



LONDON HOUSES

FROM
1660 to 1820

RICHARDSON AND GILL

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London houses from 1660 to 1820

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LONDON HOUSES
FROM 1660^{to}1820

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Frontispiece.



No. 15 St James's Square.

James Stuart.

LONDON HOUSES FROM 1660^{to} 1820

*A consideration
of their Architecture and
Detail*

By
A. E. RICHARDSON
and
C. LOVETT GILL

*Illustrated by Drawings and
Photographs specially taken*

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PREFACE

THE Domestic Architecture of England as exemplified by the various Country Houses of all periods has for a time absorbed public interest to such an extent, that attention has been temporarily diverted from the wonderful examples of Domestic Architecture of the later Renaissance and Classical Revival Periods which exist in London.

It is the object of the authors of this treatise to describe the developments of the minor Town House and the fashionable Square or Street, from the time of the Restoration of the Monarchy down to the brilliant period of the Regency ; after which epoch the design of the Town House loses much of its charm, and the formal aspect of the Square was changed by landscape gardeners.

Such large Mansions as Lansdowne House, Devonshire House, and York House are not included, as their vast size and importance are beyond the scope of this work.

The book is the first of its kind to deal with this interesting subject, and it is primarily intended for the study of architects either practising in, or visiting the Metropolis ; and not only will its purpose appeal to English or Colonial Architects, but also to those of all other nationalities ; because the London House contains features, which as *motifs* for transposition, are universally applauded.

To meet the needs of the casual visitor to London, as well as of the leisured resident, the book has been arranged more or less on the lines of a simple guide. The houses, wherever possible, have been dated, with the names of the architects attached. The layman or reader who is not well acquainted

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with architecture will follow the history of the town house without difficulty; the professional man will find many gaps in the history of the Renaissance bridged over, and fresh fields of study opened up for legitimate exploitation.

The year 1666 is taken as a convenient date from which to start the description, and so the narrative reads on through the late seventeenth and early eighteenth centuries; until the middle of the eighteenth century witnessed the change in favour of a purer and more refined architecture which culminated in the Town Planning schemes of the Regency.

A description of the houses would be incomplete without reference to their arrangement around the Formal Squares so characteristic of eighteenth-century life in London. These squares, at the time of their inception were practically in the country, and formed self-supporting fashionable little towns by themselves; the wants of the inhabitants being supplied from the neighbouring farms. The gardens were at first laid out to present a formal pattern; their present landscape aspect, and the introduction of the iron railings (the latter in themselves inoffensive), date from the last years of the eighteenth century. Gradually, the Squares were linked up by wide streets of stately houses, each full of character, and distinguished by most refined and effective proportions, and no wonder, because the most talented architects of the day were asked to advise as to their design.

The charming formal character which the *ensemble* of the London Square presents, owes its origin to the great efforts made both by the amateur and the professional to further a knowledge of Antique Classic Architecture, and the design of the houses erected during this wealthy and appreciative period is but a reflex of the more monumental work proceeding simultaneously at the great civic centres. Hitherto, however, the glory of the London Square, with its fine architectural backgrounds, has not been comprehensively dealt with, and it is hoped that the present book will supply a want.

In no other city in the world can there be seen such beautiful squares, each and all replete with luxuriant foliage and flanked on every side by refined buildings; these squares appear to our eyes to-day as veritable reminiscences of the country. How their advent was viewed during their building, is aptly described by an old eighteenth-century lyric:—

“What’s not destroyed by Time’s devouring hand?
Where’s Troy, and where’s the Maypole in the Strand?
Peas, cabbages and turnips once grew where
Now stands New Bond Street, and a newer Square;
Such piles of building now rise up and down,
London itself seems going out of town.”

Bramston’s “Art of Politicks”.

The selection of the subjects which illustrate the book involved a great deal of consideration, and the authors are greatly indebted to their Publisher, Mr Herbert Batsford, whose assistance in this respect proved of great value. It had long been the idea of Mr Batsford to publish a book which would prove of interest to all students of “Old London,” including the visitor, the practising architect, and the collector; the authors feel that it is not out of place to record here their thanks for his criticism and welcome suggestions given in the spirit of a collaborator. Although the authors at the commencement of their book thought they had some knowledge of their London, it came as a pleasurable revelation to them to find such a wonderful array of beautiful houses and original detail. The refining influences of the later Domestic architecture in the Metropolis are apparent in all our provincial cities, and this in itself is evidence of the previous national tendency towards an architectural unity of style which reached its zenith at the beginning of the nineteenth century.

With few exceptions the photographs have been specially taken by Mr A. E. Walsham, whose skilful co-operation the authors greatly appreciate. For the illustrations shown on

Plates XXXVIII. and XXXIX. the authors are indebted to Messrs Bedford, Lemere, & Co. The views of London Squares and the illustration of Schomberg House in its original form have been kindly lent for reproduction by the publisher.

June 1911.

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LONDON: TOWN HOUSES OF THE XVII, XVIII, AND XIXTH CENTURIES

CHAPTER I

INTRODUCTORY

THE town houses of London—and especially those in the West End of the City still remaining to delight both the Londoner and the traveller—are among the very best of their kind. Fortunately they have been preserved with all their original character in sufficient numbers to influence our taste towards that homely dignity which their exteriors express, and which their interiors reveal to those privileged to inhabit them. From under the shadow of St Paul's we can trace the progress of the town house trending westward, in some instances recessed in busy streets in groups of two or three, as though endeavouring to withstand the local changes, and in happier cases grouped symmetrically about the court of an old inn, where, safely and legally protected, they bid defiance to the encroachments of commercialism and the fiend of demolition. In the great West End squares where no such protection

exists we find too often that the demeanour of the old mansions has been upset, and that flagitious examples of nondescript houses have arisen to assert their authors' lack of artistic appreciation and respect for the *ensemble* which was the pride of the old squares and terraces.

These smaller London houses represent a valuable heritage of past history and the contemporary character of London life, extending over a period of two hundred and fifty years. Lovable houses every one of them, and each as fresh in expression to-day as when first erected. Here in town are to be seen stately porticoes, richly ornamented doorways, exquisite ironwork and warm brickwork, imposing staircases, rooms as lofty as the state rooms at Hampton Court, and in many instances occupied by descendants of the families for whom they were originally built, and moreover containing in some cases the representative furniture of ten reigns. Such are our London houses, standing compactly and in mute protest against the incisive attacks made on the English principle of home life by the erection of modern blocks of flats. These houses were occupied by people who lived their lives in a leisurely manner, they had time to enjoy their homes and to appreciate minute details. In the days of Sir Christopher Wren or the brothers Adam, a gentleman of even moderate means would have been ashamed to have had inferior door furniture in his house, or to have been content with a badly designed door-knocker; people in those days lived thoroughly and were sufficiently appreciative of the

details to insist on good finishings. Samuel Pepys personally superintended the arranging of such small internal features in his house as the cupboards for his books, and also records with pleasure the coming of a new fireplace for his wife's closet. The periods we are accustomed to study as Classic periods were in reality very natural periods, and the conditions of living in those days, with the exception of that ever-increasing modern tendency to hustle through life, were precisely those that apply to-day. We are too prone nowadays to praise any other century but our own, and to deplore the passing of the romantic age. Never at any time have there been such capable designers or craftsmen in England, and it should be toward a study of the methods of the past masters in the design of the town houses that our attention should be directed, rather than to an unproductive copyism of historical examples. The London house at one time received attention at the hands of the *littérateur*; architecture was thoroughly understood and accurately described. Would Smollett's works be so lucid if the fantastic subtlety of the pen pictures representing the domestic architecture of the time were omitted? Or would Thackeray's "Vanity Fair" gain by the deletion of the architectural descriptions? No! a thousand times no. Architecture might have at times grown a little dull and colourless, but it was understood by all classes; even the smallest brick houses built during the eighteenth century were in many respects similar in character to the palace; that is to say, they had in their design the attributes to be

found in the finest historical works, namely, good proportion, suitability, and direct design. Walk through what street one may in the City or West End, the pageant of London, from the time of Charles II. to the early years of Victoria's reign, unfolds its splendours on every side.

The sedan chair of Mistress Elinor Gwynne, the new coach of Samuel Pepys, the state carriage of George III., and the post-chaises, curricles, and mail coaches of the Regency, to say nothing of the early railway coaches drawn through the streets on low floats by teams of horses to the various incipient railway termini,—these can be conjured up again to give interest and motion to the architectural backgrounds of a bygone day.

Before commencing an analytical description of any of the houses here illustrated, it will be necessary to inquire into the nature of the various influences which brought about the development of the town house, and which imparted to it that character so analogous to present-day requirements.

It would be somewhat beyond the scope of the present publication to trace the development of the town house anterior to the Restoration. In "The Growth of the English House" the subject has been admirably dealt with by Mr Gotch. Prior to the Restoration the chief architectural lines for town houses had been evolved by Inigo Jones and John Webb, and the future character of their design in this connection thereby started on definite lines. The Civil War checked this development. Such

houses as Cromwell House at Highgate, Lindsay House in Lincoln's Inn Fields, and the houses in Great Queen Street still stand for us to judge what Palladianism as interpreted by Inigo Jones and John Webb had accomplished towards the architectural treatment of London house fronts.

Broadly speaking, the development of the town house owes its origin to two definite causes:—

- First, The Restoration of the Monarchy.
- Second, The Great Fire.

In the first case the returned Cavaliers who came back with the exiled Charles II. did not care to return to their family mansions, many of which were situated in the city, and in consequence the city became a place of residence of the merchants. At this date, if we except the buildings about Lincoln's Inn, Covent Garden, and Great Queen Street (which had been in existence since the year 1629), the great migration westwards of the nobles took place, and the lay-out of some of the older squares was commenced.

In the second case the Great Fire of London and the unfortunate non-adoption of Sir Christopher Wren's plan for the rebuilding was responsible for the further development of the Holborn district. As early as the year 1659, according to Evelyn, Hatton Garden was commenced.

The Great Fire in the year 1666 was a blessing in disguise, in spite of all the antiquary and the archæologist has put forward against it. The narrow

plague-infested streets with their congested alleys, timber houses with overhanging stories and collection of small close rooms, pregnant with disease, had on several previous occasions been visited by plague, and, as it appears from an extract in the "Parentalia" of Sir Christopher Wren, there seemed to be a general desire to eliminate timber structures from the scheme of rebuilding.

On the 18th September 1666, the Parliament assembled and passed an Act for electing a Court of Judicature for settling all differences between leaseholders and tenants respecting houses burnt down and demolished by the late fire (19 Car. II.). The following is an extract from Maitland's "History of London":—

Rules and Dimensions for re-edifying the City.

"1. That there be only four sorts of buildings of the dimensions that appear in the annexed table.

"The first or smallest sort to be erected in by-lanes, to be of two stories high besides cellars and garrets. The second sort to be built in noted streets and lanes, to be of three stories exclusive of cellars and garrets. The third sort to be erected in the high and principal streets to be of four stories with balconies before the same, besides cellars and garrets; and the height of the fourth or largest sort, for mansion houses of the principal citizens and persons of quality, not fronting the street, to be at the discretion of the builder, provided it does not exceed four stories.

"2. That all new buildings be built of stone or

brick with party walls not only for beauty and duration but also as a fence against fire. And that all the same houses be rebuilt within the space of three years after the late conflagration.

TABLE.

Buildings.	No. of Stories.	Height of each Story.		Thickness of Front and Back Wall.	Thickness of Party Wall.
		Ft.	in.		
The first sort of houses -	Cellars - -	6	6	To first floor -	2
	First story -	9	0	To second floor	$1\frac{1}{2}$
	Second story	9	0	To third ,,	$1\frac{1}{2}$
	Garrets - -	0	0	Garret wall - -	1
The second sort of houses -	Cellars - -	6	6	To first floor -	$2\frac{1}{2}$
	First story -	10	0	To second floor	2
	Second story	10	0	To third ,,	$1\frac{1}{2}$
	Third ,,	9	0	To fourth ,,	1
Garrets - -	0	0	Garret wall - -	...	
The third sort of houses -	Cellars - -	6	6	To first floor -	$2\frac{1}{2}$
	First story -	10	0	To second floor	$1\frac{1}{2}$
	Second story	10	0	To third ,,	$1\frac{1}{2}$
	Third ,,	9	0	To fourth ,,	$1\frac{1}{2}$
	Fourth ,,	8	6	To fifth ,,	$1\frac{1}{2}$
	Garrets - -	0	0	Garret Wall - -	1

“An Order made by the Lord Mayor, Aldermen and Common Council of the City of London of the 29th April past;—

“Order of Council May 8, 1667, concerning the Building of the City.

“It is ordered—That the surveyors take special care that the breast-summers of all houses do range

of an equal height house with house so far as shall be convenient and then to make breaks by their direction.

“And that they do encourage and give direction to all builders for ornament’s sake, that the ornaments and projections of the front buildings be of rubbed bricks; and that all the naked part of the walls may be done of rough bricks neatly wrought, or all rubbed at the discretion of the builder; or that the builder may otherwise decide their fronts as they please.

“That if any person or persons shall desire in any street or lane of note to build on each side of the street or lane (opposite one to the other) six or more houses of the third rate, or that the upper rooms or garrets may be flat roofs encompassed with battlements of bricks covered with stone or gable ends, or rail and banister, or iron or stone, or to vary their roofs for the greater ornament of the building, the surveyors or one of them, shall certify their opinion therein to the Committee for Rebuilding, who shall have liberty to give leave for the same if they see cause.”

The town houses which were evolved subsequent to the Great Fire may be divided for the sake of classification into three distinct periods of architectural development. The sequence between these periods was always maintained—the date limits are given merely to show when fresh influences are brought to bear.

THE EARLY OR FORMATIVE PERIOD, 1666-1720.

The houses erected in London during the fifty-four years comprising this period are perhaps the most interesting, as well as being the oldest examples. In the first place we observe a continuance of the principles evolved by Inigo Jones and his successors, that is, the use of brickwork for plain wall surfaces, square sashed window openings and crowning cornices above which rose a traditional roof of steep pitch, covered with tiles, sometimes approaching 55° to 60° . The use of rubbed brickwork with fine putty joints for window dressings as well as for other architectural features was introduced about the time of the Restoration; probably its general use was furthered by the influence of the Dutch noblemen who came over with William of Orange. Instances of the use of this charming material can be seen at the Chapter House, St Paul's Churchyard, some old doors at King's Bench Walk in the Temple, and the panelled wall surfaces between the pilasters at the Middle Temple Gatehouse, built by Sir Christopher Wren in 1684. The Order issued by the Lord Mayor, Aldermen, and Common Council, 8th May 1667, previously quoted, which urged all builders for ornament's sake to make their projections, mouldings, and ornaments of rubbed bricks, may have done a great deal to generalise the practice inculcated by Sir Christopher Wren. The actual date of the introduction of the double-hung sash-window, divided into small quarries by means of heavy moulded sash-bars, it is impossible to state;

many opine that Dutch William was responsible for the innovation at Hampton Court, one of Sir Christopher Wren's best examples of domestic architecture; it is certain, however, that Wren knew of its use long before he essayed it in his buildings. At Christ's Hospital, Newgate Street, the old south front (since demolished) exhibited the traditional square mullion and transome window glazed with leaded lights; there are also a few windows of this description left at Clifford's Inn, and a stray example or so in the Temple. The broad white painted margin of the sash-framed window imparted a certain generous feeling to the building, and directed attention to the finely rubbed quoins with which the window jambs were formed. In a measure this was also the case when the square-mullioned window, with its frame almost flush with the exterior wall face, was used. A very sure index to the date of a Wren house is the good proportion of the window and the heavy sash-bars to the same. Unfortunately many of the old sash-bars have been taken out and replaced by those of lighter section, thereby altering the original character of the houses. The arrangement of brick plat bands or string-courses, which indicate the level of the various floors, sometimes formed of rubbed brickwork simply moulded, and in other cases enriched by the addition of a denticular member, was very general during this early period; the great projection of the crowning cornices demanded a series of intermediate horizontal lines, which answered the double purpose of appearing to bind together groups of windows and to contrast at

the same time with the strong vertical lines formed by the rubbed brick quoins to the window jambs. With few exceptions the generality of treatment for the entrance doors to town houses during this period was either one or the other of three kinds—the three-quarter column and the flat pilaster type, as, for example, the doorways in King's Bench Walk, Middle Temple, built either of brick or painted wood, or else of the projecting pent type, carried on carved consoles such as can still be seen at Lamb Buildings in the Temple, Featherstone Buildings, Holborn, and Great James's Street, Bedford Row; or canopies as at Queen Anne's Gate, Westminster. There still stands at No. 10 Neville's Court, Fetter Lane, an example of a projecting porch of this period carried on wooden columns, the idea being a free treatment of an architectural order. The employment of an admixture of Portland stone and London brick was another feature of architectural interest furthered by Sir Christopher Wren. Wren reserved the stone dressings for pilasters, string-courses, angle-quoins, and sometimes for keystones and voussoirs, as witness the buildings fronting Fountain Court and also the Middle Temple Gatehouse. Occasionally stone architraves were employed and additional richness apportioned to a central window where it was deemed desirable to concentrate interest. Although there are still extant in London a great number of beautiful wrought-iron gates and railings of the formative period, very few examples exist to explain the treatment of the projecting balcony. Perhaps the most notable, as well as the most success-

ful application of this feature to a house front can be seen in the arrangement of the balconies on either side of the Gatehouse to Middle Temple Lane.

THE MIDDLE OR PALLADIAN PERIOD, 1720-1760.

The many houses erected in London during this period seem at the first glance to be similar in appearance to those of the preceding years. This, on analysis, is found to be so in effect only, even if documentary evidence was not forthcoming to prove their authorship; the general handling of the design of these houses is of a different nature to that of the preceding period. The architectural efforts of the talented amateurs who had travelled in Italy, their passion for Classic art in any shape or form, together with their patronage of capable artists, led to a complete change in the designs of the town house. The architectural character imparted to the earlier houses by Inigo Jones and Sir Christopher Wren was not, however, to be lightly disregarded, even taking into account the numerous and amplified translations of Palladio's work on Architecture which made their appearance at this time. One of the finest English editions of Palladio's book was published in England in the year 1716 under the influence and patronage of the Earl of Burlington who advocated a closer study of Roman architecture as interpreted by Palladio. The publication of works of this class found expression in such minor attributes of the smaller town house as the treatment of the porches and the entrance doorways, and in the façade of the

larger house by the application of an architectural order.

The employment of the Classic Orders and Portland stone for the exteriors of town houses was productive of a certain heaviness of character almost approaching the megalithic. Such instances of the rigid following of Palladio's rules were not productive of lasting results, and it is not surprising that a revulsion of feeling was set up by the coarseness and ultra-massiveness of certain houses which were the product of minds obsessed with Palladio's motifs. This period has not inaptly been described as the "Stone Age." The interiors of such houses were the most affected by the pursuit of Palladio's dogmas, and the five orders shown in the varied translations of his work were used in succession for the decoration of halls, staircases, doors, and chimney-pieces. The treatment of the ornament and decoration still savours very much of the naturalistic sentiment exploited by Grinling Gibbons during the early period. Probably in some measure Daniel Marot's plates of ornamental designs published at Amsterdam in 1702 may have been responsible for directing attention to more pretentious architectural ornament, thereby helping to prepare the way for the refinements of the next period.

THE REFINED OR THE FORMAL CLASSIC PERIOD,
1760-1820.

The matured Palladianism of the middle period in its turn gave place to pure Classicism, partly engendered by the researches of Stuart and Revett in Greece and

the publication of the first volume of their work in the year 1762 on the antiquities they discovered, and partly owing its refinement in mass and detail to the efforts of the brothers Adam, who applied Robert Adam's studies of Diocletian's Palace at Spalato to their buildings, and proceeded forthwith to develop a Classic manner essentially their own. A reflex of this movement at once became apparent in the external appearance of the town house. In place of the individual treatment of house fronts each possessing some distinguishing feature in the form of a prominent door or window, we find lengthy compositions containing a series of houses all subordinated to a great architectural scheme. The brothers Adam never quite shook off the Palladian influence, the vernacular was too strong for them; what they really accomplished was to originate a new arrangement of masses and minor elements, as for example on the east and south sides of Fitzroy Square, Portland Place, Stratford Place, and the layout of the Adelphi.

The actual pioneers of the purely Greek revival, Stuart and Revett, were not destined to enjoy as architects the full fruit of their labours as archæologists.

The brothers Adam in a very short time became the arbiters of taste for the furtherance of their own version of Greek and Roman detail. Sir William Chambers was frankly Roman rather than Greek in his tendencies, and the other architects of the time were too busily engaged giving their attention to the demands of a fashionable *clientèle* to do aught but follow their eminent leaders. The Classic formality of

the interior treatment of the town houses of this period anticipated to a great extent the Empire style developed thirty years later in France by Percier et Fontaine to satisfy the tastes of the Emperor Napoleon.

Red brick as a building material was not employed so extensively during the second half of the eighteenth century; its place was taken by yellow London stocks or malm rubbers—the use of the latter can be seen at Bath House, Piccadilly. It was in their treatment of the surface of Portland stone for their noblest works that the later architects excelled, inasmuch as they endeavoured to follow the principles employed by the ancient Greeks, namely, to impart a monolithic effect to certain parts of a structure by keeping the stone jointing quite subordinate to the other architectural features. This latter treatment certainly directs the eye to the ornamental portions which appear all the richer by the sharp contrast with the plain surfaces. In addition to the subordination of the stone joints, the texture value of the stone surfaces in the buildings built by the brothers Adam, is that of a marble-like skin due to the hard rubbing with silver sand which the architects thought necessary to attain their object.

Sir William Chambers directed his attention to the study of the orders of architecture as understood by the great Italian masters Vignola, Palladio, Serlio, and Scamozzi, and his executed works exhibit in addition a slight evidence of the influence of the contemporary French work, notably, to cite a case, that of Gabriel. A good example of Chambers's manner applied to the architecture of a town house can be

seen in the centre block to the Albany built in 1770. Chambers and the brothers Adam were followed by a group of architects, all of whom acknowledged the value to their work of the classical researches in Greece and Rome. Among these gentlemen were Sir Robert Taylor, Henry Holland, George Dance the younger, T. Leverton, Sir John Soane, J. Foster, J. Bonomi, S. P. Cockerell, the Inwoods, John Nash, and Decimus Burton.

The characteristic external appearance of the London town house of the formal period is that of a building possessing a refined hard architectural quality such as the earlier work never attained. In the minor houses of this period, mostly built of brick, the double-hung sash-window with its outside frame and heavy sash-bars has already given place to an extremely delicate refinement. The later architects felt that it was hardly consistent with their knowledge of the antique to allow such subordinate elements as the window frames to tell too strongly; they realised that joinery as exemplified by sash-bars should play a subordinate part in architectural expression. As early in the eighteenth century as the year 1730 the window frame had been placed some $4\frac{1}{2}$ in. back from the main wall face behind a brick reveal, and no longer was considered to be of the same importance as it was during the formative period; the section of the sash-bar was also very much reduced, thereby admitting more light and not interfering too strongly with the delicate internal enrichments. The great and ultimate aim of the later architects was

towards finesse in detail, and to this end they concentrated their efforts. The omission of the wooden outside frame as a prominent feature in the design gave greater definition to the proportion of the window opening, and at the same time the gain in light and shade externally was very considerable. In many of the Mayfair and Bloomsbury houses the external window jambs are finished with cement painted white, which imparts to the windows, when viewed in perspective, a greatly enriched effect, and affords in a measure that desirable contrast with the brickwork which the outside frames of the early work effected.

Viewing the various architectural elements which helped so much to give correct style and character to the houses of the formal period, attention must be directed to the appearance of an important feature which hitherto had not been employed to any great extent, that is, the projecting stone balcony carried in advance of the main wall face on delicate consoles and supporting in turn a continuous wrought-iron balustrade. This feature was extensively used by the brothers Adam, not only in continuous lengths but in single panels for individual windows. The exquisite delicacy of the Greek ornament lent itself readily to dainty wrought ironwork (Fig. 1), the whole effect of which was to be used as a delicate foil to the broad yet refined masses of the buildings. Boodle's Club, St James's Street, Sir Watkin Wynne's house in St James's Square, and the houses in the Adelphi group are all examples of the refining influence of the work of the brothers Adam.

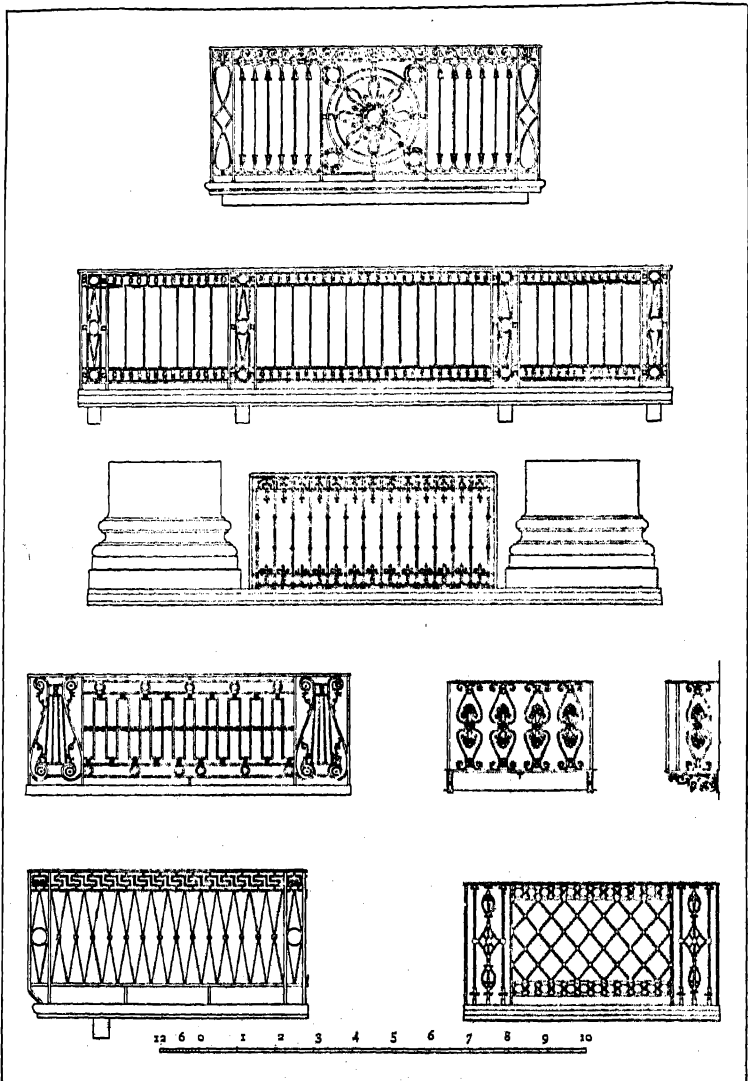


Fig. 1.—Representative Balcony Railings from the West and West Central Districts.

As the period progressed, the high decorative sense exhibited in the employment of balconies became more subdued, and simple trellis patterns framed by rosettes and frets were considered to be correct. The advantage of a balcony at the first floor level, for sight seeing, as well as a desire to be in the fashion, accounts for the feverish haste which must have been displayed by the owners of the older houses who desired balconies added to their houses in the former and other positions. Many houses of the formative period exhibit balconies in wrought iron of Adam's date and sometimes later, which have been added to meet the demand. In a like manner the introduction of the balcony was responsible for the picturesque verandah roof carried up above the balcony, and forming with it an interesting treillage. These latter features did not come into general use till about 1805, and were at first fixed to the existing balcony railings. Afterwards, as can be seen on the houses to the north side of Euston Square, they became integral features of the design. The Bloomsbury district is perhaps the best place to see the trellis verandah at its best, and Park Lane should not be neglected.

