houses were retained and thrown into one for occupation by Earl Grosvenor's heir, Viscount Belgrave.

The uniting of the houses in 1823–4 involved an outlay, for the main builders' work, of some £12,448, under the superintendence of the estate surveyor, Thomas Cundy (d. 1825), perhaps in association with his son, Thomas Cundy II. ([ref. 199](#)) *The Morning Post* in 1824 was to call it 'a new erection', ([ref. 200](#)) but the records of the Belgraves' move here suggest otherwise: ([ref. 201](#)) so, too, does the adherence of the stucco-fronted house to the moderate storey heights of the original building and, perhaps, the inhibited planning of the ground floor. The palatial front which the house presented to the Square by 1855 probably dates in essentials from the work of 1823–4, and similarly preserved the original scheme of an order marking off the three central bays (folded drawing between pages 140–1: see also Plate [20a](#) in vol. XXXIX).

Among the £12,448-worth of builders' bills the biggest were the carpenter and joiner's (£4,024), mason's (£2,789), bricklayer's (£1,603) and plasterer's (£1,062). ([ref. 199](#)) Much Roman cement was supplied by James Cundy to stucco the exterior. ([ref. 202](#))

Additionally Lord Belgrave paid John Davis, a cabinetmaker in Brook Street, some £3,829 for furniture and furnishings. He also used old furniture from the previous house—seemingly valued by Davis at £1,758. ([ref. 201](#))

As reconstructed, the ground floor included three staircases but generally showed no extravagances of plan. ([ref. 203](#)) On the first floor the front was occupied by three drawing-rooms, called the State, Middle and Lady Elizabeth's. The first had 'Rich Crimson and Gold Flock paper for the Walls' with 'Broad Gold Moulding' at top and bottom, and the latter two crimson and buff flock paper with gilded mouldings: in each room, however, the curtains were of 'Superb Blue Taboray' and the covers of the rosewood chairs and sofas were similarly in 'blue striped'. ([fn. m](#)) Each individual curtain cost £96 (or £672 for the windows of the three rooms). Two rosewood sofas and twelve rosewood chairs cost, with covers and cases, £539, plate-glass mirrors from £116 to £237, and spectacular rosewood console frames bearing marble slabs and supported on gilded eagles from £80 to £159. The fitted Brussels

carpet in the State Drawing Room, however, cost only £37 10s. ([ref. 201](#)) Altogether, these three rooms displayed 'a style of surprising neatness and grandeur'. ([ref. 200](#))

After the succession of the second Marquess in 1845 and the death of his mother, who had briefly occupied the house, a year later the Estate invited offers for it in December 1846. By October 1847 the Marquess, rather unwillingly, felt it necessary to allow his old house to be divided into two again. ([ref. 205](#)) The lessee was the former retail silversmith turned speculator, Kensington Lewis, who at the same time was involving himself in property in Pall Mall and elsewhere. ([ref. 206](#)) He was to pay £6,600 for his sixty-three-year lease at an annual rent of £500 and spend not less than £5,000 on alterations. These were to include raising the top storey (perhaps at No. 16 only), and internally he was to 'reframe the drawing room floors and to put fir girders trussed with a fitch of cast iron ... where required'. ([ref. 207](#)) In 1848–9 the front was being altered by Lewis's architects, Thompson and Morgan (of Paddington): ([ref. 208](#)) this included the replacement of a single portico by (or perhaps its enlargement into) one three bays wide. ([ref. 209](#)) Inside No. 15, at least, the replanning was not very radical, but a rear wing was added (and probably at No. 16 also). ([ref. 210](#)) Lewis disposed of No. 16 quickly, in 1848, but met great difficulties at No. 15, which he attributed, with some support from Lewis Cubitt, to its bad structural condition. ([ref. 211](#)) It was 1856 before his mortgagees found an occupant for the house. ([ref. 212](#))

#### **No. 15 from 1856.**

In 1885 the occupant was refused a lease in reversion from 1910 because, in the estate surveyor's opinion, 'the house is not a good one', and in 1893 an incoming tenant, Colonel Ralph Vivian, who was to occupy it until 1924, laid out £12,000 upon it—mostly, it was said later, in structural repairs. ([ref. 213](#)) His architects were Ernest George and Peto (builders, J. Simpson and Son of Paddington Street), whose work included a 'flower house' at the back. ([ref. 214](#)) The house was demolished in 1935. ([ref. 215](#))

#### **No. 16 from 1848.**

In 1901 unknown work (but including a change of chimneypieces) was done here by Cubitts for Mrs. Samuel Lewis, to designs by William Flockhart. ([ref. 216](#)) In 1927 the lease was bought back by the Estate and some £10,500 spent on alterations by Trollope and Colls, under the supervision of Edmund Wimperis as estate surveyor, to fit the house for occupation by the Dowager Duchess of Westminster, widow of the first Duke. ([ref. 217](#)) In 1940 the house was demolished by bombing. ([ref. 218](#))

Occupants include: Col. Ely Wigram, 1851–69, with his brother Joseph Cotton Wigram, Bishop of Rochester, 1864–7. Dow. Marchioness of Lansdowne, wid. of 4th Marquess, 1871–91. Sir Edward Sullivan, 5th bt., 1892–3. Capt. Henry Denison, son of 1st Baron Londesborough, 1900–1. Dow. Duchess of Westminster, wid. of 1st Duke, 1929–40.

#### **No. 17 (formerly 16).**

In its later years No. 17 presented to the Square a façade not radically different from the elevation of 1729 (see folded drawing between pages 140–1). If *The Daily Post* in 1730 is to be believed, the architect, as at the houses immediately westward, was Edward Shepherd. ([ref. 219](#)) Like Nos. 10–16, No. 17 was built under an agreement with Augustin Woollaston, and the building lessee, as at Nos. 13 and 14, was the carpenter, Lawrence Neale, ([ref. 220](#)) who is known to have been associated with Shepherd elsewhere. The lease, expiring in 1823, was bought from Neale in 1730 for £4,800, plus £410 for furnishings and fittings, on behalf of the second Earl of Albemarle, on whose death in 1754 the house was sold for £5,500 to the Courtenays, Earls of Devon, who may have improved it somewhat. ([ref. 221](#)) In 1764 it had a front hall with staircase, a front parlour converted to a dining-room, a drawing-room, and Lord Courtenay's large dressing-room and closet on the ground floor; a front 'dining-room' used as a drawing-room, another drawing-room, a Green Damask bedchamber and a water closet on the first floor; five bedchambers on the second floor; and five garrets, which included an upper servant's room and a maids' room with three beds in it. Below stairs were rooms for the footmen (with three beds but no chairs), butler, steward, coachman, and cook, and a servants' hall with firearms in it. Almost all the rooms above the basement had stoves in them, except for the maids' garret. On the ground floor the rooms had crimson curtains, Turkey carpets and leather-seated chairs, and had busts and bronzes in them: Lord Courtenay's dressing-room had some thirty china figures over the chimney. In the first-floor rooms all the curtains were green, generally *en suite* with green upholstery, while the carpets—fitted in the drawing-rooms—were Wilton: pier-glasses, girandoles and marble slabs were important features. On the principal floors the movable furniture was mostly of mahogany. Outside, the garden contained two painted Windsor settles. Altogether the furnishings were valued at £1,206. ([ref. 222](#))

In 1846 the subsisting lease was bought by Sir James Weir Hogg, M.P. and Chairman of the East India Company, who also bought a reversionary lease to 1910. ([ref. 223](#)) He made substantial alterations to the house, designed for him by the elderly architect Thomas Hopper (b. 1776) and executed in 1847–8 by the builder John Kelk. ([ref. 224](#)) Inside, they probably included the removal of the staircase from the entrance hall to the rear, and its replacement on the first floor by an additional front drawing-room. ([ref. 225](#)) The ground storey was rusticated, and a stone portico added which was singled out for praise in 1903 by F. Herbert Mansford as enhancing the elevation. ([ref. 226](#))

In 1854 Hogg sold fifty-six years' tenure of the house for £16,500, plus £3,000 for furnishings and fittings. ([ref. 227](#))

In 1915 a sixty-three-year lease was bought by a speculator who undertook to spend some £5,000 on modernization, including a lift and possibly the wooden staircase installed between 1847 and 1916. ([ref. 228](#)) By c. 1938, after further changes, the interior dressings had been given a Stuart or early-Georgian style. ([ref. 229](#))

The house was half-destroyed by bombing in 1940 and demolished in 1943. Chimneypieces and other fittings were selected for preservation 'and eventual re-assembling after the War' ([ref. 184](#)) but it is not known if or where they were re-used.

Occupants include: [William Anne van Keppel] 2nd Earl of Albemarle, ambassador to France, 1730–54. Sir William Courtenay, 3rd bt., latterly 1st Viscount Courtenay, 1755–62: his son, 2nd Viscount Courtenay, 1762–88: the latter's son, 3rd Viscount, later 19th Earl of Devon, 1788–1804. Sir James Weir Hogg, 1st bt., Chairman of East India Company, 1847–54. 2nd Marquess Camden, 1862–6. Lieut.-col. Richard Charteris, son of 9th Earl of Wemyss, 1868–74: his wid., 1874–1915. Sir Edward Mackay Edgar, bt., 1920–4. David Beatty, 1st Earl Beatty, Adm. of the Fleet, 1926–36. 5th Baron De Saumarez, 1939–40.

#### **No. 18 (formerly 17).**

This was originally the easternmost of three houses, whose symmetrical grouping is discussed opposite (Frontispiece and Plate [28b](#)). Like the others, No. 18 was built, about 1728, under an agreement with the builder-architect Edward Shepherd, although here the lessee was his associate elsewhere, the mason Thomas Fayram. ([ref. 230](#)) In 1736 the young second Earl of Rockingham, wedding himself to an heiress, bought it for £5,250, seemingly in compliance with a marriage agreement. ([ref. 231](#)) The statuary and mason John Deval charged £300 for eight tables of marble (white-and-veined, black-and-yellow, Siena, and Egyptian), and for four works of marble-carving, doubtless on chimneypieces, and Abraham Jordan supplied an organ. ([ref. 232](#))

The Earl died in 1745 but his widow continued in the house, latterly as Lady Guilford. From 1746 to 1764 the expenditure on repairs, though increasing, averaged only £57 annually, or a little under half that at her country house. ([ref. 233](#)) (The more fixed outgoings amounted in 1767 to some £76, of which £25 was the Grosvenor ground rent and the rest payments for the upkeep of the Square garden and paving and for rates and taxes. ([ref. 234](#)))

In 1767 the ground floor contained, apart from hall and staircases, four rooms—a dining-parlour (its tables, however, kept in a closet), a drawing-room, Lord Guilford's dressing-room, and a back dressing-room. On the first floor there were four—a Great Room at the front, Lady Guilford's dressing-room, a Green Silk Damask (bed-)room and an adjacent inner room. Above were six bedrooms, three of them named after their furnishings—Blue Mohair, Green Harrateen and Printed Cotton. At the top were five garrets. The important first-floor rooms were generally furnished with green silk damask curtains and had green elsewhere: on the ground floor the corresponding colour was crimson. Turkey, Wilton and Persian carpets are mentioned. In the best rooms the furniture was of mahogany except where, as in Lady Guilford's bedroom and dressing-room, the chairs were gilded. The Great Room had over the doors '2 paintings of Ruins' (which were, however, removable ([ref. 235](#))). Gilt-framed pier-glasses, girandoles, and marble-slab console tables on gilded frames are listed, and pieces of china on chimneypieces—for example, the '3 coloured Bottles, 2 Beekers ditto, 2 blue and white Jars, 2 Beekers ditto' on that in Lady Guilford's dressing-room. An inner room on the same floor had prints over the chimneypiece. The main rooms had stove grates. The hall housed a sedan chair, and the porter's lodge two horse pistols and a blunderbuss. Below were rooms for a housekeeper, coachman and steward (the last having pictures in it and three more pistols), but no butler's, cook's or footmen's rooms. Except in that respect, and perhaps for more widespread gilding here, all was very much as at No. 17. The furnishings, including books, china and trinkets, were valued at £1,946. ([ref. 236](#))

In the 1790's the owner could evidently expect to get some £580–£600 per annum for a three-year tenancy. ([ref. 237](#)) Between c. 1786 and 1800 the entrance was probably moved one bay westward of centre. ([ref. 238](#)) Some time between c. 1812 and 1855 the square second-floor windows were lengthened. ([ref. 239](#))

In 1865–6 this house was rebuilt for the lessee, the third Earl Fortescue, by the seventy-five-year-old architect William Burn—acting, however, so far as the elevation was concerned, within lines laid down by Thomas Cundy II as estate surveyor. In 1863 Cundy's intention was, in fact, that the front (raised a storey) should repeat the pilastered fronts of the houses recently built at Nos. 10 and 20–21. If that had been done it would have preserved a sort of symmetry at Nos. 18–20, however much it departed from the original proportioning of that group. But Burn evidently objected to the requisite pilasters, and they were omitted ([ref. 240](#)) (Plate [30b](#), fig. 36, and folded drawing between pages 140–1).

Burn's massive house, which later daunted a bookish visitor by its size, included a schoolroom, music-room, one bathroom, day and night nurseries, and a nursery kitchen. Three of the rooms in the roof (like two of the rear rooms below) were without fireplaces. The extensive basement included a shoe room, a pastry room, a lamp room and a good-sized 'brushing room'. ([ref. 241](#)) The builders were Kelk's old firm, Messrs. Smith and Company, who used iron girders to support the floors. ([ref. 242](#)) Some marble chimneypieces from the old house were retained.

Lord Fortescue immediately sold the seventy-six-year residue of the lease, for £32,500, to an incoming occupant. ([ref. 243](#))

In 1911 Mewès and Davis altered the house internally for Mrs. John Jacob Astor (later Lady Ribblesdale). The work included 'new lavatory, bathrooms, bedroom', ([ref. 244](#)) and the 'modern complement of bathrooms' was a 'sellingpoint' in 1928. ([ref. 245](#)) In 1934, however, the house was demolished.

Occupants include: 2nd Earl of Rockingham, 1736–45: his wid., 1745–51: her 2nd husband, 1st Earl of Guilford, 1751–67 (previously at No. 50): 1st Baron Sondes (cousin of 2nd Earl of Rockingham), 1767–86 (previously at No. 50): his son, Lewis Thomas Watson, latterly 2nd Baron Sondes, 1786–1802 (Henry Addington, Speaker of the House of Commons, later 1st Viscount Sidmouth, tenant, 1792–5: Sir Ralph Milbanke, 6th bt., probably tenant, c. 1799–1802). 1st Earl Fortescue, 1803–41: his son, 2nd Earl Fortescue, Lord Lieut. of Ireland (as Viscount Ebrington), 1841–61: his wid., 1863–5: her step-son, 3rd Earl Fortescue, 1867. Richard Benyon, politician, 1869–97. Ava Astor, former wife of John Jacob Astor, 1912–19: her 2nd husband, 4th Baron Ribblesdale, 1919–25: and as his wid., Lady Ribblesdale, 1926–8. Commander Sir Morton Smart, K.C.V.O., M.D., 1935.

## **No. 19 (formerly 18).**

Of the houses in the Square No. 19 originally presented to it the most completely elaborated façade. It was the centrepiece of a tripartite composition which embraced the houses on either side, and endowed the three of them with the appearance of being a single mansion (Frontispiece and Plate [28b](#)). The credit for this 'attempted magnificence' belongs to Edward Shepherd, who concluded a building agreement with the Estate for Nos. 18–20 (and also No. 21) in 1725, and was a party to the three building leases granted on consecutive days in July 1728. Two, of the outer houses, were to other, associated building tradesmen, but here at No. 19 Shepherd himself took the building lease. ([ref. 246](#))

This was an early instance of the use of a palatial front for what was, in effect, the ordinary terrace-arrangement of London's street architecture. A friendly critic at the time said that Shepherd had been frustrated by other leaseholders in an aim to make the whole north side harmonious, and that the off-centre position of his front had been forced upon him unwillingly. ([ref. 247](#)) Even so, he achieved an effect recalling Colen Campbell's much-emulated great house of 1715 at Wanstead, while the outer houses taken separately are reminiscent of Campbell's Nos. 31–34 Old Burlington Street, designed c. 1718, with doorcases like that of the adjacent house in the same street designed by Lord Burlington for Lord Mountrath. The design of this block uses, indeed, forms common in Campbell's work, but which were also more widely current, and the decorative motif in Shepherd's pediment is a little more suggestive of Gibbs than Campbell. A feature marking out the central house at No. 19 from its neighbours is the placing of the square second-floor windows immediately under the bedmould of the pediment. This arrangement occurs in an Inigo Jones design

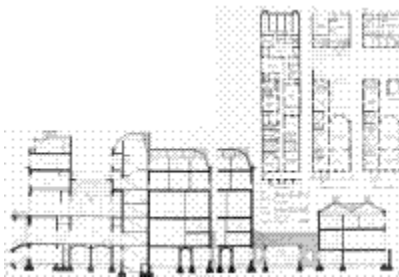


for the Star Chamber, ([ref. 248](#)) but its employment here impaired the uniform effect of the triple front. It would seem inherently unlikely that Shepherd was acquainted with the Jones design, then in the Clarke collection, but in fact his composition of the front of No. 19 follows it closely, not least in the use of first-floor windows of the Palazzo Thiene type with a pedimented Corinthian (or in Grosvenor Square Composite) order. Shepherd's critic, Robert Morris, objected to this conjunction, which a later critic has censured in the Jones design, ([ref. 249](#)) and which otherwise occurs, without, however, the thrust-up second-floor windows, in an unexecuted Campbell design dedicated to Robert Walpole and published in 1717. ([ref. 250](#)) If similarity in features liable to criticism is thought to strengthen the likelihood of derivation it perhaps also, in this instance, strengthens the possibility that Shepherd as architect was here operating under some degree of guidance from those versed in Jonesian precedent.

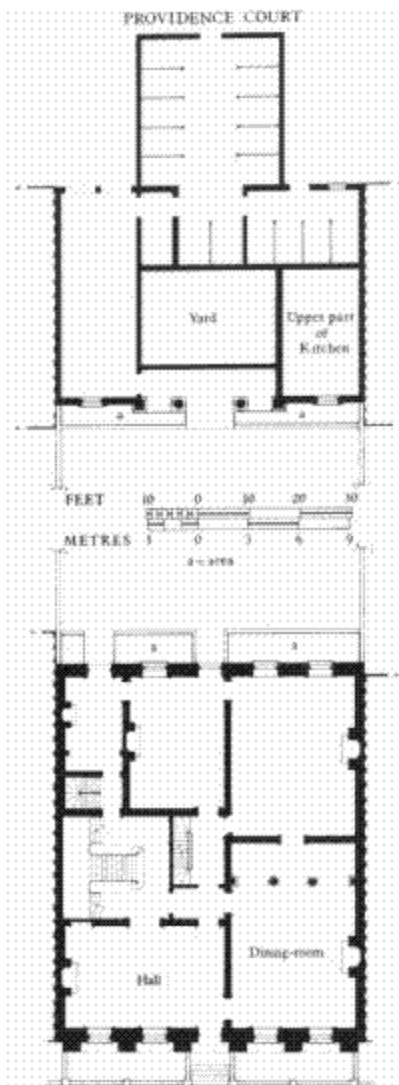
That he was regarded as the architect at the time is clear enough. A newspaper in 1730 said No. 19 was 'built by Mr. Shepherd the famous Architect', ([ref. 251](#)) and Robert Morris in 1734 seems to think of him as an architect. ([ref. 252](#)) His control of the design appears in an agreement of 1728 that the bricklayer, Francis Drewitt, should, on receiving the building lease of the western site at No. 20, erect a house 'according to and after the modell plann or forme and elevation thereof which hath been made or drawne by the said Edward Shepherd' and was, further, to observe all directions given by Shepherd 'concerning the building of the front of the said message'. At No. 19 Drewitt was to do the bricklayer's work, again according to a plan and elevation drawn by Shepherd. ([ref. 253](#)) The agreement for the purchase of No. 19 in 1730 seems to have similar implications. This was between Shepherd and the **seventh Earl of Thanet**. It provided that five carved wooden chimneypieces should be supplied in accordance with 'draughts or designs to be approved and signed by the Earl of Thanet' and that the design of the 'Gallery', as the important first-floor front room was called, was to be similarly approved. ([ref. 254](#)) The absence of any reference to the Earl's surveyor or other agent suggests the designs came from Shepherd. ([fn. n](#))

The exterior was soon attacked, but without any reasoned argument, in Ralph's *Critical Review* of 1734, as 'a wretched attempt at something extraordinary' and 'bad in itself' as well as in its off-centre situation. ([ref. 256](#)) Robert Morris immediately came to Shepherd's defence in his *Lectures on Architecture*: he criticized the first-floor window dressings and the placing of the second-floor windows at No. 19 (ignoring any Jonesian or Palladian precedent), but thought the tripartite whole 'has Grandeur and Proportion in the Composure, the Parts are Majestick and of an ample Relievo, and the Taste is as elegant as the most agreeable Designs of those who boast of being exact Copiers of Palladio or Inigo Jones'. Morris went on to praise 'the same Architect' for the beauty of the 'regular Range' he had designed for the whole north side of the Square, 'in which he has shown a Nobleness of Invention, and the Spirit and Keeping of the Design is not unworthy of the greatest British Architect'. ([ref. 247](#))

Shepherd, however, occupied a mid ground between building and architecture, and was still in part very much a tradesman—a plasterer in particular. The agreement of 1728 with Drewitt shows that Shepherd was at No. 19 to provide the bricks, which rather unusually and perhaps on second thoughts were to be 'red', not 'grey'. Shepherd's role as plasterer appears in the fact that the dressings of the front of this grand block—that is, the rusticated ground floor, the window surrounds, and the entablature—were to be not of stone but plaster. ([ref. 253](#)) Furthermore, inside No. 19 at least, some of the floors were to be not boarded but plastered or stuccoed and polished. ([ref. 254](#)) This use of plaster, 'in elegant houses', is noted by Ware, ([ref. 257](#)) but is not often encountered, and presumably betrays Shepherd's interests as building tradesman.



**Figure 36:** No. 18 Grosvenor Square (*demolished*), plans and section as proposed in 1864



**Figure 37:** No. 19 Grosvenor Square (*demolished*), ground-floor plan in c. 1790

At the rear Portland stone steps led into an unusually large, gravelled, garden—perhaps that which later, in 1830, had poplar trees in it ([ref. 258](#))—overlooked by the handsome, fully dressed and pedimented Roman Doric front of the stable block (Plate [35c](#)). This last was lavishly constructed internally with fittings modelled on Colonel Charteris's in Bond Street, all made of heart-of-oak. ([ref. 254](#))

The **Earl of Thanet** paid Shepherd £7,500 for the house, ([ref. 254](#)) the highest known price for a new house in the Square.

In 1764 his son, the **eighth Earl**, was visited by the young Mozart and his family, doubtless to perform here, ([ref. 259](#)) and at the same period, 1764–5, had the first changes made to the house of which anything is known. These were by Robert Adam, with at least one small item by his brother James. Designs were made for the first-floor front room or 'Gallery' (a chimneypiece, Plate [17a](#), [17b](#) in vol. XXXIX), the Earl's dressing-room (the ceiling), another dressing-room, later the morning-room (the ceiling and, probably, the chimneypiece), and a drawing-room (a looking-glass frame, by James Adam). ([ref. 260](#)) Designs for the rectangular ceiling of the Salon, dated 1765, and its frieze, were evidently altered in execution, as that compartment was built circular under a coffered dome and with its great round-headed niches recalled the Pantheon, like the Saloon at Kedleston of 1763 ([ref. 261](#)) (Plate [15b](#) in vol. XXXIX). Some of these features remained in the house in 1919. ([ref. 262](#))

Externally the first great change was between c. 1786 and 1800, when the pediment was removed ([ref. 238](#)) (Frontispiece and Plate [28b](#)). This was perhaps in 1793 by S. P. Cockerell, acting for the ninth Earl of Thanet. ([ref. 263](#))

Between c. 1800 and c. 1813 the 'Palazzo Thiene' first-floor window dressings were removed. ([ref. 264](#))

By 1855 the symmetry of, as well as individual elements in, the original tripartite group had been lost. It had not, indeed, remained in its original balance many years before the façade of No. 20 was extended over No. 21 (see page 137). Between c. 1786 and 1800 (on the evidence of views) the entrance at No. 18 was moved; ([ref. 238](#)) that at No. 20 was moved correspondingly in c. 1800–13; ([ref. 264](#)) but by 1855 at latest harmony was again, and badly, impaired by the lengthening of windows and the addition of a portico at No. 20. ([ref. 239](#)) Then in 1855–6 and 1865–6 No. 20 and No. 18 were rebuilt, and by no means identically.

Thus it is not surprising that in 1879 the first Duke of Westminster was prepared to countenance a complete rebuilding of No. 19. The house was, however, given a new lease of life until 1932 by the willingness of the new lessee, Mrs. Gerard Leigh, to make a large outlay on the house as it stood (amounting to nearly £25,000 by 1881, she said). Her architect was D. Cubitt Nichols. The external alterations were controlled by Thomas Cundy III as surveyor to the Duke, who here (unlike his practice elsewhere at that time) allowed Cundy to deploy the bygone manner of Thomas Cundy II. A portico in the 1860's style was added, and the first-floor windows refitted with pedimented dressings (the alternation of segmental and triangular pediments being, however, reversed from the original). ([ref. 265](#)) Perhaps it was at that time also that the second-floor windows were cut down to balconettes and a bandcourse introduced below them (Plate [30b](#) and folded drawing between pages 140–1). Inside, Frederick Arthur of Motcomb Street renovated the surviving Adam work and designed decoration for other rooms to replace 'more recent and questionable work'. The walls of the staircase compartment were coloured 'a delicate shade of bluish or greyish green', and Adam's domed Salon (then a music-room) coloured in white, gold and cream. The great first-floor front room (then a ballroom) was similarly coloured in white, gold and shades of cream, with the walls panelled in canary-coloured velvet brocade. Arthur used brocaded walls in other rooms—scarlet silk in one small room and 'silk in a mignonette shade of green' in a boudoir. In the then dining-room Arthur evidently introduced a carton-pierre 'Adam' ceiling of his own designing (incorporating monochrome medallions by J. S. Cuthbert of Cheyne Walk). In other rooms Arthur's decorative schemes were more resonantly coloured, with 'bronze' effects in the entrance hall and morning-room (where ceiling panels were painted by a Mr. Paget). *The Building News* thought Arthur had 'avoided anything approaching the *outré* in design or the garish in colour'. ([ref. 266](#)) The plasterwork of the new and renovated parts was by Jacksons of Rathbone Place, who in 1884 also added a large conservatory at the back. ([ref. 267](#))

The fine staircase seems from photographs to have been partly Adam's work but with a late-Georgian upper part, and skilful wall decoration by Arthur, who probably gave the house most of its latterday 'Adam' character (Plate [35a](#), [35b](#)).

By the early years of this century the front was whitened but the Estate evidently did not much like this and eventually the brick of the front reappeared. ([ref. 268](#)) The house was demolished in 1933. ([fn. o](#))

Occupants include: **7th Earl of Thanet, 1730–53: his son, 8th Earl, 1753–86: the latter's son, 9th Earl, 1786–90**, 1792–4. Paul Benfield, nabob and politician, 1794–9. (Sir) Francis Lawley, latterly 7th bt., 1821–51: his wid., 1851–78. Mrs. Gerard Leigh, 1880–4: with her 2nd husband, M. Christian Frederick de Falbe, the Danish Minister, 1885–96, and as his wid., Madame de Falbe, 1896–9. 9th Baron Strabolgi, 1925. Lady (Josephine) Beecham, wid. of Sir Joseph Beecham, 1st bt., and Lady (Utica) Beecham, wife of Sir Thomas Beecham, 2nd bt., 1926–32.

#### **No. 20 (formerly 19).**

For most of its existence as a separate entity No. 20 had been linked in one way or another with the smaller house to the west, facing North Audley Street but latterly numbered 21 Grosvenor Square. During the greater part of the period they shared a common elevation to the Square, and for some sixty-five years were occupied together before being redivided.

As first built, however, No. 20 related to the houses eastward not westward. In elevation it mirrored No. 18 and with it formed the outer elements of a tripartite composition of which No. 19 was the centre (Frontispiece and Plate [28b](#)). Like them (and, indeed, like No. 21), No. 20 was built under an agreement between the Estate and Edward Shepherd, ([ref. 270](#)) whose handling of the tripartite block is discussed in the account of No. 19. Here at No. 20 the building lessee, on the completion of the carcass in 1728, was a bricklayer, Francis Drewitt: ([ref. 271](#)) his contract with Shepherd, whereby, in return for the lease, he agreed to build the house according to a plan and elevation made by the latter, ([ref. 253](#)) is also discussed above. The first occupant, from 1731, when he bought the lease, ([ref. 272](#)) until his death in 1744, was an Irish peer, Algernon Coote, sixth Earl of Mountrath, who in 1738 bought the lease of No. 21, previously in separate occupation, and threw the two houses into one. ([ref. 273](#)) Eighteenth-century views seem to show that by 1751 (or perhaps by 1741), and presumably at his own initiative, he had extended the elevational scheme of No. 20 across No. 21's hitherto quite distinct two-bay front, and had thereby put Shepherd's tripartite composition out of balance. But the two houses were not, it seems, totally rebuilt, and the plan of the interior remained to that extent awkward. ([ref. 274](#))

In 1766 two rooms in the double residence—a 'fore parlour' and a drawing-room—had fixed overdoor- and chimney-piece-paintings by the Italian Jacopo Amiconi (who was also, as it happens, the painter of part of the auditorium ceiling at Shepherd's Covent Garden Theatre): these probably dated from the early days of the house. Two of the drawing-rooms were called the 'Crimson Damask' and 'India Paper' rooms. ([ref. 275](#))

In that year the youthful third Duke of Buccleuch was said by Lady Mary Coke to have bought the fifty-eight remaining years of the leases of Nos. 20–21 for no less than £11,000 ([ref. 276](#)) and had Sir William Chambers plan alterations here, including five 'ornamental Designs for Ceilings etc'. ([ref. 277](#)) A rise in the rateable value in 1766–7 suggests that the work was actually carried out. ([ref. 195](#)) ([fn. p](#)) In 1791, moving to Montague House, Whitehall, the Duke sold the leasehold to the Earl of Leicester, who reputedly paid £10,000 for the twenty-five-year interest. ([ref. 279](#))

In 1803 the leasehold interest (by then extended to 1855) in the double property (and in Nos. 2 and 3 North Audley Street behind No. 20) was bought by Peter Denys, ([ref. 274](#)) who had married an heiress, the daughter of the Earl of Pomfret. From 1806 the double residence stood empty for some years and when re-occupied had been divided back into two. This was presumably by Denys, who was assessed for rates in 1807–11 for a newly built house behind No. 21 at No. 1 North Audley Street. ([ref. 195](#))

Although a Soane lecture diagram of c. 1813 shows the Square front unaltered except for the shift of the entrance one bay eastward, it is likely the windows of both Nos. 20 and 21 were cut down, as shown in a drawing of 1855, and a portico added. ([ref. 280](#))

Some not very expensive work under an architect, Thomas Neill, was done at No. 20 for Charles, Earl Whitworth (costing £343 in 1817–18 and £167 in 1820). ([fn. q](#)) More expensive, at £1,163, was the work by an upholsterer, David Taylor of Wardour Street. The curtains and chairs in the first-floor double drawing-room were yellow, of silk or satin: elsewhere, there were green silk curtains in the library, green wallpaper in an upper front room (paperhangers, Robson and Hale), and green-painted walls in the hall and staircase compartment. Furniture in mahogany, ormolu, buhl, ebony, marble, brass and satinwood are mentioned in the great drawing-room, and 'Grecian lamps' on the ground floor. There was a water closet on the ground, first and second floors. ([ref. 281](#)) Somewhere on the premises was an 'ice vault'. ([ref. 282](#))

In 1825 the Dowager Countess of Bridgwater bought the thirty-year residue of the lease for, it was said, £18,460. ([ref. 283](#))

In 1854 the Estate decided that any new lessees should rebuild Nos. 20 and 21 completely and separately. An outlay, at No. 20, of not less than £11,000, and conformity with the architectural requirements of Thomas Cundy II as estate surveyor were insisted upon. ([ref. 284](#)) Externally, the new porticoed and pilastered elevation did not depart very radically from that of No. 19 to the east, but it further damaged the tripartite composition of Nos. 18–20 by an added storey rising above the centrepiece at No. 19, and is probably to be seen (with No. 21) as the first step in a major re-harmonizing of the whole north side, which proceeded as far as the building of an identical front at No. 10 some ten years later (Plate [30b](#) and folded drawing between pages 140–1). Despite Thomas Cundy II's nominal responsibility for Nos. 20–21 it is clear he shared the work with his son, Thomas Cundy III. ([ref. 285](#))

In August 1856 *The Land and Building News* described the two new houses as 'the only ones of the kind now in progress in the metropolis', and a few years later T. L. Donaldson published the specifications for No. 20 as an exemplar. The builder of each was John Kelk, whose tender for No. 20 was accepted at £12,845: ([ref. 286](#)) his clerk of works was named Roberts.

At No. 20 the intending lessee was Simon Watson-Taylor, a Wiltshire country gentleman. ([ref. 287](#))

Set back from the former building line, the front of the new house (two feet thick at ground-floor level and laid in Parker's Roman cement) had four windows instead of five. This complied formally with Lord Westminster's insistence on 'broad piers and simplicity of arrangement' in the fenestration, although Thomas Cundy III had to admit that the pilasters with which the front here and at No. 21 was dressed made it look in fact 'rather crowded than otherwise'. ([ref. 288](#))

The white-brick façade was to be adorned with a portico and first-floor balconettes of Portland stone 'not too fresh quarried'—a material used also for the area balustrade and the window sills. The stone portico steps had glazed risers to light the space below. The other dressings, including the rusticated face of the ground floor, the pilasters and the entablature, were of White's Portland cement, except for the capitals of the pilasters which were pre-cast and therefore probably of plaster. The roof was covered with Bangor slates, and the front windows filled with plate glass. The ground- and first-floor windows had mahogany woodwork, the others deal painted chocolate colour. ([ref. 289](#))

Inside, the Portland-stone staircase rose to the second floor. On the ground floor a rear room for the owner, with its bathroom and dressing-room, communicated by a private stair with a bedroom, similarly provided, above. ([ref. 289](#)) The ground- and first-floor rooms were sixteen feet high. ([ref. 290](#)) On the second floor was a third bathroom and also a schoolroom. ([ref. 291](#)) A small private staircase rose from the second to the third floor, presumably to meet the Victorian need for family and servants to share the bedroom accommodation on an upper floor without using a common stair. ([ref. 292](#))

No provision is shown on the ground-floor plan published in c. 1859 for any servery or special access from the kitchen to the dining-room. Nor, although there were water closets on all floors, were there, seemingly, any on the ground and first floors other than the servants' and those in the private family suite at the rear.

Inside the house, the materials used included some iron in trussing and framing the boarded floors and partitions. Hardly any oak was employed although the library and dining-room floors had an oak or 'wainscot' border. The entrance hall and corridors were paved with Portland stone. ([ref. 293](#)) The decorative plasterwork—some of it very elaborate—was 'modelled expressly from the designs of the architect'. ([ref. 290](#))

Some chimneypieces were found by Thomas Cundy III in the closing-down sale of the marble works of Joseph Brown and Company in University Street, Bloomsbury: a French-style piece for the boudoir cost £65. ([ref. 294](#))

Gas-fittings and the hot-water system were provided by William Jeakes of Great Russell Street. ([ref. 290](#))

The house proved easy to sell and by December 1856 Watson-Taylor had arranged to dispose of his interest to an intending occupant, the Hon. C. C. Cavendish, later Lord Chesham (ultimately for seventy-two years from 1860). The price was £22,000, which would seem to have shown an appreciable profit on the building cost. ([ref. 295](#))

Lord Chesham, despite his outlay, had alterations made by his architect, Henry Clutton, at the rear, unauthorized by the Estate, which, in a compromise reached in 1860, insisted upon some reinstatement. ([ref. 296](#))

The house was demolished in 1933. ([ref. 297](#))

Occupants include: 6th Earl of Mountrath, 1731–44 (and of No. 21 also from c. 1738): his wid., 1744–66. **[Henry Scott] 3rd Duke of Buccleuch, 1767–91**. Earl of Leicester, later 2nd Marquess Townshend, 1791–1806. House separated from No. 21 c. 1806–12. Earl Whitworth, 1817–25. Dow. Countess of Bridgwater, wid. of 7th Earl, 1826–49 (previously at No. 7). Comte De Flahaut, later French ambassador in London, 1850–5. **Charles Compton Cavendish, latterly 1st Baron Chesham, 1857–63. 6th Earl Fitzwilliam, 1865–71**. 2nd Earl of Leicester of Holkham, 1872–86. Italian Embassy, 1887–1932.

#### **No. 21 (formerly 19A).**

This house had only a comparatively narrow flank front to the Square, with its entrance round the corner in North Audley Street. Associated with No. 20 Grosvenor Square for much of its history, the site was originally separate. Like Nos. 18–20, however, the house was built under the aegis of Edward Shepherd as party to a building agreement in 1725. ([ref. 270](#)) Here the building lessee, in 1728, was Shepherd's brother John, like him a plasterer, ([ref. 298](#)) while the bricklayer's work was done by the lessee of No. 20, Francis Drewitt: this was under an agreement with Edward Shepherd, who supplied the bricks. ([ref. 253](#)) Why, in these circumstances, the symmetrical elevation given to Nos. 18–20 by Edward Shepherd was not differently designed, to include No. 21, is not known. It was only after the occupant of No. 20, Lord Mountrath, took the lease of No. 21 also, in 1738, that its elevation was brought into conformity with that of No. 20, the history of which house it shared until 1803. The houses were redivided between 1806 and 1812 (see under No. 20). At the back of No. 21 a new and substantial house, No. 1 North Audley Street, was built on its curtilage.



In 1837 No. 21 was bought by William Brougham, a Master in Chancery and younger brother of the statesman Lord Brougham, whom he eventually succeeded as second Baron Brougham and Vaux. ([ref. 299](#)) He had some apparently small alterations made under the upholsterer Thomas Dowbiggin of Mount Street. ([ref. 300](#))

In 1854 Brougham decided to renew his lease and rebuild the house under the conditions, common to Nos. 20 and 21, of conformity with the design and specifications of the Grosvenor Office (Plate [30b](#) and folded drawing between pages 140–1). The rebuilding site was to include that of the lately built No. 1 and the older Nos. 2 and 3 North Audley Street. The outlay required was at least £6,000, but Brougham's resources were recruited, for example, (as he said later) by the proceeds 'from Australasian bank shares, or from the Colliery', and he thought the expenditure better value than buying a house in Belgravia. ([ref. 301](#))

Brougham had an active interest in architecture and visual matters, and many letters passed between him and his architect. This was Thomas Cundy III, whose work, as at No. 20, was in some manner shared with his father Thomas Cundy II as the estate surveyor, the rebuilding being essentially similar at both houses. Although the elevational design was nominally specified by the Estate, Brougham evidently paid Thomas Cundy III a full commission of five per cent. ([ref. 302](#))

Brougham's planning of the house began in May 1854 and went on until January 1855. Discussion of the elevation was confined to the North Audley Street front, where Brougham chiefly wanted economy and simplicity. Here the northernmost two bays constituted a rear wing and were not given the full dressing of the main North Audley Street elevation, but Thomas Cundy III, although sympathetic to economy, successfully resisted a drastic break in architectural treatment, partly because the Estate would have objected but partly also because it would have lowered the value of the house by lessening its apparent extent or suggesting that the architecturally denuded 'wing' contained only separate 'servants' apartments'. That arrangement had, he said, been unsuccessful in houses built by Seth Smith and Thomas Cubitt in Belgravia. ([ref. 303](#))

At one time Brougham and Cundy were thinking of introducing a Venetian window near the corner with Grosvenor Square, by the precedent of Spencer House. The management of the fenestration, however arranged, required 'blanks', where Cundy optimistically thought 'blackened sashes can be inserted which will give the whole flank a very cheerful and complete face'. ([ref. 303](#))

The Venetian window was rejected by Lord Westminster, Cundy's position as son of the estate surveyor not always enabling him to judge what would be acceptable. In important architectural matters the second Marquess decided for himself, insisting generally on 'simplicity of arrangement'. ([ref. 304](#))

Cundy later admitted implicitly that the reception rooms lacked grandeur. ([ref. 305](#)) Presumably the ground- and first-floor rooms were sixteen feet high as at No. 20. The best staircase did not rise the full height of the house and Cundy rejected its continuation higher, which would have made it look like 'a large back stairs'. ([ref. 306](#)) Apart from two menservants' beds in the basement, there were sixteen bedrooms, one on the second floor measuring 30 feet by 20½. ([ref. 307](#)) There was a nursery on the third floor, a schoolroom probably on the ground floor, and at least one bathroom, on the back stairs at second-floor level. ([ref. 308](#)) No doubt the water closets, the inadequate provision of which was a subject of complaint in 1910, were as obscurely positioned as at No. 20. Another complaint then was the lack of a servery to the dining-room. ([ref. 309](#))

As at No. 20 the builder whose tender was successful was John Kelk of South Street, at £7,137, with Roberts as clerk of works. ([ref. 286](#)) Cundy took a rather high professional line over the tendering and did not much consult Brougham about it. ([fn. r](#)) ([ref. 310](#))

The materials used were essentially as at No. 20. Apart from the facing bricks, Cundy used one new brick in the walls to three 'good sound stocks' from the demolished houses on the site. ([ref. 311](#))

In May 1855 the old house was demolished and the new one was roofed-in by November. ([ref. 312](#)) The interior work was finished about a year later.