A description of the town house of the formal period would be incomplete were the use of stucco as a building material to be passed over. The introduction of Liardet's patent stucco by the brothers Adam (and its use for the embellishment of the many house fronts they were engaged in building) enabled them to obtain the maximum of architectural effect

at the minimum of cost, and providing no attempt at sham stone jointing was aimed at there existed no real argument to put forward against the use of stucco as a building material. Apart from historical precedent the employment of stucco was productive of two beneficial results, the first of these being "formal expression" and the second colour. A reference to the happy arrangement of the stucco pilasters and cornices against the brick surfaces at the Adelphi buildings and the freshness which is imparted to this quarter when the stucco is repainted, more than justifies the employment of this much maligned material. After the introduction of stucco by the brothers Adam its employment for the entire treatment of façades spread with great rapidity: not only did it form a cheap substitute for stone in the creation of conventional scenery, but it had also the double advantage of being easily renovated and repainted; the great commercial success of such streets as Regent Street, The Quadrant, and Lower Regent Street is due to the freshness of colour given to the stucco fronts by painting at certain periods. For domestic work the Regent's Park terraces exhibit the best instance of its use. By a clause in the building leases of these houses the lessees covenant to renew the colouring on the stuccoed exteriors within the month of August in every fourth year; the period being the same for all and the tint to be that of Bath stone.

Carlton House Terrace facing the Mall, by John Nash, Eaton Square, Belgrave Square, and Park Crescent are among the most noted buildings erected

during the closing years of the formal period. Gradually the interpretation of the Greek and Roman motifs became more academic and the style colder, until the closing years of the Regency witnessed the revivification of the town house clothed in quasi-Italian garb initiated by Sir Charles Barry, P. Hardwick, and Vulliamy, a style considered by the foregoing gentlemen to be more elastic and suitable for its purpose than the work of the preceding age.

Externally the houses of the late eighteenth and early nineteenth centuries in London present to the critical observer a beauty of proportion so subtle and refined as to be at a first glance almost unapparent. True art is to conceal art, and the designers of the formal period certainly achieved their æsthetic effects in the most delightful and simple manner. If we study the proportion of the square window openings arranged in diminishing tiers, with the first floor group as the focal point, we are charmed with the beautiful proportion that in all cases exists between the window openings and the plain masses of the brickwork; we shall also be impressed by the apparent curved line given by the projecting balcony at the first floor level, and the area railings. This curve introduces the prim and reticent mass of the main building to the pavement line. We must not denounce the plain brick house because at a casual glance it appears plain: let us think of the possibilities of legitimate enrichment that might be reasonably added to the average unpretentious London house, such as flower boxes, well arranged curtains, and other accessories which at one

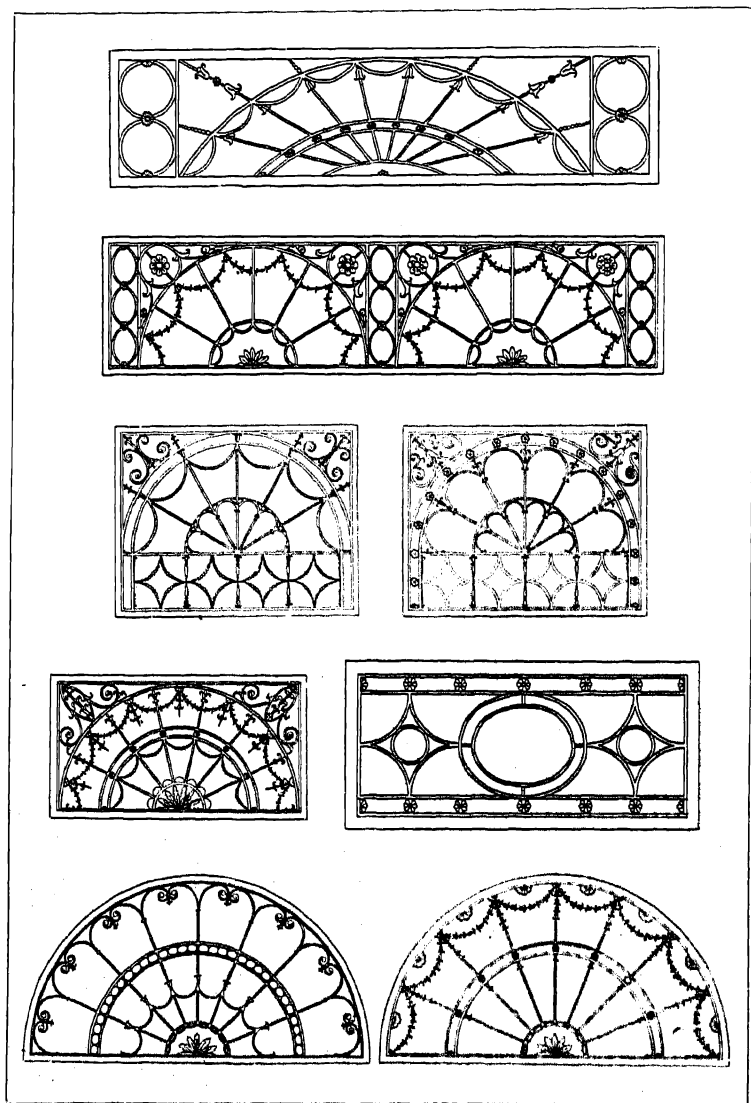


Fig. 2.—Examples of Fanlights.

ime were considered indispensable to the occupancy of a town house. The main fact to be borne in mind, however, is that unless ornament is used judiciously, it is to be avoided; good honest proportion should be the aim of the designer and the desideratum of the occupier, and our motto should be that Shakespearian quotation, "The world is ever deceived by ornament."

THE FOLLOWING IS A LIST OF THE PRINCIPAL SQUARES AND STREETS TO ILLUSTRATE THE DEVELOPMENT OF THE CITY WESTWARD.

The dates are given to enable the houses to be approximately classed.

Berkeley Square	-	-	-	-	-	1698
Barton Street and Cowley Street, Westminster, from a stone tablet on the wall	-	-	-	-	-	1722
Bedford Square	-	-	-	-	-	1799
Belgravia. End of George IV.'s reign.						
Belgrave Square	-	-	-	-	-	1825
Bloomsbury Square	-	-	commenced about			1680
Covent Garden became fashionable in the latter part of Charles I.'s reign, and during the Commonwealth was the aristocratic quarter.						
Clifford's Inn	-	-	-	-	-	1666
Craig's Court, Charing Cross	-	-	-	-	-	1702
Conduit Street, Regent Street	-	-	-	-	-	1713
Cavendish Square	-	-	-	-	-	1717-18
Charlotte Street and Fitzroy Square	-	-	-	-	-	1763
Frith Street	-	-	-	begun in	-	1680
Great Russell Street	-	-	-	-	-	1670
Grosvenor Street	-	-	-	-	about	1695
Great Marlborough Street	-	-	-	-	-	1698
Golden Square	-	-	-	-	before	1700
Great Ormond Street; in the reign of Queen Anne						1709
George Street, Hanover Square	-	-	-	-	-	1719

Great Queen Street, commenced in 1606 ;	fifteen houses built	1623
Gray's Inn Square - - - - -	about	1730
The gardens were first planted in 1600.		
Gower Street - - - - -		1786
Hatton Garden was commenced, according to Evelyn, in -		1659
Hanover Square - - - - -		1718
Hinde Street, Manchester Square - - - - -	about	1750
Jermyn Street - - - - -	about	1667
Lincoln's Inn Fields. Laid out by Inigo Jones - - -		1618-20
Lincoln's Inn, New Square, at the close of the seventeenth century - - - - -		1698
Norfolk Street - - - - -		1682
Park Crescent, by Nash. Designated the Key to Regent's Park - - - - -		1813
Portman Square - - - - -	begun about	1764
But not completed for nearly twenty years.		
Portland Place, built by brothers Adam - - - - -		1778
Queen's Square, Bloomsbury.		
In the reign of Queen Anne the north side was left open for the sake of the splendid vista to be obtained of the Northern Heights, and remains unbuilt upon at the present day.		
Queen Anne's Gate, Westminster ; in the reign of Queen Anne - - - - -		1705
Red Lion Square, Holborn - - - - -		1698
Russell Square - - - - -		1804
Residences of the city merchants of this period (<i>vide</i> Thackeray).		
Regent's Park - - - - -	the lay-out	1812
Regent's Park - - - - -	completed	1820
Richmond Terrace, Whitehall - - - - -		1824
Sackville Street, Piccadilly - - - - -		1679
Soho Square - - - - -	begun in	1681
St James's Square owes its origin to the early years of the Restoration, and has maintained its reputation as a first class residential centre till the present day.		
Stratford Place, Oxford Street - - - - -		1778
Tavistock Square, in the early years of the nineteenth century - - - - -	about	1806

CHAPTER II

THE PLANNING OF THE TOWN HOUSE

REVIEWING the many causes which led to a gradual change in the planning of the London house, one fact stands out in great prominence, namely, the return of Inigo Jones to England from Italy late in the year 1614, or early in 1615; this date marked an epoch in the history of English architecture, and incidentally affected the whole tendency and tradition of the contemporary and future house planning. During his sojourn in Italy, Inigo Jones had made very complete and exhaustive studies of Palladio's architectural masterpieces, and in addition had personally sketched and studied the antiquities of Rome, including the planning of the great Thermæ and other structures; which at that period were in a better state of preservation than they are in at present. There can be no doubt that when the opportunity presented itself to Inigo Jones, as it did when he was called upon to design the new palace at Whitehall, that he applied his knowledge of the setting out of a great Roman plan to the problem in hand with very excellent results. Inigo Jones appears to have paid great attention to the precepts of Palladio, especially to one in particular, in which

that master proscribes the use of the basement for cellars and offices. Among the first of the town houses designed by Inigo Jones which fulfils this clause is Ancaster House, now Lindsay House, Lincoln's Inn Fields (Fig. 3), built in the year 1640.

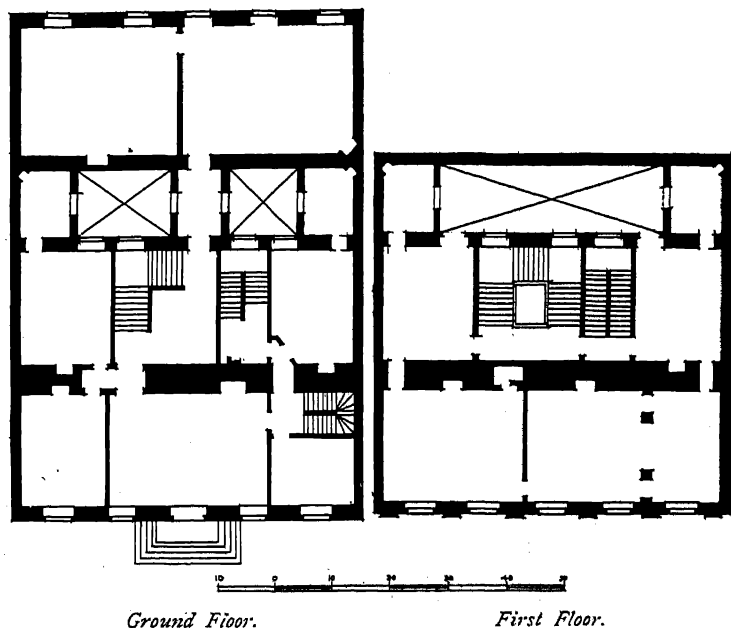
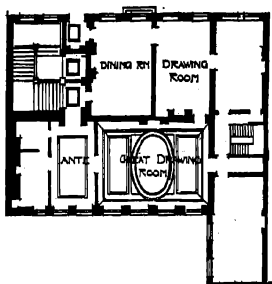


Fig. 3.—Lindsay House, Lincoln's Inn Fields, W.C.

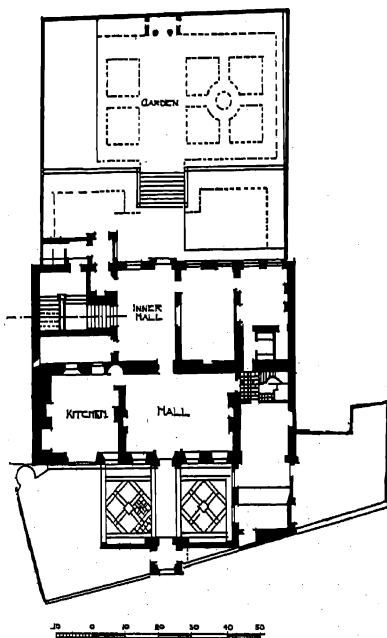
The extreme simplicity of the plan of this house was on such commendable lines that it was destined to be employed in principle if not in its entirety until the first quarter of the eighteenth century, when the more general study of the Roman plans enlarged the scope of the later architects. Ashburnham House at West-

minster (Fig. 4), also designed by Inigo Jones, and probably carried out by John Webb, exhibits in a like manner the former's aptitude for solving a plan problem.

Briefly the ground floor of the early town houses built before the Restoration was given up entirely to small parlours and offices, and at the same time a great feature was made of the entrance hall, which was placed usually in the centre of the front; at Lindsay House this hall measured 28 ft. by 20 ft. 6 in., and at Ashburnham House 17 ft. 3 in. by 23 ft. 6 in. An inner or staircase hall was at the same time apporportioned to the main staircase, which never quite lost the picturesque open stateliness which had been imparted to the treatment of staircases during the Elizabethan period. The service stairs were placed adjacent to the main staircase, and the



First Floor.



Ground Floor.

Fig. 4.—Ashburnham House, Westminster.

climax of the internal arrangements was the first floor with its complement of apartments, namely, the dining-room, small drawing-room, ante-room, and great drawing-room, as at Ashburnham House.

Throughout the subsequent periods until the present day the first floor has always been allotted to the arrangement of the reception rooms, the dining-room and the morning-room alone being placed on the ground floor, while the kitchens and offices have been relegated to the basement. The impetus given to the planning of the town house by Inigo Jones has never been materially checked; the limitation of the frontages to two façades led to the adoption of small internal courts or areas open to the sky, which in their way are reminiscent of the great courtyard of the Tudor age, although their purpose was merely to give light to the staircases. The earlier architects arranged their great reception rooms *en suite* and seemed content to allow them to be used as passage rooms. The new portion of Hampton Court Palace designed by Sir Christopher Wren is a notable instance of this inconvenience, which at the time was endured without comment or any attempt at alteration; many of Sir Christopher Wren's plans in the All Souls' Collection exhibit the same peculiarities in this connection. The first important instance of the use of a top light over the main staircase as a sole method of lighting this important feature occurs at Ashburnham House; this example is a complete vindication of the undue criticism which such an excellent method of lighting a staircase has received. In the first place direct top lighting is

infinitely preferable to the murky light obtainable from a small area, and in the second place the variety of fine architectural effects to be achieved in the treatment of the domed light over the staircase more than balances the doubtful benefit of windows in the staircase wall. This especially applies to the smaller of the London houses which are built on extremely narrow sites, flanked on either side by adjoining property. During the first quarter of the eighteenth century the type of plan which had for its introduction an entrance hall, main and service staircases, and a small parlour and dining-room, and for its dominant feature the suite of reception rooms at the first floor level, was considered to be the best for its purpose. Gradually the inconvenient passage rooms were avoided, and all the rooms, while still remaining *en suite*, were planned to be readily accessible from the outside corridor. At this date, 1720, the academic plan for a small house was not fully understood, and the junction between the various parts of a scheme were more or less accidental; the desire for a more accurate and first-

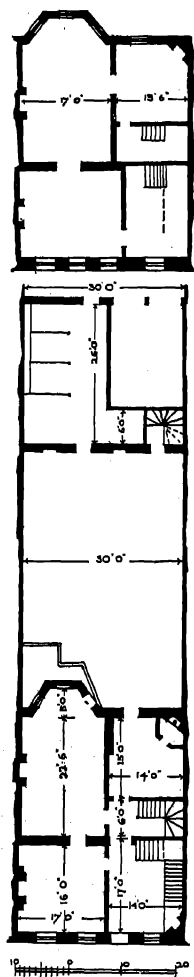
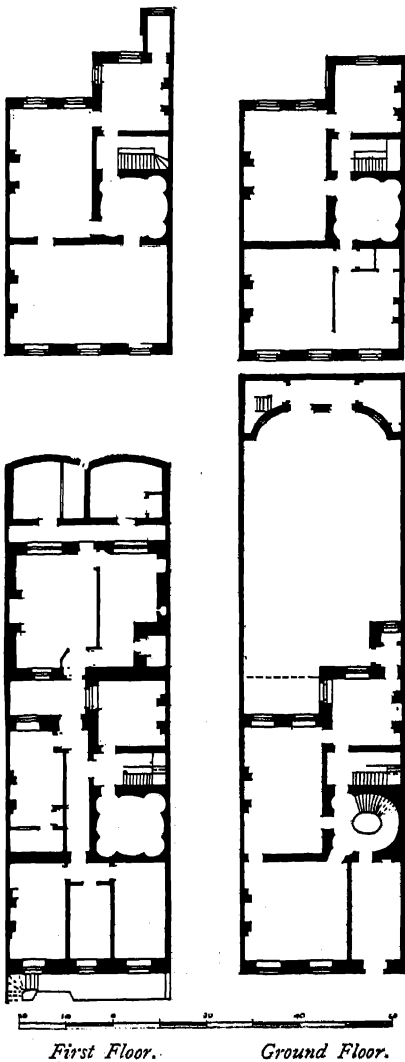


Fig. 5.
24 George Street,
Hanover Square.



First Floor. *Ground Floor.*

Fig. 6.—Dr Heberden's House,
Pall Mall, S.W.

hand knowledge of the antique, directed first the virtuosi, and then the architects, to a study of Roman plans. The Palladianism inspired by Inigo Jones was leavened with the more accurate knowledge; and finally, when Castell's "Villas of the Ancients" was published in the year 1728, and the plans of the Roman Thermæ in 1730, the academic system was firmly and generally established. The possibility of fine perspective groupings and vistas was eagerly sought for and accomplished. Paine's plan for Dr Heberden's house in Pall Mall about 1750 (Fig. 6) shows the change in favour of axially and coherent grouping. Architects gradually

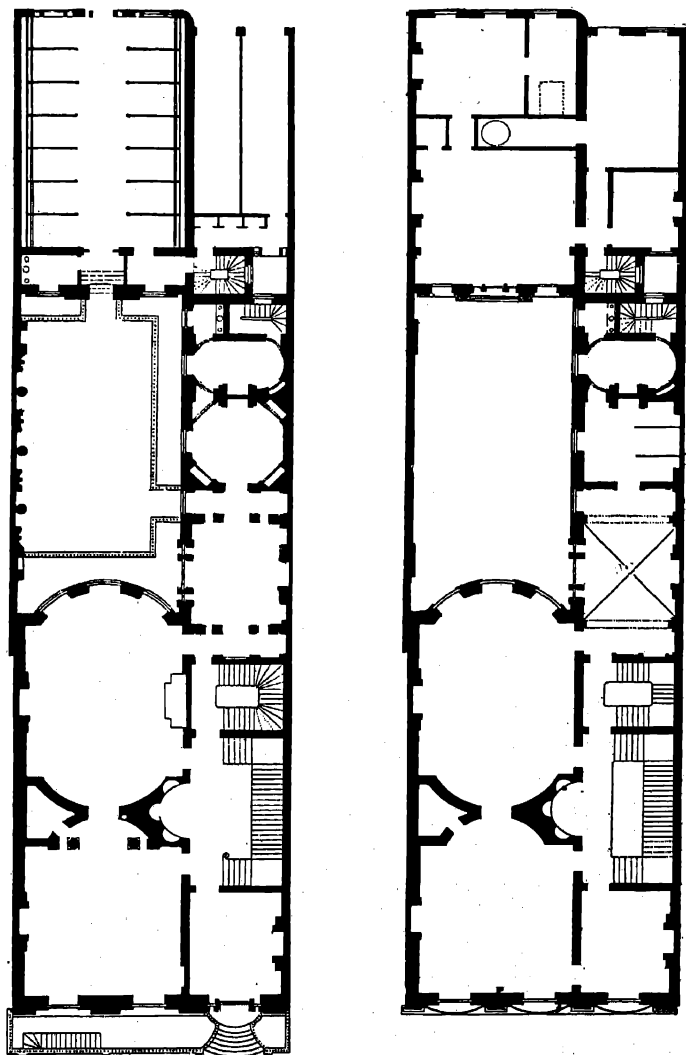


Fig. 7.—Sir Watkin Wynne's House, 20 St James's Square, S.W.

realised that correct plan formations, which answered

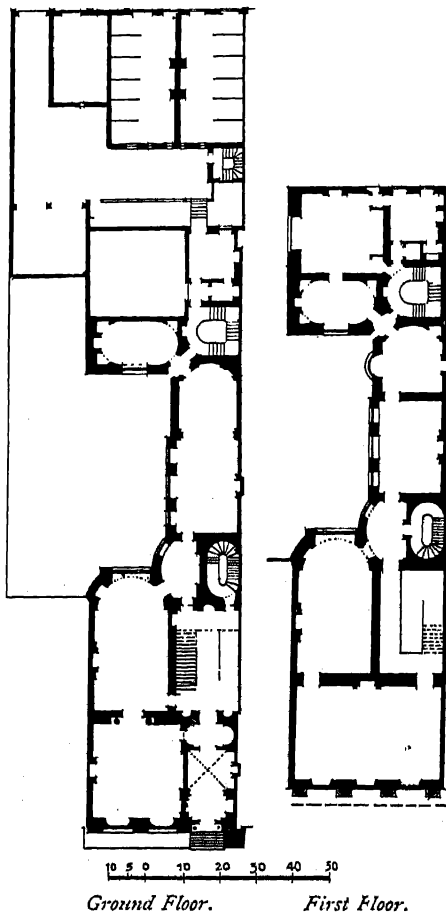


Fig. 8.—No. 15 St James's Square, S.W.

both utilitarian and architectural needs, were the most desirable; harsh junctions between the various apartments with their consequent accidental effects were studiously avoided, and as a result the way was prepared for the correct application of ornament. It was left for the brothers Adam to put the final seal on the principles of planning for town houses; they succeeded in designing their plans as pleasing architectural patterns, which at the same time fulfilled a stated programme.

A great deal has been said and written denouncing the fripperies and effeminate tendencies of these enterpris-

ing architects, even admitting that the design of their exteriors in a measure lacks that vigour which is supposed in some quarters to be so essential, the planning of the town houses entrusted to them still stands pre-eminent and alone. The Adams were the pioneers who realised that a correct plan sequence such as is evidenced in the horizontal trace of the various vertical elements they composed in their schemes would be pro-

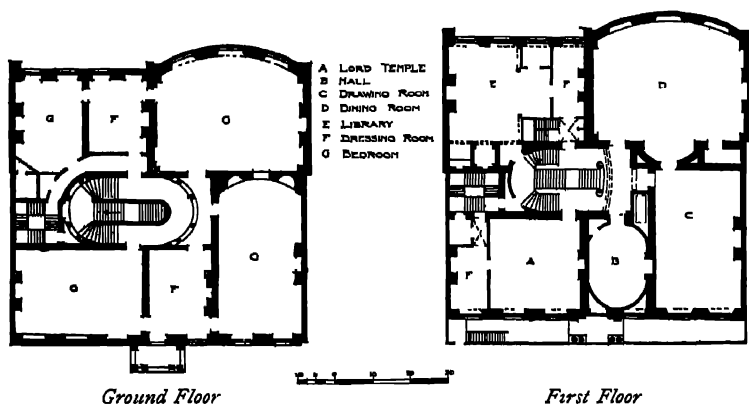
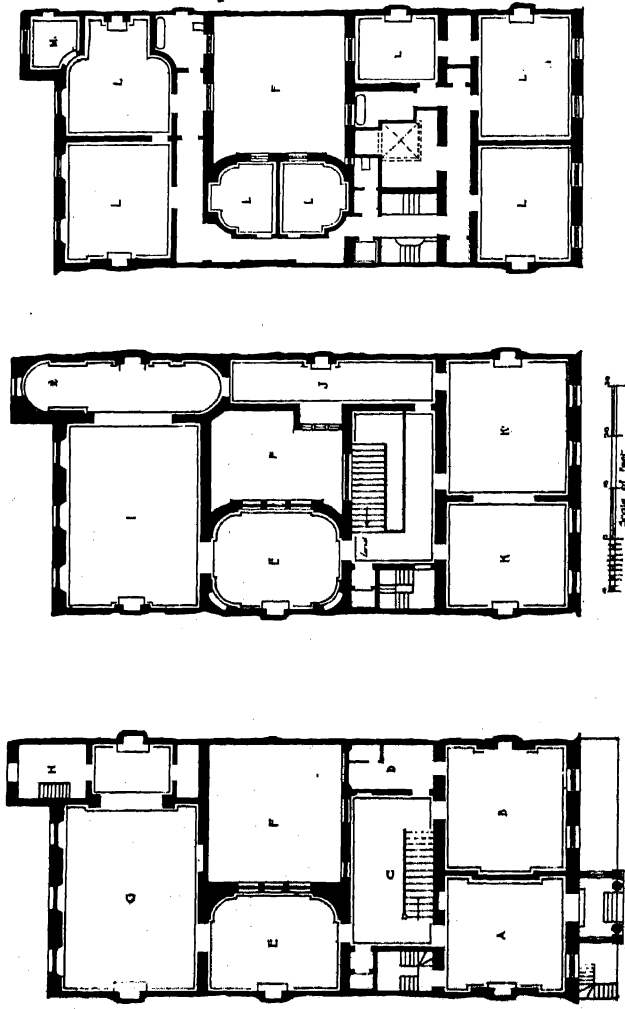


Fig 9—Buckingham House, Pall Mall, S W

Sir John Soane, *Architect*

ductive of fine perspective results, and it was towards this finesse in academic planning that their labours were directed. If we review any one example of their house plans, in no single instance will there be found a harsh juncture between any two parts. Extreme axiality, symmetry, and effective contrast were gained by the employment of segments and circles to connect rooms or to shape a series of windows into a spacious

- A HALL
- B LIBRARY
- C GALLERY
- D GALLERY
- E ARTS ROOM
- F OPEN AREA
- G DINING ROOM
- H BREAKFAST ROOM
- I RECEPTION ROOM
- J KITCHEN
- K BEDROOM
- L BEDROOM
- M BEDROOM



SECOND FLOOR PLAN

FIRST FLOOR PLAN

GROUND FLOOR PLAN

Fig. 10.—No. 10 Carlton House Terrace, S.W.

bow. Owners or architects who have had occasion to modernise an Adam plan have been agreeably surprised to find that very little alteration sufficed to effect their purpose. The addition of lifts and improved sanitary conveniences are in these days essential, and their application to a systematic plan such as pertains in the internal design of an Adam's house is not difficult.

The influence of the Adam's plan was of long endurance. James Stuart in his design for No. 15 St James's Square (Fig. 8) showed his appreciation of its possibilities. Sir John Soane further developed the idea in his designs and buildings, and this architectural method of academic planning was followed with great precision by the later Classic architects well into the first half of the nineteenth century.