Some of the internal fittings were extra to Kelk's contract. William Jeakes, engineer and ironmonger, of Great Russell Street, provided the hot-water system, supplying a galvanized-iron cistern on the second floor (where it served a bathroom) heated from a cast-iron boiler and range in the kitchen. Hot-water coils warmed the best and back staircases. Jeakes arranged a plate-hoist to be operated from the basement, and also supplied '42 Pulls of Bells' and a speaking-tube on the back stairs 'with mouthpieces and whistles'. James Slater of Denmark Street put in the gas-fittings. Evidently the previous house on the site had had gas laid on: even so, its use in the new house seems chiefly to have been in lighting the basement, staircases, hall and passages (and, perhaps, the schoolroom). The only gas heating was probably by a stove in Brougham's own dressing-room. ([ref. 313](#))

A fitting that Brougham valued highly was his 'machine organ'—probably of Black Forest manufacture—in its ebony case. A second organ was being altered in 1856 by Thomas Robson of St. Martin's Lane for hydraulic operation from a cistern on the back stairs. ([ref. 314](#))

Another display of Brougham's taste was in some of the main ceilings, where he inserted paintings he had had executed in Rome following a visit there at Easter 1856. Cundy thought them badly done, some 'crude and gaudy', others 'black and heavy', but admitted 'they are classical in idea and may assist the sale of the House'. Brougham had also contemplated having a copy of Guido Reni's 'Aurora' painted in distemper by an Italian artist, Raglianti, with supplementary decoration by Nicola Consoni, but it seems clear this was not done. ([fn. s](#)) ([ref. 315](#))

Brougham had throughout viewed the operation in terms of a balance-sheet. Originally, he had expected the house to cost £6,500. ([ref. 316](#)) The tendered price of £7,137 in April 1855, when Cundy told him the final cost would be not less than £8,000, occasioned serious thoughts of selling his interest at once, and although he found the appearance of the completed house 'imposing' he thought it 'too large, too good and too dear for us', and decided it would pay him better to dispose of the house than to live in it. He calculated his outlay at £8,000 plus £2,000 for furnishings and determined to hold out for £12,000. ([ref. 317](#)) Compared with No. 20, however, No. 21 was hard to sell, chiefly because of the limited frontage to the Square and, especially, the lack of stables. ([ref. 318](#)) The alternative of letting the house caused 'furnishing plans'—evidently 'packaged' schemes of house-furnishing—to be considered. ([ref. 319](#)) Eventually the decorators Collmann and Davis did the work, and Brougham let the house furnished to the Dowager Lady Douglas in August 1857 at £900 per annum. ([ref. 320](#)) In the following year he sold it to her for £12,000 but had to throw in the furniture. ([ref. 321](#)) In September 1858 she received the seventy-seven-year Grosvenor lease from 1855. ([ref. 322](#))

Brougham thought himself 'well out of it'. ([ref. 323](#)) Even in Grosvenor Square limitations of site could drastically affect the fortunes in the market of adjacent and similar houses.

In 1910 a prospective purchaser of No. 21 told the Estate that there was 'no gas or electric light and no bathrooms in the house ... There are no w.c.'s in the house except on the back staircase and they are small and inconvenient. There is no serving room and no lift from the kitchen', which, if true, suggests that some of Cundy's contrivances had gone out of use. ([ref. 309](#)) By then stables had been added and these were rebuilt in 1911 by the architect R. G. Hammond for Lord Furness. Hammond also moved the entrance portico one bay northward. ([ref. 324](#)) The house was demolished in 1933. ([ref. 325](#))

Occupants include: Sir Cecil Bishopp, 6th bt., 1733–8. House united with No. 20 from c. 1738 to c. 1806. Later occupants of No. 21 include Sir Samuel Egerton **Brydges**, 1st bt., 1815–19. Gen. Bayley Wallis, 1821–2. Sir George Warwick Bampfylde, 6th bt., latterly 1st Baron Poltimore, 1824–37. William Brougham, later 2nd Baron Brougham and Vaux, Master in Chancery, 1838–55. Dow. Lady Douglas, wid. of 4th Baron, 1857–66. Lieut.-gen. (Sir) Charles Trollope, latterly K.C.B., 1867–88: his wid., 1891–1909. 2nd Baron and latterly 1st Viscount Furness, 1911–15, 1931–2: his mother, wid. of 1st Baron, 1913–30.

#### **No. 22 before 1906 (formerly 19B).**

This house was erected about 1728 under a building lease to a timber merchant, John Kitchingman. ([ref. 326](#)) The entrance front to North Audley Street was perhaps of some consequence, being composed with a raised centre. ([ref. 327](#)) On the other, south, front eighteenth-century views show a distinctive tripartite dormer window. Despite heightening and other changes the house had not been radically altered externally when demolished in 1906. ([ref. 328](#))

Occupants include: **Charles Cornwallis, 5th Baron, later 1st Earl, Cornwallis, father of General Charles Cornwallis (of the American Revolution; defeated at Yorktown), 1730–9. Sir John Rawden [Rawdon], 4th bt., later 1st Baron Rawden [Rawdon] and 1st Earl of Moira, 1741–6.** Field Marshal Sir George Howard, latterly K.B., 1748–96. **Dow. [Elizabeth Berkeley] Duchess of Beaufort, wid. of [Charles Noel Somerset] 4th Duke, 1799.** 2nd Viscount Dungannon, 1802–5. 4th Viscount Ashbrook, 1806–10. Mrs. Mary Champion, 1819–23: and with her 2nd husband, Lewis Loyd, banker, 1823–49. **Countess of Dysart, wife of 8th Earl, 1850–69.** Dow. Countess Beauchamp, wid. of 3rd Earl, 1874–5. Marchioness De la Valette, 1884–1905.

#### **No. 23 before 1906 (formerly 20).**

Physically the easternmost unit of Upper Brook Street, this house was built under a lease dated in 1727 to Robert Andrews, ([ref. 329](#)) a lawyer, and son of the Richard Andrews with whom he was to participate as agent of the Grosvenor family. In 1731 he assigned this lease to a building tradesman, John Worrington, paviour. ([ref. 330](#)) By 1805 at latest a cantled bay on the south front stood forward on two columns, and the house was perhaps improved in 1808. ([ref. 331](#)) Some external alterations were made in 1860 (architect, Hunt of Hunt and Steward, land surveyors), and 1876 and 1879 (J. T. Wimperis). By the later alterations the house was raised a storey. ([ref. 332](#))

Occupants include: Dow. Countess of Ailesbury, wid. successively of 3rd Earl and of Field Marshal Henry Seymour-Conway, 1796–1803. Thomas Radclyffe-Livingstone-Eyre, who claimed to be 7th Earl of Newburgh, 1828–33. William Duncombe, latterly 3rd Baron and 1st Earl of Feversham, 1862–8.

#### **Nos. 22 and 23 Grosvenor Square and No. 43 North Audley Street.**

This single building (Plate [31a](#)) was put up as an intended private house in 1906–7 by Holloway Brothers as building lessees, who were preferred by the Estate to John Garlick because of his age and his other undertakings in hand. Holloways were evidently eager for the speculation, offering to spend £25,000 on the house and quickly raising their offer of rent from £500 to £650. The architects, suggested by Holloways, were Read and Macdonald, who had recently designed attractive flats for Holloways on the estate. Here the design, which was approved without delay by the second Duke and his surveyor, Eustace Balfour, was for a single mansion faced with Portland stone, with a lavishly spacious hall and staircase, large intercommunicating rooms on the main floors, and a musicians' gallery. The floors were constructed of reinforced concrete. The Duke liked the look of the house. But Holloways could not find a buyer, although in 1909–12 it was occupied by a tenant, A. J. Drexel, the American banker, for whom (Sir) Charles Allom designed alterations including a new, larger, ballroom 'entirely Louis Seize in decoration' and the marbling of floors and staircase. ([ref. 333](#))

From 1931 it was, after conversion, occupied as flats. ([ref. 334](#)) The building was restored after severe damage from bombing in the war of 1939–45.

Occupants include: Anthony J. Drexel, banker, 1909–12. Chilean Legation, 1916–25 (previously at No. 48).

#### **No. 24 (formerly 21).**

This house was first built about 1728 under a lease to Francis Bailley, carpenter, which he assigned to a timber merchant, James Theobald. ([ref. 335](#)) Latterly having three windows facing the Square (Plate [30c](#) and folded drawing between pages 140–1), it originally had more, the reconstruction perhaps occurring in 1762–3 or 1771–2. ([ref. 195](#)) In 1911 the 'Adams decorations' were praised, ([ref. 336](#)) but a spokesman in 1803 for the Dowager Duchess of Chandos, who had moved in in 1774, severely criticized both the original construction and the changes made by her precursors. 'The house built a great number of years past, when Walls and joist were of smaler dimentions, sat upon plank and 4 windows in front, was afterwards Improved as then thought so by pulling part down, making 3 windows only in front whereby the Old piers were cut in peices, and upright timber props supplied the place coverd over with a 4 in. x 9 in. Front, to decieve by The Artificers and the Space filled up with rubble and Brickbrats, but all lookd fair to the Eye until the dry rot shewd the front piers had no support. Begining to look into one of the piers it plainly shewd in a few days perhaps the whole would have fell. The Dutchess first puled down and rebuilt at a great Expence to part in Brook Street, and now in Grosvenor Square, all of solid brick and stone in a most handsome manner and the foundation purpect [*sic*] Stone. Instead of a house of 3 or 4 days Standing will now stand 300 Years'. ([ref. 337](#)) ([fn. t](#)) The Duchess's own refrontings here referred to had perhaps been done in 1797–8. ([ref. 195](#))

At a lease-renewal in 1854 a bow window on Upper Brook Street at first-floor level was ordered by the Estate to be removed and the portico facing the Square to be replaced by another, as part of a recasting of the fronts in the 'Cundy' style. The work was done by

R. Watts of Motcomb Street. ([ref. 338](#)) After the war of 1914–18 the Estate, which despite pre-war difficulties in disposing of the house was reluctant to see it converted to flats or an embassy, let it to Demosthenes Soulidi. He had large alterations made by the builders Foster and Dicksee of Chelsea in 1920. ([ref. 339](#)) A. I. Dasent, writing in c. 1934, says: '... the house was taken by a Greek merchant named Soulidi, who spent a large sum of money in redecorating it, every room in the house being designed in a different style but perfect of its kind. He also enlarged it by adding an adjoining house in Upper Brook Street, ([fn. u](#)) at the same time making a new entrance from that street instead of ... in the Square itself'. ([ref. 340](#)) The portico to the new entrance was perhaps the 1855 one, as it was in the 'Cundy' style. The internal reconstruction provided an exceptionally large entrance hall occupying the full depth of the house and containing a sweeping staircase. The house was largely destroyed by bombing in 1942. Remnants of the walls stood until 1957. ([ref. 341](#))

Occupants include: **Lord Nassau Powlett, son of 2nd Duke of Bolton, 1735–8. [William O'Brien] 4th Earl of Inchiquin, 1738–41.** 4th Earl of Rochford, 1743–4. Earl of Blessington, 1747–9. Dow. Lady Carpenter, wid. of 2nd Baron, 1751–62. **Dow. Duchess of Chandos, wid. of 2nd Duke ??, 1774–1806:** her great-nephew, 2nd Baron Henniker, 1807–21: his nephew, 3rd Baron, 1821–8. Sir George Talbot, 3rd bt., 1842–50: his da.'s, Mary-Anne and Georgina-Charlotte Talbot, owners of the Talbot estate in North Kensington, 1851–68: Mary-Anne Talbot, 1869–86. **Ronald Melville, later 11th Earl of Leven, 1886–8.** Sir Richard Sutton, 5th bt., 1889–91. (Sir) Henry Brassey, later bt. and 1st Baron Brassey, 1893–1901. Marquesa De Braceras and Count De Ramirez De Arellano, 1913. 11th Marquess of Huntly, 1927–37: his wid., 1937–9.

#### **No. 25 (formerly No. 22).**

At its demolition this house was vestigially the original one, built about 1728 under a lease to the joiner John Green ([ref. 342](#)) (Plates [30c](#), [30d](#), [41d](#), and folded drawing between pages 140–1).

A 'fresco painting' on the staircase mentioned in 1799 was doubtless of early date. ([ref. 343](#))

From 1736 at latest the site was held in conjunction with an adjacent but separate plot at what was later No. 56 Upper Brook Street. That plot was built upon from the beginning and evidently intended as a dwelling house, ([ref. 344](#)) but was seemingly used as domestic offices to No. 25 Grosvenor Square and then partially taken into its living accommodation between 1762 and 1798. ([ref. 345](#)) In c. 1804–6 it was divided from No. 25 Grosvenor Square. ([ref. 346](#))

In 1762 Robert Adam had thought this 'extremely well built' house fit for the Prime Minister, the Earl of Bute. It was, he told Lord Bute, 'a prodigious fine House', with three 'very large and Handsome' rooms and a smaller room on each of the two principal floors. 'The Bed Chamber story is excessively Good, with the best offices I have seen in London with stables for 16 Horses and Coach Houses for 4 carriages adjoining to the House'. Adam thought the owner would ask £9,000 and take £8,500 for the sixty-two-year residue of the lease. ([ref. 347](#)) The purchaser was in fact the eighth Earl of Abercorn, who employed Sir William Chambers to prepare it for occupation. The work was evidently completed fairly quickly, ([ref. 348](#)) but occasioned a modest rise in the rateable value in 1762–3: ([ref. 195](#)) it included papering a small ground-floor room. In the garden young trees were planted. ([ref. 348](#))

The first Marquess of Abercorn employed Soane here (the carver Edward Foxhall having done some work under Soane for the eighth Earl in 1787). ([ref. 349](#)) By 1798 the house, including the Upper Brook Street extension, contained at first-floor level four staircases and eight rooms, comprising a drawing-room, card-room, eating-room, library, laundry, two bedrooms, and a dressing-room. In 1799–1800 internal alterations, mainly at the rear and including the refitting of the laundry facing Upper Brook Street as an eating-room, were made for some £1,374 under Soane. ([fn. v](#))

A bricklayer, David Jearrad, tuck pointed the front to the Square in 1802. ([ref. 350](#))

In 1804–5 Thomas Hopper was acting for the purchaser of the house, and was presumably responsible for 'repairs'. ([ref. 351](#)) By the end of the century a series of alterations had left little or no vestiges of this or Soane's work. ([ref. 352](#)) In 1933 the estate surveyor, Detmar Blow, praised the house's beauty, and its 'old deal panelling', but it is likely some, at least, had been imported. ([ref. 353](#))

Having rather fortuitously escaped Cundy-style dressings in the 1860's the house received them in 1936, at the hands of the architects Colcutt and Hamp (builders, Gee, Walker and Slater), who were called upon by Lady Olive Cecilia and Sir Adrian Baillie, to enlarge the accommodation<interior decoration by Stéphane Boudin>. A full attic storey was constructed over the cornice, and the late-Georgian front fitted with mid-Victorian-classic additions (Plate [30c](#), [30d](#)). The interior was re-cast, chiefly to form grand intercommunicating spaces on the principal floors. ([ref. 354](#)) The house was demolished in 1957.

Occupants include: **Dow. [Lucy Sherard b c1685, d 27.10.1751] Duchess of Rutland, wid. of 2nd Duke, 1733–51:** her son, Lord Robert Manners, 1752–62. **[James Hamilton] 8th Earl of Abercorn, 1764–89:** his nephew, **[John James Hamilton] 9th Earl and latterly 1st Marquess, 1789–1804.** Capt. (later Adm.) Arthur Duncombe, son of 1st Baron Feversham, 1843–52. French Embassy, 1853–4. **[Henry Charles FitzRoy Somerset] 8th Duke of Beaufort, 1856.** 3rd Marquess of Donegall, 1857–83. 1st Baron Donington, 1890–2. Sir Adrian Baillie, 6th bt., 1938–45: his wife (latterly wid.), 1946–8.

#### **No. 26 (formerly 23).**

This house, later celebrated as Derby House, was built about 1728 under a lease to Charles Griffith, carpenter, ([ref. 355](#)) from whom it was bought in about 1730 by **Sir Robert Sutton, M.P. and former ambassador, and husband of the Dowager Countess of Sunderland.** Sutton paid Griffith £6,500 for the ninety-seven-year residue of the lease, and Lady Sunderland laid out £1,000 to fit the house up. ([ref. 356](#)) In 1732 the ground floor contained a hall, staircase compartment (domed by 1773, if not before ([ref. 357](#))), dining-room, drawing-room, back room, library, closet and back stairs. On the first floor were a 'first' and a 'second' front room and a 'Drawing Room', as well as a back room, bedchamber and closet. The rooms above included 'nursery rooms' and a valet-de-chambre's room.

Gilt pier-glasses, marble-topped tables, some marble busts, and red or green curtains (wholly or partially *en suite* with other furnishings in three of the rooms) set the tone of decoration. Some 115 pictures were scattered throughout the house. In the library and ground-floor back room pictures were 'fixed in' the chimneypieces. The orient is suggested by china-paper screens, a Japan screen, and two 'Tunquin Lacquer'd Chests' on frames. ([ref. 356](#))

The furniture, goods, plate and pictures were sold for £3,418 when Lady Sunderland died in 1749. ([ref. 358](#))

In 1773–5 the house was given the interior that has made Derby House famous (Plates [36](#), [37a](#): see also Plate [15a](#) in vol. XXXIX). This recasting was the work of Robert Adam for Lord Stanley, later twelfth Earl of Derby, who had succeeded to the house in 1771 at the age of nineteen. He was a bachelor when Adam was preparing his first drawings, but was married in June 1774, when the fittings and furniture still remained to be designed.

Working for patrons less than half his age did not free Adam from supervision. This was supplied quite actively by Lord Stanley's uncle by marriage, General John Burgoyne—himself a recent patron of Adam at his new house, No. 10 Hertford Street. He criticized decorative features, with some effect, and was kept busy furthering the work until he left England for America in February 1775. ([ref. 359](#))

Adam retained the structure of the existing house. He left the front to the Square of exposed brick, and the windows, fitted with bowed balconettes, displayed a slight irregularity of grouping which must have been original to the house. He dressed the entrance with a simple and shallow Doric portico ([ref. 360](#)) (Plate [29a](#)). Internally the brilliant management of the room-spaces was contrived mainly within the existing plan (fig. 9a in vol. XXXIX). As Adam says, the principal storeys were 'altered and newly decorated', with an 'addition' (probably exaggerating, he calls it 'large') to the rear wing. ([ref. 361](#))

In March 1773 Lord Stanley gave a ball which attracted much attention. A newspaper announced that he had 'given the direction of the arrangement of the ornamental part of the house to the celebrated brothers, the Adams's, without restriction or limitation of expense! Preparation has been making, and a display of taste going forward in his Lordship's house these three weeks past!' ([ref. 362](#)) This must, however, have marked only the commencement of permanent alterations, as Adam's drawings show that the main work ran on into 1774. ([ref. 363](#)) Other designs dated 1774, especially after Stanley's marriage in June, are for fittings and furniture and these continued through 1775, ([ref. 364](#)) although Lady Stanley opened 'her fine House' in November 1774. ([ref. 365](#)) In September Adam designed a remarkable domed twin bed to occupy a round-topped alcove in the first-floor bedchamber ([ref. 366](#)) (Plate [37b](#)).

Adam himself published a statement of his aims here. His planning was 'an attempt to arrange the apartments in the French style'. This seems to have meant the creation of a sequence of ceremonial rooms 'well suited to every occasion of public parade', with a distinct private part of the house commodiously arranged. Adam claimed that for the latter purpose he had made his 'large addition' to the wing; but it is not clear how accurate this was: the number of rooms on each of the two main floors exceeds that in 1732 only by a small rear closet. In the disposition of these private rooms Adam confessedly had to adhere to the separation of the gentleman's and lady's apartments on different floors enforced on English architects by custom and the narrowness of London house-sites, and could really only point to the provision of a private communicating stair between them and the contrivance of a servant's bedchamber on an entresol within this private domain as instances of commodiousness. ([ref. 361](#)) With its own water closets and powdering-rooms (the former being the only ones on the main floors), the private 'rearward suite' on two floors nevertheless represented an arrangement still thought valid three generations later.

How far the private rooms were separated from the rooms of state is not clear. At the ball in the barely altered house it is evident that virtually all the rooms were brought into use. ([ref. 357](#)) Pastorini's well-known view of the Third Drawing Room, furthermore, shows it divided from Lady Derby's dressing-room only by two columns in a wide opening. But it is difficult to think that a dressing-room, even if frequently used to entertain visitors, was permanently open to a drawing-room, and both the published plan and an Adam drawing show a dividing wall between them (Plate [36](#): see also Plate [15a](#) in vol. XXXIX).

Despite the strong chiaroscuro of Pastorini's engraving (where the sun streams in from the north) the natural lighting of the Third Drawing Room cannot have been especially brilliant, but the room was evidently planned chiefly for use by artificial light. ([ref. 367](#)) In colouring these first-floor salons Adam seems to have used much green, pink and violet.

Lady Derby's dressing-room beyond was alternatively called the 'Etruscan' room, for here was concentrated the 'new style of decoration' vaunted by Adam as a departure 'from anything hitherto practiced in Europe'. Whether, in this first essay, Adam's exploitation of the style extended beyond smart black-and-ochre detailing to the all-over treatment of the walls is uncertain: if so, Pastorini does not show it. ([fn. w](#)) With Etruscan walls or not, the multiplicity of small-scale motifs in the house drove Horace Walpole to speak of it in 1777 as 'filigreed into puerility'. ([ref. 369](#))

Derby House was a very complete example of Adam's style in its decorative aspect, extending to the movable furniture—chairs, sofas, commodes, and beds. Horace Walpole commented on the expensiveness of it all. ([ref. 370](#)) The outward view was also considered, to the extent that Adam designed a screen wall in the form of a triumphal arch (perhaps unexecuted), probably to stand flush with the rear wall of the house and partially conceal the stable block behind ([ref. 371](#)) (Plate [37c](#)).

Neither the cost of the recasting nor, generally, the workmen are known. Some chimneypiece designs were sent to 'Mr. Carter', doubtless the statuary Thomas Carter the younger. That in the ante-room cost £59. An unused design of 1773 for that room had been marked for 'Mr. Deval', either John Deval the younger (1728–94) or the elder (b. 1701), who died in 1774. ([ref. 372](#)) At least some of the plaster ceilings were executed by Joseph Rose. ([ref. 373](#)) The only artist mentioned in *The Works in Architecture* is Antonio Zucchi, whom Adam praised for his painting of ornamental designs and small pictorial panels. ([ref. 374](#)) Some pictorial overdoors and panels were also painted by Angelica Kauffmann. ([ref. 375](#)) In the Third Drawing Room door-panels had ornaments 'painted on papier-mâché, and so highly japanned as to appear like glass'—evidently the work of the papier-mâché-maker, Henry Clay, at Birmingham. ([ref. 376](#))

The fourteenth Earl of Derby, who succeeded to the house in 1851, preferred St. James's Square, and sold the end of his lease to the Dowager Duchess of Cleveland. After 1855 she was content with a yearly tenancy, and when she died in 1861 there was no lien on the house to prevent its demolition. (Sir) Charles Freake, the builder, promptly applied for a rebuilding lease. ([ref. 377](#)) Very unusually, the second Marquess of Westminster, accompanied by Lady Westminster, Cundy and others, went to view the house, but decided to have it taken down. ([ref. 378](#))

Freake as rebuilding lessee was allowed to re-use some ceiling paintings and chimneypieces in the new house but probably did not do so. He did buy some old materials for £877 and these presumably included the overdoors by Angelica Kauffmann owned by his



widow in 1893. (ref. 379) (fn. x) By autumn 1861 he had demolished the old house—unrecorded, it seems—and by November 1862 had found a buyer for the new one in the Dowager Duchess of Norfolk. (ref. 382)

This house was not as wide as the old by seven or eight feet on the north side, which were appropriated as an 'area' held with No. 25. Architecturally the white-brick Italianate of the front (Plate 30d and folded drawing between pages 140–1: see also Plate 25c in vol. XXXIX) showed the close control by Thomas Cundy II as estate surveyor. (The stock-brick stable front to Blackburne's Mews, however, was a simple design with high, round-arched doorways and squareish windows above. (ref. 383) ) Freake's executive architect was probably William Tasker. (ref. 384)

The Duchess paid Freake £24,000 for his interest in the lease granted to her by the Marquess in 1863 for seventyseven years from 1861. £14,000 of this she borrowed from Freake himself on the security of the house. She and succeeding occupants handed on the shortening leasehold interest at rising prices—£26,000 in 1865, £33,500 in 1871 and £45,000 in 1878. (ref. 385) This last purchase was by A. P. Heywood-Lonsdale, who soon had the house altered internally by an architect far from the Cundy-Freake mode—W. Eden Nesfield. (ref. 386) The builders were W. Lawrence and Son. (ref. 387) J. M. Brydon, writing early in 1897 (the year Heywood-Lonsdale died), said that Nesfield, the architect of the client's country house, 'almost entirely remodelled' No. 26, which 'is chiefly remarkable ... for its fine oak panelling, its rich plaster ceilings, its charming chimney-pieces and its very cleverly designed conservatory ...'. A special feature is the smoking room, which has a barrel-vaulted ceiling enriched with very good decorative plaster work, and a quaint fireplace ...'. (ref. 388) James Forsyth, writing in 1901, said the work 'consisted of wainscot panelling and chimney-piece in the entrance hall, and oak and marble work for the principal rooms'. (ref. 389)

In 1901 (Sir) George Cooper bought the remaining thirty-seven years of the lease for £39,000, (ref. 390) and, being willing to pay a 'fancy price' for a longer lease, then surrendered what he had and gave the Estate £5,000 for a new lease of sixty-three years at £500 per annum instead of the subsisting £255. (ref. 391) Howard and Sons redecorated the house in 1901–2 under the aegis of Duveen Brothers, who had Anatole Beaumetz of Paris make late-*dix-huitième*-style panelling for tapestries. Sir Charles Allom redecorated the dining-room in 'English' style. White Allom did further interior work in 1909 with the architects A. Marshall Mackenzie and Son (ref. 392) (Plates 38b, 40a, 41a, 41b; see also Plate 40b in vol. XXXIX). The house was demolished in 1957.

Occupants include: Sir Robert Sutton, K.B., diplomat, 1730–5: his wife (and after 1746 wid.), formerly Countess of Sunderland, 1736–49. James Smith-Stanley, styled Lord Strange, 1750–71: his son, Lord Stanley, latterly **12th Earl of Derby**, 1771–1834: the latter's son, 13th Earl, 1834–51. **Dow. Duchess of Cleveland [Elizabeth Russell b. circa 1777, d. 31 January 1861], wid. of 1st Duke, 1852–61.** Dow. Duchess of Norfolk, wid. of 13th Duke, 1863–5 (later at No. 28). Arthur P. Heywood-Lonsdale, J.P., 1878–97: his son, Capt. Henry Heywood-Lonsdale, Chairman of Shropshire County Council, 1897–1901. (Sir) George Alexander Cooper, latterly 1st bt., Alderman, Hampshire County Council, husband of American heiress, 1902–40: his son, Sir George Cooper, 2nd bt., 1940–4.

#### No. 27 (formerly 24).

Built like its neighbours about 1728, No. 27 was erected under a lease to the carpenter Robert Scott. (ref. 393) Some alterations were carried out by Messrs. Morris of Mount Street in 1851 for the philanthropic Earl of Shaftesbury, but he had little taste (or wealth) for a big rebuilding, partly because, as he said, 'I forsee a distribution of property; and what then, in a subdivision, will a Palace be worth?' (ref. 394) In 1859 the house had a stuccoed front and iron balcony (Plate 28c), but by 1863 had a stone balcony. (ref. 395)

In 1886 the site was leased to the seventh Earl (later first Marquess) of Aberdeen for rebuilding and the old house pulled down. (ref. 396) (fn. y) Lord Aberdeen's intention was not to employ an architect, but the Duke of Westminster would have none of this, and J. T. Wimperis was chosen in 1886 to act for Lord Aberdeen, by the Duke or his agent H. T. Boodle. Externally the new house, finished by 1888 (builder, A. Bush of Gower Street), conformed to the Duke's wish for red brick and stone (or terracotta). (ref. 398) It represented the most violent departure yet from the original styles of house fronts in the Square. *The Builder* called the design exhibited at the Royal Academy 'palatial and dignified' (ref. 399) (Plate 30d and folded drawing between pages 140–1).

The interior arrangement, at the cost of admitting some tortuous corridors, contrived to meet the increased demands of the Victorian noble family (fig. 24a in vol. XXXIX). A passenger lift, electric light, and at least an adequacy of wash-basins and water closets were provided. In the basement were rooms for housekeeper, butler, under-butler, chef, cook, housemaid, valet, and menservants (two rooms), as well as other offices. The three-storeyed stable block included five bedrooms. The main house had fourteen bedrooms, three bathrooms, two large night nurseries, a large day nursery, a large schoolroom, a governess's room, two dressing-rooms, a maid's room, two boudoirs, a sitting-room, two intercommunicating drawing-rooms, Lady Aberdeen's room, two rooms for Lord Aberdeen, a dining-room and a library. (ref. 400) By 1890 the drawing-rooms were decorated in the prevailing white-and-gold French rococo manner by Turner, Lord and Company. (ref. 401) A large exotically designed wood and plaster music-room or 'Indian hall' occupied the first and second floors of the stable block, to accommodate public meetings (Plate 40d). Its entrance was in Blackburne's Mews, to avoid the use of the front door. An organ built by Lewis and Company of Brixton was at one end of the room, which was decorated by Messrs. Liberty in carved teak and oriental fabrics. The cost is said to have been £48,000, and the resale price in 1890 £65,000. (ref. 402)

In 1912–14 the house, which had lacked a permanent occupant for some years, was partially reconstructed for a new owner, the merchant banker Robert Fleming, by the architects Mewès and Davis (builder, James Carmichael of Wandsworth). The front was left unaltered but on the two main floors the planning was made simpler, and a 'terrace garden' was created in the courtyard (Plate 40c). Under Mewès and Davis there was much specialist subdivision in decorating the interior, where the dining-room was by M. Boulanger of Paris, a Louis Seize bedroom by Paul Turpin and Company of Berners Street, and the entrance and the galleries in the staircase compartment by Charles Mellier and Company of Albemarle Street (working in an English not a French style). Farmer and Brindley supplied marble. (ref. 403) The 'Indian hall' survived, however, until the demolition of the house in 1957.

Occupants include: [Anthony ASHLEY-COOPER] **4th Earl of Shaftesbury**, 1731–71: his wid. [Mary Pleydell-Bouverie], 1772–97: their son, Cropley Ashley Cooper, latterly **6th Earl**, 1798–1851: his son, [Anthony ASHLEY-COOPER] **7th Earl, the philanthropist, 1851–85. 7th Earl, later 1st Marquess, of Aberdeen, sometime Governor General of Canada, 1888–90 (previously at No. 42).** Robert Fleming, merchant banker, 1914–33: his wid., 1933–6: their son, Maj. Philip Fleming, J.P., 1937–42.

## No. 28 (formerly 25).

Like No. 29, No. 28 retained at its demolition vestiges of the original house built about 1728, here under lease to the carpenter, Benjamin Timbrell. ([ref. 404](#))

In 1769–70 General Sir Robert Rich had Robert Adam prepare designs including ceilings (generally green and pink on white), chimneypieces and girandoles which were probably executed. ([ref. 405](#))

A summary and diagrammatic plan of the house in 1824 ([ref. 406](#)) seems to show an awkward arrangement with a 'passage' against the party wall with No. 29, running through from the main staircase compartment to the rear wing, and perhaps communicating with the 'slated passage' in the garden, that had abutted on No. 29 in 1765: ([ref. 407](#)) in 1916 (by which time the plan may, however, have been changed) a tenant's agent called No. 28 'one of the worst planned houses he had ever been over in Mayfair'. ([ref. 408](#)) In 1859 it still had its original brick front and doorcase ([ref. 409](#)) (Plate 28c), but in 1876 alterations by Messrs. Trollope and Son under the architect Henry Dawson for Earl Percy probably included its latterday prominent dormers and cement front ([ref. 410](#)) (Plate 30d and folded drawing between pages 140–1). In 1900 the building firm of John Garlick took a nineteen-year lease and altered the house as a speculation, doubtless to the designs of the architect R. G. Hammond. ([ref. 411](#)) In 1919 the inter-war occupant, Captain J. F. Harrison, paid the Estate £8,000 for a ninety-year term at £500 per annum and undertook to spend £20,000 on work on the house, probably by Turner, Lord and Company. ([ref. 412](#)) Some work was done by Holloway Brothers in 1936. ([ref. 413](#))

Despite radical internal alterations the house retained the external appearance of a Victorian refacing when demolished in 1957. ([ref. 414](#))

Occupants include: Lieut.-gen. Sir Charles Wills, K.B., 1730–41. Field Marshal Sir Robert Rich, 4th bt., 1742–68: his son, Lieut.-gen. Sir Robert Rich, 5th bt., 1768–85. **[James Graham] Marquess, latterly 3rd Duke, of Montrose, 1786–1836.** 1st Baron Poltimore, 1836–58: his son, 2nd Baron, 1858–60. **Dow. Countess of Glengall, wid. of 2nd Earl, 1862–4.** Lieut.-col. **Richard Charteris, son of 9th Earl of Wemyss and March, 1865.** Dow. Duchess of Norfolk, wid. of 13th Duke, 1866–70 (formerly at No. 26). Earl Henry George Percy, later **7th Duke of Northumberland**, 1871–99. 1st Baron Strathcona and Mount Royal, High Commissioner for Canada, 1902–14: his da., Baroness Strathcona and Mount Royal, 1915–16.

## No. 29 (formerly 26).

Built in about 1728 under a lease to the carpenter Thomas Richmond, No. 29 was probably to some extent a pair to No. 28. ([ref. 415](#)) In 1746 the hall, with its Portland-stone chimneypiece and 'Portland Octagon Paveing with Black Marble Dotts', was dressed with 'a Dorick Entablature with fluted Pillasters'. Beyond, the principal stairs, of wood, rose to the second floor under a domical skylight in a compartment 'painted in Architecture and History'. The room called the dining-room was on the first floor. Here and in the front parlour downstairs pilasters seem to have stood on each side of the chimneypiece, and some of the rooms had Ionic cornices and entablatures: whether these features were of wood or plaster is unclear. On the second floor the rooms were all 'completely wainscotted'. ([ref. 416](#))

In 1746 Earl Brooke paid £3,750 for the remaining seventy-nine years of the lease, ([ref. 416](#)) and eleven years later sold the residue to the ninth Earl of Exeter for £6,000. The designated dining-room was by then on the ground floor. This and the first floor had water closets off a dressingroom and bed-chamber respectively. A 'stove grate' in the hall communicated warmth through 'a tin pipe' to the main staircase compartment (where a closet was fitted to take Lady Brooke's sedan chair). Paper hangings are mentioned in four rooms, including yellow in a second-floor room, red cloth-paper in the first-floor Great Room and green cloth-paper in a ground-floor drawing-room. At the back the 'garden' contained two wooden seats and a stone roller. ([ref. 417](#))

In 1764 Sir Gilbert Heathcote had the house enlarged by the architect Kenton Couse. A new rear wing was built, and there is reference to a new strong-room, a new subterranean passage, a new garden, and new stables. The cost, including Couse's fee, was about £1,831. The brickwork cost £7 10s. a rod. ([fn. z](#)) ([ref. 418](#)) Couse was still ordering small works here for Sir Gilbert in 1775. ([ref. 419](#)) The upholsterers, Bromwich, Isherwood and Bradley, hung 'grey ground paper' or 'grey ground embos'd paper' in ground- and first-floor back rooms, and striped paper, crimson on grey, in a first-floor back bedchamber in the 1770's. In 1781–2 Haig and Chippendale's bill for refurbishings suggests there was much crimson damask and glass and burnished gold in the principal rooms, and in the drawing-room included charges for 'furnishing the Pilasters and moldings with additional new Ornaments— and making very neat carvd Antique Ornaments to the Frizes of the 2 Chymney Pieces—and fixing them Compl't'. ([ref. 420](#))

In 1840 repairs cost some £1,205 (architect or surveyor, Parkinson; builder, Naish) ([ref. 421](#)) before the house was sold to the fourth Baron Foley. ([ref. 422](#)) He promptly introduced into the house the fascinating art of Richard Dadd, commissioning from him perhaps a hundred or more painted panels said to illustrate Byron's *Manfred* and Tasso's *Gerusalemme Liberata*. A writer in the *Art Union* periodical in 1843 commented that Dadd's 'friend Mr. Parnell executed the decorations of the house, and produced most beautiful effects in combination with the studies of the artist'. Probably these works were removed by the fifth Baron Foley when the lease of the house expired in 1887 and subsequently dispersed. ([ref. 423](#))

Ernest Beckett (later second Lord Grimthorpe) had a storey added to the house in 1900 at a reputed cost of £8,000 (builder, W. H. T. Kelland of Stoke Newington). ([ref. 424](#))

The estate surveyor Eustace Balfour commented in 1901 on No. 29's good marble chimneypieces, and in 1933 the then surveyor, Detmar Blow, remarked that No. 29 was, like No. 25, 'exceptionally beautiful and full of old deal panelling'. Externally, however, the house had by 1901 had its front cemented in the same way as No. 28 ([ref. 425](#)) (Plate 30d and folded drawing between pages 140–1). Some rebuilding work was done for Lord Bath by Holloway Brothers in 1926 and 1936. ([ref. 426](#)) Back premises were destroyed by bombing in 1941 and the house was demolished in 1957.

Occupants include: **[William Montagu] 2nd Duke of Manchester**, 1732–9. 8th Baron Brooke, latterly **1st Earl Brooke**, later 1st Earl of Warwick, 1741–57. 9th Earl of Exeter, 1758. 1st Earl of Hardwicke, Lord Chancellor, 1758–64: his son-in-law, Sir Gilbert Heathcote, 3rd bt., 1764–85: the latter's wid., 1786–99: their son, Sir Gilbert Heathcote, 4th bt., 1800–40 (5th Earl of Tankerville, tenant, c. 1826–39). 4th Baron Foley, 1841–69: his son, 5th Baron, 1869–87. 1st Earl of Londesborough, 1889–1900. Ernest Beckett, later 2nd Baron Grimthorpe, 1901. 5th Marquess of Bath, 1903–40.

### No. 30 (formerly 27).

The first house here was built in about 1728 under a lease to the bricklayer, Joseph Stallwood, with the carpenter Thomas Richmond a party to the lease. (ref. 427) In 1799 and 1801 the architect Henry Holland negotiated with the Estate on behalf of the lessee, his relation by marriage, Quintin Craufurd, but it is not clear whether the building operations seemingly implied by a rise in rateable value in 1804–5 were carried out for Craufurd or his successor in the house, William Needham. (ref. 428) In 1815 a strong-room was built here for the sixth Earl of Plymouth, designed by Thomas Cundy I—not yet the Grosvenors' estate surveyor. (ref. 429)

In 1865–6 this house was rebuilt by Messrs. Trollope in the approved style of the estate surveyor Thomas Cundy II, and set back, for the occupant, Sir John Johnstone, who then sold it for £17,750 (ref. 430) (folded drawing between pages 140–1). The identity of Johnstone's own architect is not known. Alterations of unknown extent were made in 1923 on the entry of the Dowager Countess of Strafford, for whom Wimperis and Simpson were in 1924 proposing further alterations and additions. (ref. 431) The house was demolished in 1957.