CHAPTER III

THE INTERIOR DECORATION OF THE TOWN HOUSE

To complete the retrospective review of the smaller London houses it will be necessary to epitomise the various accessory items which made the interiors so thoroughly expressive. Architectural tradition has played an important part in the internal arrangement of our houses, and it is mainly on account of this tradition that such important features of interior design as the hall, the staircase, and the fireplace, together with the treatment of the walls and ceilings, always display a sense of spacious dignity and fine handling whatever the period of their erection.

By the term decoration as applied in this instance is meant the broader architectural use of the word, and therefore it should not be confused with the arrangement of movable articles, which must be studied separately. The successful decoration of the house depends on the accurate and precise knowledge evidenced by the architect in his direction of the various trades, which include joinery, plasterwork, ironmongery, and upholstery, and the coherence of the completed work is in no small measure due to the manner of their application. When reviewed

in chronological sequence the interiors of the town houses exhibit a purity of architectural taste and refinement, retaining at the same time a cogent English character, and this in spite of the eclecticism pursued throughout the whole period of the Renaissance in England.

Daniel Marot, architect to William of Orange, whom he followed to England in 1688, worked under Sir Christopher Wren on the new works at Hampton Court. Many of the marble fireplaces, and particularly those arranged in the angles of some rooms, are his work. Marot returned to Holland in the year 1702, and afterwards published a work entitled "*Recueil d'Architecture et d'Ornemens*," fol., Amsterdam, 1712, which probably embraces the plates previously published by him in 1702. The designs illustrated in this publication exhibit the author's excellent taste for internal decorations, as well as his power to design such diverse objects as tapestry, vases, garden furniture, and even triumphal arches. Daniel Marot seems to have had the sense of form so thoroughly developed that it enabled him to crystallise the tendencies in design then prevalent in France and Holland, and to express them in his own compositions. His book must have been very much in demand by the furniture makers and designers of the pre-Chippendale period, and this fact in all probability accounts for some of the excellent Queen Anne interiors which resulted.

The most important element in the internal arrangement of the house is the main staircase, and it is

creditable that this feature has always received careful attention from English architects. The open newel staircase of the Elizabethan age was continued in principle through the Jacobean and Carolean periods, but with the addition of considerable refinements. The hand-rails of the many staircases attributed to Sir Christopher Wren and his contemporaries are generally extremely broad and heavy and their mouldings often coarse. In this respect they resemble the earlier work; the balusters are sometimes plain Doric columns supported on a vase, and in other instances they are of the twisted variety; the strings carrying the balustrading from flight to flight are perfect suggestions of an architectural entablature, replete with crowning mouldings, pulvinated frieze, and architrave. The introduction of mahogany into England influenced the lighter design of the staircase during the reign of Queen Anne, and about the year 1730 the treatment of the joinery staircase had reached perfection. One of the best staircases of this date, although a little-known example, is to be seen at No. 10 Sergeants' Inn, Fleet Street. Stone and marble staircases were also in constant use for the larger houses, and the employment of the harder material for this purpose led to the adoption of wrought iron for the balustrading. Many beautiful instances of wrought-iron balustrades are still to be seen adorning the staircases of the London houses, notably at No. 16 Grosvenor Street, built about 1700; No. 5 Albemarle Street, about 1720—in this example a wooden staircase is used with wrought-iron balustrading; Chesterfield House, 1752—the iron balustrading in this case was

re-used from Canons Park near Edgware ; and to name more important instances, the geometrical staircase at St Paul's Cathedral and the great staircases at Hampton Court. The origin of the use of wrought iron for balustrades can be attributed to their introduction by Sir Christopher Wren, who evidently borrowed the idea from his inspection of Mansart's works during his visit to France. Wren afterwards employed Jean Tijou to make the iron screens in St Paul's Cathedral and also the entrance gates and other work at Hampton Court. Throughout the eighteenth century and during the first quarter of the nineteenth century the use of wrought ironwork for balustrading was continued for all important work. Sir William Chambers designed some very effective ironwork for the staircases at Somerset House, notably those to the Royal Academy Rooms. The brothers Adam used architectural repeat panels and continuous scrolls for their staircase balustrades with great effect ; Sir John Soane in his own house and at the Bank of England employed wrought iron in a very refined manner. Gradually the wrought-iron repeats were replaced by those executed in cast iron, many very beautiful Greek forms being attempted ; the houses in Belgrave Square by George Basevi in 1827 contain examples of this phase of metal design.

Fireplaces are next in order of merit, and the same traditional influence can be discerned in their development. The practice of the Elizabethan architects to compose the fireplace and the architectural panel over as one design, sometimes employing caryatides for the lower portion and isolated or coupled columns on

either side for the upper part over the fireplace opening, was more or less followed by the architects of the Jacobean period. Inigo Jones in his design for the chimneypiece in the single cube room at Wilton House carries on this tradition in a purer and more refined way. His work proclaims his taste for the more correct Classic profiles, and the arrangement of the carving exhibits his skill in the proper placing of detail. John Webb also followed his master's methods, and if reference is made to the drawings by both architects (to be seen in the Burlington Collection at the Royal Institute of British Architects), it will be readily seen how the Palladian detail was adapted to conform with the traditional treatment. A sketch made by Inigo Jones for a fireplace and panel over shows a further advance on this idea; the fireplace opening is framed by means of a wooden architrave with crossettes at the sides and at the top, this arrangement is finished by a refined cornice, above the cornice is placed an architectural panel complete with a pediment; the whole design is unified and completed by the background against which it is placed: in this case the background is formed by an architectural order on either side of the whole fireplace. The old and somewhat ignorant arrangement of the orders on the fireplace opening, which had been such a feature of the Elizabethan work, died hard. Some fireplaces removed from a house in Lime Street, E.C., and now in the South Kensington Museum, of a date about 1620, exhibit all the tendencies of the late Elizabethan work. The

cult of Palladianism was as yet in its incipient stages. The fireplaces designed by Sir Christopher Wren, Colin Campbell, Kent, and Gibbs show further renderings of the Palladian treatment, based, of course, on the work of Inigo Jones. The fireplace to the room at Clifford's Inn, since removed to the Victoria and Albert Museum, is also a very fine example. During the first half of the eighteenth century a tendency gradually manifested itself towards the more complete separation of the fireplace proper from the panel treatment over. Isaac Ware, Paine, and Sir William Chambers were responsible for the design of some very pure examples carried out in this way. The culmination in fireplace design was reached by the brothers Adam, who, sometimes employing rare marbles often beautifully inlaid and sumptuously sculptured, and in other cases using wood (which was either carved or enriched with compo decoration), produced some magnificent specimens which, from the standpoint of design, are at the present day unsurpassed. The delicacy of treatment imparted by the brothers Adam to fireplaces in turn directed their attention to the wall surface over the fireplace opening, and immediately we notice a return to the traditional method of considering the incorporation of the fireplace and the space over into one scheme. Although the treatment of this space by the brothers Adam was always sympathetic with the design of the fireplace below, at the same time it was generally distinctive. In some of the work the space is treated as a delicate enriched panel framing a picture, as in the library

at "Kenwood," Hampstead, and in other and perhaps worthier instances the fireplace and the surface over is treated as the focal point in the room; the effect being attained by means of a very elaborate pier glass of rich and wonderful design, which is placed on the mantel-shelf immediately above the fireplace, and designed to accord with the latter. Several magnificent designs for pier glasses are shown in the publication of the works of the brothers Adam. Sir John Soane followed the same refining principles in his designs for such minor attributes to his houses as the fireplaces and their embellishment with mirrors over; examples of his manner can be seen at his own house in Lincoln's Inn Fields and also in the waiting-rooms at the Bank of England.

The next feature to be studied is the treatment of the wall surfaces, so important as a background for the movable furniture. Inigo Jones may be said to have introduced the system of large panelled wall surfaces, as distinct from the small panels of semi-Gothic character which were used throughout the Elizabethan and Jacobean ages. Sir Christopher Wren's work at Hampton Court shows the oak wainscoting very thoroughly carried out, especially in the state apartments; the introduction of the chair or dado rail with the heavy bolection moulded panel over and the smaller moulded panel below is of this period. The large rooms over the gateway to Middle Temple Lane by Sir Christopher Wren are panelled in a similar way and have in addition a very broad projecting skirting. The room formerly at Clifford's Inn and now removed to

the Victoria and Albert Museum is a good example of this treatment applied to the furnishings of the smaller house. Sir Christopher Wren employed Grinling Gibbons to execute the carved ornamentation of his larger buildings, and as a direct result of their connection in this particular, much of the carving to be seen in the minor houses has in consequence been attributed to the latter; this is, of course, erroneous. The work in question may possibly be that of his pupils or followers. It is obviously impossible that Gibbons could have personally carved all the work attributed to him. The fireplace and the door were the chief points selected for the additional enrichment by means of carving, which was frequently carried out in pine or lime wood and applied to the oak background. The cornices are sometimes carried out in the same material as the panelling, but more frequently they are of plaster and carry their full quota of enrichments, generally the modillion or dentil and egg and tongue, and sometimes all three. The powerful influences for the better in architectural design fostered by Inigo Jones and furthered by Sir Christopher Wren resulted in a very high system being attained even by the most obscure and at this present date unknown builders. Thus it came about that the same careful proportions were observed in the paneling of a very small town house that would have been used for the larger house or for the palace. The necessary economy was not effected by eliminating the principle but by the avoidance of elaborate detail. The heavy bolection moulding and the raised

panel were in turn succeeded by the simple ovolo moulding and raised panel, which later in the century gave place to mouldings sunk in the plaster and carrying an enrichment, generally a leaf and dart. To a late date, however, the dado panelling was retained, probably as a protective measure against the chairs being placed back against the wall after use. An instance of this treatment is to be seen in the works of Sir William Chambers, notably the official rooms at Somerset House. Sir Robert Taylor about this time used plaster mouldings and other enrichments for wall surfaces, his best work of this class being the magnificent court-room at the Bank of England and the interior of Ely House, Dover Street. The brothers Adam in the majority of their designs discarded the ordinary methods of panelling and directed their attention to the general scheme of decoration, which included a careful study of such minute details as the door and window furniture. The result of this close study is at once apparent in the sense of completeness and unity which is always present in an Adams house, even when we compare such a rich example of their work as the interior of the house of Sir Watkin Wynne in St James's Square with any of the interiors of the houses on the east side of Fitzroy Square, we are at once struck with the reposeful sense of completeness exhibited in both instances, although on the one hand we view studied and sumptuous magnificence and on the other a dignified and studied simplicity. As already described under the heading of Planning,

the plans of the brothers Adam aimed at fine perspective effects, and the completeness of their plans was the basis of their success in the correct placing of their ornamental details. The wall surfaces at this period were tinted in various shades of pink, grey, and green : the interior of the music-room at Stratford House is a very good example of this method, which was initiated by the Adams. Wall-paper was also used in connection with the scheme of decoration, and some of the original papering still exists at Lansdowne House. The introduction of mahogany doors may be assigned to the early years of Queen Anne's reign, and their use was continued right through the century. The mouldings in the early examples are generally very heavy : those made for the Adams' work are the acmé of refinement, and this treatment gradually extended until the introduction of beaded panels and ebony inlays by Sir John Soane at the Bank of England marked the change.

The treatment of ceilings in plaster passed through successive phases, from the comparative low relief of the Elizabethan age to the Palladian heaviness imparted to it by Inigo Jones and John Webb, through the naturalistic and semi-Classic periods of Wren's time and the troubled incoherencies of his successors, finally to emerge and find its level in the purely architectural treatment as practised by the later architects. The influence of the French rococo never obtained a very strong hold over the imagination of the English designers, and the little sway it exerted probably accounts for the few loose examples whose

authorship it is impossible to place. Under the scholarship of Ware and Paine the treatment of plaster ceilings needed very little guiding into what should be its proper place, namely, low relief. Again the brothers Adam rose to the occasion, and perhaps nowhere else but in London can be seen such rare examples of their skill in the treatment of ceilings. Robert Adam brought Pergolesi to England to do his plaster work for him, and spared no pains to attain perfection in this direction. There can be no doubt that the brothers Adam used Stuart and Revett's book, from which they may have obtained some of their Greek motifs, but, as already pointed out, the researches of Robert Adam at Spalato, and his intimate connection with Piranesi and others engaged in research work among the antiquities in Rome and in other parts of Italy, were bound to result in these architects having a fairly accurate knowledge of the Classic spirit which their highly developed sense of composition enabled them both to put into practice. They had many followers and successors, who without becoming plagiarists were doubtless influenced by their methods. Dance the younger, S. P. Cockerell, and Thomas Leverton, and later Sir John Soane gave their attention to the refined treatment of plaster ceilings. Sir John Soane's work stands out as being the most distinctive among that of the later men, especially in regard to his treatment of plaster. At his own house in Lincoln's Inn Fields can be observed his fondness for segmental ceilings of light design, and likewise in his treatment of barrel vaults and coffer ceilings he

was highly original ; his work was too distinctive and his mannerisms so thoroughly his own that it is not surprising to find that his followers were few. The best examples of Sir John Soane's treatment of plaster work and decorations are to be seen at the Bank of England, and also in his villa at Ealing. During the first quarter of the nineteenth century it is not surprising to find that the tendency of the work should have become more scholastic ; literature bearing on the arts of Greece was very much in demand, ornament was in consequence very sparingly used, and the effect of the completed interior during the Regency period adequately expressed the rigid architectural discipline of the age. The revival of the architecture of the Italian Palace by Sir Charles Barry, Philip Hardwick, Vulliamy, and others helped to fan the flame of Classicism into a temporary blaze which even the vagaries of the Gothic revival and the baneful influence of the Great Exhibition of 1851 failed to extinguish.

CHAPTER IV

ANALYTICAL INDEX TO THE FORMATIVE PERIOD (1666-1720)

[NOTE.—*The Authors have consulted Messrs Wheatley and Cunningham's "London Past and Present" to supplement their own observations as to local associations.*]

PLATE I.—BLOOMSBURY SQUARE

(Commenced about 1666)

THE illustration shows the aspect of this famous square during the height of its prosperity at the close of the eighteenth century. Evelyn records in his Diary: "February 9th, 1665. Dined at my Lord Treasurer's the Earle of Southampton, in Bloomsbury, where he is building a noble square or piazza, a little towne; his owne house stands too low, some noble roomes, a pretty cedar chapell, a naked garden to the north, but good aire." Bedford House is seen forming the dominant feature in the picture prior to its demolition in 1804. The square was previously called Southampton Square. Pope alludes to this once fashionable quarter of the town:—

"In Palace Yard, at nine, you'll find me there,
At ten, for certain, sir, in Bloomsbury Square."

—*Second Epistle of Second Book of Horace.*

PLATE II.—CLIFFORD'S INN

(North-East Block, 1667)

In the Hall of Clifford's Inn Sir Matthew Hale and the principal judges sat after the Great Fire to settle all disputes

about property and boundaries. The buildings illustrated represent the north-east block, built about the year 1667 to house students of the law. These houses represent the character of the town house in the early part of the reign of Charles II. The windows were originally designed as traditional casement windows with mullion and transome, and lead comes; several windows still remain, notably those to the staircases. Late in the eighteenth century the window openings were resashed with bars of light section.

PLATE III.—No. 10 NEVILLE'S COURT

(1670)

This house is an unimpaired survival of a type which was occupied by the city merchants during the reign of Charles II. The porch is a very early instance of an attached portico used for a small house.

PLATE IV.—NEW COURT, TEMPLE

(1677, East Side)

This block is attributed to Sir Christopher Wren. The arrangement of the Portland stone string-courses and angle-quoins finished with carved capitals immediately under the wooden modillion cornice, the pleasing semicircular entry with carved stone tablet over, and the general handling of the simple materials certainly evidence his controlling influence.

PLATES V. AND VI.—DOORWAYS, Nos. 4 AND 5 KING'S BENCH WALK

(1677)

These charming doorways also owe their origin to the genius of Wren. The Classic orders are taken as motifs,

but not followed with great accuracy. The fine gauged brick used by the master at Hampton Court is employed for the major portion of the work. The Corinthian capitals and bases used for No. 5 are in Portland stone.

PLATE VII.—ENTRANCE TO LAMB BUILDING,
MIDDLE TEMPLE

(1677)

A charming and simple entrance, recalling the entrance to the Choristers' School at Salisbury. The iron railings are introductory features necessary to the design.

PLATE VIII.—No. 2 KING'S BENCH WALK

(1678)

Another example of Wren's handling of simple material. The composition in this case is well defined, vertically and horizontally, and the focal point is formed by the simple brick doorway with its low-pitched pediment and windows over.

PLATES IX. AND X.—THE CLOISTERS AND PUMP COURT,
MIDDLE TEMPLE

(1679)

Built by Sir C. Wren after the Great Fire to replace the old cloister walks much used by law students to discuss cases and legal points. The façade to Lamb Building consists of a three-storied building carried on a simple Tuscan arcade. The interior is divided at the pavement level into two parts by a row of Tuscan columns.

PLATE XI.—THE CHAPTER HOUSE, ST PAUL'S
CHURCHYARD

(1680, Sir C. Wren)

The illustration shows a view of the entrance hall in the Chapter House. The use of the Doric order as a screen to the staircase was a favourite method of Wren's. Note the employment of wrought iron for the staircase balustrading, and compare with the balustrading to the geometrical staircase in the cathedral.

PLATES XII. AND XIII.—THE DEAN'S HOUSE,
ST PAUL'S CHURCHYARD

(1680, Sir C. Wren)

The entrance to this important house is very dignified, the ornament is reticent and well placed. The double steps with their attendant railings was an arrangement frequently used by the famous architect.

The view in the corridor shows how architectural dignity can be imparted to a room solely by good proportion.

PLATE XIV.—MIDDLE TEMPLE GATEHOUSE

One of Sir Christopher Wren's finest minor works. The front to Fleet Street has great dignity, the character is expressive and full of beauty; the reticence of the ornament, its correct selection and the excellent proportion of the structure foreshadow the formality of a hundred years later.

PLATE XV.—NEWCASTLE HOUSE, LINCOLN'S INN
FIELDS

(1686)

Originally built as a town mansion for Earl Powis, the architect being Captain Wynne, the design shows Dutch

influence. This house was afterwards purchased by Thomas Pelham Holles, Duke of Newcastle. Shorn of the fine projecting cornice and traditional roof, and resashed during the eighteenth century, it retains to-day a modicum of its former grandeur.

PLATE XVI.—ROOM FROM CLIFFORD'S INN

(1690)

This room until a few years ago formed one of a series of rooms in a corner of the Inn. It is now on view in the South Kensington Museum. The ornament is lavishly applied, but it blends well with the general tone of the woodwork. Many merchants' houses in the ancient city possessed rooms of this type.

PLATE XVII.—THE GATEWAY, LINCOLN'S INN

(1697)

The composition of the gateway and the side windows recalls rather forcibly the vanished motif of Temple Bar; the interior of the gate opening was altered and the vaulted arcade added in the year 1828. The richly carved stone panels over the entrance, and the smaller door to the chambers at the side, form a rare picturesque grouping.

PLATE XVIII.—SCHOMBERG HOUSE, PALL MALL

(1699)

This beautiful house was built for Duke Mindhart Schomberg; the influence of the architecture of the Netherlands is very apparent. Purchased in 1765 by John Astley and altered into three residences, he used the centre portion. The west wing eventually became the home of Thomas Gainsborough. The house was partially pulled down by the Government in 1850, and the unity of the composition was then destroyed.

PLATE XIX.—LORD HARRINGTON'S HOUSE,
CRAIG'S COURT

(1702)

The design of the elevation to Craig's Court recalls the mannerisms of Captain Wynne. The work bears a remarkable resemblance to Newcastle House, Lincoln's Inn Fields. The grouping of the porch and enriched window over give the front distinction and charm.

PLATE XX.—QUEEN SQUARE, BLOOMSBURY

(1703)

Called Queen Square out of compliment to Queen Anne, in whose reign it was erected. The splendid range of the northern heights so appealed to the projectors of the building scheme that the north side of the square was left open, and remains so to the present day. The past glories of this erstwhile fashionable square still reveal themselves between the huge commercial and hospital blocks which have been introduced there during recent years, and indicate the charming architectural effect this square once possessed before the *ensemble* was broken.

PLATE XXI.—QUEEN ANNE'S GATE, S.W.

(1705)

This quiet street was originally called Queen Anne's Square. The design of the houses illustrated is representative of the period, the projecting canopies over the doorways are quite unusual and occur nowhere else in London. The great amount of interest imparted to the buildings by the painted woodwork, carved keystones, and the deep red brick quoins to the window openings, &c., indicate the fact that the original designer of the houses fully appreciated the im-

portance of their residential position. Hatton describes the square as a beautiful (though small) square of very fine buildings (*Hatton, 1709, page 67*).

PLATE XXII.—MECKLENBURG HOUSE, BUCKINGHAM
GATE

(1706)

About this date Captain Wynne was engaged in building Buckingham House near at hand, and in all probability he also built the house illustrated; this accounts for the Dutch character imparted to the front by the arrangement of the central window and panel over; the original entrance door was removed and the windows resashed at the end of the eighteenth century.

PLATE XXIII.—THE MASTER'S HOUSE IN THE TEMPLE

(1706-7)

A typical Queen Anne mansion built as the official residence of the Master of the Temple Church. There is, perhaps, a lack of relief in this elevation owing to the crowding of the windows. The pediment imparts a sense of dignity and character.

PLATE XXIV.—44 GREAT ORMOND STREET

A Queen Anne house showing a group of five windows with outside frames: the sashes have been changed from the heavy barred type. The chief architectural interest lies in the arrangement of the entrance door and the beautiful wrought-iron railings divided at intervals by lace-like panels. The door itself is of stone, recalling the design of the smaller doors to the City churches.

PLATE XXV.—46 GROSVENOR SQUARE

(1719)

A representative house of the period. The entrance doorway framed by three-quarter diameter Ionic columns is original, but has been moved slightly out of axis with the first floor window over. The balcony at the level of the first floor is a later eighteenth-century addition, probably by Sir John Soane who effected alterations to the adjoining property in the years 1797-98. The alterations to the window frames probably took place at this date.

PLATE XXVI.—60 CAREY STREET

(1720)

The external appearance shows an effective arrangement of well-grouped windows, subdivided horizontally by brick string-courses, the whole series of windows being unified by the large brick cornice at the top. The door is a late eighteenth-century alteration. The heavy shutters to the ground floor windows are noteworthy as being in general use during the early eighteenth century.

PLATE XXVII.—STAPLE INN

(1720-35)

The quadrangle of this Inn presents a variety of brick treatments relieved by stone doorways, many of which bear the date 1729-1734. The older houses to Holborn were rebaked about 1720, and between that date and 1734 most of the brick houses were rebuilt. The hall of the Inn dates back to the beginning of the seventeenth century, and is to-day, with the exception of some eighteenth-century pseudo-Gothic additions, practically intact.

PLATES XXVIII. AND XXIX.—BARTON STREET AND
COWLEY STREET, WESTMINSTER

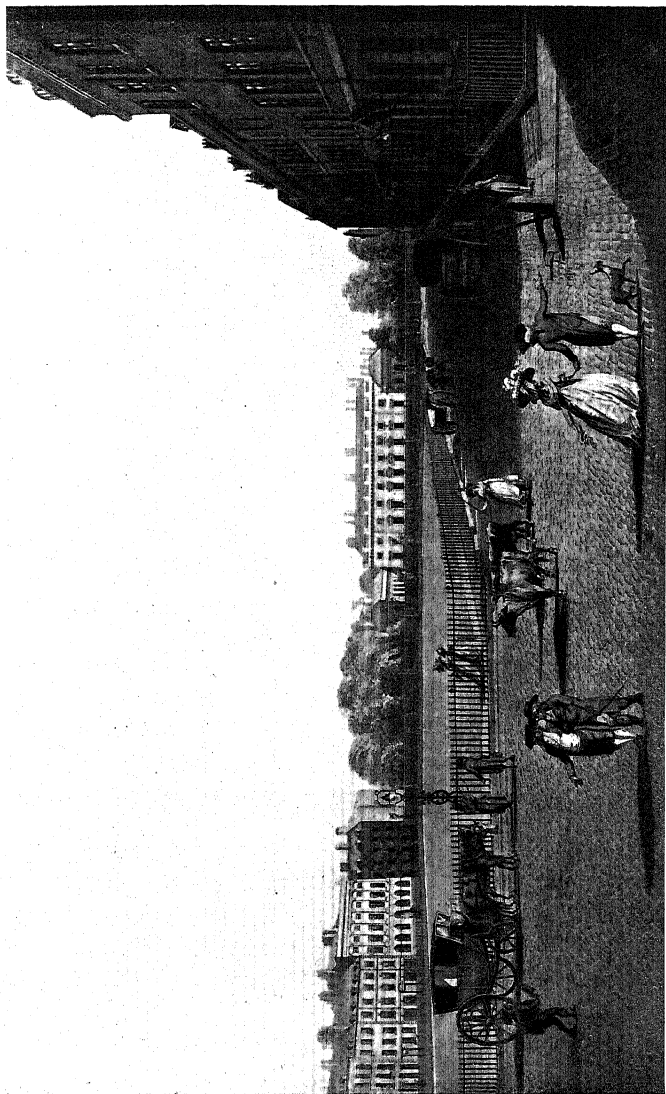
(1722)

(From a Stone Tablet built in the Wall of a House.)

The illustrations depict instances of complementary street architecture: the simplicity of the treatment is rendered ornate at the proper point by the varied design of the entrance doorways. All the houses in these streets were built at the same time in groups of two and three. The houses are somewhat small, and suggest Cowper's familiar lines—

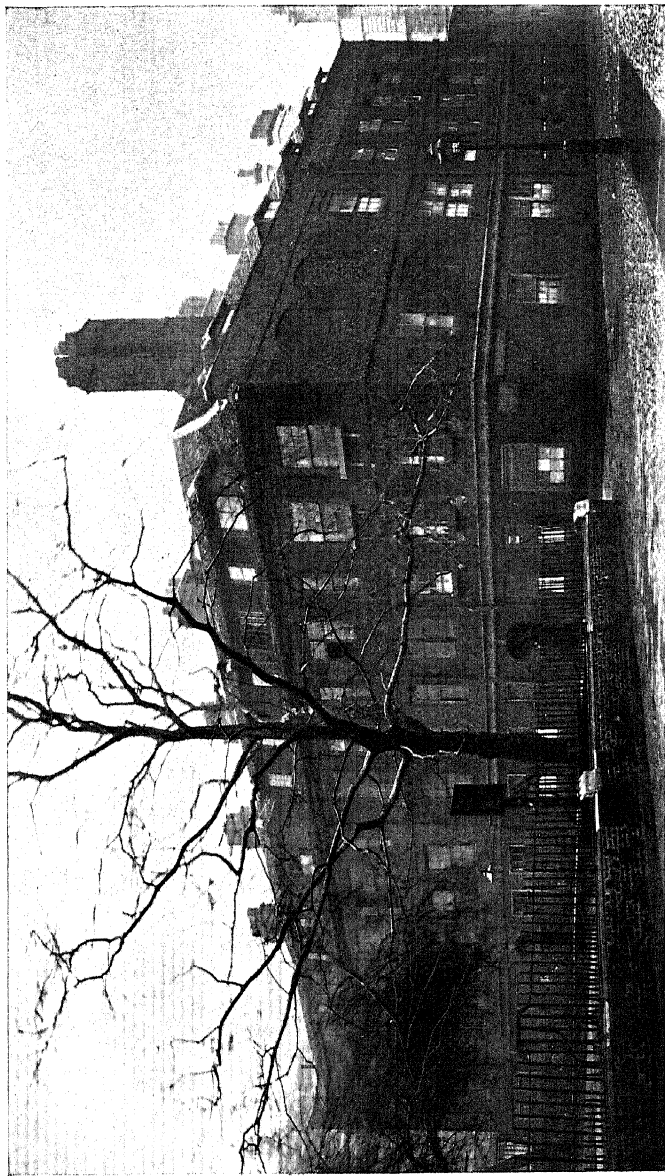
“Brick boxes tightly sashed.”

The design of the doorheads, vase-topped iron railings, and lead rain-water heads give distinction to the fronts. Recently the whole of the streets near St John's Church underwent careful reparation, and this district presents intact to-day its old-world aspect.



Bloomsbury Square (commenced about 1666).

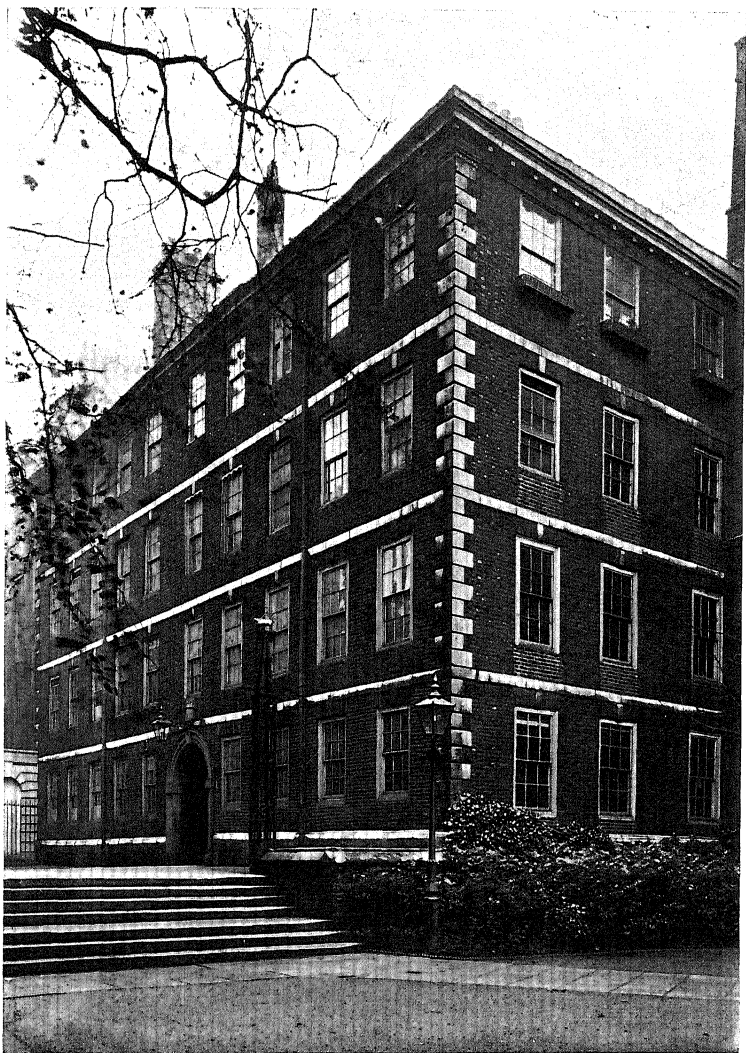
Plate II.



Clifford's Inn, N.E. Block (1667).

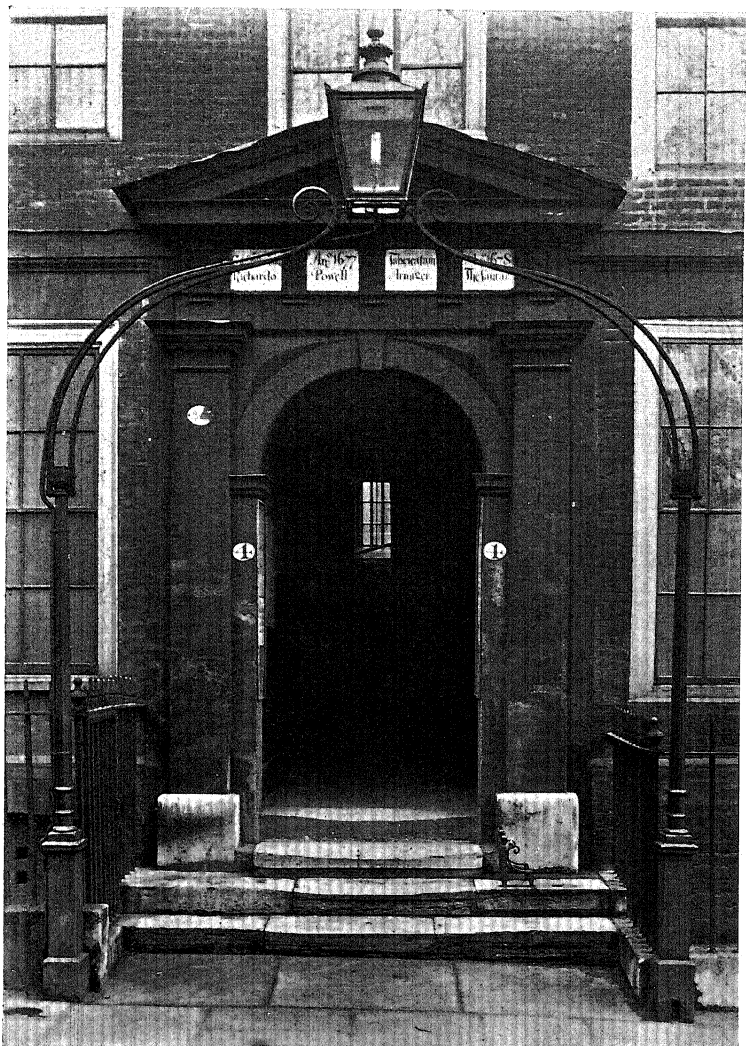


No. 10 Neville's Court, E.C.



New Court, Temple (1677). East Side.

Sir C. Wren.



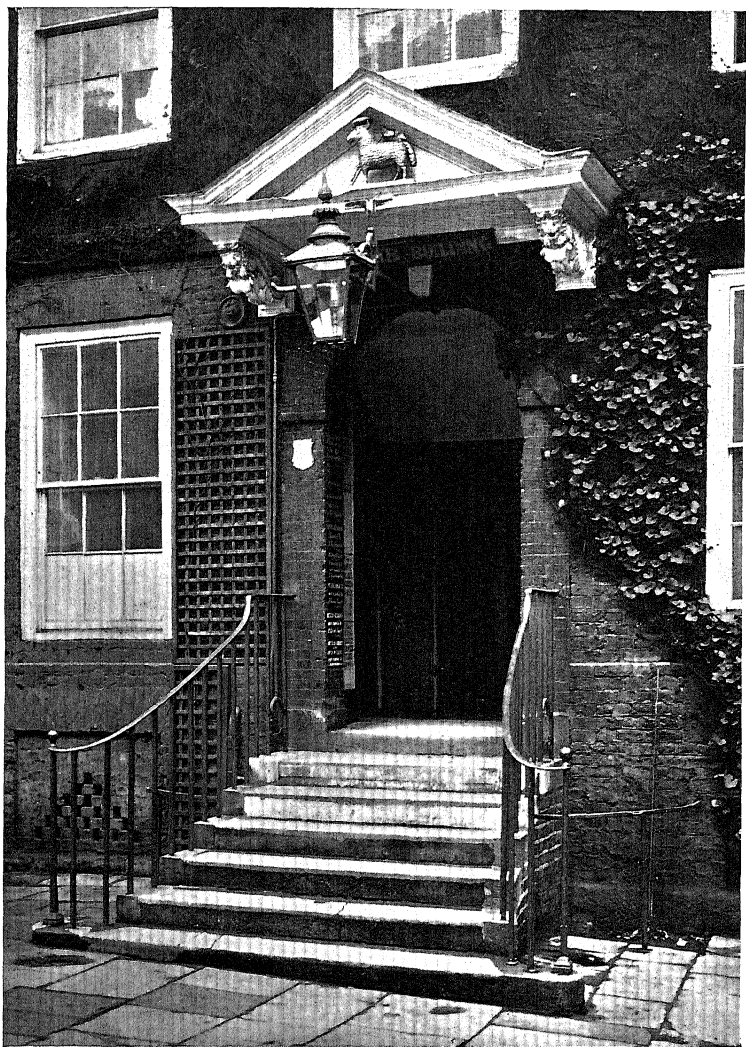
No. 4 King's Bench Walk, Temple (1677).

Sir C. Wren.



No. 5 King's Bench Walk, Temple (1677).

Sir C. Wren.



Entrance to Lamb Building, Middle Temple (1677).

Sir C. Wren.



No. 2 King's Bench Walk, Temple (1678).

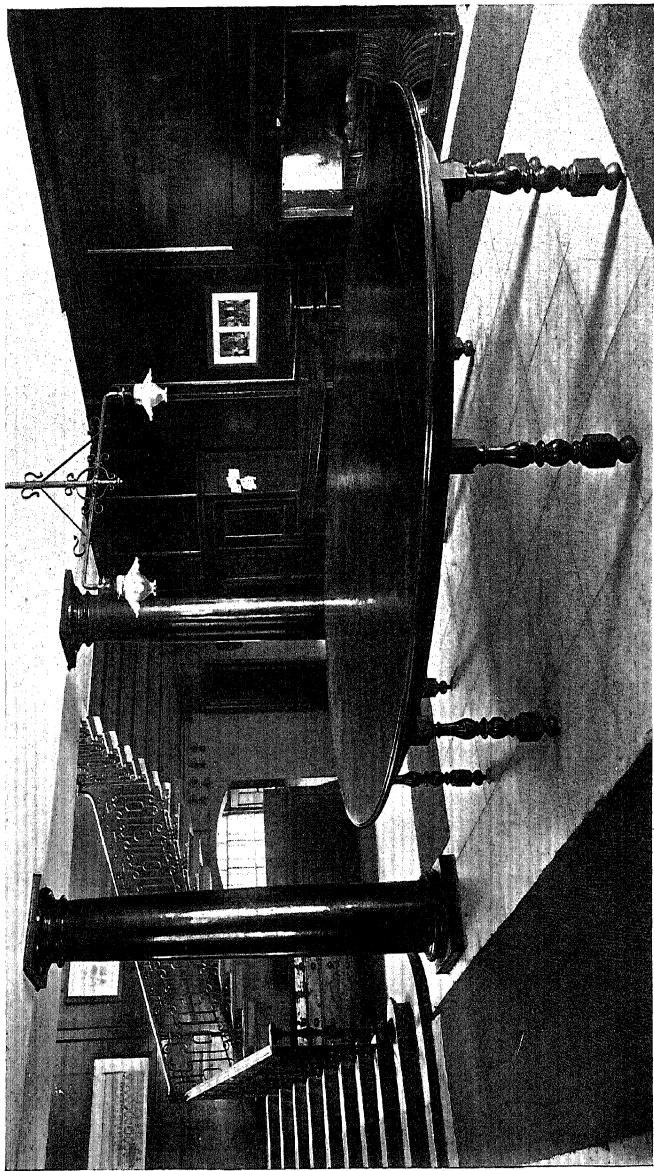


The Cloisters, Middle Temple (1679).

Sir C. Wren.

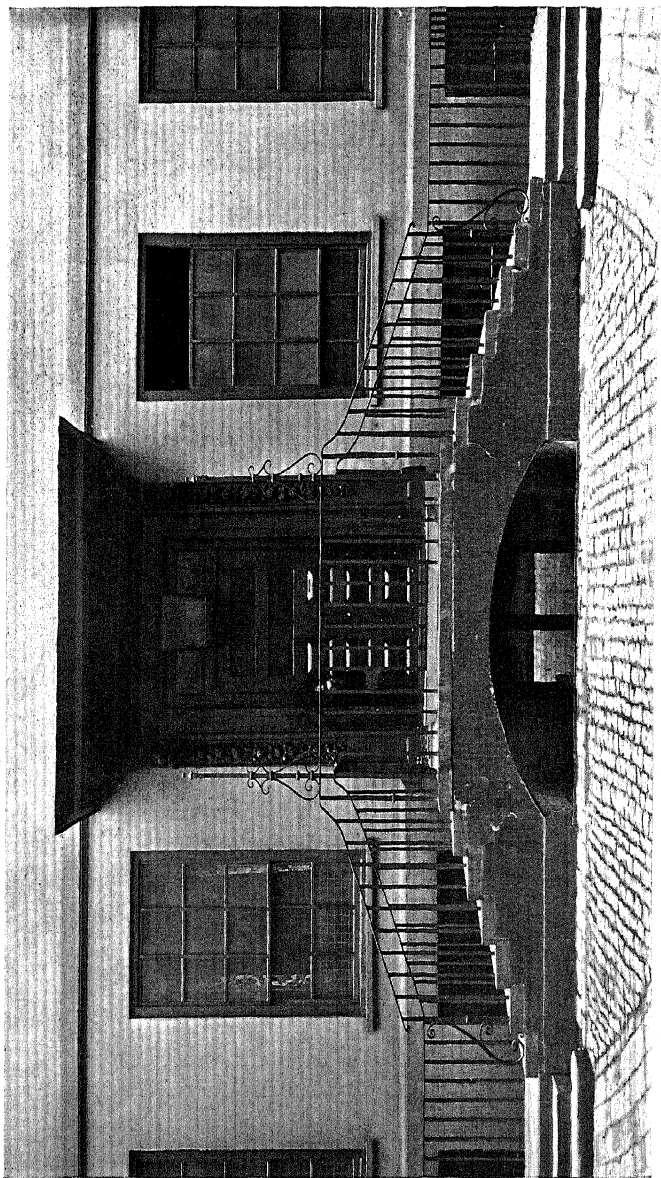


Pump Court, Middle Temple (1679).



Hall, The Chapter House, St Paul's Churchyard (1680).

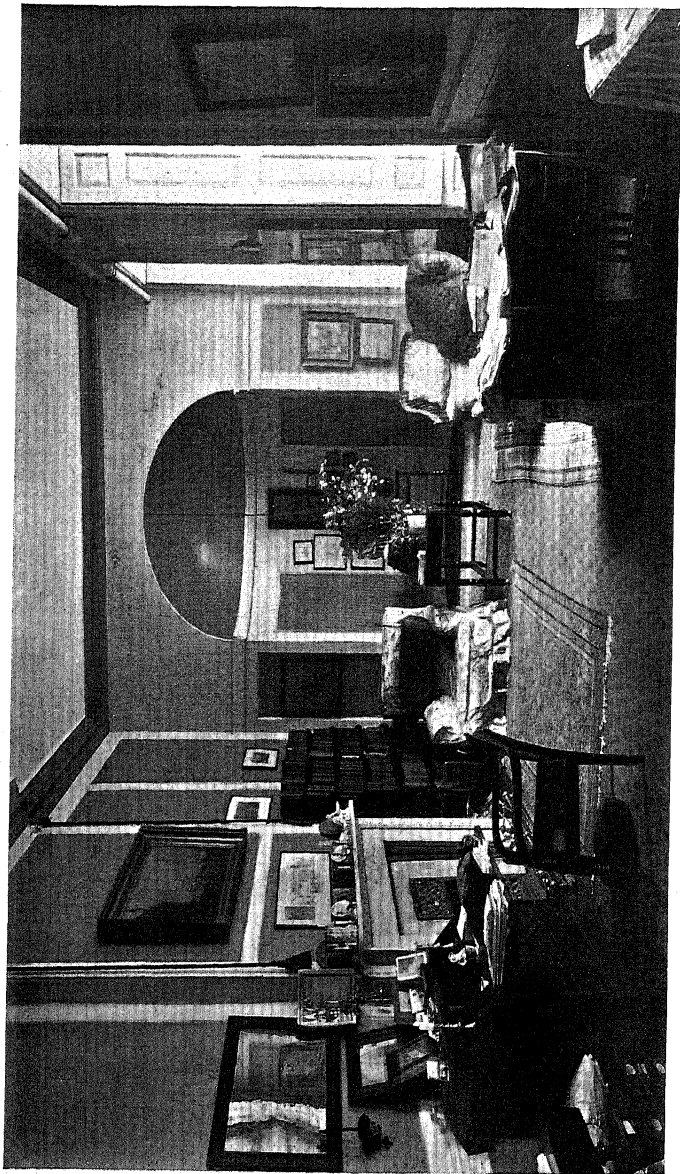
Sir C. Wren.



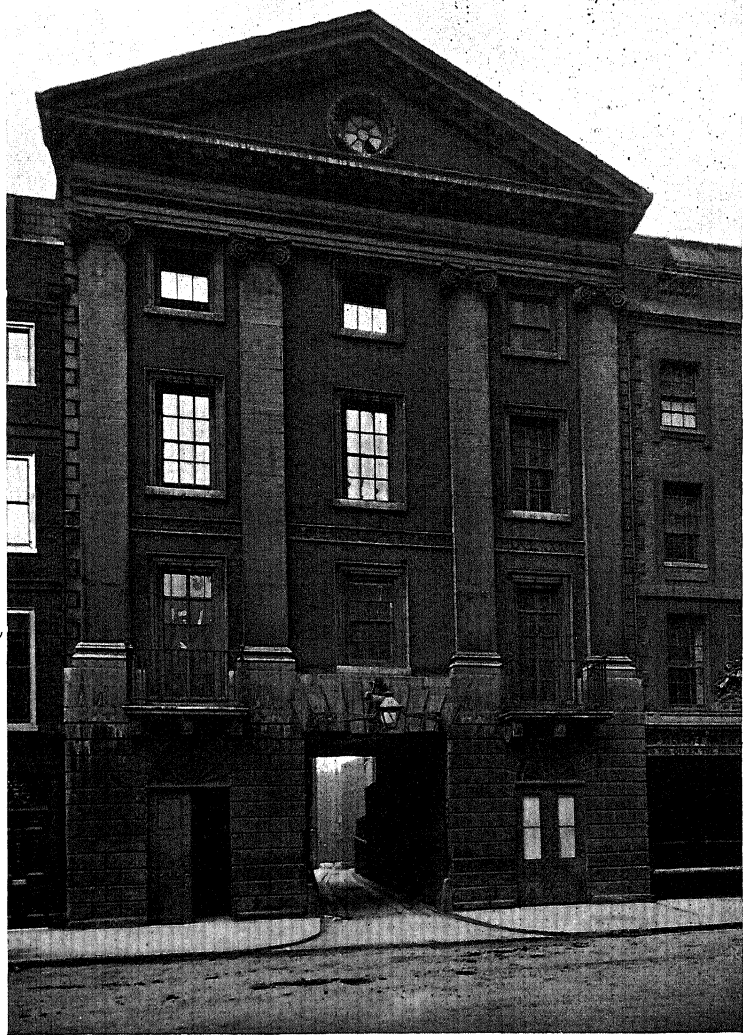
Entrance, The Dean's House, St Paul's Churchyard (1680).

Sir C. Wren.

Plate XIII.

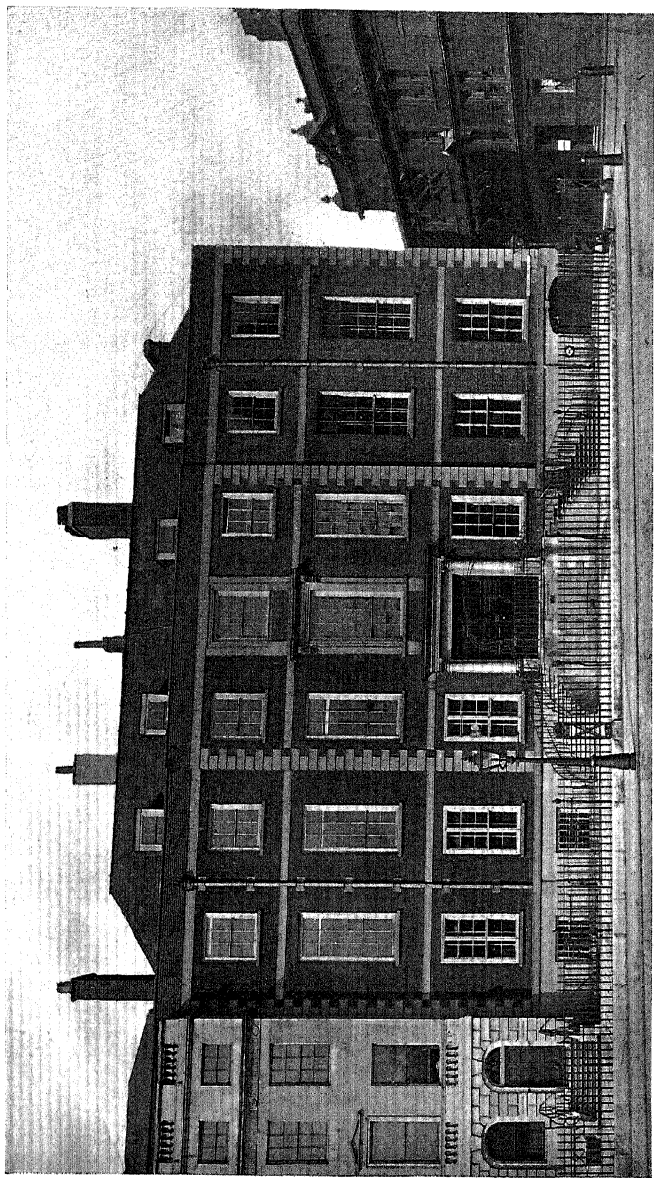


View in Corridor, The Dean's House, St Paul's Churchyard (1680).



The Middle Temple Gatehouse (1684).

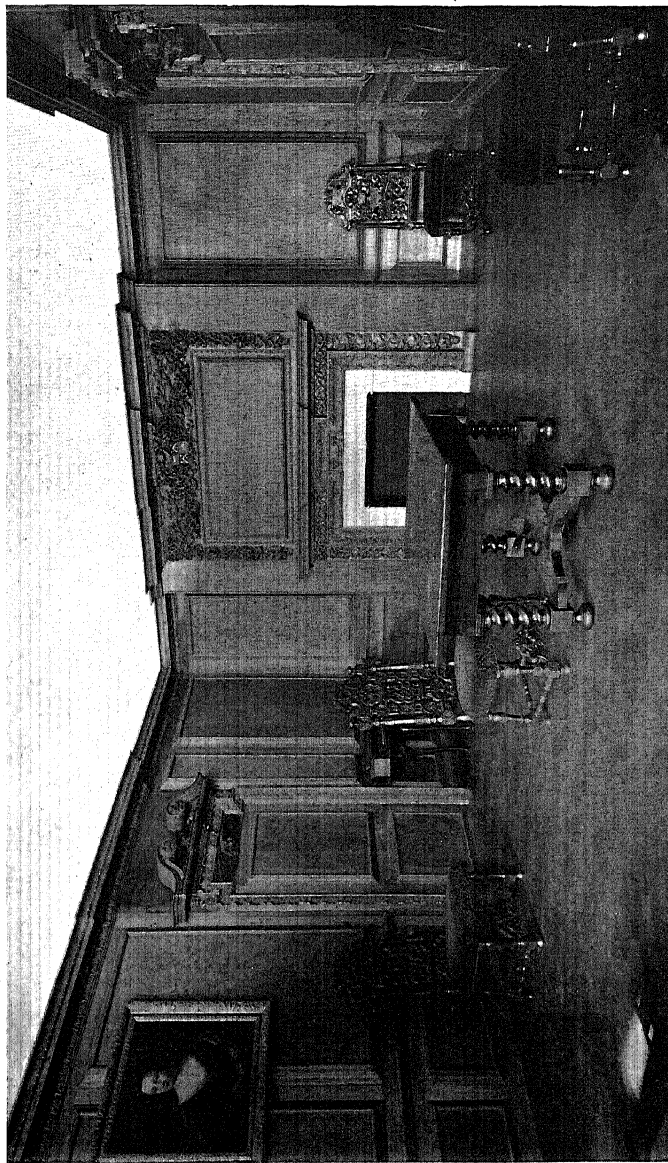
Sir C. Wren.



Newcastle House, Lincoln's Inn Fields (1686).

Captain Wynne.

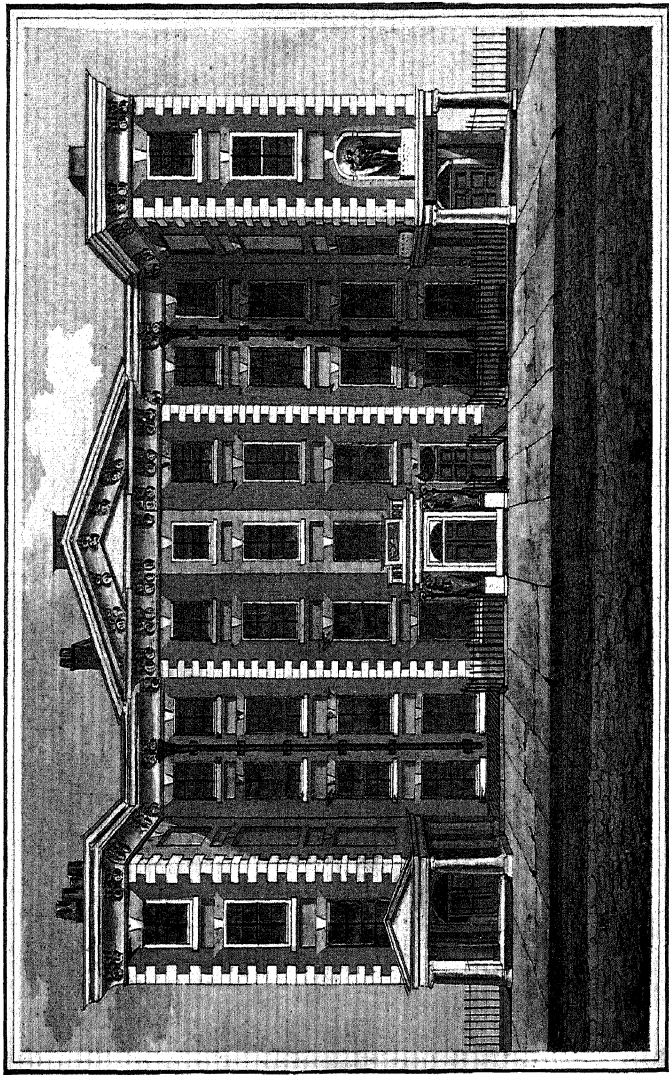
Plate XVI.