Occupants include: Soame Jenyns, M.P., author, probably here, c. 1755–6. Quintin Craufurd, author and essayist, 1799–1804. Gen. Francis Needham, later 12th Viscount and 1st Earl Kilmorey, prominent in quelling Irish rebellion of 1798, 1807–15. 6th Earl of Plymouth, 1815–33. Sir John Johnstone, 2nd bt., 1835–65. (Sir) Edward Henry Scott, latterly 5th bt., 1871–83: his wid., Lady (Emilie) Scott, 1885–7. Sir Reginald Hardy, 2nd bt., Chairman of Staffordshire County Council, 1894–1923. Dow. Countess of Strafford, wid. successively of Samuel Colgate of U.S.A., 4th Earl of Strafford and M. T. Kennard, 1924–32. Dow. Duchess of Somerset, wid. of 15th Duke, 1935–6.

### No. 31 (formerly 28).

This house survived until demolition in 1957 without radical rebuilding, and its plain rendered front respected the original fenestration (Plate 29c and folded drawing between pages 140–1). It was built about 1729 under a lease to the carpenter John Sanger, the carpenter Thomas Richmond being a party. (ref. 432) In 1815 the one water closet was on the ground floor, although there was also a servants' water closet below in the front area. (ref. 433) Sir Robert Lawley had very recently put in a stained-glass window somewhere, 'with purple border, white roses, and vermicelli ground', made in Birmingham and painted by Samuel Lowe. (ref. 434) The building firm of John Garlick took a short lease in 1900 and disposed of it two months later, perhaps after a quick campaign of improvement, as the Estate valued the house much higher than in 1886. In 1904 Garlicks added a storey for Captain and Lady Sarah Wilson, who were later said to have brought in 'white panelling and carved woodwork', much of which survived until demolition. (ref. 435) Latterly the front had a simple iron first-floor balcony resembling that at No. 29.

Occupants include: (Sir) Charles Gunter Nicoll, latterly K.B., 1730–3: his wid., who 1735 m. Marquess of Lindsey, latterly **3rd Duke of Ancaster**, 1733–43. Thomas Potter, wit and politician, 1753–6. William Warburton, latterly Bishop of Gloucester, 1756–79. Ralph Allen of Bath, philanthropist, intermittently c. 1756–64. John Moore, Bishop of Bangor, latterly Archbishop of Canterbury, 1779–83. William Tatton Egerton, politician, grandfather of 1st Baron Egerton of Tatton, 1784–97. Sir Robert Lawley, 6th bt., later Baron Wenlock, 1811–15. Dow. [Mary Bridget Howard b. 29 September 1767, d. 30 May 1843] Lady Petre, wid. of 10th Baron, 1816–27. (Sir) John Williams, latterly K.B., judge, 1828–46: his wid., 1846–61. Edward Ellice, M.P., 1871–80: his wid., 1880–1900. William B. Cloete, landed proprietor and company chairman, 1901–2. 3rd Baron Leigh, 1909–38: his wid., 1938–49.

### No. 32 (formerly 29).

(fn. aa) Sutton Nicholls shows the first house here with its slightly 'Baroque' south front punctuated by mainly blank windows (Plate 5 in vol. XXXIX). It was built about 1729 under a lease (to which, as at Nos. 30 and 31, Thomas Richmond was a party) granted to the paviour John Worrington. (ref. 436) In 1768 the occupant, James Shuttleworth, who had bought the lease for £1,700 in 1752, sold it for £6,300 (this sum, however, perhaps including furniture): (ref. 437) the valuations for rating suggest improvements between 1755 and 1768. (ref. 195)

By 1886 a storey had been added, and the entrance in the south front was marked by columns supporting a canted bay window. (ref. 438)

In 1899 the builder John Garlick took a short lease, and soon found a tenant. In 1905 the Estate was thinking it better to grant another lease at a substantial fine rather than sacrifice this and require the lessee to rebuild the house, which was thought 'a good one'. Garlick, however, was still interested in the potentialities of the site and terms for a sixty-three-year rebuilding lease were agreed in 1906. Eustace Balfour as estate surveyor recommended that Garlick should be required to use a design by J. J. Stevenson, John Belcher, R. S. Wornum or Norman Shaw. But when Garlick submitted a design by R. Stephen Ayling of Westminster and Lionel Littlewood of Ashstead, Surrey, this was accepted. (ref. 439) Unlike No. 51, similarly being rebuilt by a little-known architect, No. 32 was not adjacent to an original brick front, and perhaps for that reason no stylistic continuity seems to have been required (Plate 29c and folded drawing between pages 140–1). Built in 1906–7 and stone-faced, the new house retained the old floor heights. It had the traditional domestic offices in the basement, but the enlarged entrance hall and reception rooms of its period. There was an electric passenger lift. Almost all the internal joinery was in hardwood. (ref. 440) An iron-and-glass first-floor 'winter garden' was added at the rear in 1909—perhaps when a first-floor arcaded screen was erected on the Upper Grosvenor Street front. The architect of this feature was at least nominally Garlick's usual designer, R. G. Hammond, who had had some previous connexion with the work. (ref. 441)

In the same year, buyers seemingly being harder to find than expected, John Garlick's son William thought it necessary to pay £3,000 for an extension of the lease-term from sixty-three to ninety years to improve the attraction to purchasers. (ref. 442) Nevertheless, although the house was occupied from 1911, (ref. 34) it was 1916 before Garlicks found a buyer, in Captain Clive Pearson, (ref. 443) for whom the firm made a series of alterations between the wars. (ref. 444) In 1946–7, when the lower floors were used by a club, the two upper floors were converted into flats for Captain Pearson. From at least 1922 the work was designed by the architect Victor Heal, including early-Georgian-style oak and pine panelling in the ground- and first-floor rooms. (ref. 445) The house was demolished in 1957.

Occupants include: James Shuttleworth, M.P., 1748–68. John Radcliffe, M.P., 1768–83. Walter Spencer Stanhope, M.P. [http://members.tripod.com/~midgley/stanhope.html], 1784–1820. **Earl of Mount Charles, later 2nd Marquess Conyngham**,

**general, 1827–30.** Adm. Edward Howard, latterly Baron Lanerton, 1869–80. Dow. Duchess of Roxburghe, wid. of 7th Duke, 1900–2. Clive Pearson, company director, 1917–c. 1950.

#### **No. 33 before 1886.**

This house, physically the easternmost on the south side of Upper Grosvenor Street and numbered 49 in that street, was built about 1727 under a lease to William Moreton, mason. The building lessees at the adjacent No. 34, Robert Scott and William Barlow, senior, were parties to the lease. ([ref. 446](#))

In 1840 a twenty-four-year sub-lease at £472 10s. per annum was taken as a speculation by the builder Thomas Arber, who agreed to spend £1,200 on repairs and alterations. These were to include cementing the front and adding a portico and first-floor balustrade (probably of iron). The domestic offices were to be reconstructed, and a new dining-room made. All the old interior wainscoting was to be removed. Arber soon found a tenant in James Maxse of Woolbeding, Sussex, to whom he passed on the sub-lease for £5,000. Additional work for him included the provision of scagliola columns and pilasters, probably in the dining-room (where the centre of the floor was to house a 'lazy pull' to the service-bells below). Each floor had a new water closet, and 'gas fitters' are mentioned. The walls were painted except on the first floor, where they were papered. ([ref. 447](#)) The architect in charge was probably (C. O.) Parnell. ([ref. 448](#))

Occupants include: **[William O'Brian] 4th Earl of Inchiquin, 1731–6.** [William Capell] **3rd Earl of Essex, 1737–9.** **[Henry Howard] 2nd Earl of Effingham, 1747–55.** 3rd Earl of **Abingdon, 1755–60.** John Windham Bowyer, 1760–80: his wid., 1780–9: their son-in-law, Sir William Smijth, 7th bt., 1790–1823. Sir Gore Ouseley, 1st bt., 1825–39. James Maxse, yachtsman and M.F.H., 1841–64: Lady Caroline Maxse, 1864–86.

#### **No. 34 before 1886.**

Until 1833 this house was rated in South Audley Street and thereafter was numbered 29A Grosvenor Square. ([ref. 42](#)) It was built about 1728 under a lease to Robert Scott, carpenter, and William Barlow, senior, bricklayer. ([ref. 449](#)) They sold it in 1730 for £1,750 to the first occupant, Lady Bishopp, widow of Sir Cecil Bishopp, baronet, of Parham, Sussex. ([ref. 450](#)) Doubtless it was always entered from South Audley Street, although Sutton Nicholls does not show this.

From c. 1785 the occupant, until his death in 1827, was the painter and patron of artists, Sir George Beaumont, who in 1790–2 had a small picture gallery some thirty feet by sixteen built at the rear, lit by a 'lantern'—seemingly one of the first to be built as such at a London private house. The architect, evidently chosen in preference to 'Hackwill' (doubtless Hakewill), was James Playfair, and the estimated cost only some £354. ([ref. 451](#)) In 1792 an alteration of unknown extent was made by 'Mr. Cantwell', probably Joseph. ([ref. 452](#)) In 1818 'Mr. Dance', (doubtless George, who had designed Sir George's house in Leicestershire) was acting for him in lease negotiations here. ([ref. 453](#)) ([fn. ab](#))

From 1832 Sir Stratford Canning (later Viscount Stratford De Redcliffe) occupied the house intermittently until 1878. It was probably here, at the time he acquired the house, that the architect Anthony Salvin supervised work for him costing £3,700. ([ref. 456](#))

Occupants include: Lady Bishopp, wid. of Sir Cecil Bishopp, 5th bt., 1730–50. William Northey, M.P., 1758–70. John Willes, M.P., 1772–84: his son-in-law, Sir George Beaumont, 7th bt., art patron and painter, 1785–1827: his wid., 1827–9. Sir Stratford Canning, G.C.B., latterly Viscount Stratford De Redcliffe, ambassador, 1832–78. **[George Thomas Keppel] 6th Earl of Albemarle, 1879–86.**

#### **No. 33 and No. 34 from 1886.**

In 1886 these houses were demolished and a building lease granted to the traveller and Egyptologist, T. Douglas Murray, who was required to spend not less than £25,000 on the work. ([ref. 457](#)) Two houses in a similar style, of red brick and red terracotta, were built in 1887–8 by Patman and Fotheringham to designs by the architect W. H. Powell (Plate [62a](#)). The carving of the brick frieze, and elsewhere, was by Walter Smith, and some of the finishings were by Longmire and Burge, builders. ([ref. 458](#)) As was sometimes the case the supply of the moulded terracotta blocks caused delay, ([ref. 459](#)) but the up-to-date effect was hailed by *The Builder*, when the design was exhibited, as enlivening the streets of 'that fashionable but architecturally dull neighbourhood', and the houses attracted some publicity. ([ref. 460](#)) The Duke of Westminster, too, is said to have told the lessee, 'Well, Murray, you have indeed built a beautiful house here'. ([ref. 461](#)) It was evidently, therefore, on nonarchitectural grounds that W. H. Powell fell out of favour in the autumn of 1888, when the Duke was advised 'there are reasons why Mr. Powell should not be further employed as architect on the estate'. The work was finished under the architect William Kidner. ([ref. 462](#)) Both houses were first occupied in 1889—No. 33 by the lessee. ([ref. 34](#)) Photographs of No. 34 in 1890 show that the interior treatment was not 'advanced' ([ref. 463](#)) (Plate [38a](#)). In 1897 No. 33 was altered for (Sir) Lionel Phillips by the Decorative Arts Guild (decorator, C. E. Birch) of Bloomsbury. ([ref. 464](#))

The houses were demolished for the building of flats in 1959.

Occupants include: No. 33, T. Douglas Murray, traveller and Egyptologist, 1889–93. William Knox D'Arcy, formerly of Queensland, Australia, 1894–6 (later at No. 42). (Sir) Lionel Phillips, later 1st bt., partner in Wernher, Beit and Co., and 'identified with Witwater's rand gold industry', 1897–1907. No. 34, Jack Barnato Joel, financier, Chairman of Johannesburg Consolidated Investment Co., 1903–40.

#### **No. 35 (formerly 30).**

Like most houses on the south side of the Square, this was erected under a building lease of 1727 to Robert Grosvenor. ([ref. 465](#)) The site was sub-let to William Head, carpenter, with George Barlow, bricklayer, a party to the lease, ([ref. 466](#)) and the house was built about 1728. The entrance was in the Square ([ref. 467](#)) but by the nineteenth century had been moved to South Audley Street. When John Wilkes bought No. 35 in 1790 he was said to be 'fitting up his ... house ... very elegantly. His Library has been particularly attended to'. ([ref. 468](#)) Wilkes's embellishments included parlour windows which Henry Angelo said 'perhaps were the most valuable of any in the world, for the whole of the lower sashes, composed of very large panes, were of plate glass, engraved with eastern subjects in the most beautiful taste. These were naturally the more valued by Mr. Wilkes as they were the ingenious labours of his daughter'. They were broken by 'the Mount Street rioters' of June 1792. ([ref. 469](#)) ([fn. ac](#)) In 1854 the speculator Wright Ingle had the house altered by the builders Messrs. Higgs of Davies Street, but, it was said, sold it for no more than £3500 to



a prospective occupant. The frequent succession of occupants suggests that No. 35 was less attractive than other houses in the Square—'closed up entirely behind, and an old House, low storeys and other drawbacks' as Thomas Cundy III said in 1855. ([ref. 470](#)) But it was vestigially still the original building that was demolished in 1934 (Plate [29d](#) and folded drawing between pages 140–1).

Occupants include: Lady Mary Saunderson, da. of 1st Earl of Rockingham, 1730–7. Dow. [Lady Essex Rich] Countess of **Nottingham**, wid. of [Daniel Finch] 2nd Earl, 1738–43. Miles Barne, M.P., 1746–8. **[James Fitz Gerald] 20th Earl of Kildare, later 1st Duke of Leinster, 1753.** Lady Jerningham, wid. of Sir George Jerningham, 5th bt., 1773–85. John Wilkes, politician, 1791–7: his da., Mary Wilkes, 1797–1802. William Gore-Langton, 1804–6 (later at No. 12). Charles Elliott, upholsterer, 'for tenants', 1807–32: his son, Rev. Henry Venn Elliott, 1835–8. Lady Giles Puller, wid. of Sir Christopher Puller, kt., 1839–54. Dow. **[Emily Frances Smith] Duchess of Beaufort, wid. of [Henry Somerset] 7th Duke, 1859.** Baron Strathnairn, general, 1871–2. Charles Henry Wilson, ship-owner and politician, later 1st Baron Nunburnholme, 1877–85 (later at No. 41). Maj. Alfred Wynne Corrie, J.P., 1889–98. 15th Duke of **Somerset**, 1899–1923: his wid., 1924–34.

#### **No. 36 (formerly 31).**

This house was erected under a building lease of 1727 to Robert Grosvenor, which he made over in that year to George Barlow, bricklayer, by a deed to which a third party was the carpenter William Head, who had a reversed role with Barlow in the subletting of No. 35 in the following year. ([ref. 471](#)) Thereafter virtually nothing is known of the house except that it was here, over the years 1866–9, that Mrs. Gwynne Holford, during negotiations for the renewal of the lease, made the only successful resistance of which there is record in the nineteenth century to the enforcement of elevational changes required by the Estate. ([ref. 472](#)) The house demolished in 1934 was thus externally not very greatly altered beneath its stucco, retaining an early nineteenth-century iron balcony and, perhaps, its original doorcase (folded drawing between pages 140–1).

Occupants include: Col. (later gen.) Roger Handasyde, M.P., 1730–42. **[William Villiers] 3rd Earl of Jersey, 1744–69: his son, 4th Earl, 1769–95.** James Stuart-Wortley (later -Mackenzie), son of **3rd Earl of Bute**, Prime Minister, 1796–1805. 10th Earl of Westmorland, Lord Lieut. of Ireland, 1807–41. Lieut.-col. James Price Gwynne Holford, J.P., High Sheriff Co. Brecknock, 1845–6: his wid., 1846–81: their son, James Price William Gwynne-Holford, 1881–1900. James Henry Cecil Hozier, latterly 2nd Baron Newlands, 1901–29.

#### **No. 37 (formerly 32).**

Erected about 1728 under the same building lease as Nos. 35–36 and 38–41, and under a sub-lease to Samuel Phillips, carpenter, ([ref. 473](#)) No. 37 was altered for the fifth Duke of Bolton in c. 1761–5 at great expense by John Vardy, whose work ranged from designing a wall-bracket to (it would seem) giving the house the plain mid-Georgian brick front it retained until its demolition in 1934 (folded drawing between pages 140–1). In 1781 there was one water closet, hung with green flock paper and equipped with what was called a 'Mahogany Watercloset with Bason and Handles Compleat', situated on the ground floor. The library on the same floor, which had an out-of-order wind-dial over the chimneypiece, was hung with green gilt-bordered flock paper. Above, the curtains, hangings and upholstery of the two drawing-rooms were all of crimson damask, and the two Wilton carpets each covered 'the whole Floor'. ([ref. 474](#)) At the time of demolition the first-floor windows had been cut down to a later iron balcony, but the iron lamp-holders were original and so, perhaps, was the doorcase.

Occupants include: [ \*\*\* Lumley] **2nd Earl of Scarbrough**, 1733–40. 7th Baron (later 1st Earl) De La Warr, 1740–55. Lord Guernsey, later 3rd Earl of Aylesford, 1755–7 (previously at No. 45, later at No. 44). **[Charles Paulet] 5th Duke of Bolton, 1759–65.** [Augustus Henry Fitz Roy] **3rd Duke of Grafton**, Prime Minister, 1765–8. 4th Earl of Tankerville, 1769–79. Baron Alvensleben, Hanoverian Minister, c. 1780–92. 6th Duke of Bolton, 'for tenants', c. 1793–5: his wid., 1795–1809: her nephew, 3rd Earl of Darlington, later 1st Duke of Cleveland, 1811–13: his cousin, (Sir) John Lowther, latterly 1st bt., 1814–44: the latter's son, Sir John Henry Lowther, 2nd bt., 1844–7. 4th Baron Sondes, 1849–74. Harry Lawson Webster Levy-Lawson, latterly 2nd Baron (and later 1st Viscount) Burnham, newspaper-proprietor, 1885–1918. 6th Viscount Clifden, 1926–30: his son, Cecil Edward Agar-Robartes, 1931–4.

#### **No. 38 (formerly 33).**

Of the original house, erected about 1727 under a building lease to Robert Grosvenor and a sub-lease to the painter-stainer Israel Russell, ([ref. 475](#)) nothing is known before its occupation by the third Duke of Dorset in 1777. It was for him that the interior of the house was given its present character, as the only example of eighteenth-century decoration surviving in the Square (Plate [42](#): see also Plates [16c](#), [17c](#), fig. 9c in vol. XXXIX). This was at the hands of the architect John Johnson, and probably in 1776. Externally, Johnson rendered the house with a composition, allegedly of his own invention and consisting of serum of blood, linseed oil, sand and lime—an action which contributed to the attack upon him in Chancery in 1777 by John Liardet and the Adam brothers, for a supposed breach of their patent rights in Liardet's own 'composition or cement'. ([ref. 476](#)) A survey made in 1781 by George Shakespear speaks of a rearward wing building distinct from the 'old house', which wing, like all or part of the front to the Square, was plastered. This seems likely to have been an addition by Johnson, and to survive in the present wing. Shakespear (who did not name Johnson) was very critical of all the external plaster, which he thought would probably fall off. ([ref. 477](#))

To Johnson's further responsibility for the interior of the wing and the main house there is strong evidence in the resemblance of many features to those in other interiors of his. The staircase and balustrade-pattern, the domical staircase compartment, the first-floor front-room chimneypiece, the first-floor ceiling patterns, the wall decoration by roundels in grisaille or plaster, and the detailing of friezes, all present motifs encountered in various permutations in Johnson's other town and country houses: for example, Nos. 61 and 63 New Cavendish Street, Woolverstone Hall in Suffolk and Langford Grove, Essex. ([fn. ad](#))

Shakespear was also critical of the interior plasterwork, which in the staircase and dining-room chimney-breast had, he thought, been applied to the bare brickwork. ([ref. 477](#))

The upholsterer employed by the Duke of Dorset was David Crighton, whose account shows that most of the movable furniture was of mahogany, and that the predominant colour of fabrics was probably green, with some green bed furnishings and window curtains, a 'green sprig paper' in a room and closet, green-ground carpeting and a 'green and white stripe carpett' fitted to the great, stone,

iron-balustraded stairs. The most expensive single item from Crighton was, not unusually, a pier-glass in carved and gilt frame, costing £45. He supplied 'a plaster venus' and a pianoforte. At least one marble chimneypiece was bought second-hand. ([ref. 478](#))

In 1854–5 the house was given its present front (folded drawing between pages 140–1: see also Plate [25a](#) in vol. XXXIX). This was for the fourth Baron Calthorpe, to the design of Thomas Cundy II, as a condition of the Estate's new lease. Even so, Lord Calthorpe had to pay £8,515 for the renewal, in addition to the cost of Cundification and other work, by his own architect, E. M. Foxhall of South Street, that involved the insertion of some iron girders. ([ref. 479](#)) In 1913 the estate surveyor, Edmund Wimperis, thought that 'in many respects it is a fine house' and new leases granted in 1914 and 1927 took the prospective tenure of the house into the twenty-first century. ([ref. 480](#)) A lift was installed in 1928, some alterations made by Lenygon and Morant and by W. Willett Limited in 1929 and some structural repair done in 1933. ([ref. 481](#)) After threats of demolition in 1956–61 the house was excluded from the subsequent rebuilding of this side of the Square.

Behind Cundy's stucco front of 1854 is still preserved one of the most complete late eighteenth-century neoclassical interiors on the estate. The ground-floor rooms have lost their chimneypieces and have plain ceilings but there are nice plaster cornices, and the front room, which was probably the dining-room, has a well-modelled oval stucco panel on the chimney wall of Bacchus and a sleeping nymph under a festoon of vine leaves. In the rear wing the room with a segmental bow window is now subdivided but retains a Doric frieze and four circular monochrome wall paintings, in reeded stucco frames, of sacrifices to Apollo and Diana and a pair of Bacchantes. The staircase (Plate [42a](#)) has wall-hung stone treads, elegantly chamfered underneath, and an iron balustrade of S-scroll pattern which Johnson frequently used elsewhere. Overhead is a plaster dome with a sparse radiating pattern of thin husks and medallions in the spandrels.

The sequence of rooms on the first floor has elaborately stuccoed ceilings with inset paintings in the style of Biagio Rebecca and sculpted white marble chimneypieces of high quality. That in the front room, with beautiful flanking figures emblematic of Music and Drama, is like others in houses by Johnson and was doubtless executed to his design by a leading sculptor, perhaps Richard Westmacott (Plate [17c](#) in vol. XXXIX). The ceiling in the front room (Plate [16c](#) in vol. XXXIX) has an oval pattern composed of delicate scrolls, oak leaves, ears of wheat and lilies with fans in the corner. A circular painting in the middle, of Jupiter and Juno, is surrounded by small vesica-shaped panels of the Dancing Hours and at either end are roundels of Night and Day. The rear room is similar but with a plainer marble chimneypiece, bearing a frieze of delicate festoons, and a more rigidly geometric ceiling embellished with scrolls, urns and anthemion. The central painted medallion shows a sacrifice and the corner medallions are of the Four Seasons (Plate [42d](#)). The ceiling of the bow room in the rear wing also has inset paintings, in this case of Apollo and the Nine Muses, and the Arts: the stuccowork includes scrolls and lyres (Plate [42b](#), [42c](#), [42e](#)).

The total ensemble is an accomplished piece of decoration, for all that it lacks the originality and intellectual rigour of James Wyatt's or Adam's work. The ceiling designs, if rather loose and lacking in overall unity, are beautifully executed, and although the flatness and thinness of the designs generally mark them as the work of an architect not of the very first rank, they have the fluent grace of their period.

Occupants include: 4th Earl of Dysart, 1733–9. Edward Rudge, M.P. (whose grandfather made a fortune as a London merchant), 1741–63: his wid., 1763–75. [John Frederick Sackville] **3rd Duke of Dorset**, 1777–83. William Strode, M.P., 1784–91. Sir Henry GoughCalthorpe, 2nd bt., latterly 1st Baron Calthorpe, 1792–8: his wid., 1798–1821: her son, 3rd Baron, 1822–51: her younger son, 4th Baron, 1851–68: the latter's son, 5th Baron, 1868–93: the latter's brother, 6th Baron, 1893–1910: his wid., 1910–25. Lady (Mildred) Meux, wid. of Adm. of the Fleet Sir Hedworth Meux (formerly Lambton), G.C.B., 1930: her 3rd husband, **Lord Charles William Augustus Montagu, son of [William Drogo Montagu] 7th Duke of Manchester, 1931–9 (previously at No. 44): his wid., then Lady Charles (Mildred) Montagu, 1940–2.**

#### No. 39 (formerly 34).

Here the first occupant, an M.P. and former place-holder, William East of Hurley, Berkshire, took from Robert Grosvenor in 1728 a sub-lease to which the carpenter Thomas Phillips was a party. ([ref. 482](#)) East later moved to another new house at No. 29 Sackville Street, Piccadilly, where the work was again under Phillips's aegis. ([ref. 483](#)) In about 1758 the sixty-four years of the sub-lease was bought for £5,000 by a 'nabob', Richard Benyon. ([ref. 484](#)) Undated plans, perhaps of the end of the eighteenth century, show the house in the Benyon family's occupation, with an arrangement not very different from that at No. 38. ([ref. 485](#)) The main stairs rose only to the first floor, in a top-lit compartment behind the entrance hall. The first-floor drawing-room extended the full width of the front and had a niched or apsidal feature at one end. A rear wing rose the full height of the house. In 1807–8 Soane carried out some alterations for Mrs. Benyon (Thomas Moor, clerk of works) at the time the head lease was renewed in reversion to 1870. ([ref. 486](#)) In 1853–4 the builder William Harris of Green Street was working on back premises here. ([ref. 487](#)) The portico, of usual Roman Doric type, was doubtless added in 1857 by another local builder, Thomas Watts of Mount Street. ([ref. 488](#)) The chief Victorianization came, however, in 1877–8, when the building firm of Holland and Hannen took a lease, and gave the house a new, awkward, red-brick and stone front designed by a 'Mr. Wyatt', which the Duke of Westminster liked (folded drawing between pages 140–1). Holland and Hannen paid £4,780 for a sixty-two-and-a-half-year lease from 1877 at £490 per annum and sold the house, which they said they had 'practically had to rebuild' to the Marquess of Lothian in 1878. He paid them £23,500, and Cundy estimated that they had made a profit of about £8,000. ([ref. 489](#)) Other work, in 1879, was done by the decorators Holland and Son, again of Mount Street, ([ref. 490](#)) who, as Holland and Taprell, had worked here for the Benyons in the 1820's–1840's. ([ref. 491](#)) Unspecified work was also done for the Marquess in the 1880's and 1890's by the decorating firm of Cowtan. ([ref. 492](#)) The house was demolished between 1962 and 1965.

Occupants include: William East, M.P., 1728–31. Richard Benyon, Governor of Fort St. George, 1758–74: his son, Richard Benyon, M.P., 1774–96: the latter's wid., 1796–1828: her son, Richard Benyon De Beauvoir, High Sheriff of Berkshire, 1828–54: his nephew, Richard Benyon, M.P., 1854–68. 4th Marquess of Hastings, 1868. Fulke Southwell Greville-Nugent, latterly 1st Baron Greville, 1869–77 (previously at No. 41). **9th Marquess of Lothian, 1880–1900** (previously at No. 42). 3rd Earl of Durham, 1901–23: his wife, Maud, Countess of Durham, and her brother-in-law, Edward Gascoyne-Cecil, Viscount Cecil of Chelwood, 1924–9.

#### No. 40 (formerly 35).

As at No. 39, Robert Grosvenor, the head lessee, granted a sub-lease in 1727 to the first occupant—here the elderly general George, Lord Carpenter. ([ref. 493](#)) Vertue records in about 1737 a staircase painted by Francesco Riari for Carpenter's son and

successor here and therefore perhaps for this house. ([ref. 494](#)) The rateable value rose in 1765–6 and 1799–1800—the latter being when the Pusey family acquired the lease and possibly indicating work for them by Philip Pusey's surveyor, the architect Samuel Wyatt. ([ref. 495](#)) In 1858 the builder C. J. Freake agreed to buy the last few years of the lease, and successfully applied to the Estate for a leasing agreement to rebuild. ([ref. 496](#))

The elevation of white Suffolk bricks with cement dressings was designed by the estate surveyor, Thomas Cundy II, in his prevailing mode, ([ref. 496](#)) which *The Building News* greeted as a sign that 'a more go-a-head spirit is abroad' in the architecture of London's squares, superseding 'the common-place structures' hitherto prevalent 'with perforated windows and doorways in them' (Plate [29b](#) and folded drawing between pages 140–1). Freake (whose clerk of works was John Gascoigne) retained the ample storey heights of the original building — 10 feet 6 inches in the basement, 14 feet 6 inches on the ground floor, successively 14 feet 9 inches, 11 feet 9 inches and 11 feet on the floors above, and 9 feet in the garrets. ([ref. 497](#)) He increased the extent backwards slightly. ([ref. 498](#)) Behind the entrance hall was a spacious, toplit compartment for the stone staircase, with its mahogany and gilt-iron balustrading, which rose to the second floor. There were four other staircases. Three rose from the basement—the secondary stairs to the top of the house, the porter's to the entrance hall, and the valets' to a ground-floor dressing-room—and one joined second- and third-floor bedrooms. The library and large dining-room on the ground floor had 'panelled ceilings and enrichments from the models of the celebrated "Tom Garland" ', ([ref. 499](#)) who was perhaps the modeller who had worked at the Haymarket Theatre. ([ref. 500](#)) By 1906 these rooms had walls hung with plush and ample fittings in dark, carved woodwork. A single-storey rear extension contained a 'gentleman's business-room' and dressingroom. ([ref. 499](#)) On the first floor the reception rooms are said to have been 'in the gilded style of Louis XVI' by the end of the century, ([ref. 501](#)) but were 'Adam' in 1906. Above were fourteen or fifteen principal bedrooms. By 1906, at least, there were water closets on the first, second and third floors and two more attached to the two fitted bathrooms. ([ref. 502](#)) *The Building News* in 1858 had noticed that 'the joisting is of extra scantling' in this 'very favourable example of constructive excellence'. ([ref. 503](#))

At the back, in Adams Row, were similarly styled stables and a double coach-house (which was converted between 1906 and 1926 into 'an exceptionally large garage'). ([ref. 504](#))

The house was demolished between 1962 and 1965.

Occupants include: 1st Baron Carpenter, general, 1727–32: his son, 2nd Baron, 1732–49: the latter's son, 3rd Baron, latterly 1st Earl of Tyrconnel, 1749–62. Mrs. Mary Bowes, 1762–7: her son-in-law, **7th Earl of Strathmore [sic, should read 9th Earl]**, 1767–76: his wid.'s 2nd husband, Andrew Robinson Stoney (afterwards Bowes), a 'scoundrel', 1776–9. 2nd Earl of Tyrconnel, 1781–3. Heneage Legge, grandson of 1st Earl of Dartmouth, 1783–99. Philip Pusey, son of 1st Viscount Folkestone and father of Dr. Edward Pusey, divine, 1800–28: his wid., 1828–58. 2nd Earl of Durham, 1861–3. Sir Robert Tolver Gerard, 13th bt., latterly 1st Baron Gerard, 1868–81 (previously at No. 43). (Sir) Charles Tennant, latterly 1st bt., head of Charles Tennant, Sons and Co., chemical manufacturers, 1882–1906. Sir Daniel Cooper, 2nd bt., 1908–9. Sir John William Kelk, 2nd bt., 1912–23. James Gomer Berry, later 1st Viscount Kemsley, newspaper-proprietor, 1927.

#### **No. 41 (formerly 36).**

The original house here was built about 1727 under a sub-lease from Robert Grosvenor to Benjamin Timbrell, carpenter. ([ref. 505](#)) In 1778 Peter Delmé employed James Wyatt to stucco the front with Bryan Higgins's patent cement. ([ref. 506](#)) Delmé also extended the house at the rear, ([ref. 507](#)) and had Wyatt decorate or recast the rooms, with one ante-room apsed at each end, and a bedroom with double columns to form a recess. In the ceilings green with brownish or pinkish red was perhaps the prevailing colour. ([ref. 508](#)) In January 1780 Lady Mary Coke visited Lady Betty Delmé, noting that 'the room she sat in is finish'd by Mr. Wyatt in the most expensive manner', and Lady Betty's dressing-room ceiling was certainly ornate. ([ref. 509](#)) Peter Delmé was succeeded by the art patron Sir John Leicester, later Lord De Tabley, in 1789 (when his brother-dilettante, Sir George Beaumont, was occupying No. 34). *The World* newspaper spoke of 'improvements' intended by him and 'work' (not necessarily extensive) actually done early in his tenure. ([ref. 510](#)) In 1821 another occupant, Robert Williams, employed the architect Thomas Leverton, who had rebuilt part of the Williams' country house in Dorset, in lease negotiations with the Estate but it is not known if Williams altered the house. In 1883, perhaps because the 'tenant's fixtures' were unusually valuable, the Duke of Westminster unwontedly inspected the house before deciding to replace it. ([ref. 511](#))

The building lessee and intending occupant was the shipping magnate C. H. Wilson, later Lord Nunburn-holme. His architect was George Devey and the builder W. Shepherd of Bermondsey, whose tender was accepted at £15,985. ([ref. 512](#)) Dasent in 1935 said the final cost was £60,000. ([ref. 513](#)) The old house was pulled down in 1883, the contract drawings for the new were signed in December of that year, and the house was completed in 1886. ([ref. 514](#))

As the Duke wished, the front was of (diapered) red brick with stone dressings ([ref. 515](#)) (Plate [29b](#) and folded drawing between pages 140–1). Devey's first known elevational design was perhaps over-dressed and the executed version was simpler. ([ref. 516](#)) Designed in an early seventeenth-century 'vernacular' classicism, it might almost be read as a silent criticism of the similarly composed front at No. 39, although it was no more accommodating than the other to the styles of its older neighbours.

Devey's floor-plans had met resistance from the estate surveyor Thomas Cundy III, who told the Grosvenor Board in August 1883 that he thought 'the offices very badly arranged, and that there is deficient bedroom accommodation for the family. Mr. Cundy does not think that Mr. Devey can have had any experience in planning a large house'. How far this outspoken gainsaying of Devey's career and reputation was effective in enforcing alterations is not known but his plans, altered or not, were approved in October. ([ref. 515](#)) The house seems to have been designed, as were later, Edwardian, houses in the Square, primarily for entertaining in Society ([ref. 517](#)) and the contract plans of December 1883 suggest the number of family rooms may have been a little less than the size of the house led Cundy to expect. In the arrangement of the domestic offices Devey perhaps surprised Cundy by departures from precedent. As shown in slightly revised plans (fig. 38), the basement contained the traditional rooms for a cook, porter, housekeeper and even a steward, but the kitchen, scullery, pantry and butler's room were removed to the ground floor, where they formed a group of service rooms between the dining-room and the stable block. Above this part was a mezzanine containing servants' bedrooms. Two bathrooms were provided, on the second and fourth floors (as well as one for the menservants on the mezzanine and one in the stable block), and a water closet on each floor except, perhaps, the first. A lift was provided. ([ref. 516](#)) The basement had compartments for 'heating' and 'electric engines', the artificial lighting being electric. ([ref. 518](#)) The stables at the back

accommodated a garage by 1909. ([ref. 517](#)) On the two principal floors the levels and circulation were complicated and ingenious—and in the area of the main staircase further revisions of the surviving plans are indicated by photographs of 1909.

By 1902–9 the decorative style of the interior varied greatly from room to room ([ref. 519](#)) (Plates [39b](#), [40b](#): see also Plate [41](#) in vol. XXXIX). On the ground floor there was Jacobean, mid seventeenth-century 'school of Inigo Jones', early Georgian, and late eighteenth-century English neo-classical. The style of the staircase compartment was made more exotic-seeming by Devey's clothing of it wholly in marble—white for the steps and reddish for the staircase and wall panels—with a marble pavement. The first floor was 'foreign', with rich but conventional white-and-gold Louis Quinze in the green-silk-hung drawing-room, and ante-room, and an exuberant essay in Continental rococo in the large gilded ballroom over the dining-room, where yellow silk wall-panels were complemented by furniture upholstered in yellow and black silk (Plate [41a](#) in vol. XXXIX).

Stylistically this last apartment is difficult to see as a design by Devey, and the extent to which the state of the house in 1902–9 represents his decorative ideas is uncertain. All his (few) detail drawings for the work are in some phase of English classicism less suave and more 'provincial' than what was actually manifested by 1902–9.

In 1919 work was carried out for the Wilsons by the interior decorators Keeble Limited, ([ref. 520](#)) and this may be when the striking changes, indicative of a more discerning taste, apparent in photographs of 1926 were made. The ballroom was given an equally magnificent but quite different and weightier dressing in a Franco-Dutch style probably derived from the designs of Daniel Marot (Plate [41b](#) in vol. XXXIX). Below, the morning-room and dining-room were redecorated in darker and perhaps generally more 'masculine' tones, the former with walnut graining and an excellent late eighteenth-century marble chimneypiece, the latter with a spectacular French scenic wallpaper, 'Les Paysages de Télémaque' (originally printed by Dufour et Leroy of Paris about 1823–5). ([ref. 521](#))

This house was pulled down between 1962 and 1965 and, according to Reginald Colby, 'its staircase was torn out and sold in the King's Road, Chelsea'. ([ref. 522](#))

Occupants include: Henry Bromley, M.P., later 1st Lord Montfort, 1728–34. Peter Delmé, M.P., 1734–70: his son, Peter Delmé, M.P., 1770–89. Sir John Leicester, 5th bt., later 1st Baron De Tabley, 1789–93. Sir Joshua Vanneck, 3rd bt., latterly 1st Baron Huntingfield, 1793–1816. George-Hay Dawkins Pennant of Penrhyn Castle, 1817–18. Robert Williams, M.P., banker, 1819–35: his son, Robert Williams, M.P., 1835–40. **[BROWNLOW-CECIL] 2nd Marquess of Exeter, 1841–67.** 6th Lord Vernon, 1868. Fulke Southwell Greville-Nugent, later 1st Baron Greville, 1869 (later at No. 39). Sir Henry Meux, 2nd bt., 1870–83. Charles Henry Wilson, latterly 1st Baron Nunburnholme, ship-owner, 1886–1907 (previously at No. 35): his wid., 1911–1915, and with her son-in-law, 10th Earl of Chesterfield, 1920–32.



**Figure 38:** No. 41 Grosvenor Square (*demolished*), plans as proposed in c. 1884

#### **No. 42 (formerly 37).**

The first house here had differed from the other houses in the Square in the conditions of tenure affecting its erection. Instead of a building lease or sub-lease being granted of the undeveloped or partly undeveloped site, the sub-lease was here granted of the site with an already completed house upon it, which had evidently been built directly for the head lessee, Robert Grosvenor. The recipient of his sub-lease, in 1731, was, however, the building tradesman Benjamin Timbrell, who was Grosvenor's building sub-lessee in the normal way next door at No. 41, and therefore the actual procedure in erecting the house may not have differed much, if at all, from there. Timbrell paid Grosvenor £3,640 for the sublease. ([ref. 523](#))

In 1835, when the house was probably still in essentials the original building, it had a stone-paved hall and two stone staircases. ([ref. 524](#)) In 1853, on the expiry of the Grosvenor head lease, the estate surveyor's first thought was of a refronting, but the building speculator interested in the site, Wright Ingle, wanted to rebuild, and this was done. The front, virtually identical with that at No. 40, was by Thomas Cundy II, but the interior was designed for Ingle by the architect Henry Harrison (folded drawing between pages 140–1). The builders were Higgs and Cullingford, of Davies Street. Their tender had been accepted at £7,564, but the minimum outlay required of Ingle by the Estate was £9,000 and Harrison later said the cost was £10,000. By May 1855 Ingle had found a purchaser and the lease was made to the intending occupant (and Lord Westminster's son-in-law), the second Lord Wenlock. ([ref. 525](#))



In 1872 the house had a main staircase which rose to the top floor, water closets on every floor (two on the top floor), and a bathroom on the ground and second floor. The distribution of rooms was generally conventional, although the first floor had a 'small room now used as Oratory' by Lady Londonderry. The stables at the rear included 'a separate loose box (small) used for any horse that may be unwell'; also four menservants' rooms accommodating seven beds. ([ref. 526](#))

In 1872 £35,000 was being asked for the fifty-eight years of the lease and five or six years later the owner's father-in-law, the Duke of Buccleuch, called it 'the nicest and best arranged house of its size in London'. Lord Aberdeen bought it at that time for £43,500 despite the fact that (in Lady Aberdeen's words) 'the drainage experts reported that "some incredible things have been found, though it would compare favourably with other large establishments"'. ([ref. 527](#)) By 1891 the lease could be bought for, it seems, £30,000. ([ref. 528](#)) The house was demolished between 1962 and 1965.