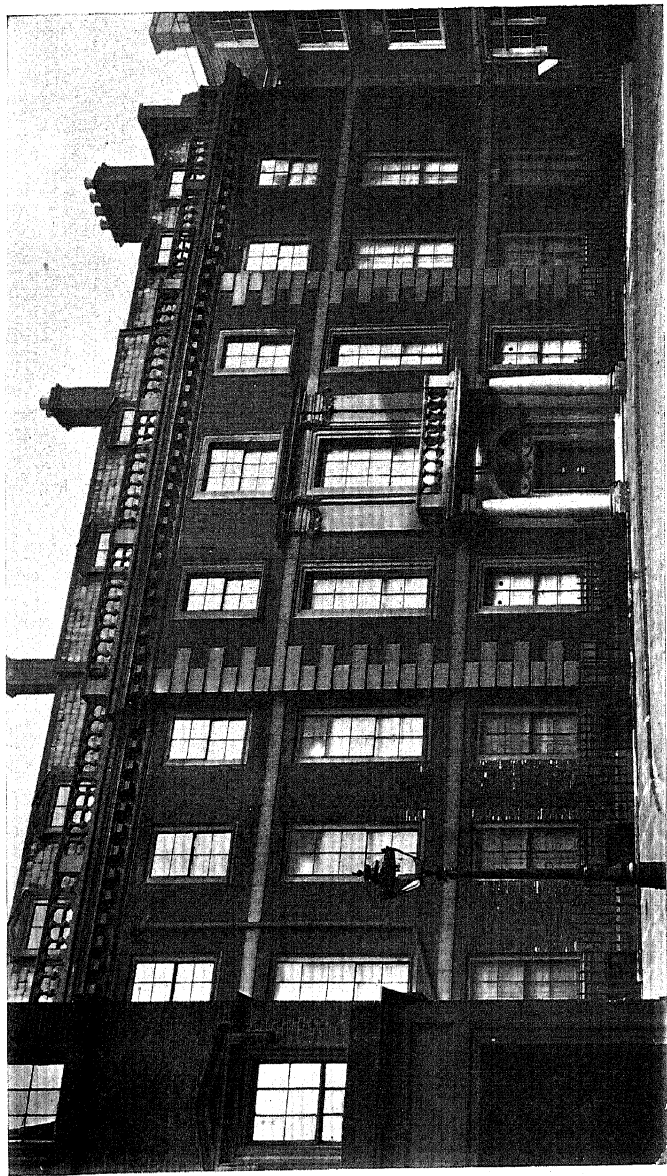
Room from Clifford's Inn (1690).



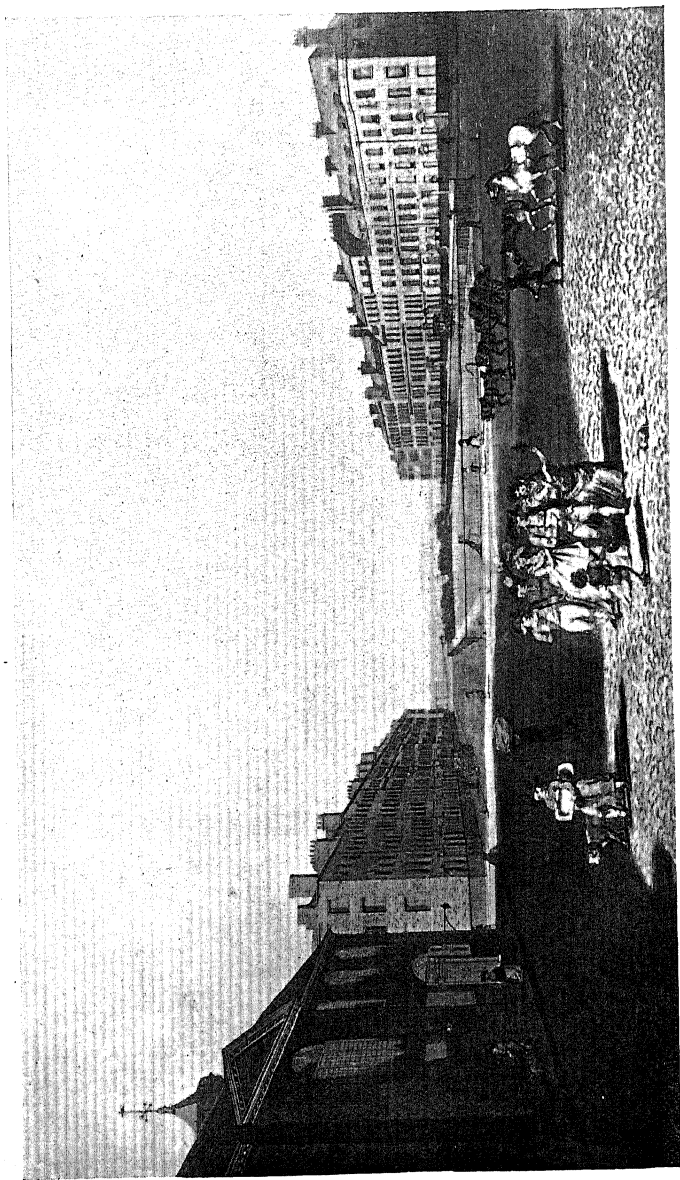
The Gateway, Lincoln's Inn (1697).



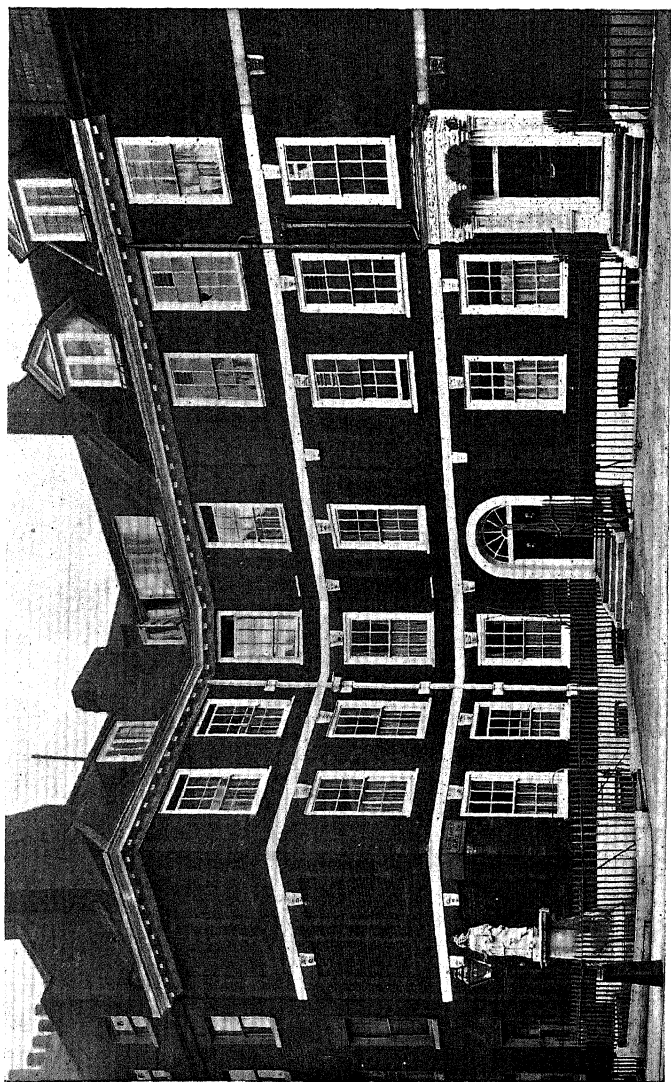
Schomberg House, Pall Mall (about 1699).



Lord Harrington's House, Craig's Court, Whitehall (1702).



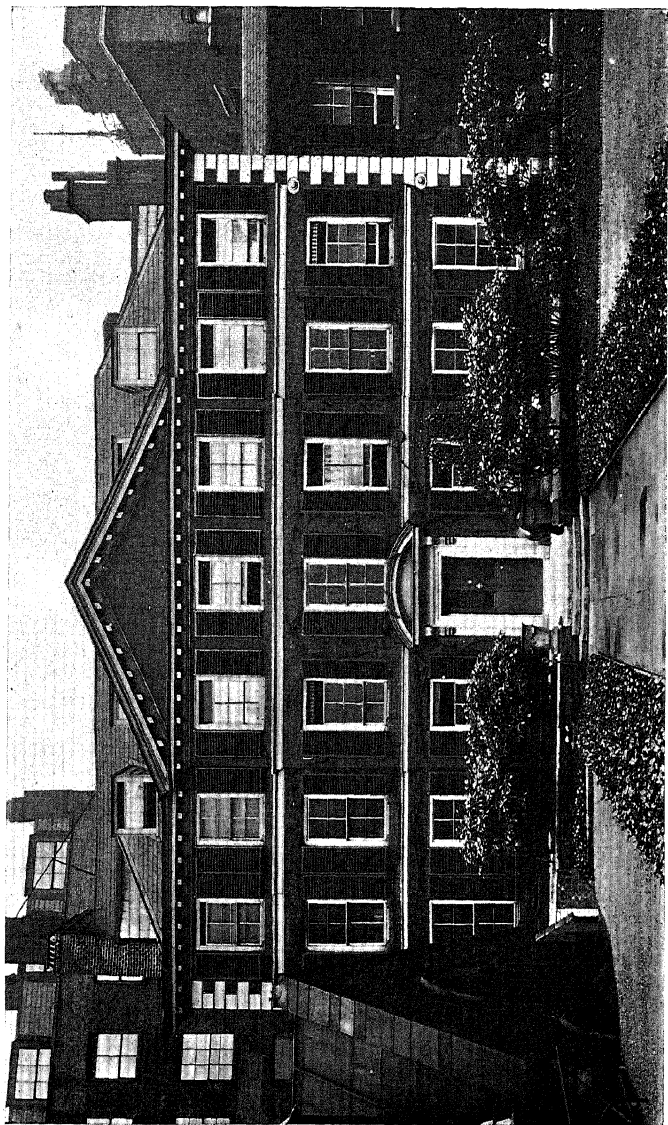
Queen Square, Bloomsbury (built about 1703).



Queen Anne's Gate, S.W. (1705).



Mecklenburg House, Buckingham Gate (1706).



The Master's House in the Temple (1706-7).



No. 44 Great Ormond Street, W.C. (1708)



No. 46 Grosvenor Square (1719).



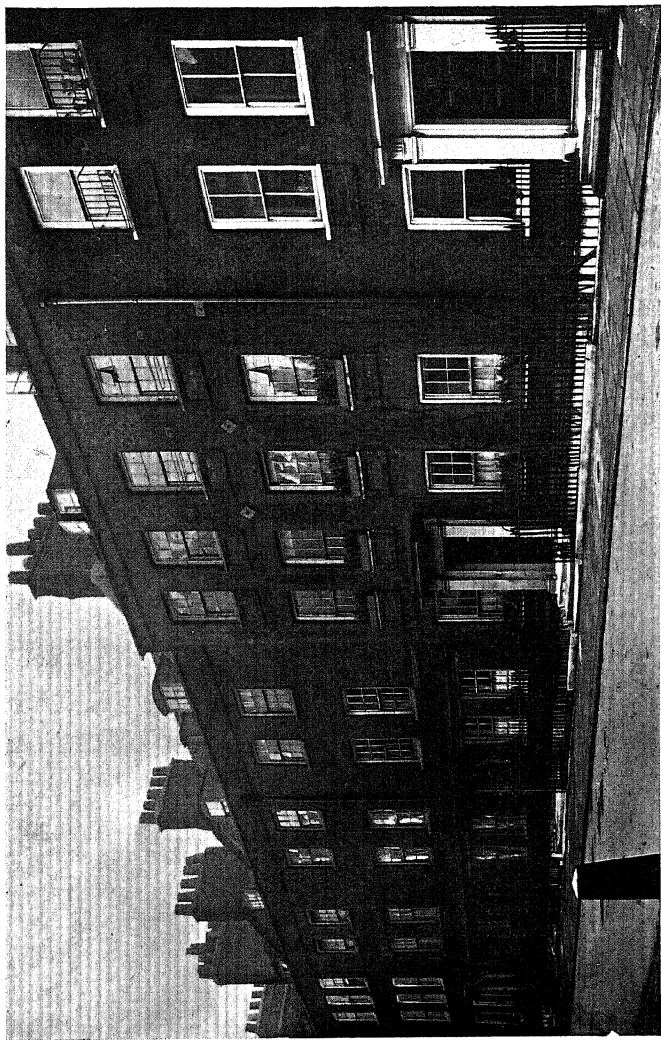
No. 60 Carey Street (1720).



Staple Inn (back portion rebuilt between 1720-35).



Barton Street, Westminster (1722).



Cowley Street, Westminster (1722).

CHAPTER V

ANALYTICAL INDEX TO THE MIDDLE OR PALLADIAN PERIOD (1720-1760)

PLATE XXX.—HANOVER SQUARE

(1718)

THIS view shows the character of the square and gardens at the end of the eighteenth century. Early in the eighteenth century Strype records: "Among these suburban territories on this side, in the way towards Tyburn, there are certain new and splendid buildings called in honour of his present Majesty [George I.] Hanover Square—some finished and some erecting; consisting of many compleat and noble houses" (Strype, IV., page 120).

On the south side there is a bronze statue of William Pitt by Sir Francis Chantrey, set up in the year 1831 at a cost of £7,000.

PLATE XXXI.—32 ABINGDON STREET

(1723, in the style of Kent)

An interesting house displaying in the design of the main front an attempt at a vertical composition of three parts. The segmental pediment is unique, and the pylons on either side give a definite finish to the façade.

PLATE XXXII.—22 SAVILE ROW

(1730, Wm. Kent, Architect).

This Palladian group of three masses forms the climax to the vista terminating Savile Row. It was originally built by Lord Burlington as a garden or tea house at the end of his garden, the architect in all probability being Kent. Many of the internal details resembled the interior work of Burlington House; the front of this garden house has suffered considerable alterations and additions, notably during the latter half of the eighteenth century.

PLATE XXXIII.—9 CLIFFORD STREET

(1735)

An example of a wooden door-casing very much in evidence during this period. The wrought-iron lamp standards and railings serve as embellishments, the modern coat of arms is well placed and lends piquancy to the pediment.

PLATE XXXIV.—57, 58 LINCOLN'S INN FIELDS

(About 1735)

A façade in Portland stone built to replace an earlier house designed by Inigo Jones. The designer (whose identity is very uncertain) showed great respect and study of the work of Inigo Jones. The house underwent considerable alteration about 1790, under Sir John Soane's direction, when it was divided internally into two parts with separate entrance doorways. The semicircular Doric portico was added to preserve the original appearance of the building as a single house. The first Lord Mansfield resided here for a time after the burning of his town house during the Gordon Riots.

PLATE XXXV.—CHURCH HOUSE, DEAN'S YARD

(1740)

The centre portion, designed as a climax to the southern vista of Dean's Yard, is placed on a podium formed by the raised pavement. The general handling is in the manner of Kent. Great beauty of proportion exists between the windows, which are graduated in height; the pediment unifies the grouping of the minor parts. Note the arrangement of the entrance door and enriched window over, which becomes the focal point or centre of interest, imparting scale contrast and dignity to the front.

PLATE XXXVI.—17 BRUTON STREET, BERKELEY SQUARE

(1742)

The façade of this interesting front consists of a fine treatment of the Corinthian order placed directly upon a rusticated basement story. The panel surface of the walling between the columns was originally set much further back—the desire for a peep into Berkeley Square as well as the necessity of increasing the floor area at the first floor level accounts for the alteration. The effect architecturally is somewhat cold; the attic story is a Victorian addition without merit. The details of the basement story forcibly recall Isaac Ware's design. Compare with the basement story at No. 71 South Audley Street.

PLATE XXXVII.—71 SOUTH AUDLEY STREET

(1744, Isaac Ware)

The front and return elevations show a dignified treatment of brick with stone dressings. The so-called "Venetian" window is used on the main front for the ground and first floor windows; compare the latter windows with those at No. 17 Bruton Street.

PLATES XXXVIII. AND XXXIX.—CHESTERFIELD HOUSE
(1748, Isaac Ware)

Originally designed for the fourth Earl of Chesterfield by Isaac Ware in 1748, it was occupied by that nobleman in 1749. The main façade viewed from the spacious courtyard is an adaptation of a Palladian villa. The colonnade surrounding the courtyard has been considerably altered from its original placing. The spacious library, described at the time as the finest room in London, still remains unaltered; the illustration shows the bookcases arranged half-way up the wall and the portraits of eminent authors placed in panels over. A great number of architectural features were purchased by the Earl from Canon's Park, Edgware, the seat of the Duke of Chandos.

PLATE XI. -35 LINCOLN'S INN FIELDS
(1749, Sir Robert Taylor, Architect)

The interior is typical of Sir Robert Taylor's earlier work. The house is renowned for its entrance hall and wrought-iron staircase. In the illustration shown the door-casings are somewhat official in character and should be compared with this architect's interior work at the Bank of England.

PLATE XLI.—5 BLOOMSBURY SQUARE
(1750, Isaac Ware)

In this interesting composition the Palladian tendency is very apparent. The entrance hall is architecturally arranged with a screen of stone columns separating it from the staircase. Nearly every room contains the original plastic decorations and fireplaces.

PLATE XLII.—61 CURZON STREET, MAYFAIR

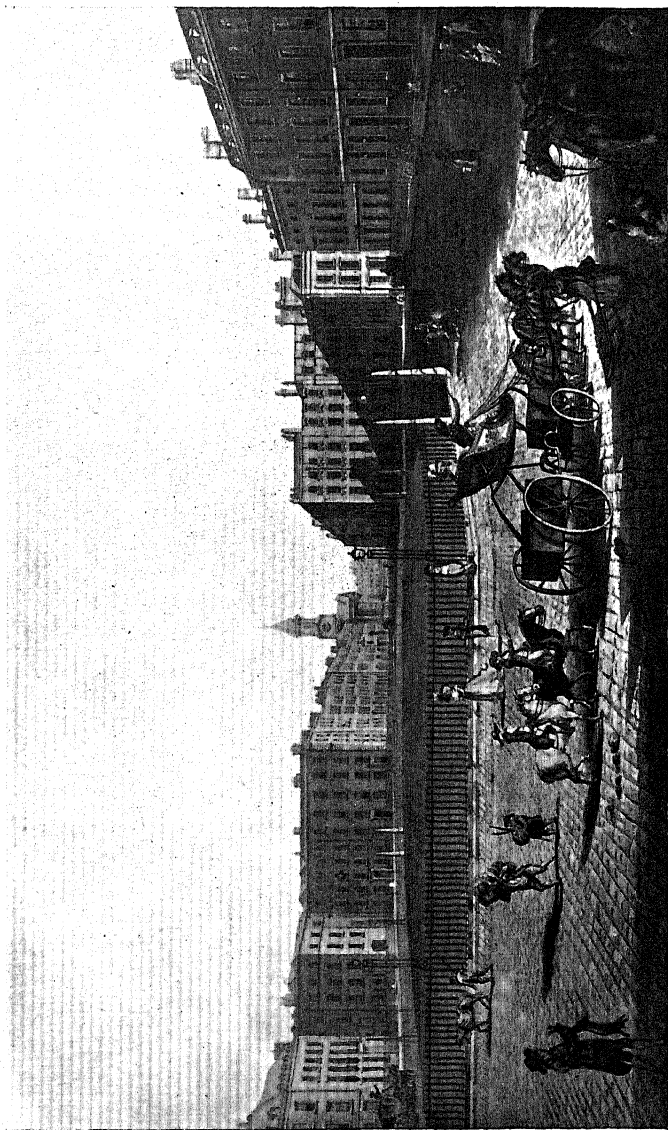
(1750)

A bold and refined treatment of brickwork. Note the beautiful balance between the large and small bays. The doorway serves as a foil to the severity of the larger bay.

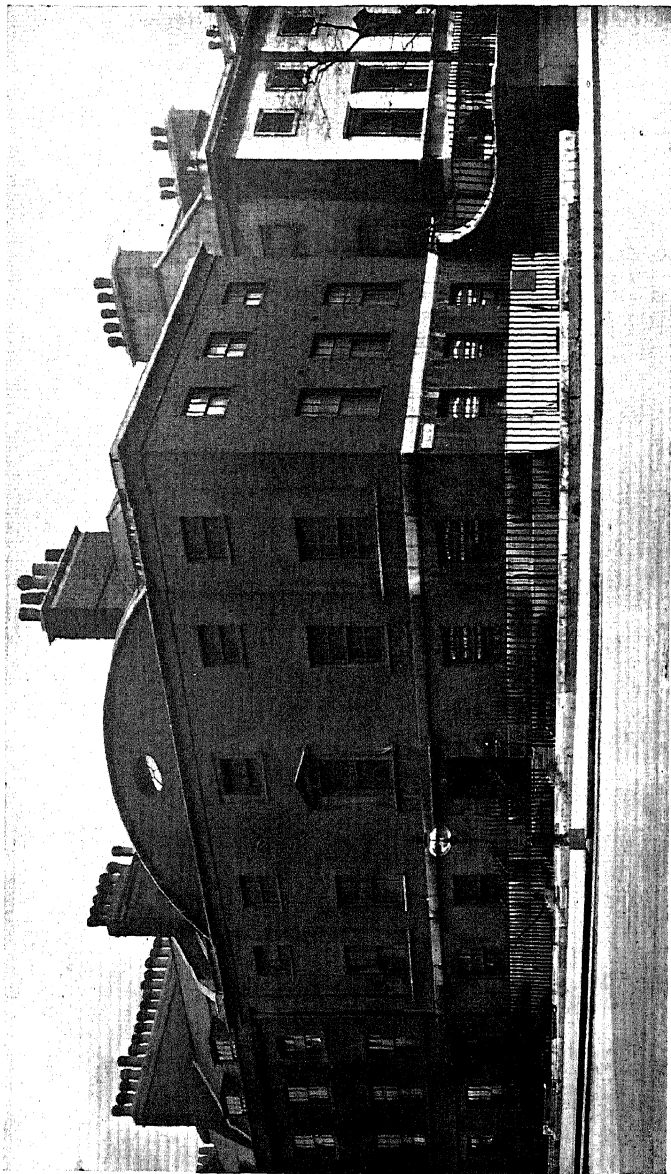
PLATES XLIII. AND XLIV.—DOORWAYS, 5 AND 6 DOVER STREET

(1750, Sir Robert Taylor)

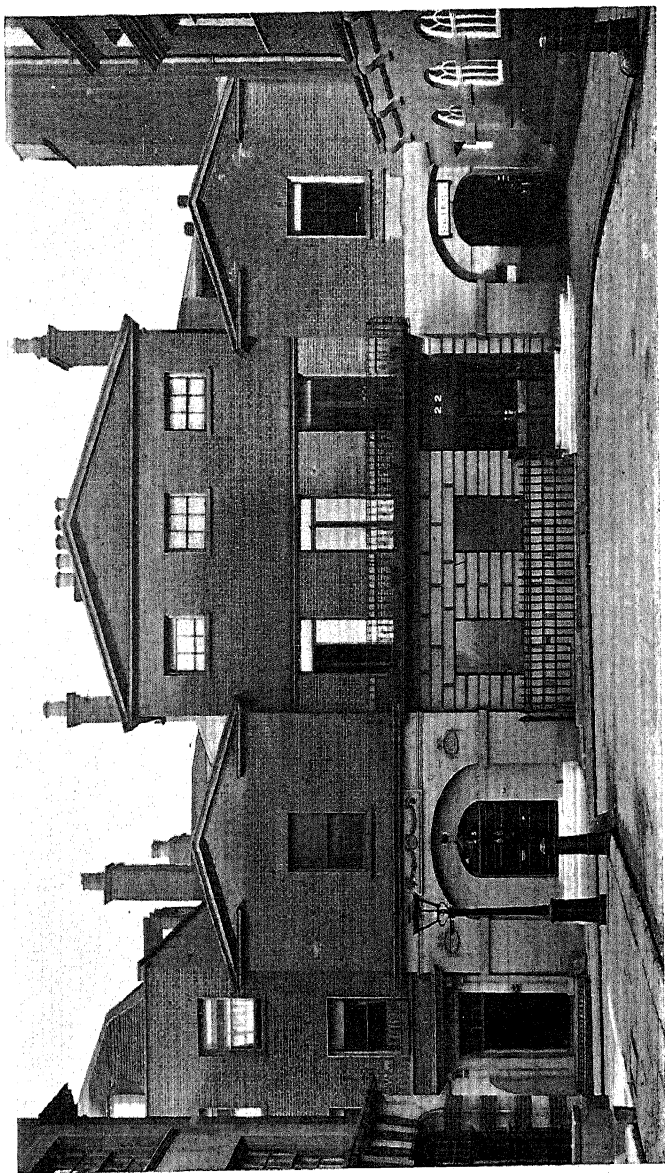
These doorways are remarkable for their bold and flawless scale. The houses which they adorn were designed by Sir Robert Taylor in 1750 as a composition from Hay Hill to the end of Dover Street. The purity of the detail shows the change then taking place in favour of the formal Classic.



Hanover Square (built 1718).



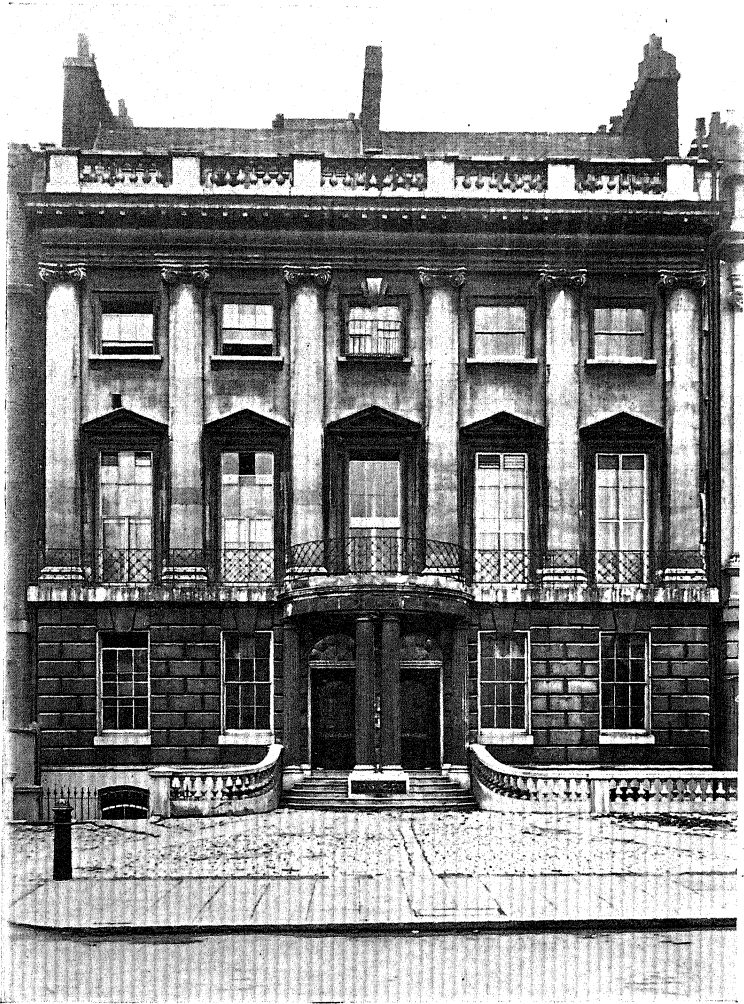
No. 32 Abingdon Street (1723). In the style of Kent.



No. 22 Savile Row (1730).



No. 9 Clifford Street (1735).



Nos. 57, 58 Lincoln's Inn Fields (about 1735).



Church House, Dean's Yard, Westminster (1740).



No. 17 Bruton Street, Berkeley Square (1742).



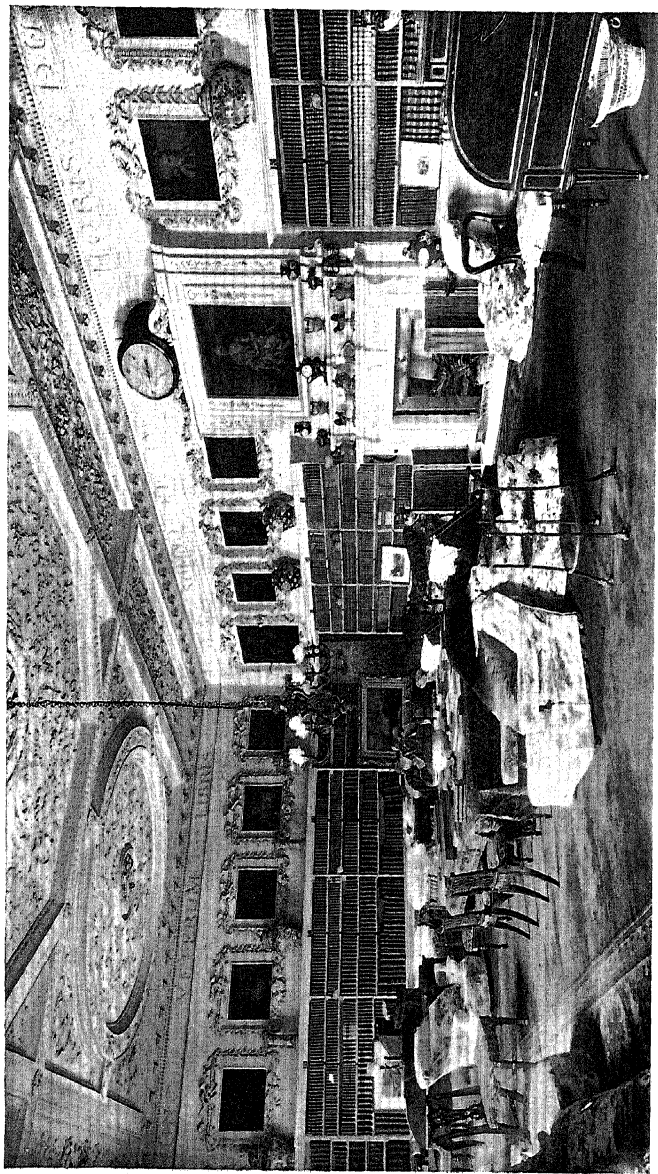
No. 71 South Audley Street (1744).

Isaac Ware.

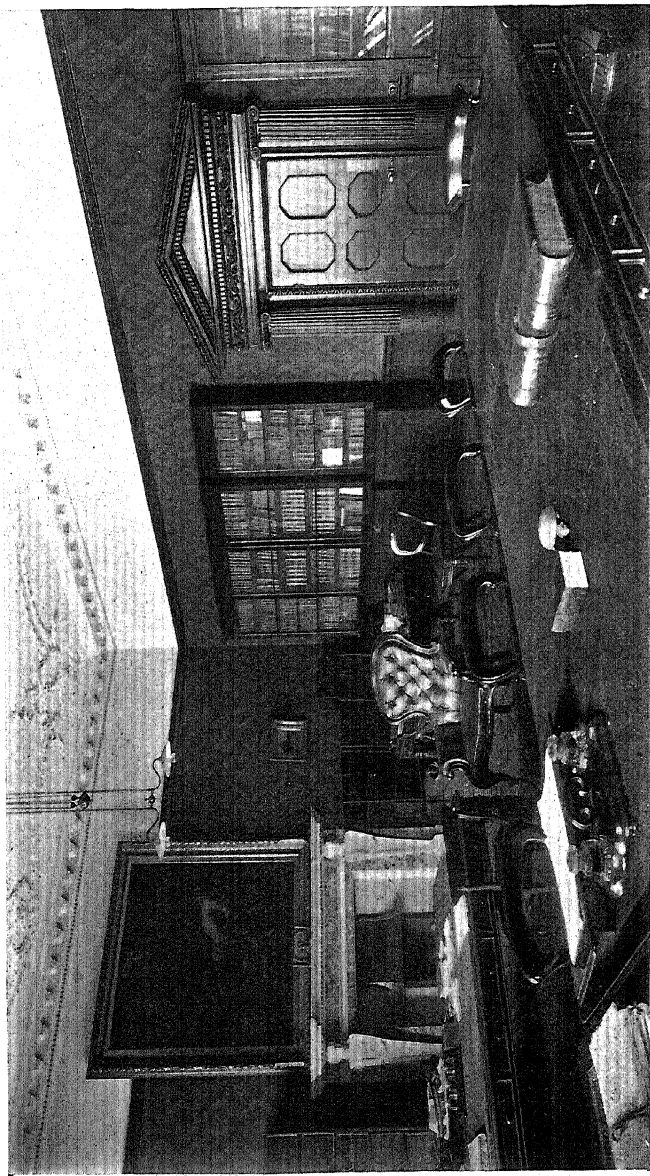


Chesterfield House (1748).

Isaac Ware.



The Library, Chesterfield House (1748).



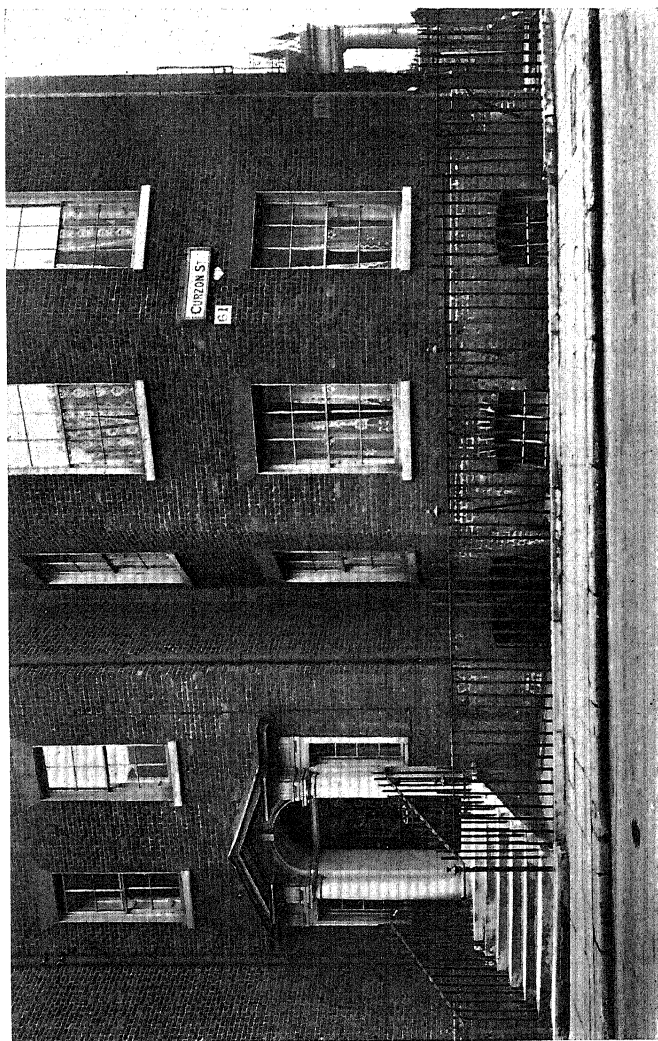
No. 35 Lincoln's Inn Fields (1749).

Sir Robert Taylor.



No. 5 Bloomsbury Square (1750).

Isaac Ware.

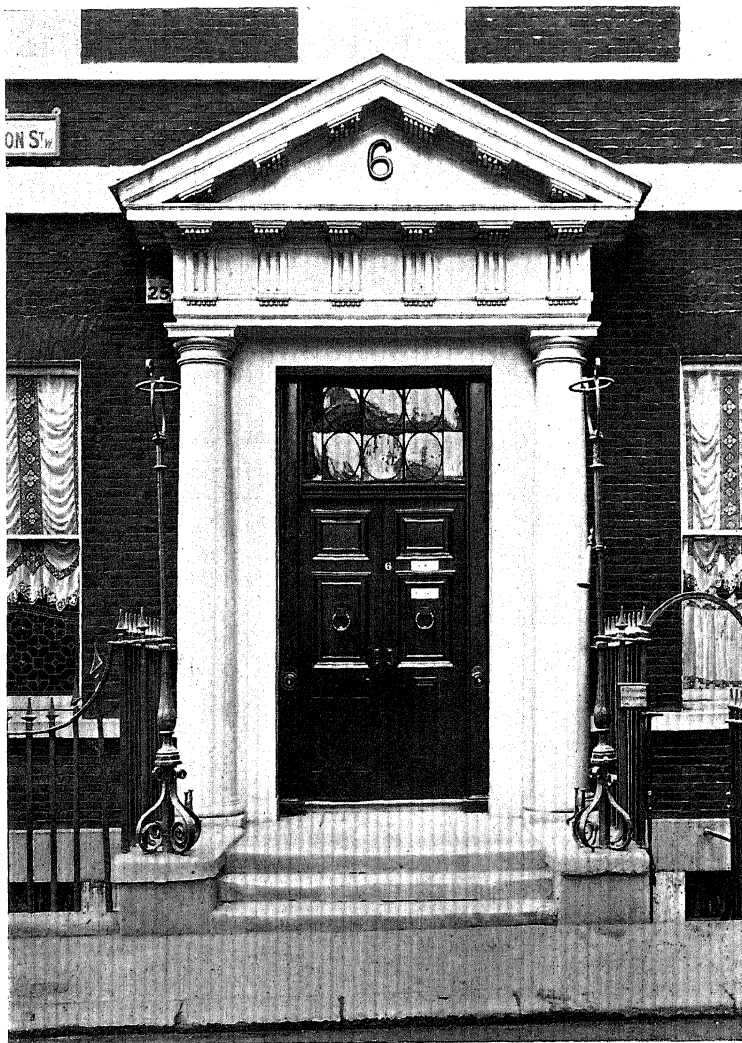


No. 61 Curzon Street, Mayfair (1750).



No. 5 Dover Street (1750).

Sir Robert Taylor.



No. 6 Dover Street (1750).

Sir Robert Taylor.

CHAPTER VI

ANALYTICAL INDEX TO THE REFINED OR FORMAL CLASSIC PERIOD (1760-1820)

PLATES XLV. AND XLVI.—GROSVENOR SQUARE

(Commenced 1695. Grounds laid out by Kent in 1726)

THE first illustration, from an old engraving, shows the aspect of the square and the formal treatment of the garden in the year 1750 as laid out by Kent. The second illustration shows an interesting comparison between the original design and the introduction of "landscape" gardening which changed the character of many squares towards the end of the eighteenth century and during the early years of the nineteenth.

Grosvenor Square was commenced in the year 1695. The grounds comprise about six acres. Originally the centre was occupied by an equestrian statue of George I. by Van Nort erected in 1726. Many of the houses in this square are adorned by the link extinguishers which still maintain their position on each side of the doorways.

PLATE XLVII.—31 SPRING GARDENS

(1760)

A house of the Queen Anne period: the doorway was added about 1760. The character of the door is similar

to the doors in Dover Street designed by Sir Robert Taylor who lived in Spring Gardens for some years. Eventually this house became the office of another famous architect, Sir Gilbert Scott.

PLATE XLVIII.—67 RUSSELL SQUARE

(1763)

Bolton House, formerly Baltimore House, pulled down recently. The house originally stood by itself in the fields long before Russell Square was formed; its extent originally can be judged by the back portion abutting on Guildford Street. Some years after its erection the circular bay and portico were added, when the house was subdivided into three smaller houses.

PLATES XLIX. AND L.—20 PORTMAN SQUARE

(1764)

One of the first houses built in the square by the brothers Adam; there is a similar house at the corner of Berkeley Square and Bruton Street. The boldness of the focal point, in this case the projecting portico, is somewhat marred by the unhappy junction with the balcony at the first floor level.

FRONTISPIECE.—15 ST JAMES'S SQUARE

(James Stuart)

This very architectural house was one of the earliest instances of the Greek revival in England. Built in 1765 by James Stuart, it soon earned its architect the title Athenian Stuart. A more refined elevation it would be difficult to locate, and the plan also shows a great regard for the academic principles of Axiality, &c.

PLATE LI.—14 CURZON STREET

(1766)

An unpretentious front carrying on the earlier traditions.

PLATE LII.—THE ALBANY, PICCADILLY FRONT

(1767)

This fine example of Sir William Chambers' capability as an architect was originally called Piccadilly House, and afterwards Melbourne House. It presents a charming composition with introductory motifs composed of stable and office buildings. It was converted into suites of apartments in 1804 by Henry Holland, who added the buildings at the back. The *ensemble* forms a composition which must have called forth the praise of Sir Joshua Reynolds, who exhorted architects to design their works in the same spirit as painters form their pictorial compositions.

PLATE LIII.—32 SOHO SQUARE

(1767)

This version of a Palladian motif, although architecturally a little playful, is extremely interesting. It recalls the influence of the brothers Adam, but was in all probability designed by one of the many architects following their style.

PLATE LIV.—13 JOHN STREET, ADELPHI

(1768)

An Adam's door and accessories, the restrained detail shows an appreciation for Greek finesse.

PLATES LV. AND LVI.—ALLIANCE HOUSE, ADELPHI

(1768, Bros. Adam)

Forming the climax to a vista viewed from John Street looking east. The panel at the level of the second floor is an unworthy addition. The façade has grace and beauty imparted by the elements forming the composition. These are in turn simple, well balanced, and suitably enriched.

PLATE LVII.—CHANDOS HOUSE, CHANDOS STREET

(1769, Bros. Adam)

An unimpaired portico replete in every detail. The ornament is delicate and appropriate, the wrought-iron accessories contrast favourably with the texture of the Portland stone; the resulting effect is that of delicacy and refinement.

PLATE LVIII.—HAREWOOD HOUSE, HANOVER SQUARE

(1769, Bros. Adam)

An Adam's dining-room of noble proportions. The elliptical panel in the design of the ceiling decoration brings into unity the smaller wall panels, thereby relieving the "squareness" of the room.

PLATE LIX.—DOORWAY, 20 MANSFIELD STREET

(1770, Bros. Adam)

This doorway is a slightly less rich example than that at Chandos House, and it has in addition suffered by the removal of the original railings.

PLATES LX. TO LXIV.—I AND 36 BEDFORD SQUARE

(1771, Thos. Leverton)

No. 1 is one of the most beautifully proportioned of the minor town houses of London. The placing of the entrance doorway as a central feature distinguishes the front; an echo of the enriched door is to be seen in the decorative tablet above the cornice which unifies the whole design. This house was designed by Thos. Leverton, who designed the other houses in this square, and who lived for a time at No. 13.

No. 36 is a similarly proportioned house enriched by an entrance doorway formed of Coade's patent stone.

PLATE LXV.—ELY HOUSE, DOVER STREET

(1772, designed by Sir R. Taylor)

This dignified house was designed by Sir Robert Taylor in 1772 for Bishop Keen. The proportion of the windows at the three levels, the texture of the stone wall surfaces together with the refinement of the detail, distinguishes the elevation. Compare with stone buildings Lincoln's Inn, designed by the same architect.

PLATE LXVI.—20 ST JAMES'S SQUARE

(1772, Robert Adam)

A fine Portland stone front erected by Robert Adam for Sir Watkin Wynne, extremely refined in the delicacy of the applied detail and the composition of minor features. This house has the character and sentiment necessary for a gentleman's town mansion. The projecting balcony over the entrance door was added about the year 1800 much to the detriment of the original design.

PLATE LXVII.—DERBY HOUSE, STRATFORD PLACE

(1775, Bros. Adam)

This house forms the climax to a beautiful street design of an unique type which nowadays is rarely encountered. The façade of the house towards Oxford Street has recently been marred by alterations to the wings. The whole of Stratford Place was designed by the brothers Adam.

PLATE LXVIII.—46, 48 PORTLAND PLACE

(1778, Bros. Adam)

Built by the brothers Adam as a central feature to a composition, it is an admirable instance of their employment of Liardet's patent stucco. The composition was not accomplished without considerable difficulty notably in the arrangement of the windows at the second floor level. The pediment in this instance is of great value as an unifying feature. Unfortunately the original effect has been marred by the alteration to the roof and the addition of ill-proportioned dormer windows.

PLATE LXIX.—3 STRATFORD PLACE

(1779)

A charming Adam's dining-room with the screened recess for the doors and sideboard.

PLATE LXX.—10 QUEEN ANNE STREET

(1780)

A doorway with marginal lights forming a rich screen to the hall. This type offers little protection from the weather. The design of the fanlight has been well considered in connection with the other portions of the design.

PLATE LXXI.—38 BLOOMSBURY STREET

(1781)

Recalls the teachings of Sir William Chambers: the idea may have been given by his treatise on architecture. The material of which the door is formed is "Coade's patent stone."

PLATE LXXII.—FOLEY HOUSE, FOLEY PLACE

(1786)

Designed by the architect James Wyatt as a residence for his own use. It resembles the style of the brothers Adam. The architectural interest of the front is its unique position, forming as it does the western climax to Foley Street.

PLATE LXXIII.—FITZROY SQUARE, EAST SIDE

(1790)

The east side of this old-time fashionable square formed with the south side two of the most important compositions in Portland stone carried out by the celebrated brothers Adam. The architectural ornament in stucco is rather meretricious. This work has the character of Charlotte Square, Edinburgh, designed by the same architects. Its beauty lies in the simplicity of the composition, fine proportion of the fenestration, and delightful texture of the material.

PLATE LXXIV.—207 GREAT PORTLAND STREET

(1790)

This design is similar in character to Foley House designed by James Wyatt. The windows above the ground floor are an unskilful modern adaptation of an earlier type. The

beautiful frieze, suggesting an antique procession of festal cars drawn by centaurs and lions, is very rich and perhaps worthy of a better position.

PLATES LXXV. AND LXXVI.—I STRATTON STREET

(1790)

Designed by Robert Furze Brettingham as a town house for Sir Francis Burdett in 1790. The façade has singleness of purpose which is expressed by the great segmental bay running the whole height of the Piccadilly front. The proportion of part to part is delightful, and the scale is convincing.

PLATES LXXVII. AND LXXVIII.—GWYDYR HOUSE,
WHITEHALL

(1796)

This refined house was designed by John Marquand in the year 1796. The attic story was added to meet the requirements of the Government in 1886. Observe the grouping of the windows on either side of the centre doorway, the charming vertical composition of the entrance motif with the windows over and the fine introductory flight of steps with appropriate ironwork.

PLATE LXXIX.—21 ST JAMES'S SQUARE

(1800)

Designed by Sir John Soane, it resembles his refined treatment for Buckingham House, Pall Mall (since destroyed). The façade is distinguished by its simplicity and refinement of detail; perhaps its effect is somewhat cold, but it is free from insipidity and mannerisms.

PLATE LXXX.—13 SERJEANTS' INN, FLEET STREET
(About 1800)

This façade forms the front to a building now occupied by the Sunday School Union. The name of the architect is uncertain, but the style seems to suggest the influence of the Italian architect, Bonomi, who assisted Vardy in works of a similar character.

PLATE LXXXI.—37 TAVISTOCK SQUARE
(1809)

The portion illustrated represents the central motif of the western side of Tavistock Square, built about 1809. The architectural interest is simple and effectively grouped; the four Ionic semi-columns in stucco contrast with the dark masses of the wall panelling in a charming way. The work is similar in character to other work of the period, notably the composition forming the east side of Mecklenburg Square.

PLATE LXXXII.—GORDON PLACE
(1810)

A fine termination to two streets. The two masses are linked by an appropriate screen wall. Detail gives place to breadth in composition.

PLATE LXXXIII.—10 CHESTERFIELD STREET
(1810)

A characteristic house of the late period relying on simple proportion and delicate iron balconies for its charm. A few years ago the trellis verandah at the level of the first floor was removed.

PLATE LXXXIV.—42 BERKELEY SQUARE

(1810)

The usual architrave and console treatment gives place to an architectural frame crowned by a mutular Doric cornice. A well-studied refined entrance.

PLATE LXXXV.—29 DOVER STREET

(1810, John Nash, Architect)

At one time this house was the office of John Nash the architect. Probably Nash had in mind the Strand front of Somerset House, when he refronted this residence in Dover Street. The front has picturesqueness and dignity in spite of the weak character of the detail.

PLATE LXXXVI.—17 BERKELEY SQUARE

This trellis verandah is an addition to the projecting balcony as may be seen from the illustration, and representative of many such features.

PLATE LXXXVII.—24 MONTAGUE PLACE, W.

A similar design to No. 17 Berkeley Square, suited to a smaller house.

PLATE LXXXVIII.—DOORWAY, 1 BEDFORD ROW

(1812)

A rich wood doorway casing showing respect for the Adam's style. It is essentially a wood treatment, and not an imitation of stone forms in a weaker material.

PLATE LXXXIX.—18 PARK LANE

(1812)

This unique house at a first glance seems to recall the stern of an East Indiaman of the period. The demand for a bay window from which views over Hyde Park could be obtained resulted in the highly original feature which is so happily shaped.

PLATE XC.—PARK CRESCENT, PORTLAND PLACE

(1813)

Designed by John Nash in 1813, and called by him the key to Marylebone Park (now Regent's Park). Compare the projecting colonnade with that at No. 29 Dover Street, Nash's own house. If the whole of this charming composition could be painted in one colour instead of in divers tints as it is at present, the resulting effect would be an immense improvement to the neighbourhood.

PLATE XCI.—32 ST JAMES'S SQUARE

(1815)

The town residence of the Bishop of London. The windows at the first floor level are arranged as a triple Palladian motif with projecting balconies: the influence of the Greek revival is to be seen in the refinement of the detail and the design of the simple iron railings. The original character of the house has been marred by the ill-designed dormer windows and blocking course, which are modern additions.

PLATE XCII.—35 BROOK STREET, W.

A delightful composition of simple windows and balcony railings: the Greek revival at its best.

PLATE XCIII.—53 DAVIES STREET, W.

(1820, Thos. Cundy)

The Westminster Estate Office designed by Thos. Cundy. The façade has simplicity, dignity, quietness, and rhythm.

PLATE XCIV.—WOBURN LODGE, WOBURN PLACE

(1822, Inwood & Son, Architects)

This house together with a companion villa (since demolished) was designed by the Inwoods, who built St Pancras Church. The charming terrace of small shops at the back of the church and the first block of houses on the east side of Woburn Place were also built under their direction.

PLATE XCV.—GROSVENOR CRESCENT

(1825-26)

A range of houses of the Regency Period which illustrates the value of a design suiting the exigencies of a site and relying for its effect on the truthful expression of the conditions.

PLATE XCVI.—CARLTON HOUSE TERRACE

(1829, John Nash)

This composition forms a double group each side of the Duke of York's monument. The scheme is palatial in idea, although the monumental effect would be greatly increased by the omission of the central pediment in each block.

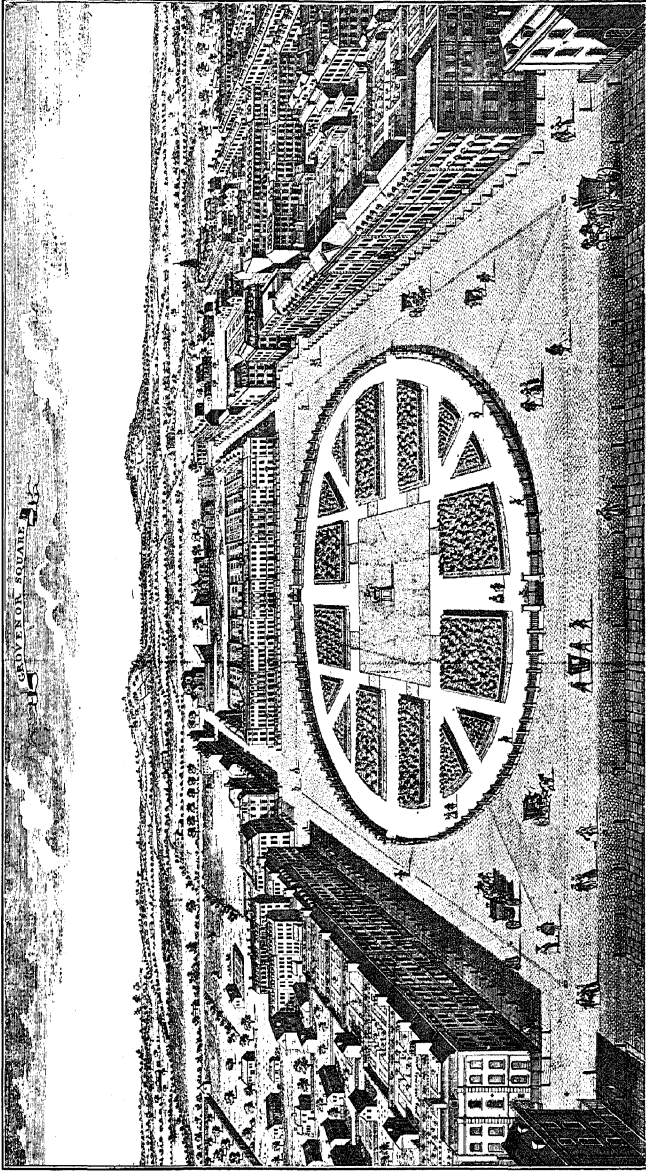
PLATE XCVII.—EUSTON SQUARE

This square, formerly called Euston Grove, contains some well-designed houses of the late period. The illustration shows the addition of a tasteful verandah to the projecting balcony.

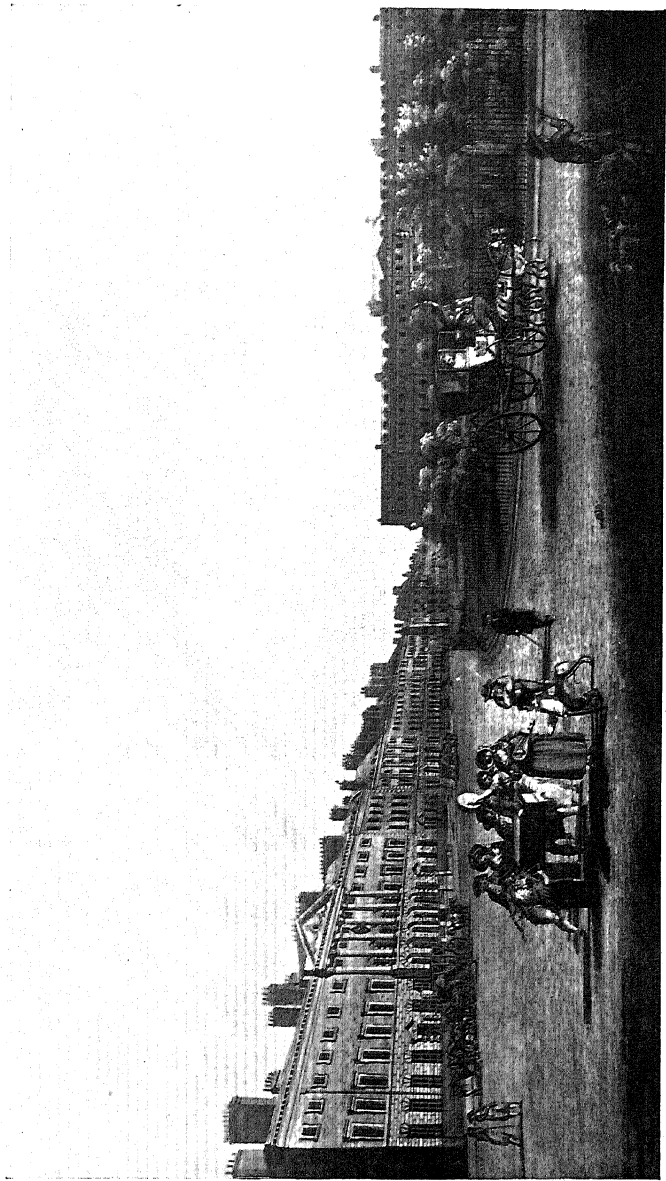
PLATE XCVIII.—SOUTHWICK CRESCENT

(1830)

A strong architectural termination to two streets. The order selected is very well composed to form flanking pylons. The detail is in this case sacrificed to grandeur in composition.