Occupants include: Frederick Frankland, M.P., 1731–7. Col. Gumley, probably brother-in-law of Earl of Bath, 1752–7. John Gilbert, Archbishop of York, 1758–61. **Gen. Lord Robert Manners, son of 2nd Duke of Rutland, 1762–83: his wid., 1783–1829:** Mrs. Lucy Manners, 1830–5. **9th Earl of Galloway, 1836–44.** 3rd Earl of Mornington, politician, 1845: his wid., 1845–51. 2nd Baron Wenlock, son-in-law of 2nd Marquess of Westminster, 1855–7. 4th Marquess of Londonderry, 1858–72: his brother, 5th Marquess, of Lothian and 7th Viscount Powerscourt, 1872–3. 9th Marquess of Lothian, 1874–8 (later at No. 39). 7th Earl, later 1st Marquess, of Aberdeen, Governor General of Canada, 1879–86 (later at No. 27). Edward Levy-Lawson, later 1st Baron Burnham, newspaper-proprietor, 1887–92. Dow. Countess of Dudley, wid. of 1st Earl, 1893–9. William Knox D'Arcy and 2nd wife Nina (*née* Boucicault), 1900–17 (previously at No. 33). Claude Hope (-Morley), son of 1st Baron Hollenden, 1920–39.

#### **No. 43 (formerly 38).**

Built about 1727 under a sub-lease from Robert Grosvenor to William Barlow the elder, bricklayer, the house survived until 1967 without radical rebuilding. In 1769 the insurers singled out 'the Hall and Staire' as 'finished in a Grand Manner'. ([ref. 529](#)) By 1862 the front was cement-rendered or stuccoed, with its first-floor windows cut down to an iron balcony ([ref. 530](#)) (Plate [29d](#): see also Plate [7](#) in vol. XXXIX).

In 1907 the Estate (its surveyor being Eustace Balfour) evidently wanted the cement front to be replaced by one of stone, but met with objections from the leaseholder and occupant, D. C. Stiebel, a Jewish merchant. He was eventually granted a new long lease in 1909, and in 1911 his architects, Davis and Emanuel (who had evidently altered the house for him in 1904), produced a design, supposedly to make No. 43 in appearance a pair to the brick-fronted No. 44. What it was like is not known but the new estate surveyor, Edmund Wimperis, thought it was 'a vulgar treatment—a sort of semi-commercial front and not like the quiet refined front next door'. Wimperis, rather confusingly, wanted No. 43 to be stone fronted on the ground floor, with a Luton-brick face and stone cornice above. Davis and Emanuel promptly produced an amended design to his satisfaction. ([ref. 531](#)) The work was carried out by Harris and Wardrop, builders, of Limehouse (who in 1885–6 had worked for the same firm of architects in Spitalfields). ([ref. 532](#)) It mirrored No. 44 by the protrusion of a canted bay on the ground floor. However, when the Grosvenor Board discussed the new front in 1912 they 'agreed that the stone work is vulgar and makes the front unsatisfactory from an architectural point of view': ([ref. 533](#)) Wimperis's own stone front of a few years earlier at No. 45 was certainly even more restrained than Davis and Emanuel's. The episode seems to show, like other recastings in the Square, the Estate's difficulty at that time in obtaining quite the style it wanted from the architects then employed by its lessees (folded drawing between pages 140–1).

In c. 1953–4 the original wooden main staircase was removed and by 1959 few early features remained inside. ([ref. 534](#)) The house was demolished in 1967.

Occupants include: **[Ehregard Melusine VON DER SCHULENBURG] Duchess of Kendal, mistress of George I, 1728–43.** 5th Baron Maynard, 1744–5: his brother, 6th Baron and later 1st Viscount Maynard, 1745–52: the latter's 3rd cousin, Sir William Maynard, 4th bt., M.P., 1753–72: the latter's son, Sir Charles Maynard, latterly 2nd Viscount Maynard, 1772–6. Richard Hurd, Bishop of Worcester, 1778–80. John Thomas, Bishop of Winchester, 1781. Dow. Lady Grosvenor, wid. of Sir Robert Grosvenor, 6th bt., 1782–91: her da.-in-law, Mrs. Deborah Grosvenor, 1791–6 (later at No. 16). 2nd Viscount Maynard, again, 1796–1824: his nephew, 3rd Viscount, 1824–65. Sir Robert Tolver Gerard, 13th bt., later 1st Baron Gerard, 1867 (later at No. 40). George Matthew Fortescue, son of 1st Earl Fortescue, 1868–77: his wid., 1877–81. William Fowler, financier, 1883–1901: also (Sir) William Coddington, latterly bt., cotton-spinner and manufacturer, 1890–6, 1904. Daniel C. Stiebel, merchant, 1905–12: his wid., Ada Juliana Stiebel, 1913: her 2nd husband, Sir Kenneth Matheson, 2nd bt., 1913–20: his wid., Lady (Ada Juliana) Matheson, 1920–2. (Dow.) Viscountess Tredegar, wife and latterly wid. of 3rd Baron and 1st Viscount Tredegar, 1929–43.

#### **No. 44 (formerly 39).**

Like its neighbours, No. 44 was one of the houses built about 1727 under a sub-lease from Robert Grosvenor, with a brick front and segmentally headed windows (Plate [7](#) in vol. XXXIX). Here the sublessee was a carpenter, Robert Scott, who in 1728 found a tenant in Oliver St. George, younger son of Sir Oliver, the first baronet, of County Leitrim in Ireland and in 1730 sold him the house for £3,400. ([ref. 535](#)) St. George died, however, in 1731, when his widow remained there until 1747.

A striking feature of the house in its early days was its painted staircase compartment at the front of the house, where it served also the function of an entrance hall (Plate [44d](#), fig. 39). The painting (now partly preserved in the Victoria and Albert Museum) strongly resembled the decoration in the staircase compartment at No. 75 Dean Street, Soho, built some six years later in about 1733. ([ref. 536](#)) The building tradesman there was Thomas Richmond, the carpenter who took a building sub-lease of the two houses immediately eastward of No. 44 Grosvenor Square at Nos. 45 and 46, the former of which had a 'painted' staircase (of unknown character) in a wainscotted interior certainly similar to the Dean Street house. The lessee of No. 44, Robert Scott, himself occurs as a builder in Soho not far from Dean Street. ([fn. ae](#))

This relationship suggests that the staircase at No. 44 is likely to have been painted at the initiative of the builder, Scott, rather than of the first occupant, who had no known connexion with the occupant for whom the staircase in Dean Street was painted. Direct evidence on this is, however, lacking; and Scott is known to have agreed to make alterations of unknown character and extent when he let the house to St. George. ([ref. 537](#)) That the painting dates from the very early years of the house is suggested by its general character, strongly reminiscent of the King's Staircase, newly painted by Kent in c. 1725–7 at Kensington Palace. It should, however, be said that inconclusive testimony to a later date for the work was given in 1909. This was by Sir Charles Boxall, the

solicitor acting for the noblewoman then taking the house, who interested himself in the investigation of the painting, which had been newly discovered during alterations. At first he informed the Grosvenor Board (it seems, mistakenly) that the painting had been panelled-up in 1746. Later, however, he wrote 'that it had been discovered that the stone mason had marked 1747 on the wall, so that the fresco could not have been of an earlier date'. ([ref. 538](#)) In the absence of further details it is impossible to evaluate this purported evidence. If the painting was executed, in a rather out-of-date style, in 1747, it would probably have been done for Simon, second Viscount (and later Earl of) Harcourt, briefly the occupant of the house in 1748. This would leave the admittedly rather indirect connexion with Thomas Richmond a coincidence.

The identity of the painter is not known, but Mr. Desmond Fitz-Gerald's suggestion of the younger John Laguerre (d. 1748) ([ref. 539](#)) is supported by his responsibility for a painted staircase at No. 48 Grosvenor Street.

In 1752 the house was let furnished by the Earl of Winchelsea to the Earl of Scarbrough for three years at £315 per annum. ([ref. 540](#)) The existence of a second-floor front room 'over the Staircase' seems to show that the main staircase was still at the front, rising to the first floor, and presumably still displaying its painting. The other compartments on the ground floor were a gilt fore parlour, a grey parlour, an ante-room, a large dining-room, a back stairs, and a 'Bathing room'—a number of rooms that indicates the existence of a rear wing. On the first floor was a back chamber with a water closet adjacent, a 'crimson paper' bedchamber, a 'crimson paper' dressing-room, and a large fore room. On the second floor were three back rooms and a large back closet, the fore room over the staircase already mentioned, and a green fore room. There were four garrets. The soft furnishings in the first-floor rooms were often crimson.

Lord Scarbrough perhaps improved the house, as its rateable value rose in 1752–3, and in 1755 the owner was able to sell the diminishing leasehold interest for £4,000. The purchaser, Edward Dering, in turn sold the house furnished in 1757 for no less than £7,500. ([ref. 541](#)) The price, together with that year-date on a cistern, ([ref. 542](#)) suggests further work had been done on the house, and it is likely that it was at some date between 1752 and 1757 that the substantial change was made by which the main staircase in the front hall was removed and its function assumed by the former and enlarged secondary staircase. By 1757 it seems that the old staircase compartment had been ceiled over to permit the extension of the first-floor front room across the full width of the house. ([ref. 543](#)) The old painting was partly destroyed by the removal of the staircase and of the west wall at first-floor level, and the remainder was concealed.

An inventory of 1757 designates the ground-floor rooms as a dining-parlour, probably at the front, an adjacent dressing-room, probably at the back, and a library, probably in the rear wing. The bathing-room is not mentioned. On the first floor was the big front drawing-room, an adjacent dressing-room backward, and a bedchamber presumably in the wing. On the second floor was a bedchamber, an adjacent little room, a nursery, Miss Dering's room and a room perhaps for an upper servant. In the garrets another upper servant's room had one bed but the rest was divided into two rooms for the maids and footmen with three and two beds respectively. ([ref. 543](#))

The fitting-out of the house appears more clearly than five years earlier. One emphatic note was the blue decoration of all the first-floor rooms, in their hangings, the upholstery of chairs and sofas and the window curtains. In the great front drawing-room, which had absorbed the upper part of the former staircase compartment, the walls were 'hung with fine Blue mixt Damask lined with Canvas and a fine Open Moulding round the Hangings Gilt in Burnished Gold'. Gilding was prominent, on carved mirror- and picture-frames, girandoles, lamp-stands, and the carved frames of marble tables like the 'gallo Siena' slab in the front drawing-room. That room had four 'festoon' curtains, but the rear dressing-room had only one window, furnished with 'a pair of blue Damask Window Curtains for the Venetian Window with a Canopy a top made to draw up in a Genteel manner lined with Tammy Enriched with Silk Fringes Tassells etc'. Each room on this floor had a Wilton carpet, covering the whole floor in the drawing-room and dressing-room, with an additional worsted 'fireplace carpet' in the latter: in the bedchamber there was a Wilton carpet round the bed, and also a square carpet. The bed there was the usual four-poster but with 'mahogany Gothick feet pillars'. Most of the movable furniture was of that wood but the dressing-room contained a carved-and-gilt china cabinet and two stands which were of 'Angola wood'.

On the ground floor there was evidently less gilding, and a unified colour scheme only in the library. In all the rooms chairs were covered with haircloth and the carpets were Turkey. In the dining-parlour the festoon window curtains were of yellow moreen, the marble sidetables dove-coloured and black-and-gold, and the dining furniture was of mahogany: the dining table would accommodate from seven to eighteen diners. In the library the covers of two elbow chairs and the moreen festoon window curtains were green and the room was hung with green and white flock paper. The dressing-room was hung with 'a stucco paper'.

On the second floor the bed furniture and the festoon window curtains were consistently green, generally with 'matted chairs coloured red'. Apart from a little mahogany the movable furniture on this floor was wainscot. In the garrets the bed furniture was also green. Only the upper servant's room was papered. In the maids' room the five drawers in a wainscot chest had 'different locks and keys'.

The hall contained a 'turn-up' bedstead for the porter, with green lindsey furniture, the butler's pantry had a green press bedstead, and the cook's room, which was papered, had a bed with 'green china furniture'. ([ref. 543](#))

In 1799 an incoming occupant, Rowland Burdon of Castle Eden, County Durham, bought the remaining twenty-two-and-a-half years of the lease for £4,200 and in the next year paid the Estate £1,995 for a forty-one-year extension to 1863. ([ref. 544](#)) He was an old acquaintance and occasional patron of Sir John Soane, but although a rise in rateable value in 1799–1800 suggests improvements by him (conceivably converting the garrets into the full attic storey that had replaced them by 1857) there is no record of Soane's involvement. ([ref. 545](#)) In 1804 Burdon was able to sell the house furnished for £10,500. The dining-room still had a Turkey carpet but the furnishings were generally more variegated in type and material than in 1757. ([ref. 546](#)) The purchaser in 1804 was Lord Harrowby, whose family retained the house until 1908.

Various changes were made by them, the most visible being the canted bay of brick and stone thrown out on the ground-floor front in 1877—designed, however, in an unobtrusive style by the estate surveyor, Thomas Cundy III. ([ref. 547](#))

In 1908 Lord Harrowby sold his lease to the Dowager Duchess of Devonshire, ([ref. 548](#)) who had alterations made by G. Trollope and Sons to designs by the architect Frederick Wheeler. The Duke of Westminster wished the existing character of the house to be, generally, preserved, and a suggested refacing in cement with a pilastered façade of late seventeenth-century character was

rejected. (fn. af) Inside, the various changes (assuming they were carried out as planned) left the house with five bathrooms, of which two were for servants. In the stable block part of the coachhouse was appropriated as a garage and there was living accommodation for a chauffeur as well as for the coachman and his family. (ref. 550)

It was in the course of this work that the partly surviving staircase painting came to light in 1909 in the first-floor drawing-room (Plate 44d). The Duke of Westminster expressed interest and in his absence abroad the painting was inspected by G. F. Hatfield, the Duke's lawyer. Long entries in the Board Minutes of the Estate record discussions of the painting. The Estate called in the Keeper of the National Gallery, Hawes Turner, who strongly advocated the preservation of the painting. As reported in the Grosvenor Board Minutes, he was inclined to think it 'of the school of Verrio or Sebastiano Ricci'.

The Duchess thought it difficult to incorporate the painting in her scheme for the drawing-room, and it was decided to panel it up again. (ref. 551) The intention was to make the new panels easily removable for displaying the painting, and this was probably done, as in 1960 a former visitor to the house recollected that the painting was visible in 1917. (ref. 552)



**Figure 39:** No. 44 Grosvenor Square (*demolished*), section and plans in 1967, and part section showing a conjectural reconstruction of the original staircase compartment

In 1920 structural repairs were carried out, probably for Sir Ernest (later Lord) Cable. (ref. 553) In 1928–30 White Allom made further changes for a new occupant, Lord Illingworth, and these were followed by others in 1934. As described in 1967 by Lady Illingworth, who married Lord Illingworth in 1931, the work in 1928–30 was very expensive as well as prolonged. According to Reginald Colby it included the courtyard garden at the rear, the redecoration of the ground-floor front room, the iron balustrades of the (wooden) main staircase—copied from the staircase in White Allom's own premises at No. 15 St. George Street—and the redecoration of the first-floor front room (ref. 554) (Plate 44b, 44c). The last left the mural painting concealed, if it was not already concealed in 1928.

Thus when in 1959 the Estate proposed that the house should be demolished, together with those westward to No. 38, there was behind the brick front very little visible of the original building period. Whether the external doorcase was wholly original is not quite certain. Photographs show that at Nos. 45 and 46 there had been doorcases virtually identical with that at No. 44 less the raking members of its pediment, which was slightly unusual for the building period of the house in lacking modillions. But it is perhaps less likely that this pediment was a later enhancement than that the other doorcases had the upper members of their pediments removed to make room for the iron balconies above them (folded drawing between pages 140–1).

The Minister of Housing and Local Government nevertheless decided late in 1960 to make a Building Preservation Order on the house. Shortly afterwards Lady Illingworth, who was aware that a mural painting was supposed to be concealed behind the drawing-room wall, had it brought to light again. At the Public Enquiry held early in 1961 into the Grosvenor Estate's appeal against the confirmation of the Building Preservation Order the Westminster City Council and the London County Council opposed the Order, and in May the Minister agreed with his Inspector in deciding not to confirm it. This was partly because of the extent of the external and (especially) the internal changes that had been made to the house, and partly because the retention of No. 44 would have prevented the completion of the rebuilding of the south side of the Square in a broadly consistent manner. This last consideration, which postulated the demolition of No. 38, as was then intended, was a factor also in the London County Council's disinclination to preserve the house. The Council was, furthermore, conscious that an attempt to preserve No. 44 might incur a charge of inconsistency, as it had very recently decided not to resist the demolition of a better-preserved house at No. 12. (ref. 184)

The house was demolished in 1967–8. The Duke of Westminster presented the mural painting on permanent loan to the Victoria and Albert Museum and with the agreement of Grand Metropolitan Hotels, which had taken the site for incorporation into that of the Britannia Hotel, the painting was transferred to a staircase in the Museum. During demolition of the house fragments of the wall painting had been discovered on the east and south walls of the entrance hall. Although it was not possible to preserve them they gave belated but absolute confirmation that the paintings above had formed part of the decoration of a two-storeyed staircase compartment. (ref. 555)

Occupants include: Oliver St. George, 1728–31. 2nd Viscount (later 1st Earl) Harcourt, Lord Lieut. of Ireland, 1748. Countess of Thanet, wife of 7th Earl, 1748–51. [Richard Lumley] 4th Earl of Scarbrough, 1752–5. (Sir) Edward Dering, later 6th bt., 1756–7. 3rd Earl of Aylesford, 1758–77 (previously at Nos. 37 and 45): his wid., 1777–99. 2nd Baron (latterly 1st Earl of) Harrowby, politician, 1804–47: his son, 2nd Earl, 1847–82: the latter's son, 3rd Earl, 1882–1900: the latter's wid., 1900–8. Dow. Duchess of Devonshire, wid. of 8th Duke, 1910–11. Lord Charles William Augustus Montagu, son of [William Drogo Montagu] 7th Duke of Manchester, 1913–20 (later at No. 38). Sir Ernest Cable, latterly Baron Cable, Calcutta merchant, 1920–7. Baron Illingworth, company director and politician, 1928–42: his wid., Margaret, Lady Illingworth, 1943, 1956–66, and with Princess Lalla Aisha, ambassador from Morocco, 1967.

#### **No. 45 (formerly 40).**

This house was built about 1727 under a sub-lease from Robert Grosvenor to the carpenter and prominent builder, Thomas Richmond. (ref. 556) In 1730 Richmond was reported to have let this 'fine House' to Sarah, Duchess of Marlborough, who promptly

had it 'fitted up and furnish'd in a compleat manner' for occupation by her grandson and his wife, the Marquess and Marchioness of Blandford. (ref. 557) After their brief residence here Richmond let it again in 1733 for £240 per annum, to the fourth Earl of Chesterfield. (ref. 558) What the house was then like is indicated by a schedule of landlord's fixtures. (fn. ag) It was indeed a carpenter's house in so far as the rooms in the three main storeys were all 'completely wainscotted'. In the important rooms the panelling conformed to the classical ordonnance, with the marble chimneypieces flanked by Doric pilasters on the ground floor and Ionic on the first floor, where the front room had two pedimented doorcases. The staircase, which was evidently at the front of the house, was also of wood, with twisted balusters and carved brackets, and was 'painted'—doubtless, that is, enlivened by scenes depicted on the walls of its compartment. (ref. 558) In its panelling and painted staircase the house must have resembled quite closely the house Richmond was to build some five years later at No. 75 Dean Street, Soho. (ref. 536)

In 1755 the newly succeeded seventh baronet, Sir Richard Grosvenor, through the carpenter John Phillips, bought (or bought back) from Richmond's heirs and mortgagees the lease of the house granted by his uncle, for its remaining sixty-six and a half years. The cost was £4,200 (ref. 559) and by 1761 Phillips had carried out more than £2,055-worth of alterations. (ref. 560) Sir Richard retained the house until his death, as Earl Grosvenor, in 1802. In 1783–6 he is known to have had work done at a cost upward of £1,147. Most of this was evidently supervised by the surveyor, John Jenkins, architect of Grosvenor Market, but some small bills for plasterer's and slater's work were submitted by James Wyatt. The front parlour was given 'Brown ground Sprig Paper' and two second-floor rooms 'Olive ground Sprig Paper' in 1784, and the front parlour and another room green curtains in 1786. (fn. ah) (ref. 561)

In 1802 Lord Petre bought a sixty-three-year lease of the house for £7,350 (ref. 562) and then laid out some £9,908 on an extensive reconstruction in 1803–6 under his architect, Samuel Wyatt. (ref. 150) Both enlargement and thorough renewal seem to have been involved, the back wall being rebuilt. It was at this time that the house ceased to be essentially a carpenter's: much wainscoting was taken down and the walls battened for hangings. The old painted staircase was supplanted by a new one of stone, in a centrally placed compartment under a dome. It was warmed via a flue through the entrance hall: there was a 'pump room' somewhere and a 'furnace' on the back stairs. The Ionic doorcase probably remained in large part the original one. The outside was plastered (or perhaps re-plastered), and the first-floor windows were cut down to a balcony. This was constructed of slate, for a feature of the changes was the widespread use of that material, in which Wyatt had a commercial and technical interest and which he employed in roofs, sills, cornice-copings, skirtings, 'back linings', doorways and chimneypieces. Old materials were carted off to Wyatt's slate-yard. The entrance hall still had the old-fashioned contrivance of a bed for a porter, in a 'press'. A nursery and a children's playroom are mentioned. As recast by Wyatt, there were two large rooms, respectively on the ground floor at the rear, and on the first floor, at the front, where the drawing-room now extended across the whole five-windowed width of the house. A number of the rooms were given curved walls, including the library, for which Wyatt designed curved mahogany bookcases, so that he left the house, in fact, with noticeable similarities of planning to No. 15 St. James's Square as recast by him in the 1790's (ref. 563) (fn. ai) (fig. 9b in vol. XXXIX).

By 1842 the garrets had been converted into a full attic storey (Plate 7 in vol. XXXIX). In 1879 a flat-faced bow was made on the still-stuccoed ground-floor front for Lord Dartmouth by Thynne and Thynne, described in directories as land agents (builder, J. Morris). (ref. 564)

In 1895 a lease-renewal from 1901 to 1916 was bought by Sir James Miller, second baronet. (ref. 565) Photographs taken in 1897 are evidence of work here by the firm of Mellier and Company (ref. 566) (Plates 39a, 41c: see also Plate 42d in vol. XXXIX). The interiors included not only upstairs rooms in white-and-gold Louis Quinze and white and brocaded Louis Seize styles, but also a ground-floor front room with Jacobean panelling and plasterwork and a conservatory with gleaming marble and white-painted semi-*chinoiserie* trellising. Then in 1902 Sir James bought another reversionary lease, to 1951, at £600 per annum, for £10,744, and had the architects Edmund Wimperis and Hubert East make important changes. (ref. 567) They raised the ceiling height of the first floor and rebuilt the upper two floors, and refronted the whole with a very restrained Portland stone façade incorporating paraphrases of the previous doorcase and ground-floor bow (ref. 568) (folded drawing between pages 140–1: see also Plate 44a in vol. XXXIX). This early example of a stone fronting, soon to be so favoured by the Estate, was built by Prestige and Company. (ref. 569) In 1911 a society paper said 'the noble marble hall somewhat resembles that of an Eastern palace', (ref. 570) but by the late 1920's the house was empty, and alterations by the interior decorators Payne and Ekin and the builders H. J. Tench and Company, perhaps dividing it into flats, in 1927–8, were evidently unsuccessful. (ref. 571) It was demolished in 1938.

Occupants include: Marquess of Blandford, grandson of 1st Duke of Marlborough, 1730–1: his wid., 1731–3. [Philip Dormer Stanhope] 4th Earl of Chesterfield, politician and letter-writer, 1733–48. Dow. [Frances Thynne] Duchess of Somerset, wid. of [Algernon Seymour] 7th Duke, 1750–1. Lord Guernsey, later 3rd Earl of Aylesford, 1751–5 (later at Nos. 37 and 44). Sir Richard Grosvenor, 7th bt., latterly 1st Earl Grosvenor, 1755–1802. [Robert Edward Petre] 10th Baron Petre, 1802–9 (previously at No. 10 west). Edward Harcourt, Archbishop of York, 1810–47: his son, Egerton Vernon-Harcourt, 1847–9. 2nd Earl of Verulam, 1850–1. 5th Earl of Dartmouth, 1855–91. Sir James Percy Miller, 2nd bt., 1895–1906: his wid., 1908–16, 1920: also 3rd Baron Tredegar, later 1st Viscount Tredegar of 2nd cr., 1915–18. Polish Legation, 1921.

#### No. 46 (formerly 41).

One of the five houses built under a lease to Robert Grosvenor, (ref. 465) No. 46 shared the general elevational scheme of two others (Nos. 43–44), which was perhaps originally that of all five. Here, as at No. 45, the sub-lessee in 1727 was Thomas Richmond, carpenter. (ref. 572) He in turn let the house for £200 per annum to its first occupant, Lord Glenorchy, M.P., later third Earl of Breadalbane, who lived here from 1731 until he moved to a smaller house in Henrietta Place in 1738. Glenorchy paid the Chelsea water company in 1733 for a supply to the house at the rate of £4 per annum and in 1735 for the stableyard at 15s. per annum, but in 1733 was also paying the 'New River Water men for laying in pipes'. In 1733 he paid £3 5s. for the material and labour for gravelling his garden, and in January 1735 15s. 'To Bridgeman a Gardener for work done in my Garden in town'. Glenorchy paid 'Richards a Carver'—presumably James Richards—for festoons under the Picture over the chimney in the Outer Room' in 1733 and a joiner, Oakman, for the picture-frames themselves. Cabinet-makers and upholsterers paid included Belchier, Dodd, Jones, Waters and Wotton. Other small payments were to 'Barlo the bricklayer' and a glassmaker, Adams. (ref. 573)

The next occupant, Sir James Dashwood, bought the eighty-four remaining years of the lease from Richmond in 1738, for £3,400, it was said. (ref. 574)



In 1798–9 the incoming occupant, J. W. Willett, pleased the Estate by 'the very great expence he is now putting himself to in the improvement of the house', which raised its rateable value. The only improvement known is the addition of a stone balcony on wooden cantilevers — presumably that which survived in c. 1911 with a metal balustrade—and, doubtless, the cutting down of the first-floor windows to balcony level. ([ref. 575](#)) Willett's surveyor was called Martyr and was perhaps the builder Richard Martyr of Greenwich, or even his architect son Thomas, then, however, barely of age. ([ref. 576](#))

By 1856 Lord Ailesbury had installed an early centralheating system, Perkins's. ([ref. 577](#))

In 1906 the estate surveyor, Eustace Balfour, wanted the house refronted in stone but the prospective lessee, thinking the brick front 'charming and picturesque', successfully resisted the change, ([ref. 578](#)) and in 1911 it was illustrated in Richardson and Gill's *London Houses from 1660 to 1820*. The authors there commented on the placing of the entrance out of alignment with the window openings above it ([ref. 579](#))—evidently an original feature as it was shared with Nos. 43, 44 and 36 (folded drawing between pages 140–1).

The *Post Office Directory* shows no occupant here after 1917. Alterations in 1926–8, involving the addition of a new skin of brickwork to the front, were unsuccessful in making the house attractive to tenants, and in 1933 the Estate reacquired the lease. ([ref. 580](#)) The house was demolished in 1938.

Occupants include: Lord Glenorchy, later 3rd Earl of Breadalbane, 1731–8. **Sir James Dashwood, 2nd bt., 1738–79: his wid., [Elizabeth Spencer] 1779–98.** John Willett Willett, M.P., 1798–1810. Lord Bruce, latterly successively 2nd Earl and 1st Marquess of Ailesbury, 1811–56: his wid., 1856–7. Simon Watson-Taylor, M.P., 1858–78. Robert Richardson Gardner, M.P., 1882–90. Marcus Van Raalte, stockbroker, 1891–1900: his son, Charles Van Raalte, 1901–7: the latter's wid., 1907–17.

#### **No. 47 (formerly 42).**

The first house here was built about 1726, under a lease to a brickmaker of Hammersmith, Caleb Miller, to which other parties were the carpenters Thomas Cook and Caleb Waterfield who had received the building agreement for the site in the previous year. The joiner Thomas Knight then bought the house and in turn assigned it to the first occupant. ([ref. 581](#))

Work was done in the house by the plasterer Joseph Rose for the third Viscount Grimston, who occupied the house from 1774. ([ref. 582](#)) Grimston's son, the fourth Viscount, paid the Grosvenor Estate £4,466 in 1809 to renew the lease from 1824 to 1872 ([ref. 583](#)) and then had some additions made at the rear, at a cost of about £1,390. This was under the supervision of a Thomas Martin, builder and surveyor, who also worked extensively for Lord Grimston at Gorbambury. ([ref. 584](#)) At that time the house was evidently not stuccoed. The principal staircase was of stone with iron balusters, and rose under a skylight to the second floor. Secondary stairs rose from the basement to the garrets, which were approached also by a third staircase from the second floor. ([ref. 585](#)) Somewhere there existed an 'octagon room' or 'octagon building'. ([ref. 586](#)) There was evidently a considerable quantity of wainscot panelling in the rooms. The entrance hall had a 'diamond Portland stone and dotted pavement' and a 'groined ceiling'. The double front door was surmounted by an 'Iron circular head fanlight' and was set in a 'capital stone frontispiece'. ([ref. 585](#))

Despite this outlay, four years later Martin reported 'a radical defect in the original building of the house; that the walls are ill constructed and of bad materials'. ([ref. 587](#)) Lord Grimston, doubtless reflecting that he had already sunk capital in the lease, thereupon had the house completely rebuilt, except for the stable block.

The materials of the old (but partly brand-new) house yielded £1,204 (or £1,101 net) when it was demolished in 1814—a good price, despite Martin's animadversions, although the wrought-iron railings and lamp-irons in front of the house brought in only £1 3s. ([ref. 585](#)) ([fn. ai](#))

The new house was built in 1814–16 under Martin's supervision, and in the absence of any reference to an architect in the accounts he may be supposed to have designed it. ([ref. 588](#)) The only known representation is limited to a few feet adjacent to No. 46, but this suffices to show it had a plain large-scaled brick front of four high storeys, the topmost being an attic rising above a severe stone or plaster cornice. The window openings were undressed but the round-headed door opening was sheltered by a Greek Doric portico with fluted columns, supporting a plain iron balcony. ([ref. 589](#)) Inside there were three stone staircases with iron balusters. The work cost some £12,900. ([fn. ak](#)) What Martin's remuneration was does not appear. ([ref. 588](#))

In 1819 the Earl of Verulam (as Viscount Grimston had become) was consulting about the furnishing of the house with 'Betts' ([ref. 590](#))—probably George Betts, an upholsterer in neighbouring Charles Street. In 1824 the Earl was reported to be 'improving his beautiful house'. ([ref. 591](#))

In 1874 Cundy thought the house 'most spacious and convenient and well adapted for the largest establishment' but by 1908, when it fell empty, it proved difficult to sell and remained unoccupied. ([ref. 592](#)) Four years later the Estate decided to have it (and No. 48) rebuilt within a smaller curtilage that would permit new buildings to be put up in Carlos Place. A lessee was forthcoming in the architect, F. W. Foster, who was granted a ninety-year rebuilding lease. ([ref. 593](#)) The house was built in 1913 by the firm of builders with which Foster was associated, F. Foxley and Company: ([ref. 594](#)) he may well have been the architect himself although this was not invariably so in his undertakings. The design was in a surprisingly unaffected mid-Georgian manner with ampler window openings than neo-Georgian architects usually allowed themselves: the decorated stone doorcase was more characteristic of its actual date (folded drawings between pages 140–1). Like the area of the site, the storey heights of the new house were appreciably less than before.

In c. 1924 the house was taken by (Sir) Stephen Courtauld, who had the interior luxuriously remodelled by E. Vincent Harris. Some of the decoration was in a spirit of fantasy, and included work by the Marchese Malacrida in Mrs. Courtauld's bedroom, in an eighteenth-century Venetian style, and elsewhere. Behind the house an open, columned courtyard was built at the same time, in the style of a Roman atrium and rather reminiscent of the Duke of Westminster's own hunting lodge at Mimizan (Plate [44a](#)). ([fn. al](#)) At its southern end this communicated on the east with a racquets court, designed by Vincent Harris, which extended behind No. 48 Grosvenor Square to a frontage at what is now No. 13 Carlos Place (Plate [90d](#), fig. 77, and see pages 322–3). On the west the courtyard communicated with a lower-level but high-ceilinged music-room built in 1926 behind No. 46 Grosvenor Square in a southern-European late-mediaeval manner (Plate [43b](#)). No. 47 was demolished in 1938 but the former music-room, the south end of the courtyard and the former racquets court survive after conversion to an art gallery entered from Carlos Place. The décor of Mrs.

Courtauld's bedroom has been reinstated by the architects Seeley and Paget in the house built by them for the Courtaulds at Eltham Hall. ([ref. 595](#))

Occupants include: 5th Baron Baltimore, 1731–42. 2nd Earl of Halifax, 1747–57. Edward Walter, M.P., 1758–74. 3rd Viscount Grimston, 1774–1808: his son, 4th Viscount Grimston, latterly 1st Earl of Verulam, 1808–45: his wid., 1845–63. 5th Baron Rendlesham, 1866–72. (Sir) Robert Loder, latterly 1st bt., M.P., 1873–88: his wid., 1888–1907. Henry William Pelham-Clinton, grandson of 4th Duke of Newcastle, 1921–4. (Sir) Stephen Lewis Courtauld, later kt., 1924–36.

#### **No. 48 (formerly 43)**

**No. 48 (formerly 43)** After the construction of this house in about 1726 under a lease to the carpenters Thomas Cook and Caleb Waterfield ([ref. 596](#)) twelve years passed before it attracted its first ratepaying occupant. In the 1820's a prospective tenant, the Oriental Club, was advised by Benjamin Wyatt that the house was 'fit only to be pulled down' ([ref. 597](#)) and in 1835 the lessee, the third Earl of Carnarvon and Charles Barry's patron at Highclere, was said by a newspaper to be rebuilding it. ([ref. 598](#)) In 1852 the 'compo'-faced house was let (for five years) at £840 per annum. ([ref. 599](#)) In 1908 the estate surveyor Eustace Balfour tried, probably unsuccessfully, to induce a lessee to spend £10,000 refronting it with stone. ([ref. 600](#)) But in 1912 the redevelopment of the site was in contemplation ([ref. 601](#)) and eventually, after some years when the house was shown unoccupied in the *Post Office Directory*, it was demolished for rebuilding in 1927–8.

Occupants include: Sir William Wyndham, 3rd bt., politician, 1738–40: his wid., the Marchioness of Blandford, 1740–79. Mrs. Wyndham, 1779–85 (for tenants), 1789–91, 1793–9: her kinsman, Percy-Charles Wyndham, grandson of 3rd bt., 1786–8, 1792: his nephew, Lord Porchester, latterly [Herbert George Herbert??] **2nd Earl of Carnarvon**, 1800–25. 3rd Earl of Mansfield, 1826. **2nd Earl of Carnarvon again, 1827–33: his son, 3rd Earl, 1833–49.** 4th Baron Douglas of Douglas, 1851–7. 2nd Earl Amherst, 1858–86. (Sir) Ernest Cassel, financier, latterly K.C.M.G., 1890–1908. Chilean Legation, 1912–16 (later at No. 22).

#### **No. 49 (formerly 44).**

This house was first built about 1728—like No. 50 under a lease to the bricklayer John Jenner, who in that year, shortly before his death and when he was probably in financial difficulty, sold it to its first occupant, Henry Talbot, esquire. ([ref. 602](#)) The price of £1,165 was very low—lower in fact than the sum for which Talbot could mortgage it in 1737. ([ref. 603](#)) Drawings of later date suggest the exterior had originally something of the solid, slightly Baroque aspect of, for example, No. 32, with many of the window openings in its entrance front blank ([ref. 604](#)) (fig. 40).

By 1797 the entrance in Charles Street was surmounted by a canted bay rising through the first and second floors and standing on two columns. Inside, the finest room was probably the south-facing library on the ground floor. Its walls were treated as a round-headed arcade on Ionic pilasters, between which were set the bookshelves and, on the south side, three windows. Free-standing Ionic columns defined two vaulted 'aisles', and also supported the back wall of the house in the upper storeys. Possibly the making of this room was the work hinted at by a rise in the rateable value in 1770–1, when the house passed into the occupation of a Christopher Bethell. In the basement the large kitchen was at the north end and seemingly accessible only from the area, being divided by a solid wall from the other basement rooms. ([ref. 605](#)) At the end of the garden the stable block was dressed with a portico, distyle in antis and probably Ionic. ([ref. 606](#))

In 1799 the Dowager Countess of Pembroke, widow of the tenth Earl, and lady of the bedchamber to the Queen Consort, occupied the house after alterations in 1797–9 by Soane. An extravagant scheme to move the rear apartments bodily southward was not executed, and the alterations in the end cost some £2,189. In the basement the kitchen was opened to the other compartments. The main staircase was intended to be rebuilt to at least the second floor. The chief changes were on the first floor. On the front to the Square the windows were cut down and the outside reveals splayed. The ante-room was rearranged, the four windows of the two southern drawing-rooms replaced by two Venetian windows, and doors moved and widened. New chimneypieces were provided. The general effect was, perhaps, greater stateliness of enfilade through these rooms. ([fn. am](#)) ([ref. 607](#))

Lady Pembroke's occupation of the house was, however, brief, and in 1801 she was succeeded by Robert Knight, illegitimate son of the Earl of Cathelough, who in the following year took (for £1,614) a reversionary lease until 1865. ([ref. 608](#)) After employing a Mr. Farquhar (probably Colin) as his surveyor in the preliminary lease negotiations in 1800, ([ref. 609](#)) he retained Soane to design further and larger alterations to the house. ([ref. 610](#)) The work began in Spring 1802 at an estimated cost of £2,380 but Knight required numerous alterations and the eventual cost was some £4,405. ([ref. 611](#))

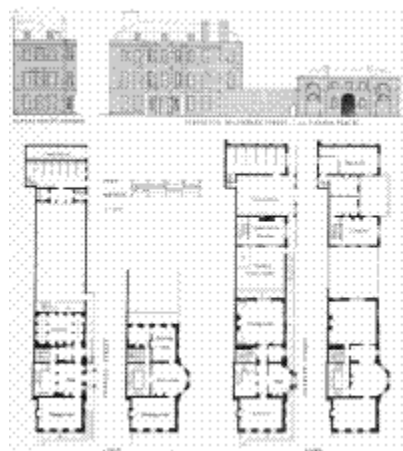
Externally the most conspicuous change was the enclosure of the ground-floor portico, making the canted bay on the entrance front continuous from the ground. The greater extent this gave to the entrance hall enabled Soane to make a wall, with central opening, on its eastern or inward side, thereby giving the hall a heightened sense of enclosure while at the same time introducing a cross-corridor, between the hall and the principal staircase, which on the lateral axis formed a more emphatic enfilade joining the dining-room at the front and the library at the back. The entrance hall was expressive of Soane's discriminating neo-classicism, tempered, if at all, only by the re-use here of the four mid-Georgian free-standing Ionic columns from the library: the west wall was thus a little reminiscent of Henry Holland at Carlton House, though with characteristic incised Greek-key patterns in the ceiling ([ref. 612](#)) (Plate 33c). The staircase was brought through an additional right angle before descending laterally behind a screen of piers, replacing columns: its metal balusters, 'made to a neat fancy pattern', cost 17s. a foot. ([ref. 613](#)) The greatest change on this floor was in the library, which was completely recast and extended southward to a new wide window. The eastern wall was curved, and although the old fittings were removed they were echoed in the repeated round-headed motifs of Soane's finely judged wall designs, where they were delicately juxtaposed to segmental and rectangular forms, and created an effect reminiscent of a Roman catacomb. Soane's library fittings were, as to the greater part, grained by John Crace to imitate satinwood. ([ref. 613](#))

On the first floor (as on the second) the south wall was moved back flush with the south wall of the library below. This large extension permitted the replacement of the two moderate-sized rooms by a new, second, ante-chamber looking on Charles Street and a large and sparingly decorated drawing-room lit by a wide south window. Soane produced several unexecuted alternative plans for this room, one of them T-shaped with apsed arms like that at Wimpole. A very shallow groin vault ceiling almost all the room save on the chimneypiece side, where there was a 'flat arch' as in the parlour at Pitzhanger Manor. These alterations in 1802–3 were followed, in 1805, by a transposition of the functions of the main ground-floor rooms. The large south room was refitted as a

diningroom, the curve of the east wall being replaced by two great segmental-headed niches, canted on plan, on either side of the chimneypiece. ([ref. 610](#))

The workmen and tradesmen, of whom at least the bricklayer Todd may have been Knight's choice, ([ref. 614](#)) were generally different from those employed on work for Lady Pembroke. ([fn. an](#))

Further work for Knight under Soane in 1810–11, including '3 stained glass windows in the anti room' by the painter William Watson, cost some £921. ([fn. ao](#)) In 1817–18 the Mount Street mason, John Tombling, supplied a marble bust for the drawing-room, and changed the Dove marble chimneypiece in the library for a Kilkenny marble one, and some bricklayer's work was done by Thomas Poole and Son. ([ref. 617](#))



**Figure 40:** No. 49 Grosvenor Square (*demolished*), conjectural reconstruction of the elevations in c. 1820, and plans in 1797 and 1820

In 1819–20 the stables were replaced by a large stable block also designed by Soane, and containing at basement and ground level a high-ceilinged kitchen, which evidently replaced that under the house (fig. 40). Soane made his external effect with virtually no modelling of the surface, and no decoration except for a rudimentary quasi-cornice of bricks. The garden front was even severer. A single contractor, Samuel Lake, was employed, at a contract price of £2,000 and an ultimate cost of some £2,283: his carpenter was W. Shotton and bricklayer John Hunt. ([ref. 618](#))

The site of this house (and of No. 50) was entirely redeveloped in 1925–6. Alterations since 1820 included the recasting and extension of Soane's south rooms on the ground and first floors. ([ref. 619](#))

Occupants include: Henry Talbot, brother of 1st Baron Talbot, Lord Chancellor, 1728–61. Sir Ellis Cunliffe, 1st bt., 1762–7: his brother, Sir Robert Cunliffe, 2nd bt., 1767–70. Dow. [Elizabeth Spencer] Countess of **Pembroke**, wid. of [Henry Herbert] 10th Earl, 1799–1800. Robert Knight, illegitimate son and heir of Earl of Catherlough, 1801–55. Sir George Henry Dashwood, 5th bt., 1856–62: his wid., 1862–89. Edward Anthony Strauss, hop and grain merchant, 1892–1925.