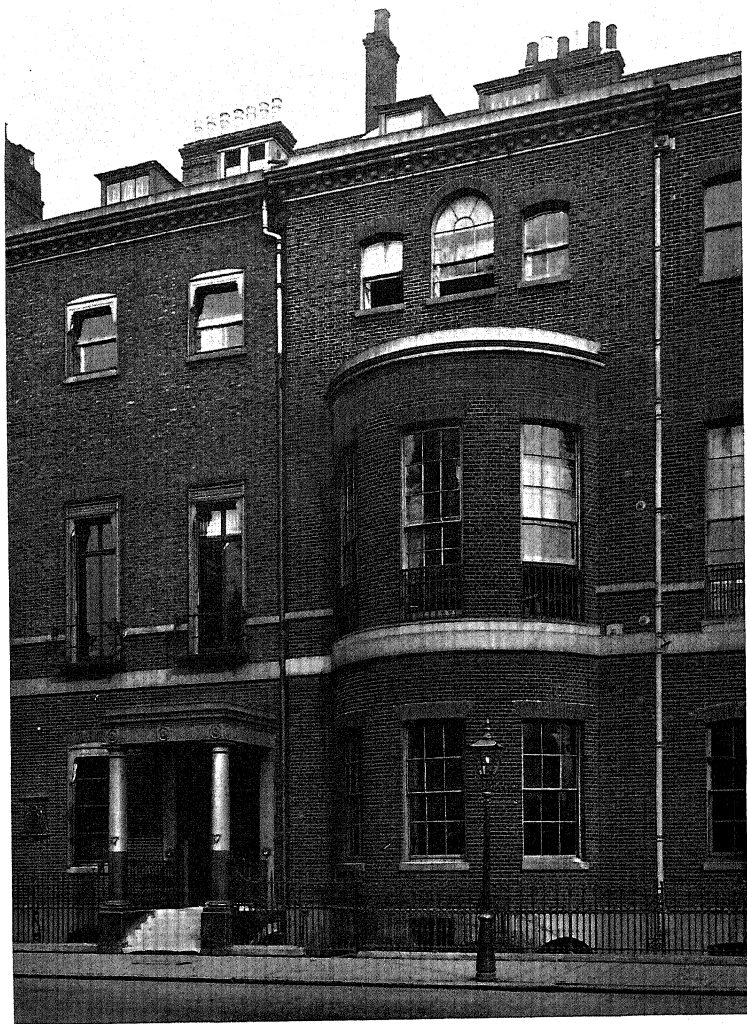
Grosvenor Square as Originally Designed, showing the Formal Arrangement of the Gardens as Laid Out by Kent (commenced 1695).



Grosvenor Square at the End of the Eighteenth Century (commenced 1695).



No. 31 Spring Gardens (1760).



Bolton House, No. 67 Russell Square (formerly Baltimore House) (1763); afterwards altered and partitioned into small houses.



No. 20 Portman Square (1764).

The Brothers Adam.

Plate L.

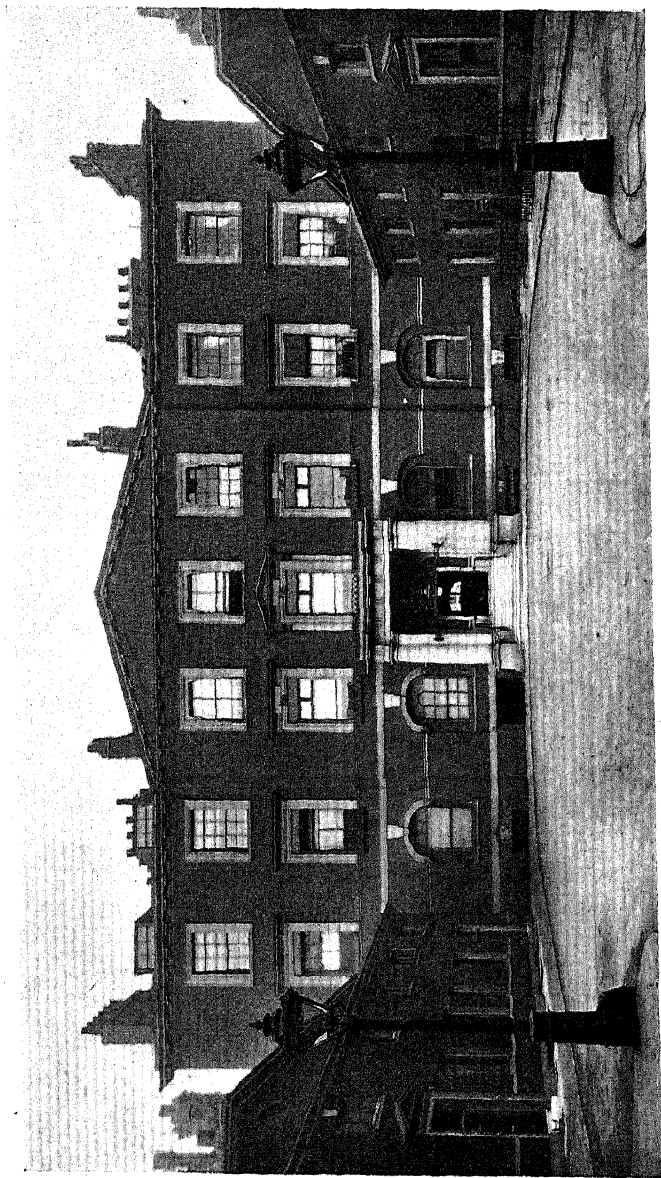


Drawing-room, No. 20 Portman Square (1764).

The Brothers Adam.

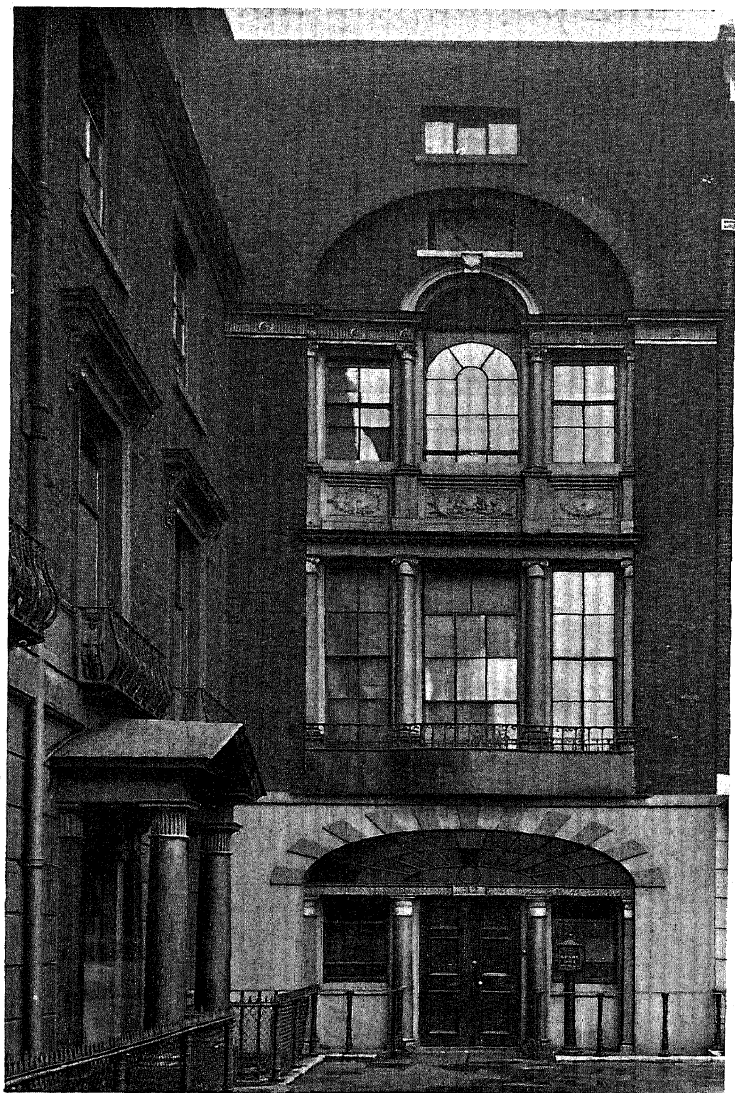


No. 14 Curzon Street (1766).



The Albany, Piccadilly (1767).

Sir Wm. Chambers.

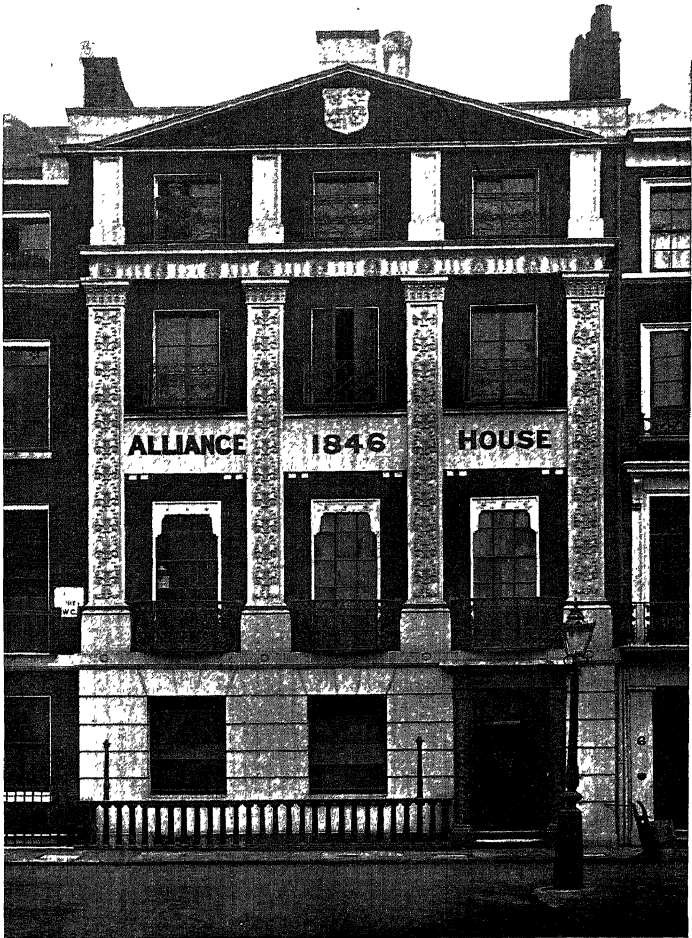


No. 32 Soho Square (1767).



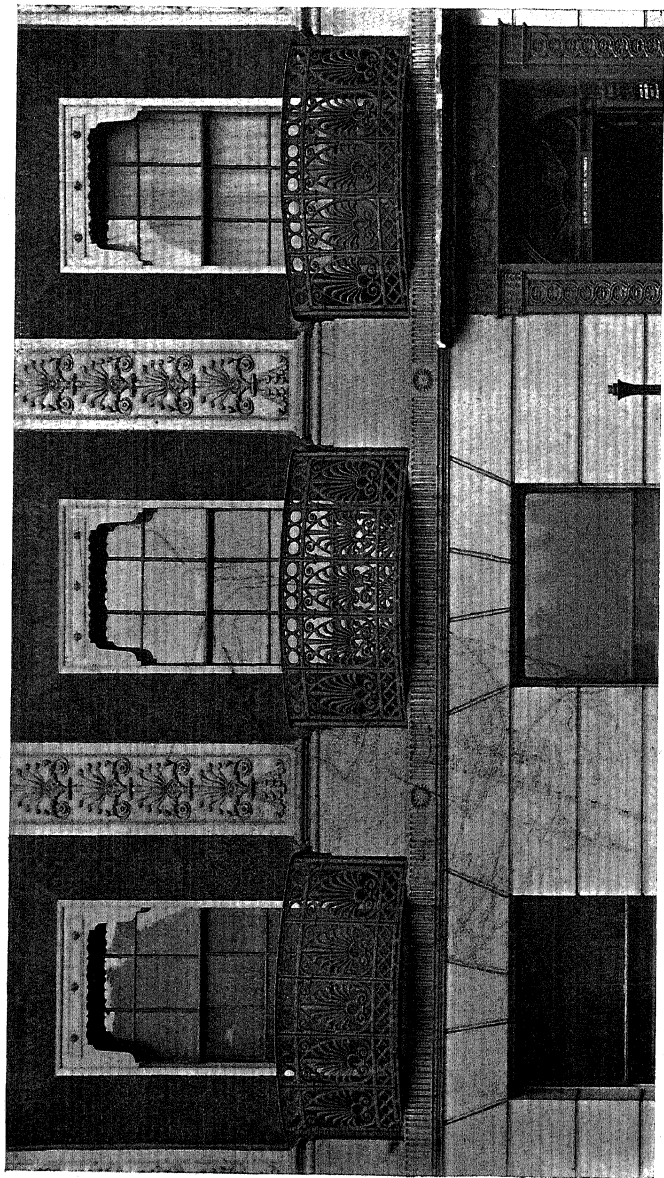
No. 13 John Street, Adelphi (1768).

The Brothers Adam.



Alliance House, Adelphi (1768).

The Brothers Adam.



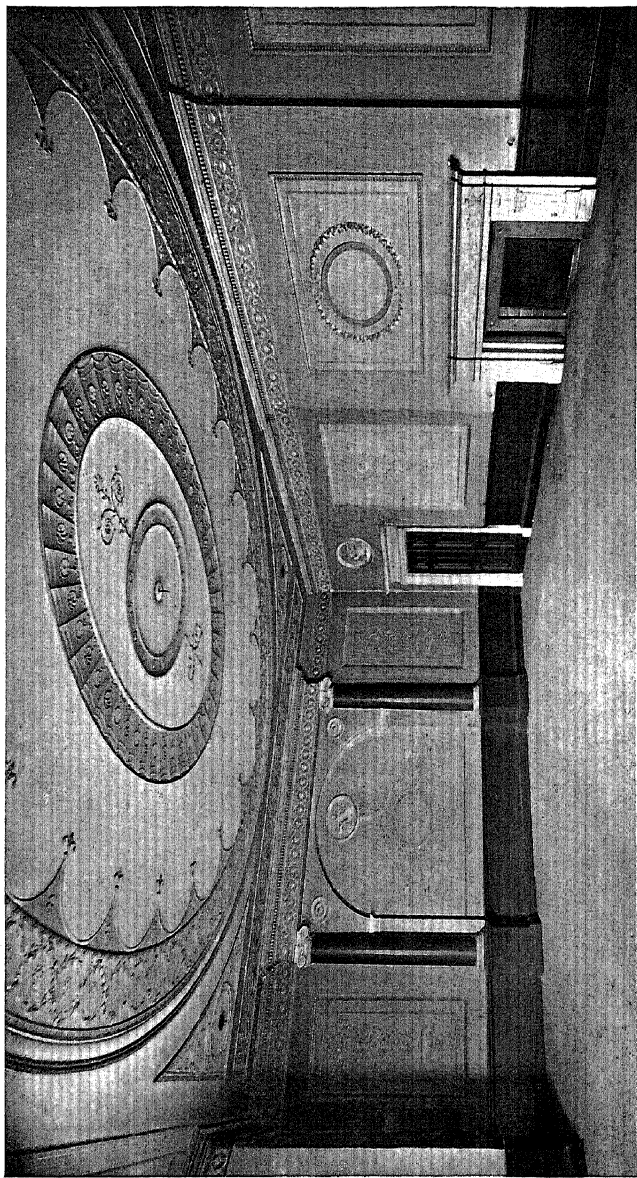
Alliance House, Adelphi (1768).

The Brothers Adam,



Chandos House, Chandos Street (1769).

The Brothers Adam.



Dining-room, Harewood House, Hanover Square (1769).

The Brothers Adam.



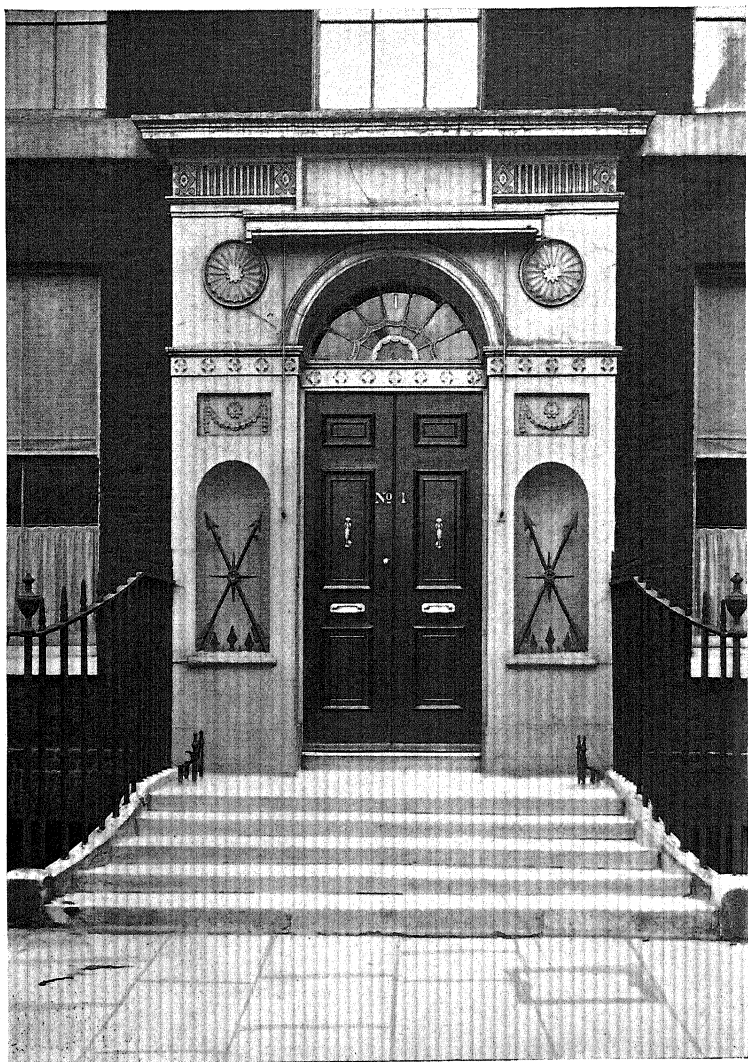
Doorway, 20 Mansfield Street (1770).

The Brothers Adam.



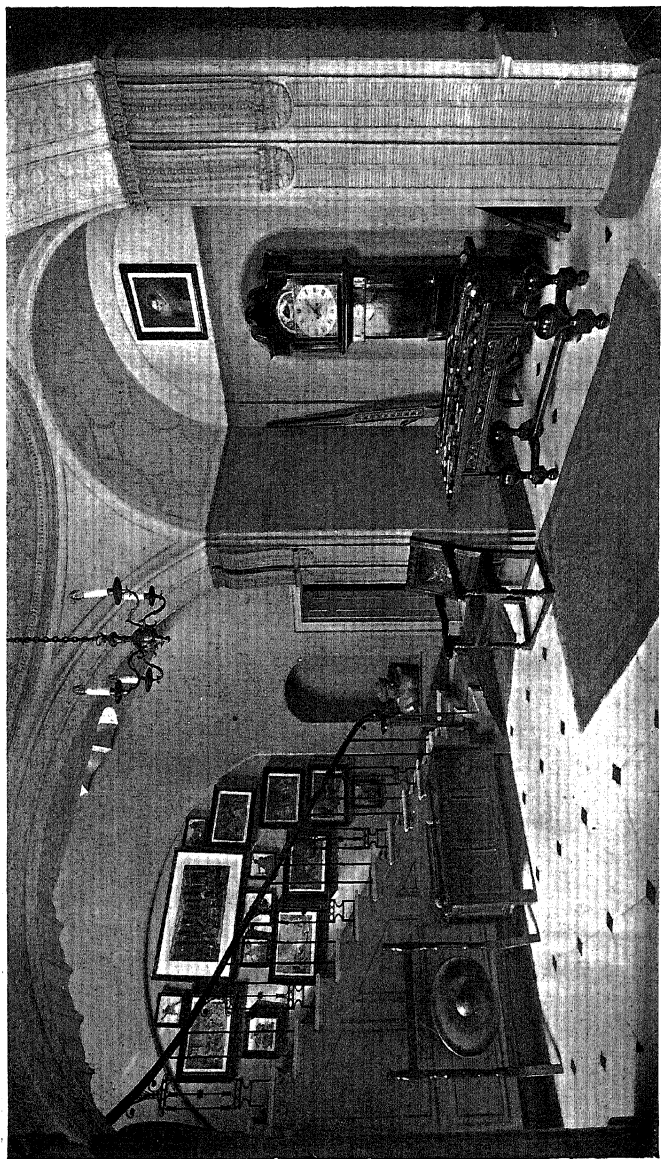
No. 1 Bedford Square, W.C. (1771).

(Houses in the same square built by Thomas Leverton, about 1771.)



No. 1 Bedford Square, W.C. (1771).

Thomas Leverton.



No. 1 Bedford Square, W.C. (1771).

Thomas Leverton.



No. 1 Bedford Square, W.C. (1771).

Thomas Leverton.

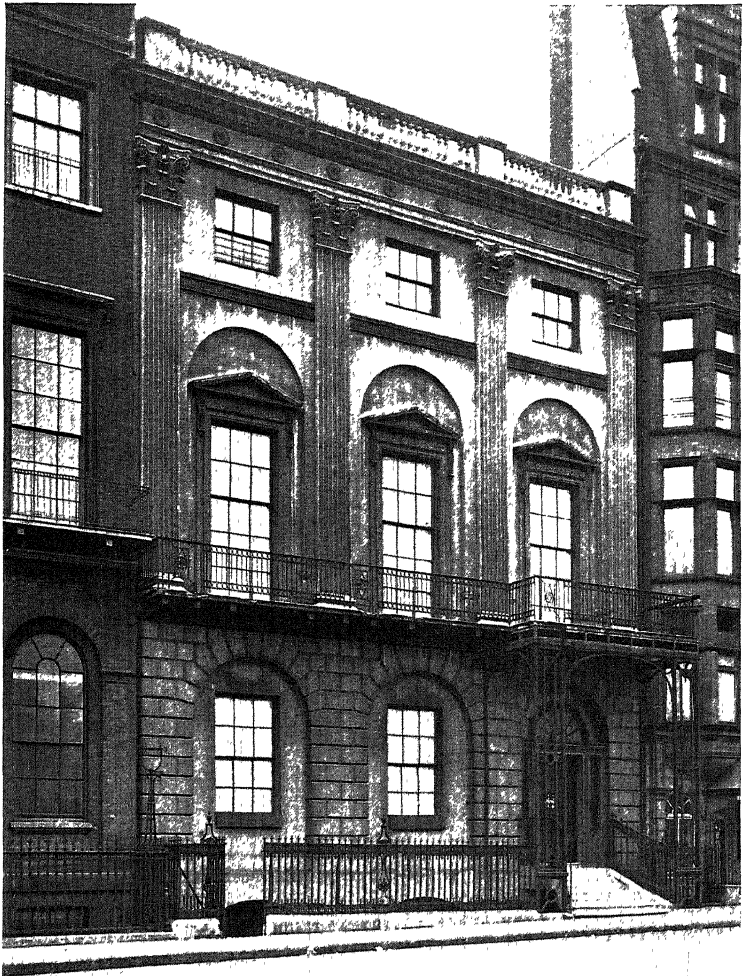


Doorway, No. 36 Bedford Square, W.C. (1771).

Thomas Leverton.

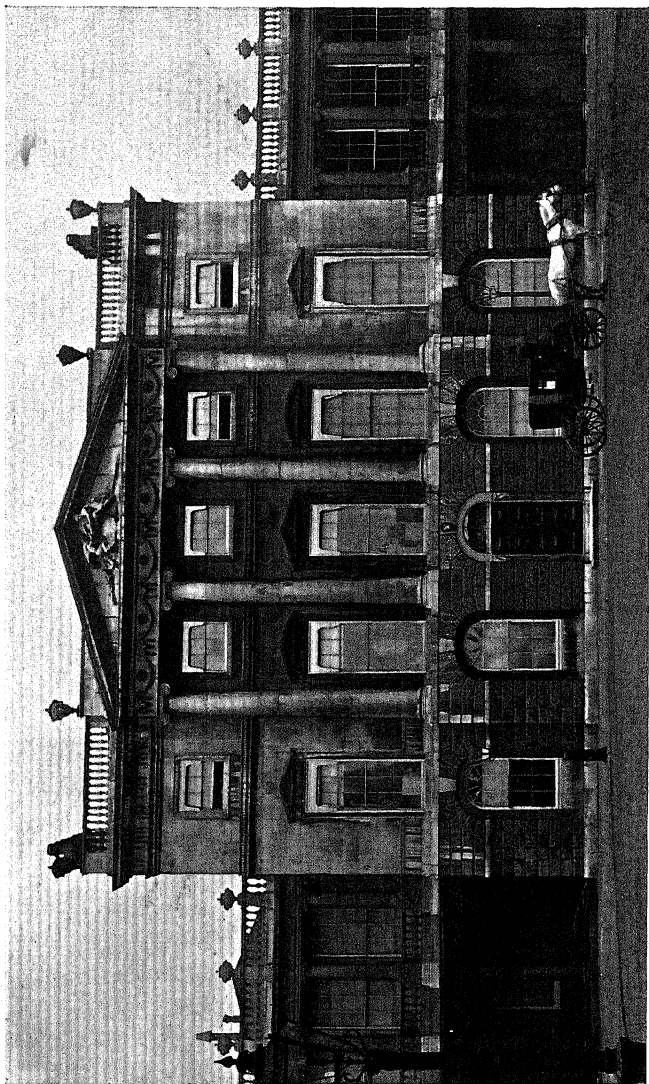


Ely House, Dover Street, Designed by Sir Robert Taylor
for Bishop Keen in 1772.