#### **No. 50 (formerly 46).**

This house, physically the westernmost on the south side of Grosvenor Street, was built in about 1726 and (like No. 49) under a lease to the bricklayer John Jenner, ([ref. 620](#)) whose undertakings in London and the country at about that time for Lord Tankerville suggest he was capable of some degree of overall and design responsibility. ([ref. 621](#)) The carpenter was Henry Huddle, who charged at the rate of £7 a 'square' (compared with £3 10s. a square for houses in Mount Row and £2 5s. a square for stables). The brickwork of the party wall with the adjacent house in Grosvenor Street was valued at £5 a rod. The iron railings in front of the house, by John Montigny, smith, cost £76 5s. 0½d. ([ref. 622](#))

In 1731 the house was sold by Montigny, as Jenner's executor, for £2,500 to a recently wedded officer of the South Sea Company, William Bumpstead, esquire, of Norfolk Street, St. Clement Danes, ([ref. 623](#)) who about that time was acquiring a country house at Upton in Warwickshire. ([ref. 624](#)) (Jenner's widow thought the price too low ([ref. 625](#))). It is doubtful whether Bumpsted occupied the house before selling it for £3,500 in August 1732, when he was still described as of St. Clement Danes, to Charles, fifth Baron Baltimore and the Hon. William Townshend. ([ref. 626](#)) They were lord and gentleman of the bedchamber to Frederick, Prince of Wales, and were acting on his behalf. The house was intended for the Hon. Anne Vane, daughter of Lord Barnard, who was the Prince's mistress. ([ref. 627](#)) She moved into the house in November 1732, but in the course of 1735 the Prince disengaged himself and she had withdrawn to Bath by the time of her death in 1736. ([ref. 628](#)) The Prince sold the house in February 1737 for £3,000 to another of his lords of the bedchamber, Francis North, who bore the double title of Baron (later Earl of) Guilford and Baron North. ([ref. 626](#))

The slightly Baroque exterior is portrayed in a drawing by John Buckler made in 1841, when it was probably very little altered ([ref. 629](#)) (Plate 33a). Undated plans and drawings among the North manuscripts show, however, that at least by an early period in Lord Guilford's occupation the interior was rather conventionally Palladian, as was also the laundry block at the rear ([ref. 630](#)) (Plate 33b). The ceiling heights were some 11½ feet on the ground floor and some 14½ feet on the first floor. The main staircase, which rose to at least the second floor, ascended within a large rectangular compartment by continuous winders round an oval well (fig. 41). The spacious secondary staircase was at the extreme end of the rear wing and did not descend to the basement (called on the plans 'the butler storey'), whither access by servants required their passage through the rooms in the wing to a flight of steps under the principal staircase.

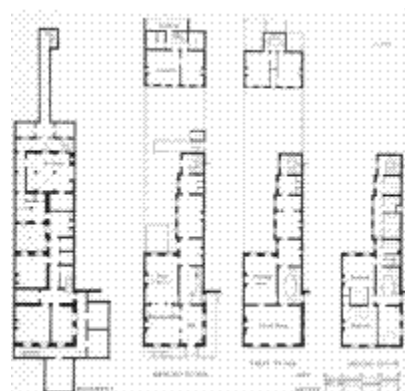
Lord Guilford's outlay on the house was substantial—evidently upward of £1,675 in the first year or two of his occupancy—and some interest on his part in the look of things is perhaps intimated by payments for 'Wares Designs'—probably one of Ware's publications—in 1740, and 'a Book of Architecture' in 1742. ([ref. 631](#)) The drawings possibly indicate changes in the panelling to accommodate paintings and decorative reliefs.

Some adjustment of the original plan of the ground floor also seems to be shown by the drawings, where the symmetry and proportions of the front room had been destroyed to make an extension to the back parlour, screened by Ionic columns. This had doubtless been designed to convert that room in fact into a dining-room with servery. The back sleeping apartment on the second floor had a wide and deep recess for the bed. On this floor the bedrooms in the rear wing depended on borrowed light across a corridor.

No windows are shown in the west wall of the first-floor front room, looking on to Grosvenor Square, although they appear in Sutton Nicholls's view probably taken in the 1730's and in all later views.

Whatever the work done for Lord Guilford, at least part of it, to the value of some £650, involved an unparticularized payment of £143 to a 'Mr. Morris'—possibly Roger. ([fn. ap](#)) ([ref. 632](#))

Lord Guilford's normal annual outlay on the house between 1738 and 1751 (perhaps, however, including such items as rates and taxes) fell from some £230 to some £100, except for 1741 when it was £439. ([ref. 633](#))



**Figure 41:** No. 50 Grosvenor Square (*demolished*), plans in c. 1737

In 1751 Lord Guilford let the house, at £300 per annum. ([ref. 626](#)) An inventory taken then shows that on the ground floor it contained an 'anti-room', 'parlour', 'dressing room' and 'powdering room'. The designated 'dining-room' was the large front room on the first floor, but that had become in fact a drawing-room, and the actual eating-room, as was suggested by the plans already mentioned, was downstairs in the so-called 'parlour'. The second floor probably accommodated both family and servants' bedchambers and the four garrets included two appropriated to named servants. Below stairs, the service quarters included a sick room. No water closets are mentioned in the house, nor are any indicated on the earlier plans, although the yard contained the 'necessary house' mentioned in the inventory.

The entrance hall contained the wooden chairs, the seven-day clock, the 'square lanthorne with a gilt frame', and, somehow, the night-time provision for a porter (here, a turn-up bed and bedding) usual in such apartments. In the other rooms on the two principal floors the dominant decorative feature was the red of the soft furnishings, called 'scarlet' on the ground floor and 'crimson' on the first. Generally the chairs and curtains matched, and in three rooms the hangings (damask or mohair) were also red. Only one room was said to be papered, on the first floor and in an unspecified colour. On the upper floors the bed furnishings and curtains also usually matched, in blue, yellow or red, and one garret also had 'blue woolsey' wall hangings *en suite*. Two ground-floor rooms had Turkey carpets. Throughout this floor and in the front first-floor rooms framed pictures were important, and paintings were inset over doors and chimneypieces in most of the main rooms. Otherwise, large pier-glasses, sconces, marble walltables (supported on gilt eagles in some first-floor rooms) and japanned cabinets sustained the high, if rather conventional, tone of the interior. ([ref. 634](#))

In 1847 the estate surveyor Thomas Cundy decided the house was structurally unsafe: it was pulled down in 1848, and a new house was erected by the building lessee. ([ref. 635](#)) He was (Sir) Matthew Wyatt, architect son of the sculptor Matthew Cotes Wyatt, and had been closely involved in the 1830's and 1840's in building developments in Victoria Square and Tyburnia, but by 1848 seems to have retired from professional life. ([ref. 636](#)) He thrice unsuccessfully submitted elevations for the new house to Lord Westminster before the progressive removal of ornamentation obtained the landlord's (and Cundy's) approval in 1849 (fig. 13b in vol. XXXIX). A 'Mr. Fowler'—probably F. E. H. Fowler—was acting for Sir Matthew in that year, when he asked unavailingly for a door to be permitted in the flank front. ([ref. 637](#)) It seems likely that the design was in fact Fowler's and that he was the architect F. E. H. Fowler. ([ref. 638](#)) The builder was probably J. Payne of Lonsdale Terrace. ([ref. 639](#)) The new house was one storey higher than the old. The very large first-floor drawing-room had three windows in both its north and west walls. ([ref. 640](#)) It was completed for occupation by 1853, when the first resident was a Mrs. Clifton, the widow of a Lancashire landowner. She had had Gillow's alter, finish and decorate the house for her at a cost upward of £1,667, and also furnish it. The main staircase, which rose to the second floor, evidently had an enriched dome and was decorated with 'tableaux' which it was proposed to give a cobalt-blue ground. Other proposals were to paint the staircase ironwork bronze green and the front door a dark bronze green. Mrs. Clifton, however, disliked green as a decorative colour in rooms, thinking it 'so vulgar—like an Inn'. ([ref. 641](#))

The house was demolished in c. 1926.

Occupants include: **Anne Vane, mistress of Frederick, Prince of Wales, 1732–c. 1735.** 3rd Baron Guilford and 7th Lord North, later 1st Earl of Guilford, 1737–51 (later at No. 18). Lewis Watson, later 1st Baron Sondes, 1752–3 (later at No. 18). Lord North,



later 2nd Earl of Guilford and Prime Minister, 1753–4. 2nd Earl of Dartmouth (whose mother married as her 2nd husband 1st Earl of Guilford), 1755–6. Lord North again, latterly Prime Minister and 2nd Earl of Guilford, c. 1757–1765, c. 1782–92: his wid., 1792–7. Field Marshal Thomas Grosvenor, nephew of 1st Earl Grosvenor, 1797–1848. Dow. [Lowry-Corry, Mary Ann Julia Louisa H] Countess of Sandwich, wid. of **[George John Montagu] 6th Earl**, 1857–62: her son, 7th Earl, 1862–84. Dow. Duchess of Marlborough, wid. of 7th Duke, 1885–99. Sir Walter Palmer, bt., director of Huntley and Palmer, biscuit manufacturers, 1901–10.

#### No. 51

No. 51 see pages 117–18.



GROSVENOR SQUARE in c. 1930



GROSVENOR SQUARE in c. 1930



GROSVENOR SQUARE in c. 1930



GROSVENOR SQUARE in c. 1930

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#### Footnotes

##### [List of abbreviations](#)

- a *Bricklayer*, William Reed; *carver*, Sefferin Alken; *glazier*, Richard Halsey; *joiner*, William Gowan; *mason*, John Wildsmith; *painter*, Abraham Reynolds; *plasterers*, Thomas Clark and Company; *plumbers*, Jeremiah Devall and Company; *slater*, Roger Roberts; *smith*, Clement Batstone.
- b In May Viscount Fauconberg had written from Newburgh Priory to recommend the plasterer Giuseppe Cortese 'to doe your ornamented Ceiling' but whether at Grosvenor Square or Wentworth Woodhouse is not clear. ([ref. 72](#))
- c Workmen and tradesmen employed by the second Marquess in London included (with some dates of their occurrence): *braziers*, Hopkins, 1780, 1782 (William); Richard Norris, 1782: *bricklayer*, Barlow 1755, 1782 (William); *cabinet-makers or upholsterers*, Beyers, 1779; Cobb, 1776; Elward and Marsh, 1782; Glover, 1776, 1782 (J.); Linnell, 1776, 1782 (John); Marsh, 1776, 1777; John Nash, 1782; Thomas Nash, 1782; Vile and Cobb, 1755: *carpenters*, Burgon, 1776, 1782 (John); Filewood, 1755, 1768; Pratt, 1776; Rogers, 1768, 1769: *carvers or gilders*, Alken, 1759; James Brewer, 1782; Amos Vials (for Thomas Vials, decd), 1782: *glaziers*, Ayray, 1768, 1776; George Martin, 1782; Minns, 1755, 1759; Poole, 1778: *joiner*, Arrow, 1759: *linen-drapers*, Le Bas, 1776; Stewart, 1776: *masons*, Devall, 1759; Jelfe, 1759; Tipping, 1755, 1768; Tombling, 1776, 1782 (Robert); *painters*, Dibbs, 1776, 1782 (John); Morris, 1755, 1763; Reynolds, 1776, 1782: *paper-hanger*, Chew, 1776: *paviour*, Philips, 1759: *plasterers*, Perritt, 1755; Rose, 1764, 1782: *plumbers*, Kightley (? Knightley), 1776; Joseph Storer, 1782; Trowbridge, 1755, 1768: *slater*, Hughes, 1759: *smiths*, Holmes, 1759; Lee, 1759, 1776; Luttmann, 1757, 1759: *statuary*, Richard Hayward, 1782: *turner*, Newton, 1776, 1780. Also John Oldfield, architect or surveyor (who occurs also in 1793); Parrock (provided carpets), 1766; and Tyler (provided chimneypiece), 1776.
- d Other workmen submitting small bills in 1768 were: *bricklayer*, Samuel Vining; *glazier*, William Cobbett; *joiner*, William Hamilton; *mason*, Richard Maile; *plasterer*, Jonathan Pratt (of Great Portland Street); *plumbers*, Dixon and Company; *slater*, John Pratt (of Brook Street); *smith*, James Palmer.
- e Other workmen were: *bricklayer and plasterer*, James Faulkner; *mason*, John Tombling; *measurer*, Thomas West; *plumber and glazier*, James Pope; *smith*, J. Butterworth.
- f Workmen: *bricklayers*, Charles Durham, James Lee; *carpenters*, William Timbrell and John Spencer; *carter*, David Boyd; *carver*, James Dryhurst; *glazier*, Samuel Goodman; *mason*, John Tipping; *painter*, Henry Russell; *paviours*, William Davis and John Wilkins; *plasterer*, William Perritt; *plumber*, Edmund Ives; *smith*, John Fenwick; *stonecarver*, Thomas Vardy (of Park

- Street).
- g The tablet which commemorates Adams's residence was placed here by the Colonial Dames of America in 1933. Possibly this was the house in Grosvenor Square which Thomas Like nearly let in 1788, at £200 per annum, to John Wilkes, who eventually went to No. 35. Wilkes was to supply 'sashes' and chimneypieces for the drawing-room and parlour, his daughter thinking the latter should be of white and veined marble respectively and copied from Lord Gower's house in Portland Place. But if so Wilkes's reported plans 'to cover the Garden with a Room, 60 by 40, and line it with *Looking-glass*' seems ambitious for Abigail Adams's 'little peice of a yard'. ([ref. 127](#))
  - h Earl Cowper had brought in some chimneypieces and dining-room panelling—the latter, according to Beresford Chancellor, being from the Hôtel des Finances in Paris—and, according to the same authority, removed only some of this to No. 4 St. James's Square in 1881, part of the panelling being still at No. 9 in 1907. ([ref. 133](#))
  - i Tradesmen: Samuel Adron for marble; Francis Bernasconi, plasterer; Joseph Bramah, water closets; Robert Hurton (unspecified); John Kelk, smith; E. Standley, locksmith; Joseph Storer, plumber: also a carpenter, bricklayer, slater, glazier and painter.
  - j In fig. 2a in vol. XXXIX and in this account it is supposed that Sutton Nicholls's view of the Square either errs in showing No. 12 without the pediment that appears in other eighteenth-century views or was taken before the addition of a feature that seems necessary to the design.
  - k Apart from James Wyatt himself as painter the workmen or tradesmen were: *bricklayer and carpenter*, Samuel Wyatt; *carvers or gilders*, Burnet Butler, William Plaistow(e); *glazier*, William Cobbett; *ironmongers*, William Kinman and Company; *locksmith*, Thomas Blockley; *mason*, John Deval, junior; *painters*, Biagio Rebecca (ceiling panels), Abraham Reynolds; *paper-hanger*, Farr Blissett; *plasterer*, Joseph Rose; *plumber*, John Knightley; *slater*, John Westcott; *smiths*, John Mackell, Thomas Tilson; *statuary* (chimneypieces), Thomas Carter. Also Thomas Knight, supplier of looking-glasses, and Wright and Prickett, suppliers of cast-iron boiler and oven.
  - l Workmen and tradesmen in 1785–6 and 1788–9 were Deval, Mackell, Reynolds and Rose as above, also: *bricklayer*, David Jearrad; *carpenter*, James Storer (Storer and Fisher); *carter*, James Fisher; *glazier*, Jos. Naylor; *plumber*, Josh. Storer (of Mount Street); *slater*, Morris Roberts; *smith*, James Smith: additionally, Joseph Bramah, supplier of water closets; William Slark, manufacturer of kitchen furniture.
  - m Compare Porden's combination of regal-red walls with some blue and gold furnishings at Eaton Hall a few years earlier. ([ref. 204](#))
  - n In 1729 it had been reported that Frederick, Prince of Wales, would throw together 'those three houses on the north side of Grosvenor Square', for his own residence: ([ref. 255](#)) conceivably these were Nos. 18–20.
  - o At least one chimneypiece was removed by Lady Beecham to Clopton House, Warwickshire. ([ref. 269](#))
  - p Twenty-four years later, when the Duke was selling it, Lady Mary said it had cost him 'little less than twenty [thousand]'. ([ref. 278](#))
  - q *Bricklayers*, Sutton and Bickerton; *carpenter*, Archibald Reid; *mason*, William Marshall; *painter*, Walker Armer; *plasterer*, John Thorowgood; *plumbers and glaziers*, William Tarte and Son; *slater*, John Warmsley; *smiths*, James Mackell, and May and Morritt.
  - r The unsuccessful tenderers were Cubitt and Company, Higgs and Cullingford, Holland and Son, Smith and Appleford, and Wilkinson, all but Smith and Appleford tendering also for No. 20.
  - s Brougham's enthusiasm for Guido Reni was possibly confirmed by Pio Nono, whose invocation of that artist's work ('Pray then to the Holy Ghost which is in the ceiling above us for direction. It is painted by Guido ...') was a startling feature of the Broughams' audience with him.
  - t Sutton Nicholls's view in the 1730's, evidently in error, shows five windows in a thirty-three-foot front.
  - u Perhaps part, but certainly not all, of No. 56 Upper Brook Street was taken into No. 24 Grosvenor Square. ([ref. 195](#))
  - v Workmen: *bricklayer*, Thomas Monday; *carpenter*, James Fisher; *glazier and painter*, D. E. Mitchell; *mason*, James Nelson; *paperhanger*, Abraham Hall; *plasterer*, William Rothwell; *plumber*, Lancelot Burton; *slaters*, Tyson and Company; *smiths*, John Mackell, and Stevens and Parker. James Trimble supplied German glass, and Wilson and Nichols supplied metal sashes. Clerks of works, John Waples and John Pullinger.
  - w A rough pencil sketch among the Adam drawings, conceivably for some kind of fabric wall-panel, with small all-over patterning, may possibly be for this room. ([ref. 68](#))
  - x Two overdoors by the same artist and a chimneypiece and mirror from the house are at Knowsley. Overmantel-mirrors at Hinton Ampner House, Hampshire, and Basildon Park, Berkshire, may have the same provenance. ([ref. 80](#)) Two overmantel-mirrors like those in the Second Drawing Room were sold by Sothebys in 1971. ([ref. 81](#)) <A looking glass taken by the Duchess of Cleveland to Battle Abbey has been acquired by Manchester City Art Gallery for installation at Heaton Hall.>

- y The Cincinnati Art Museum possesses an early-Georgian panelled room thought to come from Lord Aberdeen's house in Grosvenor Square. ([ref. 97](#)) If so, it is more likely to have come from No. 27 than No. 42, which was also at one time occupied by Lord Aberdeen, but, partly because of its dimensions, it is impossible to be sure of its provenance.
- z Workmen: *bricklayer*, James Eves; *carpenter*, Charles Evans; *carver*, Sefferin Alken; *glazier*, Richard Cobbett; *mason*, Devall; *painter*, William Pickering; *plasterer*, Joseph Rose; *plumber*, Richard Troubridge; *slater*, John Westcott; *smith*, John Elwell. Thomas Phillips, paviour (d. 1764, succeeded by Edward Phillips) was for some reason excluded from payment. The upholsterer William France helped in the removal into No. 29 and the preparations for building.
- aa After this house was demolished its number was given to the block of flats built in 1959–61 at the site of the former Nos. 33 and 34.
- ab After Sir George's purchase in 1822 of the Taddei tondo by Michelangelo (now at Burlington House) it was evidently housed in No. 34. ([ref. 454](#))  
The painter Thomas Hearne (1744–1817) is credited with designing for Sir George in c. 1775 a panorama for a circular banqueting room (not carried out), which is said to be for this house ([ref. 455](#)) but seems unlikely to be so by reason of its supposed date.
- ac In 1788 Wilkes had been negotiating for a house in the Square, where Miss Wilkes's taste was consulted, but this is perhaps more likely to have been No. 9 (see page 124 n.)
- ad The tentative stylistic attribution to Samuel Wyatt made in volume XXXIX of the *Survey of London* must be withdrawn in view of Johnson's known work at No. 38 and the use of motifs almost identical with his elsewhere.
- ae In vol. XXXIII of the *Survey of London* (1966) it was stated on p. 222 in the account of No. 75 Dean Street that Thomas Richmond was the building lessee of No. 44 Grosvenor Square itself. This error arose from the fact, then unknown, that one of the sites on the south side (that of No. 42) was not sub-let by Robert Grosvenor to a building tradesman, the identification of the plots taken by builders being thereby displaced one site westward. The hypothesis of a connexion between the Dean Street house and the houses with painted staircases in this part of the Square is not thereby invalidated although at No. 44 it was less direct than is stated in vol. XXXIII.
- af The Duke's concern arose from the 'historical associations' of No. 44. It was to this house that the news of the Battle of Waterloo was brought to the Prime Minister, Lord Liverpool, on 21 June 1815: and it was here that in 1820 members of the Cabinet were to have been assassinated at dinner by the Cato Street Conspirators. ([ref. 549](#))
- ag Printed in *Survey of London*, vol. XXXIX, 1977, pp. 196–7.
- ah Workmen included: *bricklayer*, Richard Wall; *carpenter*, Daniel Carter; *glazier*, John Morgan; *plumber*, John Swallow; *smith*, Palmer. Wallpaper was supplied by Bromwich, Isherwood and Bradley.
- ai Wyatt's bill for day work and materials amounted to some £7,484, and other bills, amounting to some £2,503, were put in by Samuel Adron for marble chimneypieces; Laro Bergstrom, coppersmith; Francis Bernasconi, plasterer; Joseph Bramah for water closets; James Brown, plumber; Richard Cooke for marble chimneypieces; Cornelius Dixon, ornamental painter; John Mackell and Company, smiths; Edward Standley for locks, bolts, etc.; Joseph Storer, plumber; Thomas Tretelle, carter; Underwood and Doyle for staircase railing; James and William Whitehead for marble chimneypieces; Herbert Wyatt, painter. Some £79 was deducted as a credit for old lead. ([ref. 150](#))
- aj At the (war-time) auction in March 1814 the wood of the house sold, in total, for £632, the stone for £190 (including £77 for chimneypieces), the bricks for £126, the sash windows and frames for £117, the lead for £99, the iron for £21 and the slates and tiles for £14. ([ref. 585](#))
- ak This was distributed among the trades as follows: *carpenter and joiner*, £5,468; *bricklayer and slater*, £2,910 (the main charge being for stock-brickwork at the high price of £17 5s. a rod); *mason*, £1,590; *plasterer*, £945; *plumber* (Lancelot Burton), £890; *smith*, £543; *painter and glazier*, £514.
- al In 1925 *The Builder* attributed the courtyard to Vincent Harris, but in the recollection of Mr Arthur Bailey, who assisted Mr Harris on the contract, the columned courtyard and mosaics were supplied by connexions of the Courtaulds in Italy, who dealt in antiques.
- am Payees mentioned in Soane's accounts in 1797–9 are: *bricklayers*, Robert and William Dove, Ann Manley, Thomas Monday; *carpenter*, Sampson Marks; *carver*, Edward Foxhall; James Trimbe for glass; *mason*, James Nelson; *painter and glazier*, Daniel Elliot Mitchell; *painter and paper-hanger*, James Eyre; *plasterer*, William Rothwell; *plumber*, Lancelot Burton; *slaters*, James Tyson and Company; *smiths*, J. Fairbone and Son, John Mackell. Also John Bayley for 'composition'; J. Bramah for water closets; James Cruckshanks, iron-sash maker; Henry Deering for wirework; Thomas Oxenham, mangle-maker; and Bedford, Mansfield and Richards (? office staff).
- an Apart from Cruckshanks and Nelson as before, they were: *bricklayer*, Robert Todd; *carpenter*, Thomas Seymour; *carver*, David Bryson; *glaziers*, T. and J. Watts; *ironmongers*, Stevens and Ash; *painters*, John Crace, Samuel Platt; *plasterer*, William Percy; *plumber*, Jos. Storer; *smith*, James Boyd. Underwood and Doyle supplied metal fanlights. ([ref. 615](#))
- ao Apart from Watson, and Cruckshanks and Seymour as before, the workmen were: *bricklayer*, William Hales; *ironmonger*, John Baker; *plasterers*, Thomas Palmer and Son. ([ref. 616](#))

ap Some 'old bills' for the house were paid in 1740, to Mr. Morris (£143), Mr. Booson [? John Boson, carpenter] (£94), Mr. Bullock the joiner (£127), Mr. Morris the painter (£43), the smith (£47), Mr. Jones the bricklayer (£104), Mr. Burden the plumber (£6) and Huntingdon the mason (£86).

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## Grosvenor Street

### Introduction

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---

Contents

[CHAPTER II](#)

[Grosvenor Street](#)

[References](#)

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## CHAPTER II

### Grosvenor Street

Grosvenor Street was one of the earliest streets to be laid out as part of the Grosvenor family's development of their Mayfair lands. The very first building agreement, concluded with the estate surveyor, Thomas Barlow, in August 1720, was for a large parcel of land which included the south-side frontage of the new street between Davies Street and the estate boundary. The rest of the street was built under a number of agreements made between 1720 and 1725, some of them covering only single house plots. The leasehold terms offered to builders varied from one part of the street to another. On the north side to the east of Davies Street the term was eighty years with the one notable exception of No. 16, where the building lease was for ninety-nine years. ([ref. 1](#)) Barlow was granted one lease of the south side between Davies Street and the estate boundary for ninety-nine years, but his sub-leases to other builders of the individual house plots here were usually for eighty years. Between Davies Street and Grosvenor Square, however, on both sides of the street the leases were invariably for ninety-nine years and it was here that in general the grander houses were erected.

By 1729 most of the houses in the street had been built and occupied, the only exceptions being a group of four on the north side to the west of No. 36 (all now demolished), which were not completed until 1733–4, and the tiny onebay house at No. 81, which does not appear in the ratebooks until 1736.

In 1735 Grosvenor Street was described as 'a spacious well built Street, inhabited chiefly by People of Distinction'. ([ref. 2](#)) In the following year, of its 74 houses (not including the corner houses with Grosvenor Square), 22 were occupied by titled inhabitants including one duke, two future dukes and three earls. Of the other occupants five were army officers, two were ambassadors and three were churchmen (including the Bishop of Winchester and the Rector of St. George's, Hanover Square). ([ref. 3](#))

The houses originally built in the street varied considerably in size, with frontages ranging from seventeen to fifty-five feet. There was no attempt at uniformity, but the fairly narrow stylistic limits within which house builders operated in the 1720's provided a certain homogeneity which has now been totally dissipated. Most of the houses had three main storeys and garrets with façades of two-tone brickwork in shades of red and brown, segmental-headed windows and flat doorcases with projecting hoods. Twenty of the original houses survive in some form, but most of these have been altered almost beyond recognition. No. 16 (above the ground floor: Plate [9a](#), fig. 15) and No. 51 (despite Victorian additions) have retained much of their original appearance although the first-floor window openings have probably been tampered with in both cases, and Nos. 43 (Plate [10d](#)) and 60, although altered, are still recognizably of the 1720's. At No. 75, which was rebuilt in 1912, the original doorcase was re-used and is a particularly fine example with elaborately carved brackets.

The changes that had taken place by the end of the century included the increasingly standardized location of the dining-room on the ground floor remarked upon elsewhere (see volume XXXIX, page 112). At nine houses on the estate plans survive showing a readiness to aggrandize one ground-floor room for this purpose at the expense of the other even by the brutal expedient of moving the dividing wall up to the chimney-breast of the lessened room, thus destroying its proportion and symmetry. Of these, six were in Grosvenor Street (Nos. 38, 48, 54, 58, 76 and the house later numbered 50 Grosvenor Square: see fig. 41).

External changes are not well recorded. The Doric portico at No. 66 (Plate [11a](#)) was almost certainly added in 1793–4 by the speculating upholsterer Charles Elliott of New Bond Street, and the slim Ionic porch at No. 43 (Plate [10d](#)) was there by 1796. In his lectures at the Royal Academy in 1809 (Sir) John Soane commented on the neoGreek portico at No. 53 (now demolished), ([ref. 4](#)) and the drawings which accompanied the lecture (one of which is reproduced as Plate [8c](#) in volume XXXIX) also show balconies with very slim iron railings resting on cantilevered supports both at No. 53 and No. 54. Porticoes (and balconies) continued to be



added to houses throughout the nineteenth century, particularly during the years of the second Marquess of Westminster between 1845 and 1869, and at No. 50 a ponderous enclosed portico was added as late as 1907.

The practice of adding an extra storey to the threestoreyed Georgian houses, which usually involved the conversion of existing garrets into a square fourth storey with additional garrets on top, also took place at various times and cannot always be dated. But there were two periods in particular when a number of houses were altered in this way. The first was also during the years of the second Marquess, when such 'improvements' were often required as a matter of Estate policy. Nos. 18, 52, 69 and 74 are examples of surviving houses which are known to have been heightened in these years. The other period was during the Edwardian age when rich occupants often found a need to provide even more accommodation in their already large houses. Nos. 5, 43, 48, 50, 58 and 59 all had storeys added between 1905 and 1910, and in 1912 No. 66, while retaining three full storeys, had two floors of attics built within a new roof.

Brick façades were occasionally stuccoed —those of Nos. 27 and 34 look to be quite early -and trimmings were added to existing fronts, but the first evidence of a complete rebuilding occurs in 1820–1, when Nos. 45 and 46 were rebuilt as one house (later completely transformed as part of the present No. 46). In 1837–8 Thomas Cubitt rebuilt three houses (Nos. 54, 77 and 78, all now demolished), but it was not until the accession of the second Marquess in 1845 that the outward appearance of the street changed substantially. Then a deliberate policy of updating existing Georgian houses by extensive elevational improvements on the renewal of leases, some aspects of which have already been noted, or alternatively encouraging complete rebuilding, was inaugurated under the rigorous control of the estate surveyor, Thomas Cundy II. Some dozen houses were rebuilt with elevational designs largely dictated (and in most cases drawn) by Cundy. Most of these were on the north side of the street to the east of Davies Street and all had similar characteristics of channelled stucco on the ground floor, Doric open porticoes and balconies with stone balustrades, white Suffolk brickwork in the upper storeys, Italianate dressings to the windows and deep modillion cornices with Vitruvian scroll friezes beneath. The effect on the street can be seen in Plate [8a](#), and the best surviving examples, despite alterations to the ground floor in each case, are Nos. 17 and 23. Even where houses were not rebuilt their façades were often extensively altered, the most dramatic example being No. 52, where a fine Georgian brick front was transformed by Cundy's designs into an equally handsome Italianate one (figs. 16–17 in vol. XXXIX). Here the brickwork, although it looks to have been renewed, is red rather than grey-white, perhaps a miniscule concession to the Georgian original.

One instance where Cundy did not entirely have his own way was at Nos. 79 and 80 which were rebuilt to Sydney Smirke's designs in 1852–3, but opposite at No. 5 in 1863 Smirke had to be more accommodating even though he did manage to have some changes made to Cundy's first elevational design.

Later Victorian rebuildings included the highly original block by Balfour and Turner at Nos. 21 and 22 and the group of pedestrian Queen Anne houses designed by Edward l'Anson III at Nos. 6–9 (No. 9 having since been demolished). These were, however, harbingers of other changes in the last great age of the rich private resident of Grosvenor Street up to, and a little beyond, the war of 1914–18. The rebuildings in this period ranged from highly competent speculative jobs in the neo-Georgian idiom at Nos. 26 and 75 (both by Wimperis and Simpson) to large specially commissioned works such as C. W. Stephens's disappointing mixture of Queen Anne and Edwardian Baroque at No. 28 for Lord Edward Spencer-Churchill or the magnificent Beaux-Arts mansion by Blow and Billerey at No. 46 for the financier Sir Edgar Speyer. It was in the interiors, however, that the opulence of the age achieved its grandest expression. The inside of No. 46 is a bizarre and jumbled mixture of the old and the new, the genuine and the pastiche, and is more a reflection of great wealth than of good taste, but the quality of the new work is superb. Almost equally grand, although not a complete rebuilding, was the recasting of No. 33 for Princess Hatzfeldt by Turner Lord and Company in 1912. Here, behind a new façade of crisply modelled stonework and rich ironwork, an interior was lovingly assembled displaying the best in Edwardian woodcarving and plasterwork.

The ravages of commerce have destroyed much of this Edwardian and post-Edwardian splendour. This is not to say that commerce was entirely a newcomer. From the beginning the Mount Coffee House stood at the eastern approaches where the street narrows as it crosses the estate boundary into the City of London's Conduit Mead territory, and the Red Lion (later the Lion and Goat) was almost opposite on the north side. The Three Tuns tavern stood at the south-east corner with Davies Street, but no doubt had its sign and main entrance discreetly situated in the lesser street. Some of the houses at the eastern end were taken by tradesmen from an early date ([ref. 5](#)) and by 1790 some dozen houses were so occupied. ([ref. 6](#))

When leases were renewed in the early nineteenth century the further spread of trades was controlled but even at some of the big houses a complete ban proved impossible. In 1824 No. 16, after standing empty for some years, was let to Thomas and George Seddon, upholsterers and cabinet-makers; they were allowed to use the premises as a showroom but not as a shop or manufactory. No outward show of business was permitted, even at No. 74 in 1849 when a family of silk mercers converted the ground and first floors into offices and 'magasins' behind a normal domestic façade. A few private hotels were established (though not on the scale of Brook Street), including possibly the first premises of William Claridge at No. 9 from about 1850 to 1853, ([ref. 7](#)) and during the late nineteenth century several houses were taken over by doctors and dentists.

The Indian summer for the big houses in Grosvenor Street which occurred at the end of the nineteenth century and the beginning of the twentieth coincided with a concerted attempt on the part of the Estate Board to rid the street of most of its commercial element. In 1904 the Board was 'of the opinion that Grosvenor Street should as far as possible be maintained for private residential purposes only', and several applications for the establishment of businesses were turned down. ([ref. 8](#)) Collards, the piano-makers who had taken over the Seddons' premises at No. 16, were granted short-term renewals of their lease in 1888 and again in 1902, but it must have been seen as a vindication of the Board's policy when, in 1909, they assigned their lease to Mrs Keppel, who restored the house to private use. Even clubs were frowned upon, ([ref. 9](#)) but by 1925 there were four, all ladies' clubs, including the American Women's Club in Speyer's mansion at No. 46. ([ref. 7](#))

A more usual fate for the large houses vacated by private residents was to be converted (as had some smaller houses already) into dressmaking establishments. In 1926 this happened to both Nos. 50 and 51. No. 18 followed in 1928, No. 16 succumbed to this use in 1935 after its brief return to private occupation, and in 1937 No. 66 was adapted for use by a millinery and dressmaking concern. Such conversions often involved fitting in workshops as well as showrooms and offices (at No. 18, for instance, there was a workforce of eighty-three in 1928 ([ref. 10](#))), with disastrous consequences for the internal appearance of the houses.

The impossibility of stemming the advance of commerce was recognized by 1936 when a drawing showing Hillier, Parker, May and Rowden's proposed large new premises at Nos. 76–78 was endorsed 'shown to the Duke and approved subject to details'. ([ref. 11](#)) Other visually intrusive office blocks were designed in 1937 for Nos. 64–65 and 71–72. But if the retreat of the private resident was orderly before the war of 1939–45, it afterwards became a rout. Shop fronts, which had been rare before the war, now proliferated, and the building at Nos. 9–13 in 1962–4 of a large new block which was uncompromising in style as well as scale was indicative of a fundamental change in the character of the street. By 1971 no building in the street was in single private occupation. ([ref. 12](#))

Nos. 72 to 81 were renumbered in 1866.

## Grosvenor Street

### North Side

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Addenda / corrigenda: Any material between chevrons <> has come to light since publication. Anyone interested in the sources for this new material should contact the Survey of London

---

#### Contents

[North Side](#)

[Nos. 4 and 5](#)

[Nos. 6–8 \(consec.\)](#)

[Nos. 9–13 \(consec.\)](#)

[No. 14](#)

[No. 15](#)

[No. 16](#)

[No. 17](#)

[No. 18](#)

[Nos. 19 and 20](#)

[Nos. 21 and 22](#)

[Nos. 23–25 \(consec.\)](#)

[No. 26](#)

[No. 27](#)

[No. 28](#)

[Nos. 29–31 \(consec.\)](#)

[No. 32](#)

[No. 33](#)

[No. 34](#)

[Nos. 35 and 36](#)

[Nos. 37–40](#)

[References](#)

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#### North Side

##### Nos. 4 and 5

**Nos. 4 and 5** consist of a five-storey building at No. 5, and a lower, two-storey extension, having a canted front to the corner with Avery Row, at No. 4. No. 5, with its trimmings of a deep cornice and quoins, was originally a separate house which was built in 1863 to designs by Sydney Smirke, but with an elevational treatment largely dictated by the estate surveyor, Thomas Cundy II. Smirke took a building lease of the site, which had formerly been occupied by the Lion and Goat public house, 'that he may secure an unobjectionable building' opposite to his own house at No. 80. ([ref. 13](#)) An extra storey was added in 1905, ([ref. 14](#)) and in 1928 this house and its neighbour at No. 4 (which had been rebuilt as two 'kiosks' in 1888 ([ref. 15](#))) were drastically altered to their present appearance. The author of the conversion, which uses vestigial classical mouldings at first-floor level, was L. Youngman Harris of Gordon Jackson and Lambert. ([ref. 16](#)) Sir Edwin Lutyens acted for the Estate but it is unlikely that he had much influence on the design.

##### Nos. 6–8 (consec.)

**Nos. 6–8 (consec.)** are the much-mutilated survivors of a group of four houses (originally including No. 9) which were built by John Garlick to the designs of Edward I'Anson III in 1900–1. ([ref. 17](#)) They are tall, narrow, red-brick houses in a Queen Anne style that is rare in the old residential streets of the estate. Attractive ironwork survives on the continuous first-floor balcony.

At No. 7 the original house had by 1731 gilt leather panels in at least one room, a 'bath room' for Lord Paget and a 'green house' in the garden. ([ref. 18](#))

Occupants include: **No. 6**, 2nd Earl of Radnor, 1804. (Sir) Ellis Ashmead Bartlett, (kt.), politician, 1888–96 (previously at No. 57). Sir Bruce Bruce-Porter, K.B.E., 1905–34. **No. 7, Lady Hillsborough, wife of 1st Viscount Hillsborough, 1725, 1728–9. Lord Paget, son of 1st Earl of Uxbridge, 1730–7.** Sir George Vandeput, 2nd bt., candidate in Westminster by-election of 1750, 1748–51. James Stuart, architect, 1759–63. Lady Anne Cecil, da. of 6th Earl of Salisbury, 1771–80. William Butter, physician, 1780–1805. Kensington Lewis, speculator, 1842. Sir Walter Riddell, 10th bt., and 3rd Earl of Romney, 1850–7. Sir James Lewis Walker, 1902–27. **No. 8**, Dr. John Savage, divine, lecturer at St. George's, Hanover Square, 1733–47.

#### Nos. 9–13 (consec.)

**Nos. 9–13 (consec.)** is a seven-storey block of showrooms, offices and flats built in 1962–4 to the designs of Hillier, Parker, May and Rowden (chief staff architect, Eric H. Davie), ([ref. 19](#)) the modular pattern of the main façade being formed by horizontal stone bands and slender vertical brick piers.

At No. 10 tenders for a rebuilding were invited in 1867 by the architect E. A. Gruning, doubtless with a Cundy front specified in 1865. ([ref. 20](#))

Occupants include: **No. 9**, Gen. Diemer or Diemar, 'ambassador', 1727–41. **Sir Roger Burgoyne, 6th bt., 1742–8.** Robert Andrews, London agent for the Grosvenor family, 1750–5 (also at No. 10). (Sir) James Peachey, latterly 4th bt., later 1st Baron Selsey, 1755–71 (later at No. 33). Lieut.-gen. Sir Robert Hamilton, 6th bt., 1777–86: his wid., 1786–1816. William Claridge, hotelier, 1850–6. Sir Henry Stracey, 5th bt., 1876–80. **No. 10**, Col. George Churchill, 1725–30. Robert Andrews, London agent for the Grosvenor family, 1730–49, 1754–63 (also at No. 9). Col. (latterly gen.) Felix Buckley (Bulkeley), 1776–1801. Sir Hermann Weber, physician, 1868–1918. **No. 11**, Adm. Charles Cotterell (Cottrell), 1730–54. Sir John English, kt., surgeon-in-chief to the Swedish army, 1817–23. Sardinian Ambassador, c. 1841–50. Lady Victoria Templemore, wid. of 2nd Baron Templemore, 1908–22. **No. 12, --- Beauclerk, Earl of Burford, latterly 2nd Duke of St. Albans, 1725–6.** Lady Sophia Leominster, wid. of 1st Baron, 1727–46. Henry Wesley, 1st Baron Cowley, diplomatist, 1832–47. Sir Thomas De Trafford, 1st bt., 1847–52. Lady Louisa Cotes, da. of 3rd Earl of Liverpool, 1856–87. **No. 13**, Sir Andrew Snape Hamond, 1st bt., latterly comptroller of the navy, 1787–98. William Huskisson, statesman, 1800–3. Maj.gen. George Russell, 1805–12. 5th Earl of Peterborough, 1814. 5th Earl of Buckinghamshire, 1817–18. William Sotheby, author, 1818–33: his son, Capt. (later rear-adm.) Charles Sotheby, 1833–45. Frederick Skey, surgeon, 1845–64. Maj.-gen. J. F. Brocklehurst, 1906–10.

#### No. 14

**No. 14**, which once formed a pair with No. 13, was erected in 1852–3 by the builder John Newson to an elevational design by Thomas Cundy II. ([ref. 21](#)) It is a brickfaced two-bay house of four main storeys with the typical Italianate appendages favoured by the Estate at that period.

Occupants include: Thomas William Coke, 1754–1842, **1st Earl of Leicester of Holkham, 1839–42. Henry Gerard Sturt**, later 1st Baron Alington, 1856–64. Henry Graves, later 5th Baron Graves, 1883–92. 4th Baron Abercromby, 1893–1909.

#### No. 15

**No. 15** was the rectory of St. George's, Hanover Square, until 1937 when it acquired its present-appearance. The original rectory house on the site was sold by its building lessee, John Jenner, bricklayer, to the 'Fifty Churches Commissioners' in 1724 for £1,300, and in the same year Sir Richard Grosvenor conveyed the freehold to them for £135 (thirty years' purchase of the ground rent of £4 10s). ([ref. 22](#)) In 1826 the house is said to have been 'rebuilt' at a cost of £3,960, ([ref. 23](#)) and after ceasing to be the rector's residence it was virtually rebuilt again in 1937, when the front elevation was altered to match that of No. 16 so that the two houses could be occupied jointly by a firm of dressmakers. The architects for the conversion were Wimperis, Simpson and Guthrie. ([ref. 24](#))

Occupants include the following rectors: Andrew Trebeck, 1725–59. Dr. Charles Moss, latterly Bishop of St. David's, 1760–74. Dr. Henry Reginald Courtenay, latterly Bishop successively of Bristol and Exeter, 1774–1803. Robert Hodgson, latterly Dean successively of Chester and Carlisle, 1803–44. Henry Howarth, 1845–76. Edward Capel Cure, 1876–91. David Anderson, 1891–1911. F. N. Thicknesse, 1911–33. H. Montgomery-Campbell, 1933–7.

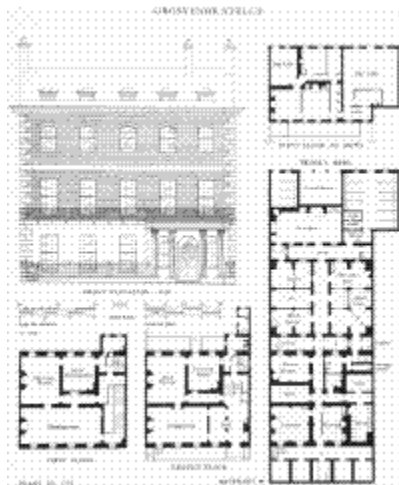
#### No. 16

**No. 16**, one of the largest houses on the estate, was built by the architect Thomas Ripley, who when he entered into an agreement to develop the plot in 1720 was described as a carpenter, but who had risen to the rank of 'esquire' by the time he was granted a building lease in 1724. ([ref. 25](#)) His advance in the world was largely due to the patronage of Sir Robert Walpole, ([ref. 26](#)) whose eldest son was the first occupant here. In 1740 Ripley sold the house for £5,000 to the second occupant, the second Baron Conway, later first Earl and first Marquess of Hertford. ([ref. 27](#))

Despite later alterations, the decent but unadventurous street elevation that might have been expected from the architect of the Admiralty in Whitehall is still visible (Plate [9a](#), fig. 15). The exceptional width (fifty-five feet) allowed for five generous bays and probably accounts for the fact that the house has not been heightened from its original three main storeys and garrets. The ground storey has been altered beyond recognition but the upper floors, the first with straight-headed windows (perhaps altered) and the second with segmental ones very similar to those of the Admiralty, have retained much of their Georgian character. Inside little, if anything, has survived from the time the house was built (unless the lateral corridor in the garret storey is a remnant of the early arrangement). The first evidence of the interior is in an inventory and plans of c. 1763 (fig. 15), when the rather contrived-looking disposition of the entrance hall and staircase compartment suggests that some reconstruction, conceivably to replace a square, front-compartment staircase hall by something even more stately, may already have been effected. One change of use had certainly occurred, bringing the diningroom down from the first-floor front room to the highpanelled front room on the ground floor, where the crimson window curtains contrasted with the black-seated chairs and the black busts on the white marble chimneypiece. Gilded pier-glass frames and girandoles, gilded frames supporting marble slabs, and pictorial overdoors heightened the tone of this room, like that of the front room above. Ionic columns flanked the doorway to the back parlour, which was papered above the dado in a blue *en suite* with the curtains and furnishings. Lord Hertford's dressing-room was high panelled. Ceremonial access to the first floor was by the great stone, iron-balustraded stairs at the back of the hall, which turned and rose in a long flight, interrupted by a half-landing, to the front of the house. The walls of the staircase compartment were 'stucco with ornamental painting on ditto' and there were

'ornament frames in the Ceiling and paintings, as the walls'. The staircase led only to the long drawing-room, which, like the front room below, also had 'ornamental frames' on the ceiling. (ref. 28) In 1761 Robert Adam had designed Lord Hertford a ceiling for a 'drawing room' here (ref. 29) (Plate 16b in vol. XXXIX). Later references to Adam ceilings and other decoration in the house (ref. 30) suggest something was done, but if this was completed by 1763 the Adam ceiling design, lacking any obvious 'frames', was probably for a back room. The drawing-room was hung with tapestry on a side and end wall, and had a fitted Wilton carpet, and a brass chandelier. Otherwise, in its gildings it was like the room below, but the curtains and furnishings were green, and that colour prevailed throughout the first floor, where the back rooms were wholly *en suite*, with green damask hangings above panelled dadoes. The second floor contained family bedrooms (one also in green *en suite*) and a lady's-maid's bedroom. In the garrets the upper servants' bedrooms were also decorated *en suite*. The footmen's and maids' rooms had three and two beds respectively (only the maids had a table), and there were other servants' rooms, including the cook's, in the rearward stable-and-kitchen block. (ref. 28) Even so, some of the twenty-three servants or so probably lived out. (ref. 31) Throughout, the chimneypieces were of marble or (in garrets and basement) Portland stone. On the main floors they were evidently fitted with 'stoves'. Here the window shutters were all of mahogany, and so, predominantly, was the movable furniture. There was more than one water closet, at the back of the house, served by a 'force Engine' in the basement designed 'to throw water to the Cistern' above them, (ref. 28) and draining to a cesspool in the back area. (ref. 32) The segregation of the kitchen from the house is noticeable. (ref. 28)

In 1763 Lord Hertford agreed to let the house furnished for three years to the third Duke of Portland, (ref. 33) and in 1799 Lord Hertford's son let it to the Duke's son, the Marquess of Titchfield. (ref. 34) An inventory in the latter year shows that a rear wing had been added, containing the present Venetian window. The main stairs had probably been rearranged, and the old interior reconstructed, to give, at first-floor level, approximately the present plan. The dining-room had been moved again, to the former back parlour (now extended eastward). It retained the favoured red for its curtains but everywhere else in the main rooms the old furnishing colours in silk or damask had been replaced by printed or striped cottons, chintzes and calicoes. There were 'pink Stormont' curtains with festoon drapery in the library, for example, and 'geranium calico window curtains' under 'white and gold cornices' throughout the rooms on the first floor, where the old rooms now all had fitted Brussels carpets. In the former dining-room the panelling was now only dado high. There were water closets on all floors, still supplied from a cistern at the top of the house served by the 'hydraulic engine' below. The yard was 'clayed and gravelled' over lead, for a garden. (ref. 34)



**Figure 15:** No. 16 Grosvenor Street, elevation c. 1930 and plans in 1763

In 1801 Lord Hertford granted a nineteen-year lease to the fifth Duke of Rutland, (ref. 27) but in 1819 the terms assessed by the estate surveyor, William Porden, for the renewal of the lease (a rent of £250 and a fine of £13,015) were so high that there were no takers and the house stood empty from 1820 to 1824, when Thomas and George Seddon of Aldersgate Street, cabinet-makers and upholsterers, were granted a twenty-one-year lease at a rack rent without a fine. (ref. 35) Three years later, having spent £7,000 on repairs and improvements, they were given a sixty-three-year lease on particularly favourable terms. (ref. 36) They were to use the house solely as a showroom and not as a manufactory or open shop, and all loading and unloading of goods was to take place at the rear. (ref. 37)

Within a few months of receiving their first lease in 1824 the Seddons had sub-let the upper part of the house furnished to the newly founded Oriental Club. An additional staircase and entrance were provided and a double portico was erected in Grosvenor Street, possibly to the designs of George Basevi, who was then acting for both the club and Seddons. The Oriental Club remained at No. 16 until 1828 when it moved to newly built premises in Hanover Square. (ref. 38) Part of the house continued to be let separately, and the (Royal) Institute of British Architects occupied rooms there from 1837 to 1859. (ref. 39)

In 1860 the house was taken by Collard and Collard, piano-makers, who engaged Owen Jones to colour the supposed 'Adam' ceilings and other parts. They also adapted a room somewhere at the back for afternoon concerts. (ref. 40) In Grosvenor Street, however, a small brass plate 'on the *inside* door was the only outward and visible sign of the considerable inward activities that took place there. Only top hats were allowed in the front, caps and aprons finding entrance at the back. If an unsuspecting vanman pulled up at the front door the whole street shuddered . . .' (ref. 41)

The house reverted to single private occupation in 1909 when Collards assigned their lease to Mrs. George Keppel, the confidante of King Edward VII. She engaged the architect F. W. Foster to make extensive alterations, and his plans were shown to and approved by the King. (ref. 42) Externally the double portico was remodelled and enclosed (fig. 15), and internally Mrs. Keppel's alterations were said to have included 'a new branching staircase' and the installation of a 'Dutch room' for which she paid £5,000.



Little decoration was required, 'the old panelling being perfect, and the style of the house the best period of Adam', but Mrs. Keppel seems to have installed some chimneypieces of her own. (ref. 43) In March 1910 she had been anxious for the work to be done as quickly as possible as the King was going to see the house, (ref. 44) but he died on 6 May of that year, and Mrs. Keppel did not take up residence herself until 1912. (ref. 45)

In 1927, and again in 1932, Lenygon and Morant made alterations which included 'rebuilding portions' of the house for the last private occupant, Captain Gerard Leigh, (ref. 46) and in 1935–6 the premises were re-adapted for commercial use by a firm of dressmakers, with Wimperis, Simpson and Guthrie as architects for the conversion. On the exterior the portico and a continuous balcony with iron railings were replaced by pilasters framing the entrance and individual window guards at first-floor level, while inside on the ground floor one large open space was created by substituting columns and beams for the dividing walls. The columns were designed to match existing ones at the foot of the staircase (Plate 14d). The rear premises facing Brook's Mews were completely rebuilt. (ref. 47)

Inside the house there is now little evidence of the 'Adam' decorations which were more than once the subject of comment in the past. The ground floor is one vast space with Ionic columns and pilasters, mainly dating from 1935–6 and now artificially marbled. There are, however, two handsome marble chimneypieces, one with a bas-relief in the centre and the other with a sculptured frieze (Plate 15e), which are of late eighteenth-century appearance. The stone, open-well staircase, with lyre-shaped iron balusters (Plate 14d) does not fit the description of Mrs. Keppel's 'branching' staircase and possibly dates from Captain Leigh's occupation, although the delicately wrought balusters may have been preserved from the original great stairs. There is more decorative work in a mid- to late-Georgian manner on the first floor. The two main rooms have ceilings modelled in low relief, and in the large former drawing-room at the front there are also Corinthian pilasters and a frieze of acanthus-leaf scrolls picked out in gilt to the walls. In the rear wing two adjoining rooms have simple plaster panelling and decorations to the walls and Adam-style architraves to a communicating doorway. There is also a marble chimneypiece decorated with urns here and another imposing one with a bas-relief in the large room at the front of the house.

Occupants include: **1st Baron Walpole, son of Sir Robert Walpole the statesman, later 2nd Earl of Orford, 1725–38. Francis Seymour-Conway, 2nd Baron Conway, latterly successively 1st Earl and 1st Marquess of Hertford, 1740–63, c. 1766–94. William Henry Cavendish-Bentinck, 3rd Duke of Portland, 1763–c. 1766. Francis Ingham Seymour-Conway, 2nd Marquess of Hertford, son of 1st Marquess, 1794–7. William Henry Cavendish-Bentinck-Scott, Marquess of Titchfield, later 4th Duke of Portland, 1799–1801. John Henry Manners, 5th Duke of Rutland, 1801–14.** Oriental Club, 1824–8 (occupying only part of the house). (Royal) Institute of British Architects (occupying only part of the house), 1837–59. Collard and Collard, pianoforte makers, 1860–1909. Lieut.-col. George Keppel and his wife Alice Keppel, confidante of King Edward VII, 1912–24.

#### No. 17

**No. 17**, originally four windows wide, was rebuilt, three windows wide and set back, by the builder John Newson in 1855–6 for a private tenant. The architect was J. P. St. Aubyn (with G. R. Crickmay as his clerk of works) but Thomas Cundy II, as usual at this period, provided the elevation. (ref. 48) Behind this front, subsequent alterations include work by or for the architect and speculator, F. W. Foster, in 1914. A number of alterations have since been made to the interior and at the rear, (ref. 49) but, apart from changes at ground-floor level, the façade in Grosvenor Street remains an excellent example of the kind of street elevation favoured by the second Marquess of Westminster and his surveyor. Three windows wide and of four main storeys, it is faced with Suffolk bricks above a stuccoed ground floor with a Doric porch and balcony of Portland stone and has cement dressings to the windows, those on the first floor with hoods carried on consoles, and a deep, crisply modelled cornice with a Vitruvian-scroll frieze (Plate 9a; see also fig. 14c in vol. XXXIX).

The previous house is known chiefly from documents of 1798–9, when the decoration and furnishing materials (mainly new, from Gillows) matched both within and between adjacent rooms—striped linen fabrics on the ground floor, yellow in the first-floor drawing-rooms (with both the curtain-cornices and the chairs white-and-gold), green silk in the state bedroom, and flowered or yellow cottons on the second floor. The carpets were mostly fitted—imitation Turkey in the dining-parlour and library and Brussels in the first-floor rooms. The front door was painted and grained mahogany. At least three of the servants' beds in the two 'large attics' were double. (ref. 50)

Occupants include James Vernon, clerk of the Privy Council, 1725–55. Lady Sandys, wid. of 1st Baron, 1775–9. Samuel Whitbread, brewer and politician, 1792–8. Sir John Coxe Hippisley, 1st bt., politician, 1802–25 (previously at No. 43). Viscount Milton, eldest son of 4th Earl Fitz William of Norborough, 1869–73. 2nd Baron Chesham, 1874–82. 5th Baron Lyttelton, 1884. Sir Benjamin Phillips, warehouseman and sometime Lord Mayor of London, 1886–9.

#### No. 18

**No. 18** is structurally a four-bay early-Georgian house erected under a building lease granted to Thomas Richmond, carpenter, in 1723, (ref. 51) but refronted in stone at the beginning of this century (Plates 9a, 13a, 14b). Decimus Burton made additions of unknown extent in 1835–6, (ref. 26) and in 1851 the façade was heightened and 'improved' to the usual Estate specifications (John Kelk, builder). (ref. 52) In 1901–2 John Garlick, the builder, made, as a speculation, a number of alterations including the erection of a new stone front with a canted bay. An advertisement commended the 'moderate number of bedrooms'—twelve. (ref. 53) The architects may have been Ayling and Littlewood, who did other work for Garlick at about this time. In 1937 Sidney Parvin was granted permission to replace the bay at ground-floor level with a shop front and make other alterations to the ground storey. (ref. 54)

Internally the pressures of commercial occupation and subdivision have resulted in many changes, but a number of Adamesque ceilings and neo-classical doorcases remain, perhaps mostly dating from the late nineteenth century. A grand stone staircase with unusual balusters (Plate 14b) may date from the late eighteenth century.

Occupants include: **Elizabeth Strangeways, d. 1729, latterly Duchess of Hamilton, 1725–9: her husband, James Hamilton, 5th Duke of Hamilton, 1729.** Baron Hervey, politician, 1740–1. John Crewe, latterly 1st Baron Crewe, 1777–1829. ---- **Bertie, Baron Norreys, latterly 6th Earl of Abingdon, 1845–84: his son, Francis Bertie, later 1st Viscount Bertie, 1884–96.**

#### Nos. 19 and 20

**Nos. 19 and 20** received their present appearance in 1935–6 when No. 19 was rebuilt with three neo-Georgian red-brick storeys and an attic above a ground-floor shop, and No. 20 was refaced to match. The architects were C. S. and E. M. Joseph. ([ref. 55](#))

No. 20 had been rebuilt in 1852–3 for the builder and speculator, Wright Ingle. His architect was Henry Harrison but the façade had to adhere to the Estate's usual Italianate formula ([ref. 56](#)) (Plate [9b](#)). Ingle contracted the building work out to R. Watts of Motcomb Street. ([ref. 57](#)) In 1929–30 Frederick Etchells designed a Georgian-style shop window and doorcase, but these too were removed in 1935–6. ([ref. 58](#))

Occupants include: **No. 19**, Col. John Laforey, Huguenot, 1744–8, 1751–3. Gen. William Hargrove, 1750. Sir Frank Standish, 3rd bt., 1780–1812. Viscount Normanby, latterly 2nd Earl of Mulgrave, 1822–34. James Stuart-Wortley, lawyer and politician, 1843–6. Lord Kenlis, later styled Earl of Bective, 1868 (later at No. 34). Viscount Maidstone, later 14th Earl of Winchelsea, 1913–18. **No. 20**, Lady Stapleton, wid. of Sir William Stapleton, 4th bt., 1745–8. **Lady Elizabeth Russell, Dow. Countess of Essex (d. 1784), wid. of William Capell, 3rd Earl, and Lady Mary Ker, da. of 2nd Duke of Roxburghe, 1780–6.** Sir Thomas Stepney, 8th bt., 1814–20.

#### **Nos. 21 and 22**

**Nos. 21 and 22** were erected as private houses in 1898–9 to the designs of Eustace Balfour, the estate surveyor, and Thackeray Turner, his partner. Above the ground floor the only serious alteration since has been the enlargement of the attic windows, and the buildings are excellent examples of the forceful and original domestic style of this partnership. Even the chimney-stacks with their decorative brick and stone arcading have survived. Originally it was intended that the façades should be entirely of stone, but the first Duke of Westminster, displaying his usual predilections, wanted them to be of red brick. ([ref. 59](#)) The result was a felicitous compromise in which irregular bands of brick and stone alternate in a display of polychromy of almost Butterfieldian intensity, relieved by a boldly projecting cornice of unusual design above the fourth storey and a subsidiary one above the ground floor which forms the base for a Philip Webb-derived arcade in shallow relief. Originally the houses had a remarkable double portico with a pitched roof and arched entrances and side openings, the latter filled with decorative ironwork (Plate [8a](#)). The builder was Walter Holt of Croydon. ([ref. 60](#))

The houses were built as speculations for Dr. Joseph Walker, a dentist, who had had premises at No. 22 for several years. He was granted new ninety-year leases in consideration of rebuilding, but the houses proved difficult to let. In 1900 Dr. Walker complained that he had 'been trying for more than a year to let the houses as private residences, and the tenants complain of the smallness of the rooms and state that there is not a good one in the houses. The premises are badly planned for private residences; the elevations and the small panes of glass in the windows are also objected to.' The Estate Board gave permission for the houses to be turned into a private hotel and they continued in this use until 1930. ([ref. 61](#)) They were afterwards converted into shops, showrooms and flats with consequent alterations to the ground floor, which was again altered in 1976 to the designs of Nicol Stuart Morrow. ([ref. 62](#)) Some of the original ironwork of the area railings survives.

Occupants include: **No. 21**, Gen. William Phillips, 1769–81. James Moore, surgeon, 1791–1802. With **No. 22**, Hagen's Hotel, 1901–6. Earle's Hotel, 1909–30.

#### **Nos. 23–25 (consec.)**

**Nos. 23–25 (consec.)** were rebuilt in 1854–7 with the usual elevational treatment dictated by the estate surveyor, Thomas Cundy II (Plate [8a](#)). The builder of Nos. 23 and 24 in 1854–5, and most probably of No. 25 in 1856–7, was John Newson, and the architect for all three was F. W. Bushill (restricted, of course, by Cundy's watching brief). Nos. 23 and 24, at least, were rebuilt as speculations. A periodical commented on the similarity of the planning (which provided a 'gentleman's business room' on the ground floor) to that of houses in Rutland Gate. ([ref. 63](#))

Apart from the insertion of a shop window the exterior of No. 23 has been little changed, but Nos. 24 and 25 have been joined together and altered at ground-floor level so that No. 25 has lost its portico and the balcony at first-floor level has also been removed. Anachronistically smallpaned sashes have been substituted for Victorian ones in some of the windows.

Occupants include: **No. 23**, Governor Morris, ? Bacon Morris, Governor of Landguard Fort, 1726–7. Lady FitzWalter, wid. of 18th Baron, 1728–38. Viscount Wallingford, son of 4th Earl of Banbury, 1739–40. **Edward Lascelles, latterly Viscount Lascelles, 1801–14.** Sir Humphry Davy, bt., natural philosopher, 1816–24. Sir Thomas Stamford Raffles, kt., colonial governor, 1825–6: his wid., 1827–36. **Lieut.-col. Lord Frederick Fitzroy, younger son of George Henry Fitzroy, 4th Duke of Grafton, 1857–1916.** No. 24, Dr. Jeremiah Mills, President of the Society of Antiquaries, 1745–71. Lady Dorothy Hotham, wid. of Sir Charles Hotham-Thompson, 8th bt., 1794–8. **Lord George Seymour, (21 July 1763 - 10 March 1848), son of Francis Seymour-Conway, 1st Marquess of Hertford, 1800.** No. 25, Italian Legation, 1875–6.

#### **No. 26**

**No. 26** was built in 1913–16 as a speculation by the builder William J. Garlick to the designs of Wimperis and Simpson. Edmund Wimperis was the estate surveyor at the time but this individualistic neo-Georgian house (Plate [9c](#); see also fig. 26c in vol. XXXIX) is more likely to have been the work of William Begg Simpson, who 'explained' the plans and elevation to the Grosvenor Board. ([ref. 64](#)) Planned to include nine bedrooms, it is a tall house for its narrow twenty-five-foot frontage, with five main storeys and an attic.

Occupants include: Adm. Richard Edwards, 1788–94. Aylmer Bourke Lambert, botanist, 1803–42. Caesar Hawkins, surgeon, 1842–84.

#### **No. 27**

**No. 27** was erected by Richard Davies, joiner, under a building lease granted in 1725. ([ref. 65](#)) At some time in the early nineteenth century the house was heightened and the façade stuccoed, but since then it has been relatively little altered externally and provides an attractive example of a stucco front dating from before the period of the second Marquess's elevational improvements (Plate [9c](#)). Of four main storeys and garrets with three closely spaced windows to each floor, it has a balcony at first-floor level with elegant, thin iron rails, shallow mouldings to the windows, those on the first floor also having detached hoods carried on consoles, a plain cornice at third-floor level, and at the top of the house a decorative panel of anthemions and palmettes. Inside little of interest survives.

Occupants include: Jane Frederick, ca 1693-1748, Duchess of Atholl, [1st] wife of James Murray, 2nd Duke [of Atholl], 1746.

## No. 28

**No. 28**, a corner house with a long frontage and entrance in Davies Street, was built in 1906–7 for Lord Edward Spencer-Churchill, son of the sixth Duke of Marlborough, to the designs of C. W. Stephens, the architect of Claridge's and Harrods (Plate [9c](#)). The builders were W. King and Son of Vauxhall Bridge Road. ([ref. 66](#))

There is little of the ornateness of Claridge's or Harrods in this rather sober design by Stephens for a four-storey town mansion in red brick with stone dressings, in which 'Queen Anne' is modified by the onset of Edwardian Baroque. The interior has little of interest.

Stephens found himself in difficulties with the Estate over this house. After having had to change his designs because he 'had not read the building contract', he stubbornly refused to carry out the specifications requiring fireproof floors. Eventually the Board resolved 'that Mr. Stephens' name be not approved of as the architect for any other buildings on the estate'. ([ref. 67](#))

The previous house had had some work done to it by (Sir) William Chambers for Charles Turner in c. 1774–5. ([ref. 68](#))

Occupants include: --- Cary, 7th Viscount of Falkland, 1750–5. (Sir) Charles Turner, latterly 1st bt., 1766–83. Christopher Wilson, Bishop of Bristol, 1784–92. Richard Beadon, Bishop of Gloucester, 1792–1801. **Elizabeth Alicia Maria Wyndham, 1752-1826, Dow. Countess of Carnarvon, wid. of Henry Herbert, 1st Earl, 1813–26.** 6th Viscount Allen, 1827–31. Sir William Domville, 2nd bt., 1835–8. 2nd Baron Templemore, 1852. **Jane Francis Clinton Stewart, Dow. Duchess of Marlborough, wid. of George Spencer-Churchill, 6th Duke, 1868–97: her son, Lord Edward Spencer-Churchill, 1899–1911: his wid., Augusta Warbuton, 1911–40.**

## Nos. 29–31 (consec.)

**Nos. 29–31 (consec.)** were rebuilt with Nos. 29–37 (odd) Davies Street in 1926–8 (see page 76).

Occupants include: **No. 30. Henry Paget, 1719-1769, 2nd Earl of Uxbridge [1st Creation]**, 1746. 4th Baron Bellew, 1747–51. **James Stuart-Wortley-Mackenzie, 1747-1818, son of 3rd Earl of Bute, 1809–18.** 2nd Baron Auckland, later 1st Earl of Auckland, 1820–34. Henry Bence Jones, physician and chemist, 1843–55. **No. 31**, Charles George Perceval, later 2nd Baron Arden, 1782–4. Robert Barnes, obstetric physician, 1870–8. Lieut.-col. C. L. Fitzwilliam, consulting surgeon, 1920–4.

## No. 32

**No. 32** was rebuilt in 1933–5 to the designs of Toms and Partners as a shop with six storeys of flats above, the top storey contained within a mansard roof (Plate [9d](#)). The style is a mechanical neo-Georgian with regularly spaced window openings and red brick as the principal facing material. The builders were William Moss and Son. ([ref. 69](#)) <From 1935 to 1937 No. 32 was the showroom for Frazer Nash Cars.>

The original house on the site was erected under a building lease granted in 1725 to Robert Scott, carpenter, ([ref. 70](#)) who in the following year sold it for £2,800 to Charles Edwin, later M.P. for Westminster. ([ref. 71](#)) Until its demolition in 1933 this house remained one of the best early-Georgian houses in the street, despite the addition of a portico and balconettes in 1865. ([ref. 72](#))

Occupants include: Lady Catherine Edwin, wid. of Samuel Edwin, M.P., 1726: her son, Charles Edwin, M.P., 1726–56: his wid., 1756–76. Lady Fetherstonhaugh, wid. of Sir Matthew Fetherstonhaugh, 1st bt., 1777–80. **Francis Charteris, known as Lord Elcho after the death in 1787 of his uncle [brother?] David Wemyss, who, but for his attainder in 1746, would have been 6th Earl of Wemyss, 1787–8** (later at No. 51). Felix Ladbroke, later owner of the Ladbroke estate in North Kensington, 1826–46. 22nd Baron Dacre, 1871–87. 7th Viscount Galway, 1898–1904.

## No. 33

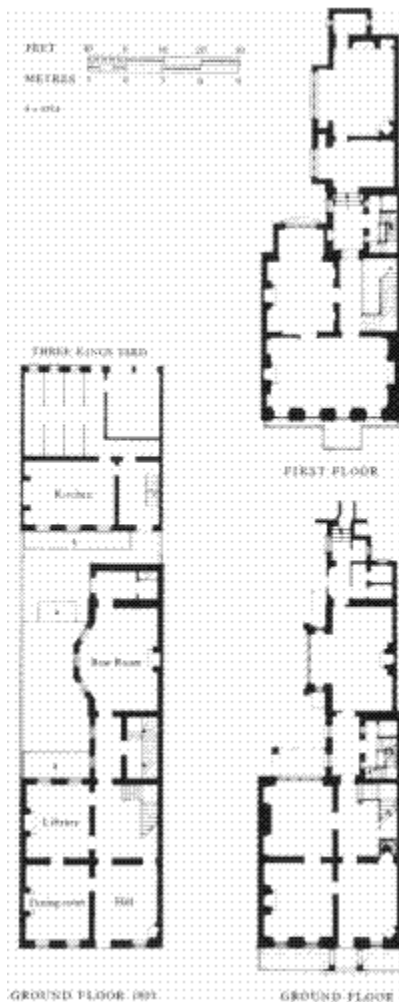
**No. 33** was thoroughly recast, inside and out, in 1912 by Turner Lord and Company, but structurally it is still the original house erected under a building lease granted to Richard Lissiman, mason, in July 1725. ([ref. 73](#)) In 1867 various 'improvements' were made to the façade in the usual manner of that period. ([ref. 74](#))

Several alterations were made to the interior before the house was taken under a new sixty-three-year lease in 1910 by Auguste Lichtenstadt, a stockbroker. ([ref. 75](#)) He engaged the architect W. L. Lucas with Howard and Sons as decorators to carry out an internal remodelling which included fitting up a back drawing-room 'in the German medieval style' with elaborately carved panelling and a highly ornate wooden hooded chimneypiece with the monogram AL repeated several times on the hood (Plate [13b](#)): other rooms were in pleasantly simple Georgian styles. ([ref. 76](#))

The following year, however, Lichtenstadt arranged to sell the house to the recently widowed Princess Hatzfeldt. She was the former Clara Huntington of Detroit, an heiress in her own right, whose husband, Prince Francis Hatzfeldt, had been a member of the German diplomatic service and owner of the winning horse in the Grand National of 1906. ([ref. 77](#))

Princess Hatzfeldt promptly engaged Turner Lord and Company to replace the brand-new decorative scheme by another. Outside, they intended to alter the façade by removing the 'compo work' (presumably dressings added in 1867). The Estate refused to sanction this ('the Duke's friends would tell him that the appearance of the house had been spoiled'), but agreed to a complete refronting in stone. The refacing was begun during the London Season of 1912, and then postponed for a few months on protests from neighbouring tenants. The builder was Charles Ansell of Chicheley Street. ([ref. 78](#))

Although structurally still a Georgian house, No. 33 is to all intents and purposes a first-rate town house of the period before the war of 1914–18, executed with great care and fine craftsmanship. The felicitous proportions of the façade (Plate [9d](#)), which is four windows wide and four storeys high, were determined by the existing house, but the distinctive detailing is entirely work of 1912. The mouldings, which stand out sharply from the smooth ashlar facing of the upper storeys, are executed with great precision and the ironwork of the balcony railings, the sides of the portico, and of the entrance door is particularly inventive and delicately handled.



**Figure 16:** No. 33 Grosvenor Street, plans in 1803 and 1975

In sharp contrast to the front, the rear of the house is made up of a picturesquely accretive jumble of projections, some of them no doubt the work of John Newson and Son, who, in 1856, had enlarged a back drawing-room. ([ref. 79](#))

Inside a stone staircase with elegant wrought-iron balustrading (fig. 6c in vol. XXXIX) is the only important early-Georgian feature to survive. Originally it was wallhung, but the underside is now partially enclosed. The panelling and much, if not all, of the plasterwork of the staircase compartment is, however, later. Elsewhere Turner Lord completely transformed the main rooms, even replacing the existing chimneypieces with 'copies of old French mantelpieces'. ([ref. 80](#)) The two principal rooms on the first floor are panelled throughout, the front room with rich carving in the manner of Grinling Gibbons, a wooden Corinthian cornice and pilasters and plasterwork modelled in high relief to the ceiling. The back room is treated in a different manner with oak panelling intricately carved with trophies and musical instruments, apparently incorporating sections of original *boiseries* of the French *Régence* period imported by Princess Hatzfeldt. ([ref. 81](#)) Above the panelling, on the coving of an otherwise plain ceiling, is a delightful plaster frieze in low relief of goddesses and cherubs among intertwining plants and animals.

Occupants include: Baron Sparre, Swedish Envoy, 1727–36. **John Spencer, 1708-1746, [died from unknown causes "because he would not be abridged of those invaluable blessings of an English subject: brandy, small-beer, and tobacco"], son of Charles Spencer, 3rd Earl of Sunderland, 1738–45.** Viscount Trentham, later 2nd Earl Gower and 1st Marquess of Stafford, 1747–54. **John Spencer, 1734-1783, [son of above the John Spencer] later Viscount and 1st Earl Spencer of Althorp, 1754–60.** (Sir) John Fleming, latterly bt., 1761–3. 8th Earl of Northampton, 1764–8. Duchess of Beaufort, either wid. of 4th Duke or wife of 5th Duke, 1768–9. Sir James Peachey, 4th bt., latterly 1st Baron Selsey, 1772–1808 (previously at No. 9): his son, 2nd Baron, 1808–16: the latter's wid., 1816–37. 9th (Scottish) and 1st (U.K.) Baron Kinnaird, 1850–64. Lord Stanhope, latterly 7th Earl of Chesterfield, 1865–7. 8th Viscount Doneraile, 1868–80. Minnie Augusta Palmer, d. 1913, **Lady George Lennox, wid. of younger son [George Charles] of Charles Gordon-Lennox - 5th Duke of Richmond and Lennox, 1881–2.** 7th Baron Rodney, 1893–6. Princess Hatzfeldt (*née* Clara Huntington of Detroit), 1912–15. 6th Earl Cadogan, 1918–28.

#### No. 34

**No. 34** has always been one of the finest houses on the estate, and, despite considerable alteration both inside and out, it still conveys much of the grace and elegance of the great Georgian town house. The builder was Richard Lissiman, mason, who was granted a building lease in July 1725. ([ref. 82](#)) Almost three years later, in March 1728, when the house was nearly complete, he



sold it for £4,500 to the diplomatist Sir Paul Methuen, ([ref. 83](#)) whose fine picture collection (now at Corsham Court) attracted Queen Caroline and Lord Hervey to breakfast with him in 1735 to view it. ([ref. 84](#))

The stucco façade (Plate [9d](#)), parts of which look to be quite early, may have been added by Paul Cobb Methuen, who, in 1796, obtained a renewal of the original lease until 1858. ([ref. 85](#)) The architect John Nash, who remodelled part of Corsham Court in Wiltshire for Methuen, was directing work by Joseph Trollope's paperhanging firm at Grosvenor Street in 1798 for Methuen. ([ref. 86](#))

In 1866 the estate surveyor found the floors shook ([ref. 87](#)) and in the 1870's William Cubitt and Company did extensive work for Lord Vernon including 'forming new rooms', apparently under the direction of George Devey. ([ref. 88](#)) The full nature of the changes made is now obscure, but a small single-storey lobby which has a surprisingly elaborate Palladian façade to the garden was added at the rear, next to No. 33, and the present secondary staircase may also date from this time. Work was also done in 1880 for Samuel Morley, ([ref. 89](#)) but the alterations most affecting the present interior were, however, made in 1909–13 to the designs of Owen Little for the banker Rupert Beckett. In 1912 *The Lady* reported Mr. and Mrs. Beckett's 'amazement' on finding out that 'having spent large sums in decorating, panelling and beautifying their new house', structural defects necessitated 'pulling down all their charming boiseries'. In fact the remedial work appears to have been confined to the party wall with No. 33 and part of the front. ([ref. 90](#))

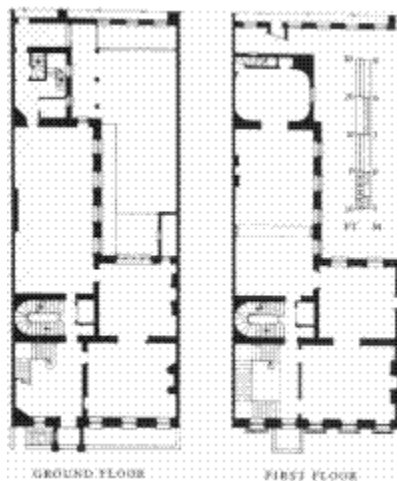
When Beckett left the house in 1936 it was taken by Keeble Limited, the firm of decorators and antique dealers, who immediately inserted a grossly over-large shop window in the ground floor covering all three bays to the east of the entrance porch. ([ref. 91](#)) During restoration work by Haslemere Estates in 1976–7 the shop window was replaced by three new sash windows aligned with those of the upper storeys. A plan of 1795 inexplicably shows only two windows to the right of the entrance. ([ref. 92](#))

An immediately striking feature of the façade of the house (Plate [9d](#)) is the height of its three main storeys, which makes it almost as tall as its four-storeyed neighbours on each side. All three houses were built by Richard Lissiman under one building agreement, ([ref. 93](#)) and the discrepancies in storey heights as well as in the widths of the frontages indicate how little the early-Georgian builder was concerned with uniformity.

The present front must date from several periods but documentary evidence is lacking. The plain stucco of the upper storeys with mouldings in low relief to the windows looks to be early, but the portico and balconettes were probably added later and the enclosing of the portico was done later still.

The original plan of the house has survived with little alteration except for the elimination of the 'passage room' (as it was called in 1761) at the rear of the secondary staircase and the consequent enlargement of the 'great room' in the rear wing ([ref. 94](#)) (fig. 17).

One of the best rooms in the house must always have been the main double-storey staircase compartment (Plate [9b](#), figs. 5d, 6f in vol. XXXIX). When Sir Paul Methuen bought the house in 1728 he held back £500 of the purchase money until certain items had been completed to his satisfaction. The most important instructions were that the staircase was to be wainscotted with oak in the same manner as No. 52 and the walls and ceiling above the panelling were to be plastered 'with Ornaments of Stucco'. For the latter work Lissiman (who signed the agreement with his mark) was to incur no greater expense than £40, Methuen having to pay the remainder if he 'should be desirous to have it done very finely'. ([ref. 95](#))



**Figure 17:** No. 34 Grosvenor Street, plans in 1795

The principal feature of the staircase compartment—by far the finest part of the house to have survived—is the great stone staircase itself which rises around three sides to first-floor level where a gallery occupies the fourth side. The stairs are wall-hung with a wrought-iron balustrade of delicately worked lyre pattern up to the gallery, where, in the level railings, the pattern becomes more complex: the wooden handrail appears to have been renewed relatively recently. The floor of the hall is paved with diagonally-laid black and white marble squares which have probably been renewed but equally probably repeat the original floor pattern. The walls are covered with long raised-and-fielded panels, and on the wall side of the staircase there is a moulded dado-rail with small-scale Composite pilasters at the turns. Above the panelling is a plaster cornice and the ceiling of the compartment and the underside of the gallery have pleasant, rather conventional decorative plasterwork with acanthus-leaf scrolls and rosettes, which looks likely not to have cost more than the £40 specified. The doorcases have richly carved friezes and pediments with modillion cornices.

The principal rooms on the ground and first floors are almost entirely panelled, but only in the ground-floor front room does some of this panelling look original, although this room has undergone many changes. Here there are raised-and-fielded panels with carved

borders, a dado-rail carved with a wave motif and a modillion cornice. The chimneypiece, an overblown affair with Composite pilasters supporting an open pediment and decorated with a cartouche and other carvings, looks to be Edwardian or later. The remaining rooms are panelled in a variety of woods and are principally the work of Owen Little. The secondary staircase occupies the same position as the original one but is a replacement, probably of the 1870's.

The rooms on the second floor, which have good panelling, box cornices and some simple marble fireplaces with shouldered architraves, have been altered less.

Occupants include: Sir Paul Methuen, K.B., diplomatist, 1728–57: his cousin and heir, Paul Methuen, 1757–95: the latter's son, Paul Cobb Methuen, 1795–1816. Sir William Rowley, 2nd bt., 1818–29. 2nd Earl of Glengall, 1840–58: his wid., 1858–61. 2nd Viscount Lismore, 1863–7. Lord Kenlis, later styled Earl of Bective, 1870 (previously at No. 19). 6th Baron Vernon, 1871–80. Samuel Morley, philanthropist, politician and textile manufacturer, 1880–6. Sir Theodore Henry Brinckman, 2nd bt., 1893–1905: his son, Sir Theodore Francis Brinckman, 3rd bt., 1905–9. Rupert Beckett, chairman of Westminster Bank Ltd. and of *Yorkshire Post*, 1909–36.

#### Nos. 35 and 36

**Nos. 35 and 36** were completely rebuilt in 1976–7 but their façades are facsimiles of those of the previous houses on the two sites. The architects were the Rolfe Judd Group Practice and the builders were F. G. Minter and, in the later stages, A. E. Symes Construction Limited. Rebuilding became necessary when a partial collapse occurred during extensive alterations to the interiors of both houses.

At No. 35 the original house was erected under a building lease granted to Richard Lissiman, mason, in 1725, ([ref. 96](#)) but the façade that has been reproduced dated largely from the nineteenth century when the ground storey was stuccoed, a Doric open portico was erected (in 1865 ([ref. 97](#))) and stucco dressings were added to the windows (probably in 1882–3 ([ref. 98](#))). In the rebuilding no attempt has been made to duplicate the shop window that had been inserted, and the ground storey has been given its nineteenth-century form.

The present red-brick façade at No. 36 duplicates as far as possible the dignified Georgian elevation of four main storeys, each four windows wide, of the house which was demolished. The fourth storey was, however, a later addition, the house consisting of only three main storeys and garrets when originally erected under a building lease granted to John Simmons, carpenter, in 1726. ([ref. 99](#)) Individual cast-iron window guards which were added to the first-floor windows in the late eighteenth or nineteenth century and a blockish Doric doorcase inserted during the present century have also been reproduced.

The house was originally square on plan without a closet wing, and had the unusual arrangement of a main staircase rising to first-floor level at the back of the house, with a secondary staircase serving all floors immediately adjacent (fig. 3e in vol. XXXIX). The dining-room was originally on the first floor. ([ref. 100](#)) Little of note remained inside by the time of demolition.

Occupants include: **No. 35**, Col. (latterly gen.) George Warde, 1804–12. Col. (latterly Sir) Henry Bentinck, K.C.B., 1852–65. (Sir) Alfred Webb-Johnson, surgeon, later Baron Webb-Johnson, 1913–37. **No. 36**, 6th Earl of Salisbury, 1736–79. Sir Henry Dashwood, 3rd bt., 1783–8. Gen. (?Joseph) Smith, 1788–91. Sir Edward Leslie, bt., 1791–7. Peter Latham, physician, 1824–68. (Sir) Robert Burnet, (kt.), physician, 1896–1909. (Sir) Henry Simson, K.C.V.O., physician, 1906–28.

#### Nos. 37–40

**Nos. 37–40** (demolished) occupied part of the site of the large block of flats and offices now numbered 1–3 Grosvenor Square and 38–41 Grosvenor Street. The houses, all four storeys high, were built under leases granted to John Simmons, carpenter, in 1731. ([ref. 101](#)) At No. 37 in 1737 the dining-room was on the first floor: the rooms and great staircase were panelled, the hall stone-paved, and the chimneypieces of marble or stone. ([ref. 102](#)) This house was demolished in 1858 to make way for a two-storey stable block for No. 2 Grosvenor Square which had its rear elevation in, but set back from, Grosvenor Street ([ref. 103](#)) (Plate [8b](#)). The remaining Georgian brick houses were demolished in 1935.

The best of these houses, No. 38, was three windows wide and had a modillion cornice, a plain Doric porch and a balcony with particularly elegant iron railings of an early nineteenth-century type (Plate [8b](#)). William Haldimand, who was one of the leading developers of Belgrave Square, occupied the house from 1819 to 1825 and George Basevi, his architect in Belgrave Square, acted for him in negotiations over the renewal of the lease, although it is not known whether Basevi was responsible for the 'improvements' made to the house. ([ref. 104](#))

Occupants include: **No. 37**, Sir Thomas Hesketh, 1st bt., 1761–9. Sir Robert Lawley, 6th bt., later Baron Wenlock, 1794–1801. Sir Culling-Eardley Smith, 1st bt., 1802–12. Richard Ryder, politician, 1815–28. Lieut.-gen. Sir Edward Bowater, 1850. 3rd Baron Wodehouse, later 1st Earl of Kimberley, politician, 1852. **No. 38**, Lady Gray, ?wid. of Sir James Gray, 1st bt., 1733–4. Sir James Calder, 3rd bt., 1768–75: his wid., 1775–7: their son, Sir Henry Calder, 4th bt., maj.-gen., 1777–83, 1788–90. Sir John Bridger, kt., 1783–8. Baron Shuldham, admiral, 1791–8. William Haldimand, philanthropist and director of the Bank of England, 1819–25. Fox Maule, later 2nd Baron Panmure and 11th Earl of Dalhousie, politician, 1838–51. Marshall Hall, physiologist, 1852–7. Richard Cobden, statesman, 1855–8. (Sir) John Reynolds, latterly bt., physician, 1854–96. William Playfair, obstetric physician, 1898–1903: his son, (Sir) Nigel Ross Playfair, actor-manager, later kt., 1898–1902. Dow. Duchess of Roxburghe, wid. of 7th Duke, 1904–8. Earl of Ronaldshay, later 2nd Marquess of Zetland, 1909–22. **No. 39**, Marquess of Graham, later 2nd Duke of Montrose, 1734–42. 3rd Viscount Lisburne, 1744. 2nd Earl Cowper, 1744–50: his brother, Spencer Cowper, Dean of Durham, 1751–7. Sir George Wombwell, 2nd bt., 1811–12. Gen. Bayley Wallis, 1823–7. **No. 40**, Henrietta Wyatt-Edgell, latterly *suo jure* Baroness Braye, 1875–9: her son, 5th Baron Braye, 1880–9. Marquis de Casa Maury, 1929–30. Sir Alexander Roger, kt., company chairman, 1936.

# Grosvenor Street

South Side

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## Contents

[South Side](#)

[No. 43](#)

[No. 46](#)

[Nos. 47 and 48](#)

[No. 48](#)

[No. 49](#)

[No. 50](#)

[No. 51](#)

[No. 52](#)

[No. 53](#)

[No. 54](#)

[Nos. 55–57 \(consec.\)](#)

[No. 58](#)

[No. 59](#)

[No. 60](#)

[Nos. 61–63 \(consec.\)](#)

[Nos. 64 and 65](#)

[No. 66](#)

[No. 67](#)

[No. 68](#)

[No. 69](#)

[No. 70](#)

[Nos. 71–72](#)

[No. 73](#)

[No. 74](#)

[No. 75](#)

[Nos. 76–78](#)

[Nos. 79 and 80](#)

[No. 81](#)

[References](#)

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## South Side

### No. 43

**No. 43** was built for Benjamin Hoadly, Bishop of Salisbury and later of Winchester, under a direct lease from Sir Richard Grosvenor in 1726. ([ref. 105](#)) It is a large and imposing house, four windows wide and of four main storeys, as befitting Hoadly's position as one of the leading Whig churchmen of his day (Plates [10d](#), [11c](#): see also fig. 3f in vol. XXXIX). The builder was probably Robert Phillips, bricklayer, for a Robert Phillips witnessed the lease, and Phillips is known to have built No. 48 Upper Grosvenor Street, which has certain stylistic similarities, directly for the first lessee.

Above a ground storey of channelled stucco with an Ionic portico, No. 43 is brick faced and has retained much of its Georgian character with segmental-headed windows typical of the 1720's, although now, with the exception of those on the second floor, fitted with Victorian sashes. The brickwork is a uniform brownish red colour, but this is the result of later treatment, for early photographs and drawings (Plates [10b](#), [33a](#)) show that two-tone brickwork was used in a similar manner to No. 48 Upper Grosvenor Street.

The particularly elegant porch was added by 1796 and was enclosed in 1909. ([ref. 106](#)) The stucco on the ground storey is a Victorian addition, perhaps dating from 1858 when nearly £5,000 were spent on repairs and alterations, probably by the builder John Newson, ([ref. 107](#)) and the back elevation, which has been virtually rebuilt, may also date largely from this time. In 1909 William Flockhart increased the height of the fourth storey, and of its front windows (which had previously had segmental-headed panels sunk in the parapet above them), and added a garret storey in the roof. The builders were William Cubitt and Company. ([ref. 108](#))

Internally the house has been little altered on plan (fig. 3f in vol. XXXIX) but much changed in appearance. The main staircase, which was at the front of the house, was removed in 1949, ([ref. 109](#)) but an octagonal plaster centrepiece on the ceiling and a cartouche on a wall remain of the decorations of what must once have been a fine doublestorey staircase compartment. Elsewhere on the ground floor some eighteenth-century features remain, and an Adamesque ceiling in a back room may date from that period.

On the first floor there is a large double drawingroom with rococo decorations and Ionic columns in the central opening. This work may date from 1894 when the architect F. T. Verity was given permission by the Estate Board to form openings between rooms on this floor, ([ref. 110](#)) but in 1909 White Allom and Company put in some new fireplaces and may also have been responsible for other decorative work. ([ref. 111](#)) There are two marble fireplaces of a mid-Georgian type on this floor.

Occupants include: Benjamin Hoadly, Bishop of Salisbury and latterly of Winchester, 1726–45. Charles Compton, son of 4th Earl of Northampton, 1746–55. Nicholas Fazakerley, lawyer and politician, 1757–67. Sir Joseph Mawbey, 1st bt., politician and distiller, 1772–84. 10th Earl of Westmorland, 1784–8. (Sir) John Coxe Hippisley, later 1st bt., politician (later at No. 17), 1788–94. 16th Baron Saye and Sele, 1850–8. Lieut.-col. Augustus Meyrick, cousin and heir of Sir Samuel Rush Meyrick, antiquary, 1859–66. Baron Connemara (previously at No. 68), 1896–1902.

#### No. 46

**No. 46** (Plates [10a](#), [10b](#), [12](#), fig. 18: see also Plate [42a](#), fig. 25 in vol. XXXIX). This impressive twentieth-century palazzo owes its outward appearance to a transformation wrought by Detmar Blow and Fernand Billerey in 1910–11, but is otherwise the product of a complex building history. A large house with a fifty-six-foot frontage, it occupies a plot originally divided between three narrow houses. Two of these, later numbered 45 and 46, were built under leases of 1725 to William Benson, the proto-Palladian architect who succeeded Wren as Surveyor-General of the King's Works, and his brother Benjamin, the first occupants. ([ref. 112](#)) Next to nothing is known about the appearance of these houses for they were rebuilt as one in 1820–1 by William Dundas, a former Secretary-at-War, who had been living at No. 45 since 1814. ([ref. 113](#)) The new house was known as No. 45 until 1865 and thereafter as No. 46.

In 1899 this house was purchased by the very wealthy financier, (Sir) Edgar Speyer, whose banking house of Speyer Brothers helped to finance several of London's early tube railways, he himself being Chairman of the Underground Electric Railways Company of London from 1906 to 1915. ([ref. 114](#)) He immediately began to make alterations to the house under the direction of Arthur Blomfield the younger, who carried out a number of works between 1899 and 1905. ([ref. 115](#)) The full extent of these changes is uncertain but they included alterations to the windows and perhaps the erection of a new library in the back garden. By 1910 the house had three high storeys and garrets, the front was stuccoed, and there was a tall Doric portico which Blomfield had enclosed in 1901 ([ref. 116](#)) (Plate [10a](#)). On the ground and first floors were asymmetrically placed tripartite window openings, also of Blomfield's designing. If the façade was unusual in appearance, however, the rear elevation was bizarre, with Venetian Gothic windows on some floors, conventional rectangular openings on others and at third-floor level a very strange feature of attached columns and a cornice forming an architectural frame around three arched window openings. ([ref. 117](#)) From the evidence of fittings which were incorporated in the present house the interior must have been equally exotic.

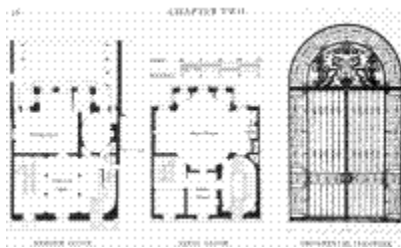
Speyer was born in New York and had a penchant for the ostentatious display of wealth which resembled that of American moguls of his day, so that when he decided in 1909 to add No. 44 to No. 46 and provide new front and rear elevations to cover the two houses, it was fitting that his architects should produce a scheme that was more akin to the American Beaux-Arts tradition than to English precedents. Blow and Billerey's first designs for multiwindowed façades with attached Corinthian columns ([ref. 117](#)) were, nevertheless, quite European in feeling, but there were many changes of intention before the final elevations were decided on—to the great annoyance of the Grosvenor Board, which discovered that Blow was embarking on changes without submitting new drawings. ([ref. 118](#))

The Portland-stone front to Grosvenor Street is indeed monumental, with massive Florentine-style rustication on the ground floor and smooth ashlar facing above (Plate [10b](#)). There are only three widely spaced windows to each floor and the mouldings are suave and rather mannered, especially around the first-floor windows where the brackets to the pediments are quite plain and the architraves consist of little more than raised bands of stone. The rear elevation is more animated, with five windows to each floor and a rectangular projection in the centre up to cornice level (Plate [12b](#)). On the first floor the centre and outside windows are fully aediculated with Corinthian columns, entablatures and pediments, in sharp contrast to the treatment of the windows of this floor on the front elevation.

The regularity expressed in the exterior is, however, no more than skin deep, for the interior is decorated in a *mélange* of styles combining genuine features salvaged from European buildings and the products of some of the best craftsmen of the day, many of these also brought over from the Continent. The peculiarities of plan are to some extent explained by the Grosvenor Board's requirement, when Speyer took over No. 44, that the two houses should be capable of being separated again if necessary. ([ref. 119](#)) In the event it is difficult to see how this could have been done with facility, and Edmund Wimperis, the estate surveyor, had misgivings, but nevertheless thought that even if reconversion proved impossible, 'it is a fine scheme and elevation and should not be wrecked on this account'. ([ref. 120](#))

The stipulation helps to explain, however, why there are staircases on each side of the large entrance hall which takes up the whole width of the house (Plate [12d](#)). The eastern staircase is in the Gothic style with intricately carved woodwork and was retained from the old house, where it may well have been one of Speyer's genuine imports, although some of the surrounding panelling must have been made to match (Plate [12a](#); see also Plate [42a](#) in vol. XXXIX). The western staircase, which rises only to first-floor level, was designed by Billerey on the model of the Scala dei Giganti of the Doge's Palace in Venice, and the decorations carved in stone on the Venetian staircase are here beautifully reproduced in oak (Plate [12d](#)). Two arcades with free-standing piers divide the hallway into three compartments, the one on the east having Gothic detail to match the staircase and the others Renaissance detail in carved and painted woodwork, also largely adapted from the decorations of the Doge's Palace (Plate [12c](#), [12d](#)). It is likely that the firm of L. Buscaylet of Paris was responsible for the meticulous execution of Billerey's scheme. ([ref. 121](#)) The remainder of the ground floor is taken up by a large dining-room, predominantly decorated with panelling of Billerey's creation but also containing a huge carved stone mediaeval fireplace, and by a small elliptical room panelled in a late seventeenth-century manner.





**Figure 18:** No. 46 Grosvenor Street, plans in 1976 and detail of front entrance now removed. *The room names are those in use during the residence of Sir Edgar Speyer*

On the first floor an 'Italian room', as it was called in 1912, occupies the space between the landings of the two staircases. Here old wooden panels inlaid with arabesques of birds and plants were fitted into a new framework. The room also has intricately carved wooden doors, a stone Renaissance fireplace with a very elaborate cast-iron back, and a quite magnificent ceiling, coloured and gilded, with painted wooden panels, which must have been reassembled from elsewhere. Large areas of blank wall space above the panelling were probably intended for tapestries. The large music room (Plate 12e) takes up the remainder of this floor, and here the rear elevation expresses the interior planning, for the two windows which have simple architraves light small lobbies in the angles between the elliptical curve of the music room and the sides of the projecting bay. One of these lobbies originally contained a spiral staircase leading to a musicians' gallery. The music room itself is panelled in oak with carved and gilded Louis XV decorations designed by Billerey. The ceiling is painted with allegorical figures in a sky within a *trompe l'oeil* framework and was probably executed by Maurice Tastemain, a life-long friend of Billerey, who collaborated with him elsewhere. (ref. 122) At the west end of the room was an organ with an ornate case which was designed by Billerey on the model of one in the chapel at Versailles and made by Carhian-Beaumetz of Paris; (ref. 123) only the case now remains. Both Richard Strauss and Debussy performed their works at Speyer's house. (ref. 124)

Among the craftsmen who worked at No. 46 was George P. Bankart for decorative plasterwork and the firm of W. Bainbridge Reynolds for metalwork, including a highly elaborate wrought-iron entrance doorway (now removed: fig. 18) and a silver bath for Speyer. (ref. 125) The builders were William Cubitt and Company. (ref. 126)

Above the grand reception rooms, the approved plans show eleven bedrooms, a dressing-room, a boudoir, a secretary's room, day and night nurseries, three maids' rooms, a large sewing room and six bathrooms. Of the two levels of basement the lower was for wine and fruit. In the garden was a schoolroom, gymnasium and the (second) library. (ref. 117)

During the war of 1914–18 Speyer was suspected of being a German sympathiser and was forced to leave the country. His house was commandeered by the government, at which time his secretary said that he had spent a quarter of a million pounds on it. (ref. 127) After the war it was used as the American Women's Club and is now the Japanese Embassy.

Occupants include: **No. 44**, Lady Eleanor Conyngham, wid. of 1st Earl Conyngham, 1787–1816. 1st Baron Strafford of Harmondsworth, latterly Field Marshal 1st Earl of Strafford, 1846–60. Charles and Lady Elizabeth Clements, son and da. of 2nd Earl of Leitrim, 1861–77: Lady Elizabeth Clements, 1877–92. Nos. 45 and 46 were united in 1820–1, and until 1865 known as No. 45, when the house was renumbered 46. Occupants of the westerly house until 1821 (**No. 45**) and thereafter of the enlarged house include William Benson, Surveyor-General of the King's Works, 1726–52. 'Lord Charles Hayes', ?Lord Charles Hay, maj.-gen., son of 3rd Marquess of Tweeddale, 1758–60 (previously at No. 77). Dr. Thomas Hume, 1805–10. Mary Stuart-Wortley-Mackenzie, sister of future 1st Baron Wharnccliffe, 1811–13, and with her husband, William Dundas, politician, 1813–45, and as Mrs. Dundas, 1850–2: her sister-in-law, Dow. Lady Wharnccliffe, wid. of 1st Baron, 1853–6. 3rd Baron Hotham, general, 1858–70. Sir Tatton Sykes, 5th bt., 1883, 1888–99. (Sir) Edgar Speyer, latterly bt., financier, philanthropist and patron of music, 1899–1917. Occupants of the easterly house (**No. 46**) prior to 1820–1 include Lady Irby, wid. of Sir Edward Irby, 1st bt., 1730–4: her son, Sir William Irby, 2nd bt., later 1st Baron Boston, 1734–45 (later at No. 50). Sir Thomas Robinson, 1st bt., architect, 1748. Sir Brook Bridges, 3rd bt., 1761–2.

#### Nos. 47 and 48

**Nos. 47 and 48** are two houses which were largely rebuilt as one in 1938–9, when they were provided with a single symmetrical façade based on, and incorporating parts of, the existing façade of No. 48 (Plates 10b, 10c). The alterations were made for the dressmaking firm of Molyneux to the designs of the architect Gerald Lacoste. The builders were Yeomans and Partners. (ref. 128)

Of the original houses, No 47 had a narrow twenty-fourfoot frontage and was built for Colonel (later General) Charles Churchill under a building lease granted directly to him in 1726. (ref. 129) Churchill, who was the illegitimate son of General Charles Churchill, brother of the first Duke of Marlborough, was the lover of the actress Anne Oldfield, who lived nearby at No. 60 Grosvenor Street, and their son, also named Charles Churchill, inherited both houses. Photographs taken in c. 1910–11 (Plate 10a, 10b) show a fourstorey brick-faced house with sharply defined stone or stucco dressings and a balcony with crinoline-shaped iron railings at first-floor level. Two obelisks which flanked the entrance have been re-used in front of the new façade. In plan No. 47 was unusually deep, with a central open-well staircase and a fine square back room. (ref. 130) In 1847 the builder Thomas Grissell made alterations of an unknown extent here. (ref. 131)

#### No. 48

**No. 48** was a larger house of thirty-six-foot frontage with four windows to a floor and was built under a building lease of 1726 to Henry Huddle, carpenter. (ref. 132) Its conventional brick façade with segmental-headed windows and pilaster strips of channelled brickwork at the sides formed the model for the present elevation (Plate 10b). The fourth storey with plain brickwork to the pilasters was an addition of 1906, (ref. 133) and the tall, mansard attic storey which was erected in 1935–6 was retained during rebuilding. (ref. 134)

When the new seven-bay elevation was completed in 1939 Lenygon and Morant applied tinting to some of the bricks to create the impression of carefully picked stocks ([ref. 135](#)) (Plate [10c](#)), an effect which has now been spoilt by crude painting of the brickwork. The symmetry of the façade is emphasized by a large central stone doorcase with Corinthian pilasters and a swan-neck pediment, while the central windows of the first and second floors have elaborate stone architraves of an unmistakably neoGeorgian character.

The interior of No. 48 had at least one outstanding feature. An inventory of 1750 describes the 'Great Stair Case' in the entrance hall as 'Wainscotted Rail'd high with Oak and the rest painted in a Composed Order with figures and Trophies done by John Legare [Laguerre]'. Elsewhere, there was much panelling, and marble chimneypieces. ([ref. 136](#)) After a fire in 1923 the much-altered interior was virtually rebuilt to the designs of Guy Dawber. ([ref. 137](#)) Further substantial alterations were made in 1938–9, and more recent modernization has left an almost featureless interior.

Occupants include: **No. 47**, Col. (latterly gen.) Charles Churchill, 1727–45. 17th Baron Abergavenny, later 1st Earl, 1750–3. 3rd Viscount Downe, 1753–60: his brother, 4th Viscount, 1760–2. Gen. Sir Frederick Trench, 1848–59. Dow. Countess of Airlie, wid. of 5th Earl, 1884–8. A. E. W. Mason, novelist, 1931. Marquis De Amodio, 1933–5. **No. 48**, Lord Charles Cavendish, son of 2nd Duke of Devonshire and father of Henry Cavendish the scientist, 1729–32. Sir Hugh Smithson, 4th bt., later Earl of Northumberland, and 1st Duke of Northumberland of 3rd cr., 1741–50. Andrew Stuart, lawyer and politician, 1785, 1787–1802: his brother, Maj.-gen. James Stuart, 1786. Sir Francis Molyneux, 7th bt., 1808–12: his nephew, Henry Thomas Howard, latterly Lord Henry-Thomas Howard Molyneux Howard, 1812–24. Sir Robert Howe Bromley, 3rd bt., 1829–51. Viscount Lascelles, later 4th Earl of Harewood, 1853. 6th Earl of Guilford, 1856–61: his wid. (who 1863 married John Lettsom Elliott) and her son, Frederick North, 1861–7. 6th Earl of Aylesford, 1868–71. Charles Maule Ramsay, son of 12th Earl of Dalhousie, 1892–1904: his mother, Dow. Countess, and his nephew, 14th Earl, 1896–1903. 1st Baron Avebury, banker, man of science and author, 1909–13: his son, 2nd Baron, 1913–18. Lady Tredegar, wife of 3rd Baron Tredegar, and their son, later 2nd Viscount Tredegar, 1919–23: and she, as Viscountess Tredegar, 1927–8. 6th Earl Cadogan, 1929–33: his wid., 1933–5.

#### No. 49

**No. 49**, a large house with four main storeys and four windows to a floor, was built under a lease granted to John Green, joiner, in 1725, ([ref. 138](#)) and is still recognizably Georgian in appearance despite later alterations. In 1870 Alfred Waterhouse provided an extra storey ([ref. 139](#)) and was perhaps also responsible for the prominent finials which sit on top of the parapet in front of the attic windows. Other additions to the front include an enclosed Doric portico (of 1888 ([ref. 140](#))) and a balcony with a wrought-iron balustrade at first-floor level carried on ornate brackets. The brickwork has been coloured red so that the original distinctive patterning in two-tone brickwork is now almost totally obscured.

The interior has been much transformed. Among the schemes of which there is some record is one by Waterhouse for Julian Goldsmid, M.P., in 1868–70, but the extent of his work is uncertain. ([ref. 141](#)) Further alterations were made in 1875 ([ref. 142](#)) and again in 1882 when the rear wing was rebuilt to the designs of Weeks and Hughes of Tunbridge Wells. ([ref. 143](#))

Little Georgian work survives. The position of the central topit staircase has not been changed but the staircase itself, which is of stone sharply cut away on the undersides, with an iron balustrade, looks to be a somewhat mechanical later replacement. The most distinctive Victorian addition is a large ground-floor room in the rear wing of 1882 which has a deep Italianate cornice with small painted panels between scrolled brackets, very broad pilasters with long panels inset with French-style arabesques painted on canvas, and a marble fireplace in the French manner. A large drawing-room on the first floor which has a gilded cornice and centrepiece to the ceiling and tall double doors with wide architraves may be contemporary with the back room. An interesting survival is a railway track in the basement passage which linked the house with the offices in the mews building at the rear.

Occupants include: Earl Grandison, 1727–35. 2nd Viscount Vane, 1735–6. 5th Duke of Hamilton, 1737–43: his son, 6th Duke, 1745–7. 3rd Earl of Scarbrough, 1748–52: his wid., 1752–4: their son-in-law, Peter Ludlow, latterly 1st Baron and 1st Earl Ludlow, and their daughter Frances, 1754–95. 2nd Earl of Charlemont, 1836–55 (previously at No. 59). 3rd Marquess of Donegall, 1855–6. 2nd Baron De Mauley, 1858–62. Italian Legation, 1863–8. Julian Goldsmid, later 3rd bt., politician, 1868–75. Edmund Backhouse, politician, 1876–80. Sir David Salomons, 2nd bt., pioneer of 'horseless carriages', 1889–1916.

#### No. 50

**No. 50** was built under a lease granted in 1724 to Charles Griffith, carpenter, ([ref. 144](#)) and was one of three large houses (the others are Nos. 51 and 52) which were built on a plot agreed to be leased to the master builder Benjamin Timbrell in 1720. ([ref. 145](#)) A sketch of c. 1770 (Plate [8d](#) in vol. XXXIX) shows the house before any substantial alterations were made, and the contrast with its present appearance is a cautionary example of how extensively a façade that still manages to look Georgian can have been altered. Then the house had three main storeys and a garret storey, and its four-bay façade was defined by pilaster strips at the sides. The windows were segmental-headed and a simple doorcase with a hood completed a neat, reticent house front of the 1720's. Now, however, there are bandcourses at second-floor and cornice level, a large, enclosed Ionic portico of 1907, with rounded sides (builders, Trollope and Colls; architect, William Woodward ([ref. 146](#))), a wide projecting balcony with a wrought-iron balustrade and cantilevered brackets (of 1869 by Holland and Hannen ([ref. 147](#))), and an extra storey (added by John Garlick in 1905 ([ref. 148](#))). The windows are now straight-headed and are fitted with casements instead of sashes on the first and second floors, while the ground-floor openings are now filled with large areas of plate glass. The brickwork, which was tuck pointed at some time, has been painted red.

The few interior features of note date from remodellings in 1904–7, firstly as a speculation by John Garlick, the builder, and then by Trollope and Colls for the new owner, Walter Spencer Morgan Burns, a nephew of Pierpont Morgan and a partner in his firm. ([ref. 149](#)) There is some applied plasterwork in the main rooms in decorators' French style and a large, topit staircase with an iron balustrade topped by brass urns.

In 1926–8 the house was converted into showrooms and workrooms for a dressmaking firm by Trehearne and Norman. ([ref. 146](#))

Occupants include: 1st Earl of Uxbridge, 1726–43: his wid., 1744–8. Sir William Irby, 2nd bt., latterly 1st Baron Boston, 1750–75 (previously at No. 46): his son, 2nd Baron, 1775–1825. Dow. Countess of Aylesford, wid. of 4th Earl, 1826–32: her son, 5th Earl, 1835–45. Dow. Marchioness of Downshire, wid. of 3rd Marquess, 1845–55: with her son-in-law and da., Alexander Hood, later 3rd Baron and 1st Viscount Bridport, and Lady Mary Hood, 1850–5. 17th Baron Willoughby De Broke, 1856–62: his son, 18th Baron,

1863. Sir Henry Meux, 2nd bt., 1868–9. Henry Sturt, latterly 1st Baron Alington, 1870–83. Earl Carrington, later Marquess of Lincolnshire, politician, 1895–1904.

## No. 51

**No. 51** is unique among the surviving Georgian houses on the south side of Grosvenor Street in not having been raised by an extra storey, thus retaining its original three main storeys and garrets. (Its five-windows-wide façade is shown, restored to its presumed original state, in a measured drawing reproduced as fig. 2b in vol. XXXIX.) The long and short quoins at the sides are now stuccoed and a stucco bandcourse has been added between the second and third storeys, but the principal alterations date from 1868 when a Doric portico and a balcony with an ornate iron balustrade were erected to the designs of the estate surveyor, Thomas Cundy III. (ref. 150) Cundy originally proposed that the balustrade should be of stone but substituted one of iron at the suggestion of Earl Grosvenor, the second Marquess's heir and later first Duke of Westminster. Most of the windows are segmental-headed with Victorian sashes or modern plate glass inserted, but on the first floor the openings have been changed to straight-headed ones and fitted with casements. The brickwork has now been very crudely painted crimson.

Built under the same agreement as Nos. 50 and 52, No. 51 was leased in 1724 to Israel Russell, painter-stainer. (ref. 151) From the start it was clearly one of the most desirable houses on the estate and was sold in 1726 by Russell for £3,900 to Sir John Werden, baronet. (ref. 152) Werden's eldest daughter, Lucy, was married to Charles Beauclerk, second Duke of St. Albans, and in 1726–7 the Duke himself was also living in his father-in-law's new house. (ref. 3) In 1732 Werden agreed to sell the house for £4,200 to Lord John Russell, who barely had a chance to take up residence in his new purchase before he succeeded as fourth Duke of Bedford in the same year and moved to Bedford House, Bloomsbury. (ref. 153) but not before Sarah, Duchess of Marlborough, Lady Russell's grandmother, had an opportunity to inspect the house, with its red damask and white-painted panelling, and declare herself in general satisfied. (ref. 154)

The interior has, however, been virtually rebuilt in the course of a number of alterations which were made during the nineteenth century. Henry Harrison did work here, apparently both for Sir Jacob Astley who occupied the house briefly in 1826 and for the next occupant, the 11th Earl of Kinnoull. (ref. 155) In 1835 the house was stated to 'have been improved within the last few years at considerable expense'. (ref. 156) Notwithstanding this, a further remodelling was undertaken in 1836 to the designs of Lewis Vulliamy for John Mansfield of Digswell House, Hertfordshire. The work included the rebuilding of a rear wing. (ref. 157)

The main staircase is now in a central toplit compartment and has unusual balusters composed of diamond-patterned iron struts between wooden uprights. This replaced a front-compartment staircase which may have had frescoes on the walls. (ref. 158) Also dating from the nineteenth century is a large double room on the ground floor lit at the back by a bow window with massive cast-iron columns.

In 1926 the house was adapted for a firm of dressmakers, (ref. 159) and has subsequently been in office use. The interior is now much partitioned and many of the decorative features have been covered.

Occupants include: Sir John Werden, 2nd bt., 1726–8: his son-in-law, 2nd Duke of St. Albans, 1726–7: the latter's brother, Lord William Beauclerk, 1729–31. Lord John Russell, latterly 4th Duke of Bedford, 1732–3. Lord George (Manners-)Sutton, younger son of 3rd Duke of Rutland, 1764–83. Archibald Douglas, latterly 1st Baron Douglas, 1784–93. Francis Charteris, known as Lord Elcho, nephew of David Wemyss, who, but for his attainder in 1746, would have been 6th Earl of Wemyss, 1793–1808 (previously at No. 32). Baron Eardley, 1808–24. Sir Jacob Astley, 6th bt., and later 16th Baron Hastings, 1826. 11th Earl of Kinnoull, 1826–34. 4th Earl of Rosslyn, 1880. Joseph Moses Levy, founder of *The Daily Telegraph*, 1881–8.

## No. 52

**No. 52** was built in 1724–6, but virtually nothing of the early-Georgian fabric remains. Even the red brickwork of the façade looks to have been renewed, probably in 1854–5, when the front was given its present form, making it possibly the best surviving example of Estate policy at that time in its well-conceived Italianate façade of four main storeys, each five bays wide. (ref. 160) The typical accoutrements of a Cundy refronting are fully displayed here, with channelled stucco on the ground floor and channelled quoins, a Doric open portico with a balcony on top, individual balconettes to the first-floor windows, dressings to all the windows, those on the first floor having alternating triangular and segmental pediments, a bandcourse, a deep cornice on consoles and a crowning balustrade above the new fourth storey, all executed in Portland stone or cement; even the area railings were renewed 'according to the improved pattern'. The builder was J. Pryor of Regent Street (ref. 161) and his workmanship was of the highest quality. (For illustrations of the front before and after 1854–5 see figs. 16 and 17 and Plate 8c in vol. XXXIX.)

The house was originally built by Benjamin Timbrell, carpenter, and was the biggest—with a frontage of fifty feet—of three houses erected under an agreement of 1720 (see No. 50). (ref. 145) Timbrell was granted a building lease in November 1724, (ref. 162) and in March of the following year agreed to sell the house, then still unfinished, to Sir Thomas Hanmer, ex-Speaker of the House of Commons, for £4,250. (ref. 163) The house was completed over some eighteen months and Hanmer paid Timbrell in instalments as the work proceeded. The builder deducted £60 from the stated price, 'for the Staircase', presumably because Hanmer had called in the eminent Swiss-Italian stuccatore, Giovanni Bagutti, to embellish the staircase compartment at a cost of £80. (ref. 164) The compartment must have combined fine panelling in its lower parts with plaster enrichment above, for at No. 34 Grosvenor Street the oak panelling on Hanmer's staircase was taken as a model. (ref. 95) Nothing of this work at No. 52 survives. Among other craftsmen who were paid small amounts by Hanmer was Michael Rysbrack who received £20 'by the hand of Mr Gibbes for carving in my two large Chimney-pieces'. Rysbrack was James Gibbs's protégé when he first came to England in 1720 and this cryptic reference to Gibbes may mean only that the architect was still acting as the sculptor's agent. (Hanmer did, however, subscribe to Gibbs's *A Book of Architecture* in 1728, as to some other such publications.) As with Bagutti's plasterwork, there are no chimneypieces which could be attributed to Rysbrack remaining in the house. The largest single sum paid out by Hanmer (except to Timbrell) was £600 to 'Mr Cox the Upholsterer' (probably John Cox of Covent Garden (ref. 165)), but this may not have been solely for furnishings at Grosvenor Street. (ref. 164)

For over 130 years from 1765 the house was owned by the Pleydell-Bouveries, but few of the alterations made for this wealthy family can be documented. Charles Elliott, upholsterer, was paid for work at Grosvenor Street in 1798 and probably later, and

William Pilkington, a pupil of Sir Robert Taylor, was in charge of 'repairs' there in 1809–13. ([ref. 166](#)) By 1852 there was a fine sweeping staircase at the centre of the house. ([ref. 167](#))

In 1854–5 Viscount Folkestone, in addition to carrying out the improvements to the front required by the Estate, built two bays, one on each side of the garden, but these have since been extended and further altered. ([ref. 168](#))

In 1898–9 works were carried out to the designs of Frederick Todd, architect, for William Tebb, a speculator, who had bought the house from the fifth Earl of Radnor, including the provision of a new entrance door and steps. ([ref. 169](#)) But inside, most of the present features of note appear to date from a further remodelling which was undertaken in 1902–4 for the Hon. William Peel, subsequently first Earl Peel. The work was put into the hands of Hooydonk and Company, decorative artists, and as Peel was later said to have spent £8,000 to £10,000 on permanent improvements of a structural nature, ([ref. 170](#)) their scheme must have been extensive. A double drawing-room on the first floor was treated in a Louis XV rococo manner with panelling on the walls, perhaps incorporating genuine *boiseries*, ornamental plasterwork on the ceiling to match, and marble chimneypieces (Plate [13c](#)); and a top-lit library, presumably situated in one of the wings, was given heavy wooden panelling and beams to the ceiling. ([ref. 171](#)) The drawing-room survives, but unsympathetically decorated. Hooydonks' work included a 'Georgian Room' and 'Japanese Room' and perhaps a new staircase; and most of the surviving features on the ground floor, which include two elaborate ceilings in a late eighteenth-century manner and marble chimneypieces, were also probably executed by them. ([ref. 172](#))

Since Lord Peel left the house in 1928 it has been used for clubs, flats or businesses. ([ref. 7](#)) One of the flats was occupied by the fashionable decorator, Denham Maclaren, who, in 1931, redecorated another flat in the house with drastic\*\*\*\*\* black and white décor and furniture to match in a scheme which was written up in *Harper's Bazaar*. ([ref. 173](#))

Occupants include: Sir Thomas Hanmer, 4th bt., Speaker of the House of Commons, 1726–46. Rev. Sir William Bunbury, 5th bt., 1746–8. Baron Feversham of Downton, 1750–63: his wid., 1763–5: her 2nd husband, 1st Earl of Radnor, 1765–76: his wid., 1776–95. Richard Aldworth-Neville, latterly 2nd Baron Braybrooke, 1796–1803. 2nd Earl of Radnor, 1804–28: his wid., 1828–9: their son, 3rd Earl, 1829–53: the latter's son, Viscount Folkestone, latterly 4th Earl, 1852–89: the latter's son, 5th Earl, 1889–96. William Peel, latterly 2nd Viscount Peel and later 1st Earl Peel, statesman, 1902–28.

#### No. 53

**No. 53** was erected in 1963–5 as part of a development which included Nos. 13–27 (odd) Davies Street and 2–4 (even) Mount Row to the designs of Sir John Burnet, Tait and Partners. ([ref. 174](#)) The four-bay façade to Grosvenor Street was, however, treated entirely differently from the other frontages and was given a reticent neo-Georgian character to harmonize with No. 54, at the corner with Davies Street, which had been rebuilt some eight years previously.

The house which was demolished to make way for the new building was one of the most unfortunate of recent losses on the estate. It was erected under a sub-lease granted to John Neale, carpenter, in 1725 by Thomas Barlow, the estate surveyor, who had a head lease of this particular plot. ([ref. 175](#)) It had a finely conceived five-bay façade of three storeys of brown brick with red-brick rubbers used in wide bands around the windows, and low-ceilinged garrets with segmental-headed dormer windows. The only major additions to this façade were a Greek Doric portico and balcony with iron railings, which dated from the end of the eighteenth or the beginning of the nineteenth century (Plate [8c](#) in vol. XXXIX). In 1928 the Estate acquired the leasehold interest in order to provide greater depth of site for a proposed redevelopment on the west side of Davies Street. ([ref. 176](#)) From 1929 to 1934 a tenancy was held by the interior decorator and member of the firm of White Allom, the Marchese Malacrida, who occupied flats here where the striking Florentine treatment attracted attention. In 1934 he converted the house further into offices and flats in 'this transitional period of Grosvenor Street from residential to commercial'. ([ref. 177](#)) The house was damaged, by no means irreparably, by bombing in 1940 ([ref. 178](#)) and subsequently demolished.

Occupants include: Earl of Arran (in Ireland), 1726–58: his sister, Lady Amelia Butler, 1758–60: their cousins, John Butler, 1760–6, and Walter Butler, 1766–74, *de jure* 15th and 16th Earls of Ormonde. 7th Baron Kinnaird, banker, 1782–1805: his son, 8th Baron, 1805–12. Dow. Baroness Saltoun, wid. of 16th Baron, 1817–20. 2nd Baron Sherborne, 1820–33. Robert Henry Clive, younger son of 1st Earl of Powis, 1834–54: his wid., latterly *suo jure* Baroness Windsor, 1854–69: her son, Lieut.-col. George Herbert Windsor Windsor-Clive and Lady Mary Windsor-Clive, 1871–7: Lady Mary Windsor-Clive, 1878, and with 14th Baron Windsor, later 1st Earl of Plymouth, 1878–84: 14th Baron Windsor, 1885–98. Duke. Countess of Dudley, wid. of 1st Earl, 1901–2. Lord Henry and Lord Charles Cavendish-Bentinck, younger brothers of 6th Duke of Portland, 1905–19. 3rd Baron Hillingdon, partner in Glyn, Mills and Co., bankers, 1920–8. Marchese Malacrida, 1929–34. Sir Archibald Clark Kerr, K.C.M.G., later Baron Inverchapel, diplomatist, 1935–41.

#### No. 54.

The present six-storey building on this site, which has six bays to Davies Street and three to Grosvenor Street, was built in 1955–6 to the designs of S. M. Haines, the staff architect of Comet Properties, who were the developers, in a style which accords with the neo-Georgian traditions of pre-war architecture on the estate. ([ref. 179](#))

The house which previously stood on the site was totally destroyed by bombing in 1940. ([ref. 178](#)) It, in turn, had been rebuilt by Thomas Cubitt in 1837–8, ([ref. 180](#)) replacing a house built in 1725 by John Neale, carpenter, under similar arrangements to No. 53 (see above), ([ref. 181](#)) and in a similar manner but with lower storey heights (see Plate [8c](#) in vol. XXXIX). John Soane surveyed this house in 1809 for a new owner, Earl Temple. His drawings survive, but there is no indication that he carried out any alterations. ([ref. 182](#))

Occupants include: Sir Robert Clayton, 3rd bt., 1771–4. Marquess of Worcester, later 6th Duke of Beaufort, 1793–1803. Earl Temple, latterly 2nd Marquess of Buckingham and later 1st Duke of Buckingham and Chandos, 1809–14, 1817–20. 2nd Earl of Glengall, 1821–8: his mother, wid. of 1st Earl, 1829–36. 5th Baron Suffield, 1872–4. Sir John Walrond Walrond, 1st bt., 1880. Lady Beatrice Lister-Kaye, wife of (Sir) Cecil Lister-Kaye, later 4th bt., 1887.

#### Nos. 55–57 (consec.)

**Nos. 55–57 (consec.)** were rebuilt with Nos. 4–26 (even) Davies Street in 1910–12 (see page 74).



Occupants include: No. 56, John Dalrymple, ophthalmic surgeon, 1843–7 (subsequently at No. 60). Charles Keetley, surgeon, 1890–1909. No. 57, Lady Stapleton, wid. of Sir William Stapleton, 3rd bt., 1725–33. Sir Robert Cotton, 5th bt., 1784–8. Capt. (latterly Adm. Sir) Charles Howe Fremantle, G.C.B., 1850–69: his wid., 1869–77. (Sir) Ellis Ashmead Bartlett, (kt.), politician, 1881–5 (subsequently at No. 6).

#### No. 58

**No. 58** was built under a sub-lease granted to John Green, joiner, in 1724 by Thomas Barlow, the estate surveyor, who held a lease of all of the south side of Grosvenor Street between Davies Street and the estate boundary. ([ref. 183](#)) All that remains of Green's house is the much-altered façade and perhaps some panelling on the second floor. The remainder of the interior dates principally from 1907–9 when extensive alterations were made in two stages. In 1907–8 £10,000 was spent on the house by the 7th Earl (later 1st Marquess) of Aberdeen; the architect was J. D. Coleridge and the builders were W. D. Hodges and Company. ([ref. 184](#)) Almost immediately on completion of the work Lord Aberdeen sold the house, and the new owner, Herbert Samuelson, and his wife had it refurbished yet again to suit their tastes. This work, which was put in the hands of Charles Mellier and Company, included the installation of a new main staircase and a lift and the addition of a ballroom on the ground floor. ([ref. 185](#)) In 1936 the house was converted into offices by Anns and Haigh. ([ref. 186](#))

The present red-brick façade of four main storeys and a garret storey owes little to its Georgian origins (Plate [47a](#) in vol. XXXIX, on left). The fourth storey was added in 1907–8 ([ref. 187](#)) and the windows have been given stone architraves, while the ground floor is taken up with two dignified wooden shop windows set in polished stone surrounds and an elaborate wooden doorcase, all dating from the alterations of 1936. ([ref. 188](#)) A thin, geometrical iron balustrade in front of the lengthened first-floor windows also dates from 1936 and completes the essential modernity of the front.

Inside the Edwardian work is of high quality. A large entrance hall divided into three bays by shallow beams and wide pilasters leads to a central compartment lit by an oval toplight containing a wall-hung staircase of wood with carved step-ends and a wrought-iron balustrade in the Georgian manner. More excellent ironwork is found in the gates to the back stairs and lift. Much decorative work has been lost in the conversion to office use, but the former main drawing-room at the front of the house has been little touched. Here the style is of the 1740's with plaster panels and other decorative work on the walls, a modillion cornice, and rococo plasterwork on the ceiling of the kind popularized by Isaac Ware at Chesterfield House. There are now few good chimneypieces in the house, but this room has a simple marble one with fluted columns, and a more elaborate one, also of marble, with terms, in the entrance hall.

Occupants include: Baron Ranelagh, 1726–54: his wid., 1754–5: her 2nd husband, Sir John Elwill, 4th bt., 1755–78: his wid. (styled Lady Ranelagh), 1778–81: her son-in-law, Lionel Felten Harvey, 1781–5. Sir John Smith of Sydling St. Nicholas, 1st bt., 1787–99. Dow. Countess of Ely, wid. of 1st Earl, 1808–21. Adm. Frank Sotheron, 1828–40. Hon. Mrs. Fitzroy, 1841–50: her kinsman, 3rd Baron Southampton, 1852–61. Adm. Arthur Duncombe, younger son of 1st Baron Feversham, 1862–73. George Palmer, biscuit manufacturer, 1884–7 (previously at No. 68). Col. (later Maj.-gen. Sir) Reginald Talbot, (K.C.B.), later Governor of Victoria, 1889–99. 7th Earl and later 1st Marquess of Aberdeen, sometime Governor General of Canada, 1900–8. (Sir) Herbert Samuelson, Chairman and Treasurer of University College Hospital, (K.B.E.), 1910–36.

#### No. 59

**No. 59** was built under a sub-lease granted in 1725 to David Audsley, plasterer, by Thomas Barlow, the estate surveyor, who was also the head lessee and developer of this stretch of Grosvenor Street. ([ref. 189](#)) In 1905 the house was described as 'very old fashioned', ([ref. 190](#)) and in 1909–10 £8,000 were spent on major alterations and renovations for Ralph Lambton, a wealthy banker, by White Allom and Company in conjunction with the architect Robert Oglesby, who was associated with the firm. The builder was C. P. Roberts of St. Paul's Road. ([ref. 191](#))

The house now has four main storeys and garrets, but the fourth storey was added in 1909–10 ([ref. 192](#)) and the original three storeys are marked by rusticated brick pilaster strips at the sides, a plain cornice and elaborate stone or stucco embellishments. These include a Doric portico with a balcony above, individual balconettes with ornate iron railings in front of the first-floor windows, and wide architraves to the windows with triple keystones on the first and second floors and pediments above those of the first floor: the windows were originally segmental-headed. All of these particularly attractive features were added by White Allom in 1910 with the exception of the portico (which was erected in 1869 to the designs of Mayhew and Knight and enclosed in 1910), and it is surprising that on the fourth storey, which was then being built, the windows do not have dressings (although this also happened at No. 25 Grosvenor Square, see page 142). ([ref. 193](#))

In 1906 Eustace Balfour, the estate surveyor, stated that the 'covered main staircase ... must not be removed without permission', and the Board was later informed that Lambton 'likes the staircase'. ([ref. 194](#)) The result is the survival of the fine staircase compartment at the front of the house, probably with little alteration but much restoration. It consists of a double-storey hall with the staircase rising around three sides to a gallery at first-floor level in a manner common to many early-Georgian houses. The wooden staircase itself is also of a familiar type with carved step-ends, three turned and twisted balusters per tread, fluted newel columns and a moulded handrail ramped over the newels and voluted at the bottom, with a corresponding dado-rail and fluted pilasters on the wall side (Plate [9d](#) in vol. XXXIX). Above the staircase is a richly ornamented plaster ceiling which has a deep cornice with modillions and rosettes, irregular panels with moulded frames and a large, plain central compartment within a wide border enriched with a band of oak leaves.

There are two secondary staircases, one starting from first-floor level, and both of 1909–10, but elsewhere it is difficult to disentangle Georgian features from skilful Edwardian additions. Many of the cornices and no doubt much of the panelling which is found throughout are of the later period, as are several of the fireplaces, although in the ground-floor front room the chimneypiece may consist of a Georgian marble fireplace with a later overmantel.

Among the Edwardian alterations was the rebuilding of the mews building at the rear. The Board did not want any new stabling there and 'not even a garage', and so instead Lambton built a racquets court with bedrooms above. ([ref. 195](#)) White Allom housed them in a building of much character, with rusticated brick pilasters, a bull's-eye window, a prominent eaves cornice and a tiled roof, linked to the main house by a corridor with a glazed arcade treated in an equally Baroque manner.

Occupants include: Sir Robert Rich, 4th bt., later field marshal, 1726–42. 4th Marquess of Tweeddale, 1744–62: his wid., 1762–78. Sir Thomas Beauchamp-Proctor, 2nd bt., 1780–7. Sir Henry Dashwood of Kirtlington, 3rd bt., 1788–9. John Weyland, either the writer on the poor laws or his father, 1799–1825. Lord William Bentinck, Governor General of India, 1826–31. 2nd Earl of Charlemont, 1832–5 (later at No. 49). Lord William Bentinck, 1835–9: his wid., 1841–3: her nephew, Viscount Acheson, latterly 3rd Earl of Gosford, 1843–64: his wid., and his son, 4th Earl, 1864–8. Sir Charles Lowther, 3rd bt., 1869–94: his younger son, James Lowther, politician, 1869–1904. Ralph Lambton, 1909–14. Baron Maurice de Forest, politician, 1915–24.

#### No. 60

**No. 60** was built under a sub-lease in 1723 to John Neale, carpenter, from Thomas Barlow, the estate surveyor, who held the head lease of this part of Grosvenor Street. (ref. 196) In 1725 Neale sold the house to the celebrated actress Anne Oldfield, who lived there until her death in 1730. (ref. 197) According to a memoir of her life published shortly after her death, she paid £2,200 for the house—a very high sum for a modest house with only a twenty-fourfoot frontage, even though it had spacious grounds at the rear. (ref. 198) Of Anne Oldfield's house only the façade of brown brick with rubbed red-brick dressings to its segmental-headed windows survives and even this has been considerably altered. A large plate-glass shop front has been inserted on the ground floor (at the time of writing in 1978 in process of further alteration), individual iron window guards have been added to the lengthened first-floor windows, and the house was heightened by a storey during the nineteenth century. In 1897 the interior was destroyed by fire and virtually completely rebuilt to the designs of Fabian Russell. (ref. 199)

Occupants include: Anne Oldfield, actress, 1725–30. Charles Bosanquet, ?City merchant, 1814–23. John Dalrymple, ophthalmic surgeon, 1847–52 (previously at No. 56). John Edward Tilt, physician, 1861–76. 7th Earl De La Warr, 1879–96. 7th Viscount Galway, 1918–20.

#### Nos. 61–63 (consec.)

**Nos. 61–63 (consec.)** are three narrow red-brick and stone houses with balconies at first-floor level supported by large, rounded brackets, canted bays on the first and second floors, and prominent triangular gables half obscuring very large dormer windows behind. They were built by John Garlick as a speculation in 1904–6. (ref. 200) Garlick's architect was R. G. Hammond, and it was almost certainly he who was responsible for these rather pedestrian elevations. An obituary of Eustace Balfour, the estate surveyor, claimed, however, that he was the architect for rebuilding on the sites of Nos. 61 and 62 (which are exactly similar houses to No. 63). (ref. 201)

Balfour was involved at one time during rebuilding, for in December 1904 he stated that he had been asked to design one house for the 5th Earl of Wilton in place of two of the proposed houses. (ref. 202) This house may well have been begun, for in July 1905 Balfour and Turner were given consent by the London County Council to erect projecting bay windows and a porch at a house on the site of Nos. 61 and 62, (ref. 203) but Lord Wilton must have withdrawn. In November 1905 Garlick gave notice that he was about to 'pull down and rebuild' two houses, (ref. 204) and as the previous houses on the site had been demolished in 1904 (ref. 205) this suggests that the partly built house for Lord Wilton was in effect demolished and Hammond's original design reverted to.

Occupants include: **No. 61**, Lady Allen, ?wid. of Sir William Allen, 1st bt., 1725–36. Lady Louisa Dawson, da. of 1st Earl of Portarlington, 1814–23. Lionel Smith Beale, physician and microscopist, 1860–1904. **No. 62**, 2nd Baron Haversham, 1730–4. 1st Viscount Galway, 1748. 5th Earl of Pomfret, 1850–67. **No. 63**, Edward Smith, physician, 1856–9.

#### Nos. 64 and 65

**Nos. 64 and 65** were designed to be built as a uniform block of shops, showrooms, and workrooms to the designs of George Anag in 1937. In the event only No. 65 could be built before the war of 1939–45 and No. 64 was not erected until 1957–9, still to Anag's designs but with modifications by G. Langley-Taylor and Partners. (ref. 206)

The result is an unremarkable pair of commercial buildings in red brick with stone dressings, six windows wide and seven storeys high, the top storey being set back with dormer windows.

Occupants include: **No. 64**, (Sir) Francis Wood, latterly 1st bt., 1782–95. 'South American Ambassador', 1827–8. Maj.-gen. William Nassau Lees, orientalist, 1886–9. Dow. Duchess of Newcastle, wid. of 6th Duke, 1904–7. **No. 65**, Sir William Fordyce, kt., surgeon, 1791. (Sir) John Grant Lawson, 1st bt., 1903–6.

#### No. 66

**No. 66**, despite later additions, is still recognizable as the early-Georgian house which was built under a sublease granted in 1723 to Joshua Fletcher, mason, by Thomas Barlow, the estate surveyor and head lessee of this part of Grosvenor Street. (ref. 207) The façade of brown brick with red-brick dressings to the straight-headed windows, has retained its original three main storeys, but a porch and balcony have been added (probably in 1793–4), and two further storeys within a high-pitched roof behind a stone balustrade replaced the original garrets in 1912, when the horizontally coursed brick pilaster strips also appear to have been added (ref. 208) (Plate 11a). Large panes of plate glass have now been inserted in the ground floor in place of sashes and the area has been covered over and the railings removed.

In the interior no early-Georgian work survives, but some of the 'very great improvements' made by Charles Elliott, upholsterer, in 1793–4 remain. (ref. 209) Elliott bought the house, together with three others in Grosvenor Street, in 1792 at an auction of the property which had once belonged to Thomas Barlow. (ref. 210) He was certainly responsible for the main stone staircase (Plate 14c) which rises in sweeping curves around a toplit inner hall and has a balustrade identical with that of the similarly positioned staircase at No. 18 Upper Grosvenor Street (Plate 61a), which house was altered by Elliott at about the same date. (The balustrade itself was perhaps supplied by Underwood, Bottomly and Hamble, fanlight makers of High Holborn, see page 229.) The front room on the ground floor, which has a cornice in an Adamesque manner, a ceiling with a roundel painting of muses in the centre and door architraves in a similar style, is perhaps also Elliott's work. On the exterior the Doric porch with an unusual blank panel in the centre of the entablature (Plate 11a) is very similar to the porch at No. 18 Upper Grosvenor Street and must be by Elliott, although the plinths to the columns were altered in 1912. (ref. 211) The balcony with its delicate wrought-iron balustrade also looks to be Elliott's. The supporting cast-iron brackets were, however, added in 1876. (ref. 212)

In 1872 the builder William Longridge made alterations to the interior to the designs of E. M. Barry for James Lloyd Ashbury, industrialist and later M.P. for Brighton, but, apart from improvements to the kitchens, the extent of these works is not known. ([ref. 213](#))

In 1912 Arthur Hanbury of Pont Street bought the house and spent some £6,000 on it, including the alterations to the top storeys already mentioned and modernisation of the stabling at the rear to include a billiard-room. The architect was Lucas (probably William) and the builders were Harris and Wardrop. ([ref. 214](#))

In the following year Hanbury, who 'found that he could not afford to live in the house', sold it for £20,000 to Robert Emmet of Moreton Paddox in Warwickshire. ([ref. 215](#)) Emmet, who was born in New York and married the daughter of a New York banker, had settled in England in 1900. ([ref. 216](#)) At No. 66 his architect, W. H. Romaine-Walker, transformed the first floor using genuine French *boiseries* sent from Paris by Carlhian-Beaumetz. Romaine-Walker made a wide opening with Ionic columns and pilasters between the front and rear rooms to create a large double drawing-room (Plate [15a](#)). Here Louis XVI panelling from the Couvent des Soeurs de Saint Maur in the Rue de l'Abbé Grégoire was installed. This includes not only tall, elegant wall panelling, but also smaller carved and gilded panels, door and window architraves, and pierglasses. ([ref. 217](#)) Romaine-Walker also replaced the chimneypieces with new ones, probably of his own designing, to harmonize with the decorations. ([ref. 218](#)) These rooms, which have survived virtually intact, also have fine parquet flooring. At the rear of the first floor another room in a wing extending into the garden was converted into a boudoir and lined with Louis XV oak panelling with *rocaille* carving taken from a *hôtel* which once belonged to the Carambacères family, probably one which stood in the Rue de l'Université. ([fn. 217](#)) This room also survives intact. The entrance hall also seems to be largely by Romaine-Walker. The builders for the alterations of 1913–14 were Litchfield and Company of Bruton Street. ([ref. 219](#))

The house continued in private occupation until 1936. In the following year it was converted into a millinery and dressmaking establishment and has since remained in commercial use. ([ref. 220](#))

Occupants include: 2nd Baron Barnard, 1725–9. Earl of Dalkeith, latterly 2nd Duke of Buccleuch, 1730–8 (previously at No. 69, also at No. 67). Sir William Parsons, 2nd bt., 1739. Marquess of Carnarvon, later 2nd Duke of Chandos, 1740–4. 2nd Earl of Stair, general and diplomatist, 1744–6. 4th Baron Botetourt, 1764–70. 10th Earl (later 1st Marquess) of Exeter, 1796–7 (previously at Nos. 71–72). 5th Earl of Plymouth, 1797–9: his wid.'s 2nd husband, **2nd Baron (latterly 1st Earl) Amherst, diplomatist and statesman, 1800–57**. 4th Earl of Carnarvon, statesman, 1865–72. James Lloyd Ashbury, industrialist, 1872–81. 7th Earl of Hopetoun, later 1st Marquess of Linlithgow, first Governor General of Australia, 1900–1. Victor Cazalet, M.P., 1928–36.

#### No. 67

**No. 67**, although much altered, has never been completely rebuilt. The house was erected under a sublease granted in 1723 to Thomas Cook and Caleb Waterfield, carpenters, by Thomas Barlow, the estate surveyor and developer of this part of Grosvenor Street. ([ref. 221](#)) The adjoining house, No. 68, was also sub-let to Cook and Waterfield in 1723, ([ref. 222](#)) and the two houses, which have common storey heights, have recently been integrated. The façade of No. 67, which is four windows wide and has four storeys and garrets, has been stuccoed. The fourth storey is a later addition, and the windows, which are now straight-headed, were probably originally segmental-headed as at No. 68. A pseudo-Georgian bowed shop front has recently been inserted in the ground floor, but the doorcase, which is of wood and consists of Corinthian pilasters supporting a thin hood and which now looks illproportioned, may incorporate the original pilasters and jambs. An inventory of 1742 describes the house as having 'a wood fronticepiece after the corinthian order fully enrich covered with lead', ([ref. 223](#)) and a drawing of 1881 shows the pilasters to have been then surmounted by an elaborately carved entablature with a deep cornice which has since been stripped away. ([ref. 224](#)) In 1742 there were outside shutters to the ground-floor windows. Inside, all the rooms below the garrets were panelled (at least one, on the second floor, to full height), and had marble or, in some bedrooms, Portland-stone chimneypieces. (Ten years before, three of the bedrooms were designated as 'crimson damask', 'green mohair' and 'green damask'. ([ref. 225](#))) The great stairs, which survived until 1978, had wooden 'fluted and twist balusters', fluted newel posts and carved brackets. The dining-room extended across the first-floor front. At the end of the garden was a panelled alcove 'after the dorick order'. ([ref. 223](#))

William Cubitt and Company made alterations to the house in 1881, probably including the addition of a large double-storey extension at the rear, ([ref. 226](#)) but a fire in 1936 which 'severely damaged' the upper storeys ([ref. 227](#)) and a recent remodelling of the lower storeys which is still in progress at the time of writing (1978) has denuded the interior of most features of interest. In 1975 the first-floor front room contained a mid-Georgian white marble fireplace with fluted sides and a bas-relief in the centre, and a room on the second floor had eighteenth-century pine panelling reassembled from elsewhere.

Occupants include: Lady Strafford, wid. of 2nd Earl, 1725–32. 2nd Duke of Buccleuch, 1733–42 (previously as Earl of Dalkeith at Nos. 66 and 69). Ambrose Dawson, physician, 1750–73. Dow. Lady Suffield, wid. of 1st Baron, 1813–21. Col. George Hely-Hutchinson, brother of 3rd Earl of Donoughmore, 1826–45. Wilson Fox, physician, 1871–87. Viscount Coke, latterly 3rd Earl of Leicester, 1901–12.

#### No. 68

**No. 68** is a stucco-fronted three-bay house with a basement, four storeys and an attic. It has segmental-headed windows and is basically an early-Georgian house, although much altered inside and out. It was built in 1723 by Thomas Cook and Caleb Waterfield, carpenters (see No. 67 above).

Apart from the stuccoing of the façade, the house has almost certainly been raised by a storey, and an open portico with thick, graceless Corinthian columns and a balcony above with simple iron railings have been added (Plate [11b](#)). The portico was erected in 1867 to the designs of Henry McCalla, ([ref. 228](#)) and the balcony may be of the same date.

In 1910 extensive repairs were carried out to the designs of Banister Fletcher and Sons, including the conversion of the stables to a garage (since again rebuilt), ([ref. 229](#)) but little of interest survives inside the house, which is again being remodelled at the time of writing (1978).

An unusual episode in the history of the house occurred between 1801 and 1819 when it housed Richard Du Bourg's museum of cork models of antique ruins. ([ref. 230](#))

Occupants include: Brig.-gen. Richard Ingoldsby, 1732–59. Sir Henry Wyatt, 1831–9. Rev. Lord Frederick Beauclerk, younger son of 5th Duke of St. Albans, 1840–50: his wid., 1850–66. Robert Bourke, later Baron Connemara, 1875–80 (later at No. 43). George Palmer, biscuit manufacturer, 1881–3 (later at No. 58).

#### No. 69

**No. 69** is a stucco-fronted house, four windows wide and having four main storeys plus garrets (Plate 11b). Although its outward appearance is now almost entirely of the nineteenth century, it was built under a sub-lease granted in 1723 to Benjamin Timbrell, carpenter, by Thomas Barlow, who was both the estate surveyor and the head lessee of this stretch of Grosvenor Street. (ref. 231)

Most of the façade probably dates from 1851 when the Jewish architect David Mocatta submitted plans for alterations, including an extra storey, to the Grosvenor Board on behalf of a new owner, Leon Solomon. The Board required certain changes, including the addition of a Doric portico. (ref. 232) The distinctive window dressings, however, are likely to be of the architect's own designing, as this method of updating early-Georgian façades was not typical of the Grosvenor estate although it was used elsewhere in London—in Henrietta Street, Covent Garden, in 1859, for instance. (ref. 233) The builders were Haynes and Company of Coleman Street. (ref. 234)

Inside, John Soane prepared the house in 1799–1800 for the Dowager Duchess of Leeds but the work seems to have been confined to repairs, wallpapering and painting. (ref. 235) In 1831 Henry Gally Knight, Member of Parliament, traveller and writer on architecture and antiquities, obtained an extension of his existing leasehold term in the house on condition that he spent at least £1,000 in additions and repairs. (ref. 236) Much later a number of alterations were made in 1903 and 1907 for the Ladies Empire Club, three architects being involved, Alfred Burr, R. G. Hammond (who was, as usual, working with John Garlick's building firm) and John Johnson. (ref. 237)

The result is a very eclectic interior combining neoclassical, Italianate and neo-Georgian details. Particularly remarkable is the main top-lit staircase compartment where the upper parts of the walls are decorated with anthemions and other plasterwork details including pilasters with unusual Composite capitals which have representations of a goddess nestling among the acanthus leaves. The staircase itself is wall-hung, of stone sharply cut away on the undersides, with a heavy cast-iron balustrade of interlacing scrolls and C-curves and a broad mahogany handrail. The secondary staircase is also of stone with another cast-iron balustrade in a similar but not identical design (Plate 14a).

A new block at the rear, which replaced the existing stabling in 1906–7, was designed by John Johnson. He provided a large ground-floor reception room with conventional Edwardian Georgian decor including two elaborate chimneypieces. The builders were Dove Brothers. (ref. 238)

Occupants include: Earl of Dalkeith, later 2nd Duke of Buccleuch, 1725–9 (later at Nos. 66 and 67). Dow. Countess of Dysart, wid. of 3rd Earl, 1731–40: her da., Dow. Marchioness of Carnarvon, 1740–54. Dow. Duchess of Leeds, wid. of 5th Duke, 1800–20 (later at No. 73). Henry Gally Knight, writer on architecture, 1828–46. 3rd Baron Kensington, 1864–72: his son, 4th Baron, 1872–96: the latter's son, 5th Baron, 1896–9.

#### No. 70

**No. 70**, a commercial building of seven storeys (the top storey set back with dormer windows) faced with red bricks and a modicum of stone dressings, was erected in 1960–4 to the designs of David Landaw and Partners. (ref. 239)

The previous house had been rebuilt or recast after a fire in 1873. (ref. 240) In 1910 the estate surveyor, Eustace Balfour, thought the staircase 'very fine', (ref. 241) and some panelling was highly esteemed by the Estate in 1929. This was when the house was being opulently remodelled by Oliver Hill for the first Baron Forbes in a well-publicized scheme. On the ground floor Hill provided a simple, pine-panelled diningroom and a 'garden room' with cool marbling and concealed lighting (Plate 13d). At first-floor level there was a double drawing-room in pine, 'bleached silver-grey', with Corinthian pilasters and a modillion cornice, also all in wood. Sir Edwin Lutyens, as architectural adviser to the Estate, had a hand in the design of the new panelling in this room, which was installed by Lord Forbes to replace the admired panelling removed by the executors of the previous lessee. (ref. 242) Lutyens, however, had nothing to do with a mock-mediaeval music room which Hill built over the garage at the rear and which had walls formed of a composition of shell-pink marble dust and a hooded fireplace of Verona marble. The builders were Holland and Hannen and Cubitts and the carvers A. Broadbent and Sons. (ref. 243)

Occupants include: 3rd Earl of Bute, later Prime Minister, 1748–52. Sir Armine Wodehouse, 5th bt., 1757–9. William Thorne, private hotel, 1863–74. Frederick Leverton Harris, art collector, ship owner and politician, 1907–26. 1st Baron Forbes, company chairman and politician, 1930–1: his wid., 1931–4.

#### Nos. 71–72

**Nos. 71–72**, a single block of shops and offices, five bays wide and seven storeys high, the topmost storey having dormer windows, was erected in 1938–40 to the designs of Anns and Haigh. (ref. 244) It is fully within the red-brick neoGeorgian tradition that prevailed on the estate during the inter-war years.

Originally the site was occupied by one big house with a forty-two-foot frontage which was erected by the master builder Benjamin Timbrell in 1722–4. (ref. 245) Its first young mistress, Lady Hertford, delighted in its complete panelling, the good lighting of the back stairs, and the remoteness of the kitchen. (ref. 246) In the early 1790's it boasted an organ. (ref. 247) The house was converted into two by the builder John Elger in 1841–2. (ref. 248)

Occupants include: **No. 71**, Earl of Hertford, later 7th Duke of Somerset, 1724–48. Lord Burghley, latterly 9th Earl of Exeter, 1750–7, 1766–93: his mother, Dow. Countess, 1757–65: his sister, Lady Elizabeth Chaplin, 1765–6: his nephew, 10th Earl, later 1st Marquess, 1793–5 (later also at No. 66). Dow. Marchioness of Bath, wid. of 1st Marquess, 1796–1825. **No. 72**, (Sir) James Ronald Martin, kt., surgeon, 1850–61. Henry Thomas Lowry Corry, politician, 1862–8. (Sir) Samuel Wilks, physician, latterly bt., 1882–1901 (previously at No. 77). Sir James Reid, physician, 1st bt., 1902–18: his wife (latterly wid.), 1919–37.

#### No. 73



**No. 73** (formerly No. 72), which is four windows wide and has three stuccoed storeys above a modern shop front, was built in 1722–4 under a sub-lease granted by Thomas Barlow, who held a head lease of this part of the street, to John James, bricklayer, ([ref. 249](#)) but the house has been almost totally transformed inside and out. In 1838–40 and again in 1851 alterations were made by John Elger, the builder, ([ref. 250](#)) and he was probably responsible, at the latter date, for raising the house by an extra storey (with straight-headed windows in contrast to the segmental-headed ones beneath), stuccoing the façade and providing a deep cornice resting on consoles at roof level. The shop front was installed by Colcutt and Hamp in 1928. ([ref. 251](#))

Inside, a heavy oak dog-leg staircase, with thick balusters in the lower stages changing to a wrought-iron balustrade above first-floor level, is probably part of alterations made in 1906–7 by the architects Kemp and How, ([ref. 252](#)) and may incorporate portions of a Victorian back stair at the upper level.

Occupants include: Sir Edward Erle, 3rd bt., 1724–9. Sir Baldwyn Connyers, 1729–31. 2nd Viscount Barrington, 1741–6. Lady Widdrington, wid. of 4th Baron, 1747–57. Dow. Marchioness of Donegall, wid. of 1st Marquess, 1800–2. Matthew Baillie, morbid anatomist, 1803–20. Dow. Duchess of Leeds, wid. of 5th Duke, 1821–37 (previously at No. 69). Sir Arthur Paget, G.C.B., diplomatist, 1839–40.

#### **No. 74**

**No. 74** (formerly No. 73) is an attractive four-storey stuccoed house, four windows wide, with a Doric portico, a continuous balcony behind a stucco balustrade resting on ornate brackets at first-floor level, and a plain cornice at third-floor level. There are also small iron window-box holders of intricate design in front of the second-floor windows. The windows, which are segmental-headed, disclose by their shape and proportions the early-Georgian origins of the house. It was built under a sub-lease granted in 1722 to Stephen Whitaker, brickmaker, by Thomas Barlow, the estate surveyor, who was also the leaseholder of this part of the south side of Grosvenor Street. ([ref. 253](#)) The builder of the house was probably John James, bricklayer, who was a party to the sub-lease and who also built No. 73 adjoining, which has similar storey heights and window openings.

In 1849 the house was raised by an extra storey and the façade was altered to the designs of Thomas Cundy II, the estate surveyor. ([ref. 254](#)) The portico and balcony were added in 1872 by Matthew Hackforth, builder and decorator, replacing the original flat Doric doorcase. ([ref. 255](#)) Cement was allowed to be used for these rather than stone as the front of the house was already stuccoed.

Cundy's elevation was part of a major scheme of remodelling undertaken in 1849–50 for the Devy family, who combined the businesses of silk mercer, milliner and court dressmaker. ([ref. 256](#)) The ground and first floors were converted into offices and 'magasins' (although no external show of business was allowed) and a small wing at the back was rebuilt to provide domestic accommodation including a dining-room and a small drawing-room. ([ref. 257](#)) The architect and builder are unknown.

Despite these and later alterations, both the frontcompartment staircase and the secondary stairs behind have retained their original position, but the main staircase looks to have been much renewed. It is of wood with carved step-ends, two barley-sugar balusters per tread and plain newel posts. Immediately behind is a Georgian dogleg staircase with bulbous balusters and a simple rail. A third staircase, of stone, was added at the rear of the extension in 1849–50. There are raised-and-fielded shutters to the front windows on the ground and first floors, and the latter floor also has two very elaborate chimneypieces with pilasters, broken scrolled pediments, armorial bearings and inset oval paintings. The chimneypieces were perhaps fitted at some time between 1872 and 1919 when the house was in private occupation. ([fn. 7](#)) There is a cistern dated 1724 in the front area.

Occupants include: Lord Compton, latterly 5th Earl of Northampton, 1725–9. Sir John Shelley, 6th bt., 1809–15. **Viscount Holmesdale, latterly Baron Amherst, later 3rd Earl Amherst, 1880–2.** Baron De Brien, 1886–7.

#### **No. 75**

**No. 75** was built by George Trollope and Sons in 1912–14 to the designs of Edmund Wimperis, the estate surveyor, and his new partner, William Begg Simpson. ([ref. 258](#)) The previous house had been built before 1725 by Thomas Barlow, carpenter, who was also the estate surveyor. ([ref. 259](#)) In 1906 the then estate surveyor Eustace Balfour, who admired its 'original entrance doors and staircase', had been willing to prolong its existence, but by 1912 Wimperis had succeeded him, and the replacement of what he called an 'old and badly arranged house' proceeded. ([ref. 260](#)) The present building is a neo-Georgian red-brick house with four main storeys and another tall storey within a steeply pitched roof. There are stone mask keystones to the windows of the first two storeys and a deep modillion cornice in stone above the third storey. A plain secondary cornice above the fourth storey supports a metal balustrade which owes little to Georgian precedent.

The doorcase, which is of wood with very elaborately carved brackets supporting a flat hood, was salvaged from the previous house on the site. ([ref. 261](#))

The confident neo-Georgian style of the present house was to become a hallmark of Wimperis's firm over the next two decades, and its inception appears to date from the arrival in the firm of Simpson, probably firstly as an assistant and then as partner by 1913. The work inside the house is equally accomplished, with good decorative features in an early- and mid-Georgian manner.

Occupants include: Lady Dodington Montagu, da. of 1st Duke of Manchester, 1741–73: her niece, Lady Caroline Montagu, 1773–5. Alexander Patrick Stewart, physician, 1849–83. (Sir) Henry Montague Hozier, later K.C.B., secretary of Lloyd's, 1886–92.

#### **Nos. 76–78.**

This block of offices was built in 1938–40 for Hillier, Parker, May and Rowden, the auctioneers and surveyors, to the designs of P. Macpherson, a staff architect with the firm. The contractors were Harry Neal Limited. ([ref. 262](#)) It is a large building with six full storeys and an additional storey in the roof. Although basically adhering to the Grosvenor Estate's favoured neo-Georgian tradition with red brickwork and sash windows, the façade is also decked out with much stonework at the lower levels including tall Ionic columns and other detail with a Baroque flavour.

The chief interest of this site, however, lies in one of the houses which was demolished for the new block. This was No. 76 (formerly No. 75 until renumbered in 1866), which was the London home of Robert and James Adam from 1758 until 1772. In January 1758 Robert Adam returned from the Grand Tour and took the house shortly afterwards, having realized that a fine house in London

would be needed 'to blind the world by dazzling their eyesight with vain pomp'. ([ref. 263](#)) The Adam brothers set antique marbles in the area wall, and drew up a number of plans to transform their early-Georgian house. ([ref. 264](#)) One provided for a large and very ornately decorated octagonal room at the rear backing on to the mews. This was to have a toplight in the centre of a domed and coffered ceiling, with large niches in four of the sides to take some of the marbles or plaster casts which had been acquired in Italy (Plate [15b, c](#)). One scheme called for this room to be preceded by a rectangular ante-room with two apses. The great room, as the octagonal room was designated, was almost certainly never built, and the extent of any other alterations is unknown (although plans show the laundry-block had a columned front to the garden by the 1790's ([ref. 92](#))). Negative evidence suggests that perhaps little was done, an advertisement for an auction of the house in 1809, when the Adam brothers' fame was still high, making no reference to any features by them, or, indeed, to any special characteristics of the house. ([ref. 265](#))

Occupants include: **No. 76**, Robert and James Adam, architects, 1758–72. Lady Bulwer, wife of Sir Henry Lytton, later Baron Dalling and Bulwer, diplomatist, 1868. (Sir) Arthur Hayter, latterly 2nd bt., politician, 1869–80. Charles Hilton Fagge, physician, 1882–3. **No. 77**, Lord Charles Hay, maj.-gen., son of 3rd Marquess of Tweeddale, 1757 (later at No. 46). Adm. Sir Thomas Bladen Capel, K.C.B., 1839–48, 1850. Samuel Wilks, physician, later bt., 1870–81 (later at No. 72). Arthur C. N. Dixey, politician, 1929–31. No. 78, Jeremiah Meyer, ? miniature painter, 1781–5.

#### **Nos. 79 and 80**

**Nos. 79 and 80** (formerly Nos. 78 and 79) were built in 1852–3 to the designs of Sydney Smirke by Lucas and Company of Lambeth. ([ref. 266](#)) The plot was formerly occupied by the Mount Coffee House (later Mount Hotel), which had been established on the site of No. 80 as early as 1721 ([ref. 267](#)) and had expanded to take in the neighbouring house on the site of the present No. 79 in c. 1810. ([fn. 3](#)) Smirke originally planned to build only one house but submitted amended designs for two houses in July 1852. ([ref. 268](#))

**No. 79** is a two-bay, four-storey house which is in part built over the passageway leading from Grosvenor Street to Grosvenor Hill, as its predecessor had been. The remainder of the ground floor is now taken up by a shop with plain glass fronts, but when built there was a normal domestic entrance with a Doric doorcase here. The façade above is now rendered but would originally have been brick faced in the same manner as No. 80. The windows, unusually, are wooden casements.

Because Grosvenor Street narrows considerably at this point No. 80 has two elevations, one facing west down Grosvenor Street and the other facing north on to the narrow part of the street, the corner between them being rounded. Smirke's drawings show only one large window per floor, but additional windows have since been inserted in both flanks. A Doric porch with a stone balustrade above survives, but the rest of the ground floor is now given over to a modern shop front. The remainder of the façade is faced with brick—white Suffolks according to the specifications but now of a distinctly grey hue—with Portland cement stringcourses and a cornice. The large segmental-headed windows on the first and second floors have cement dressings but the other windows are plain with brick heads.

Smirke, himself, lived at No. 80 from 1853 to 1870. ([fn. 7](#))

#### **No. 81**

**No. 81** (formerly No. 80) is a narrow, one-bay house, four storeys high, with a recent shop entrance on the ground floor below a roughly rendered façade which has iron tie-rods arranged to form a pattern and odd decorative ironwork around the windows. Its history is as obscure as its appearance is undistinguished. Originally it probably formed part of the curtilage of the Mount Coffee House at No. 80 but a separate occupant appears in the ratebooks from 1736 onwards. ([ref. 269](#)) In 1880 it was described by the estate surveyor as very old, and he recommended its demolition, but it has survived to the present day. ([ref. 270](#))

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