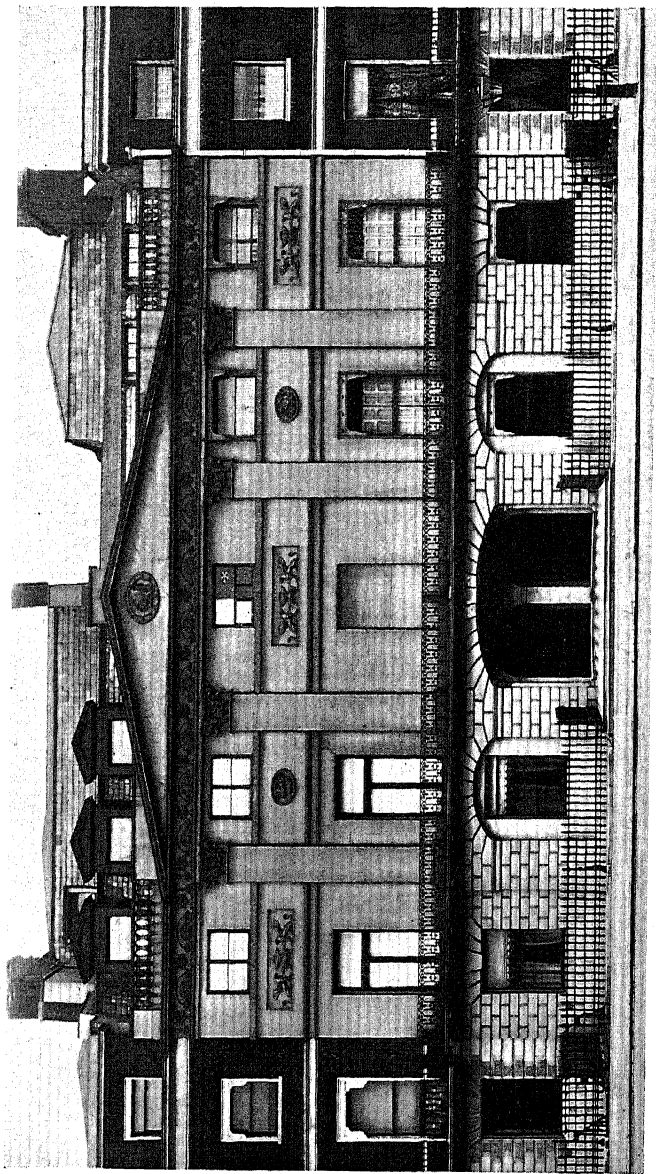
Sir Watkin Wynne's House, No. 20 St James's Square (1772).

Robert Adam.



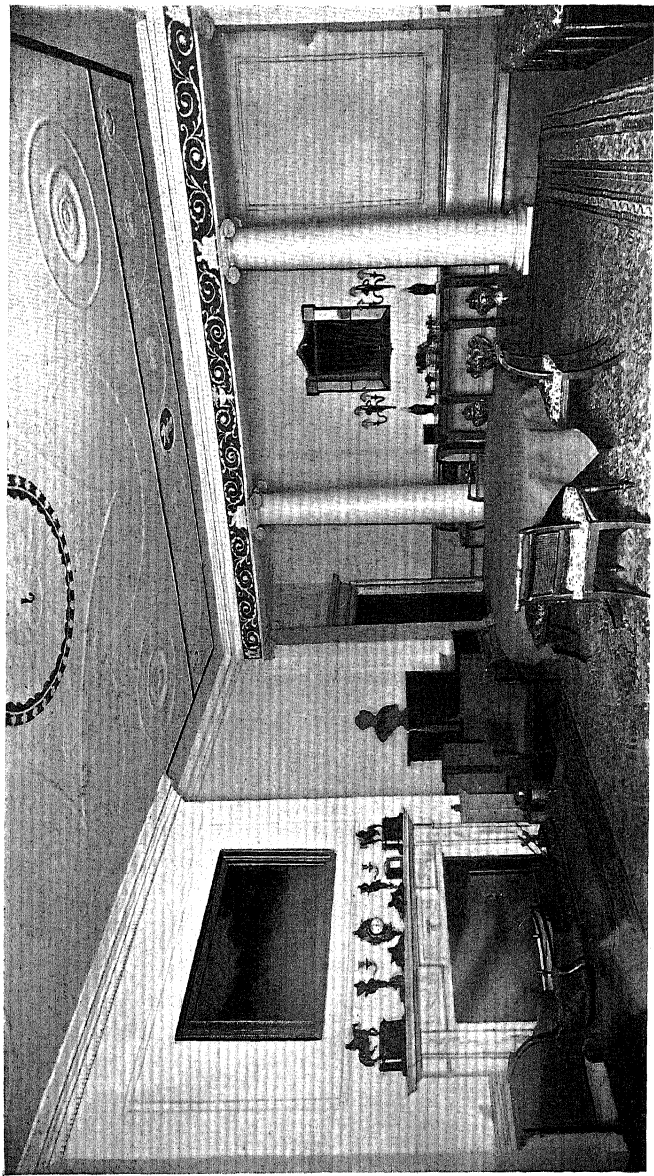
Derby House, Stratford Place (1775).

The Brothers Adam.



Nos. 46 and 48 Portland Place, W. (1778).

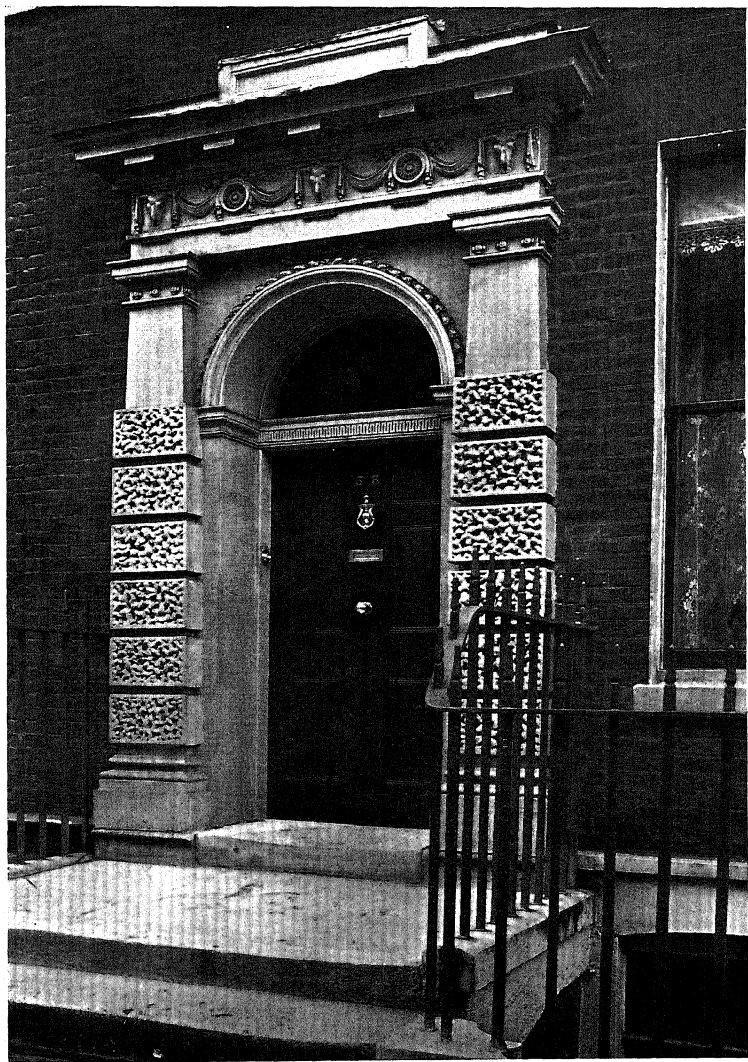
The Brothers Adam.



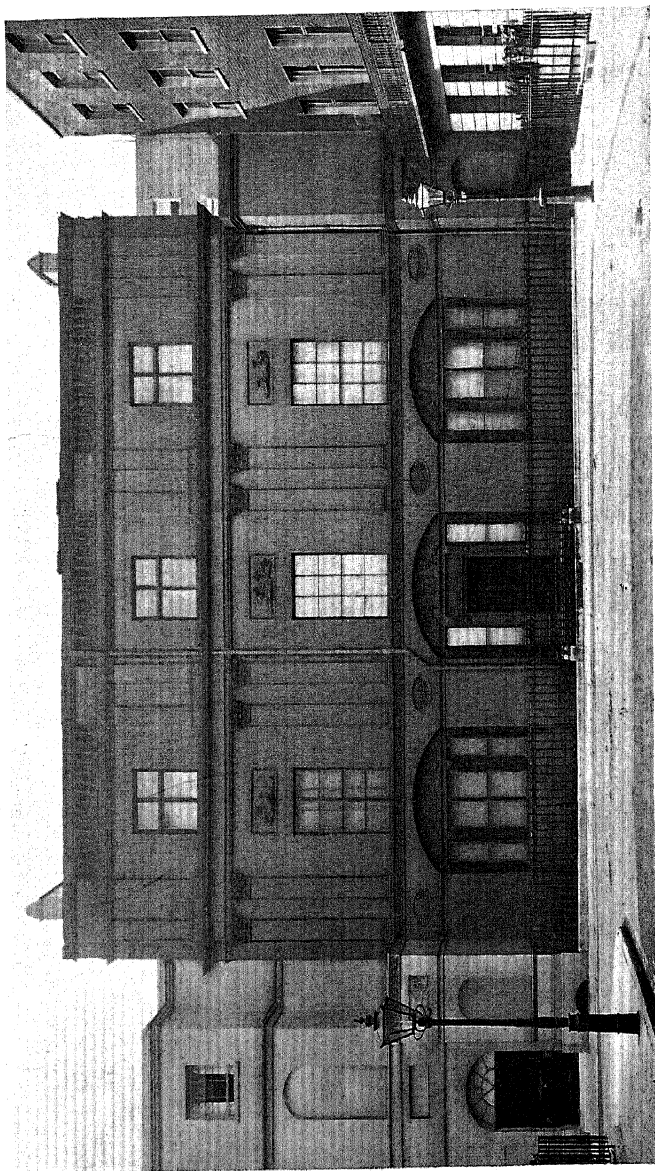
Dining-room, No. 3 Stratford Place (1779).



No. 10 Queen Anne Street (1780).

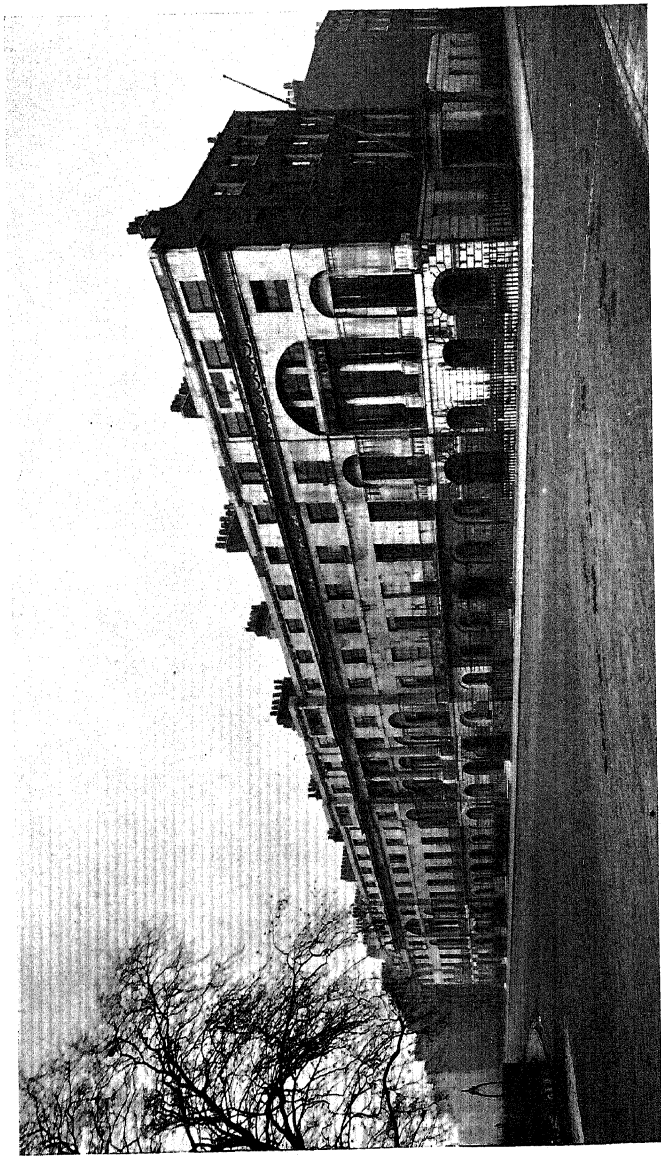


No. 38 Bloomsbury Street (1781).



Foley House, Foley Place (1786).

James Wyatt.



East Side, Fitzroy Square (1790).

The Brothers Adam.



No. 207 Great Portland Street (1790).



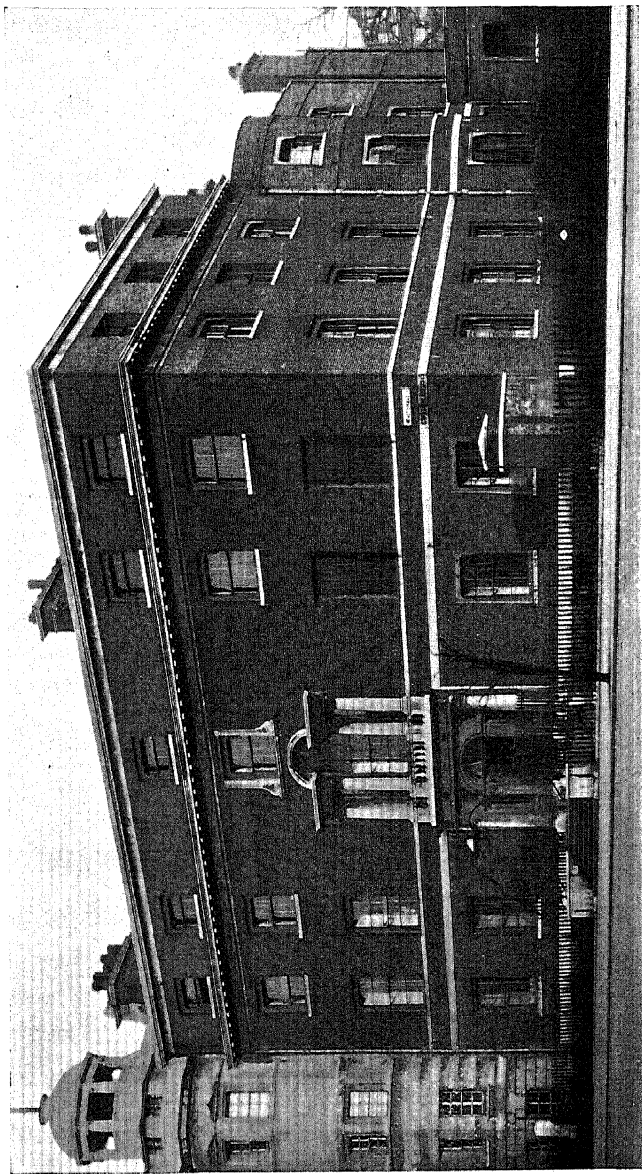
No. 1 Stratton Street (1790).

Robert Furze Brettingham.



No. 1 Stratton Street (1790).

Robert Furze Brettingham.



Gwydyr House, Whitehall (1796). The attic story is later.

John Marquand.



LONDON HOUSES

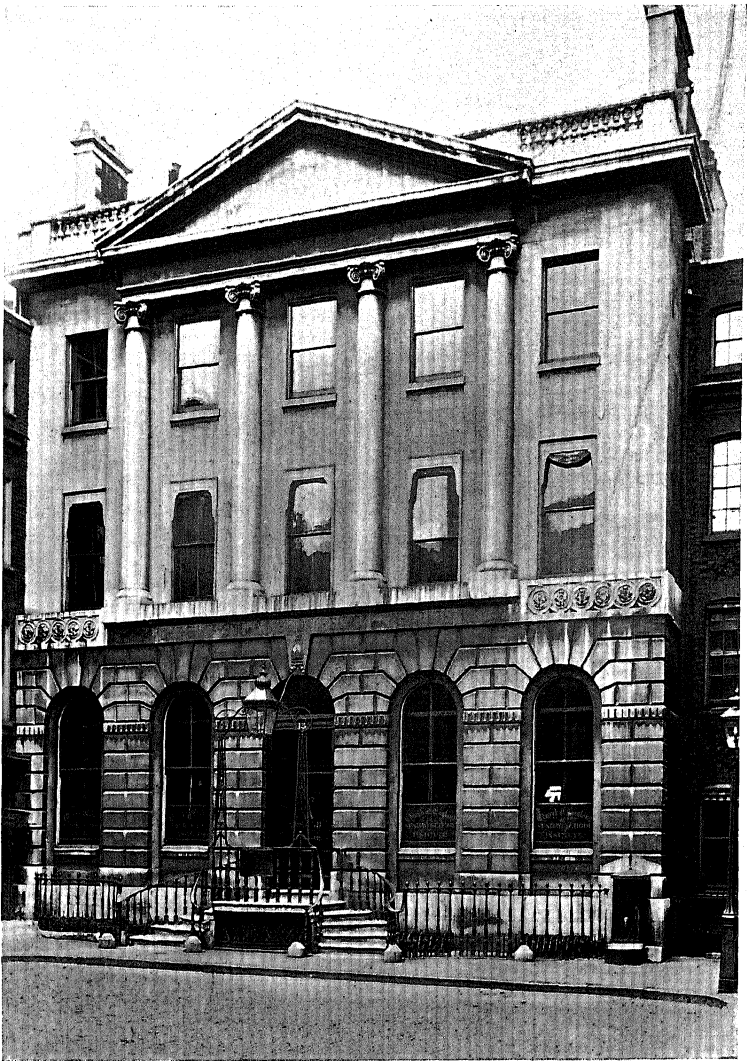
FROM
1660 to 1820

RICHARDSON AND GILL



No. 21 St James's Square (1800), formerly No. 19.

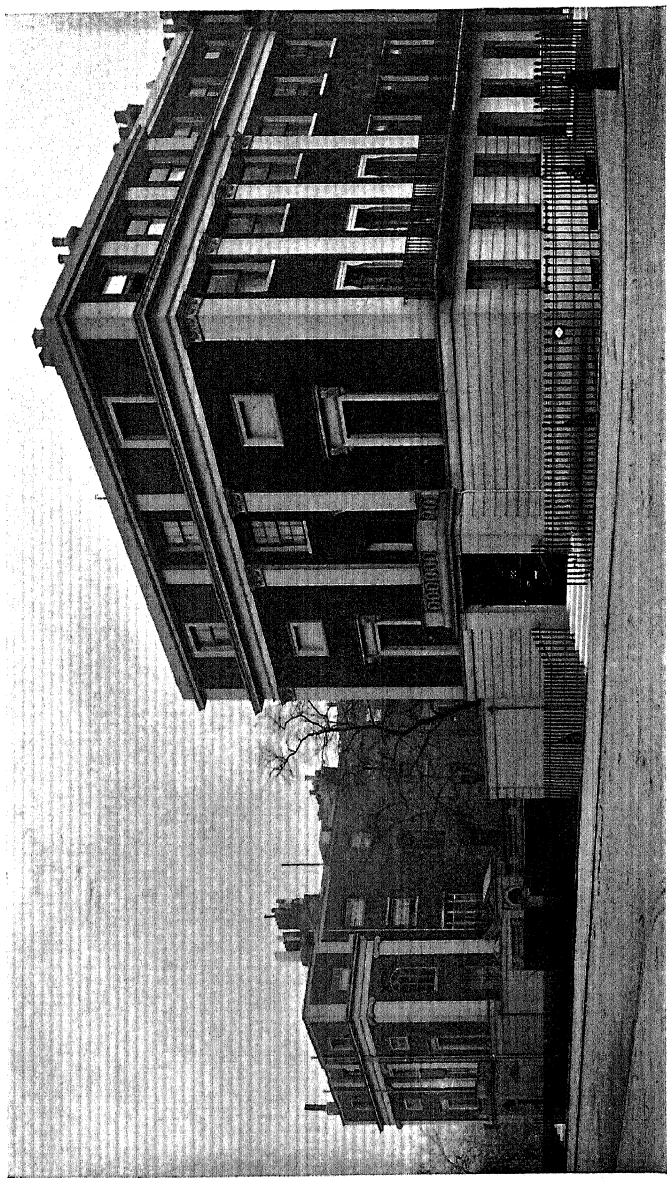
Sir John Soane.



No. 13 Serjeants' Inn (about 1800). In the style of Bonomi.



No. 37 Tavistock Square (1809).



Gordon Place (1810).



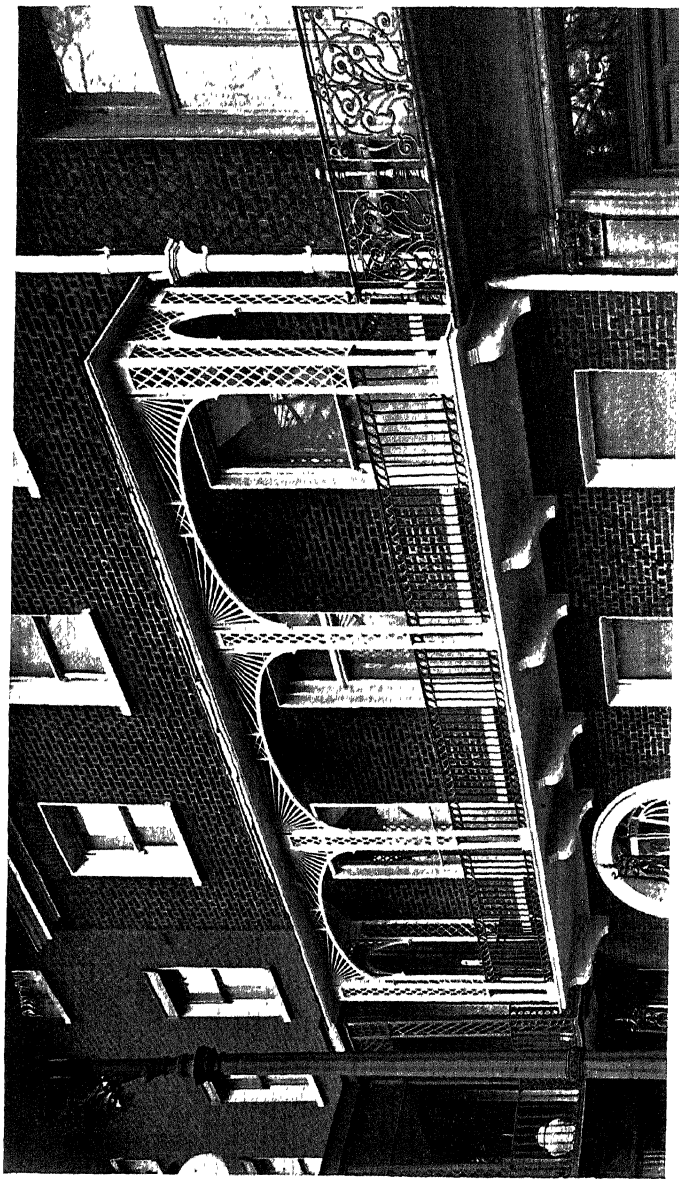
No. 10 Chesterfield Street (1810).

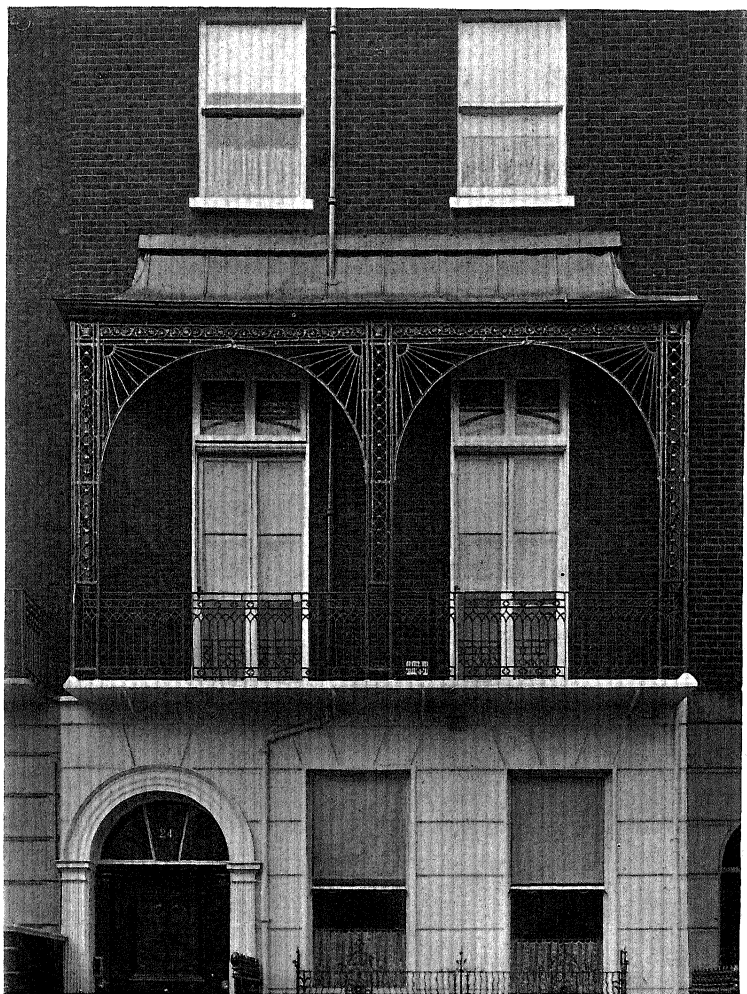


No. 42 Berkeley Square (1810).

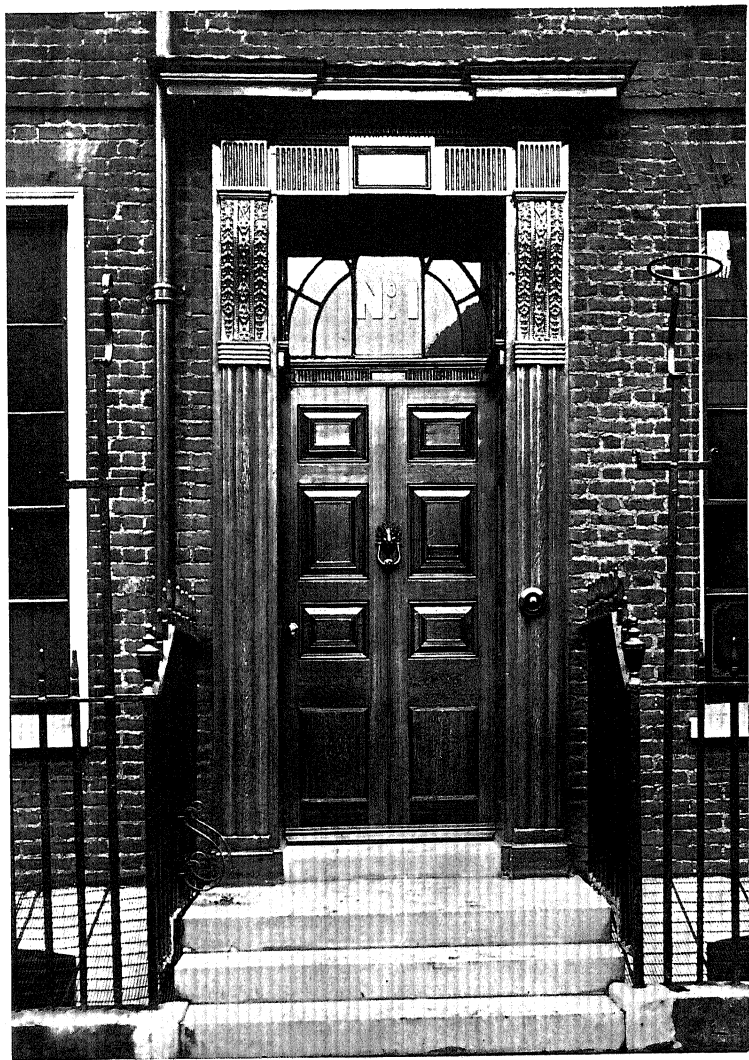


No. 29 Dover Street (refronted by Nash 1810).

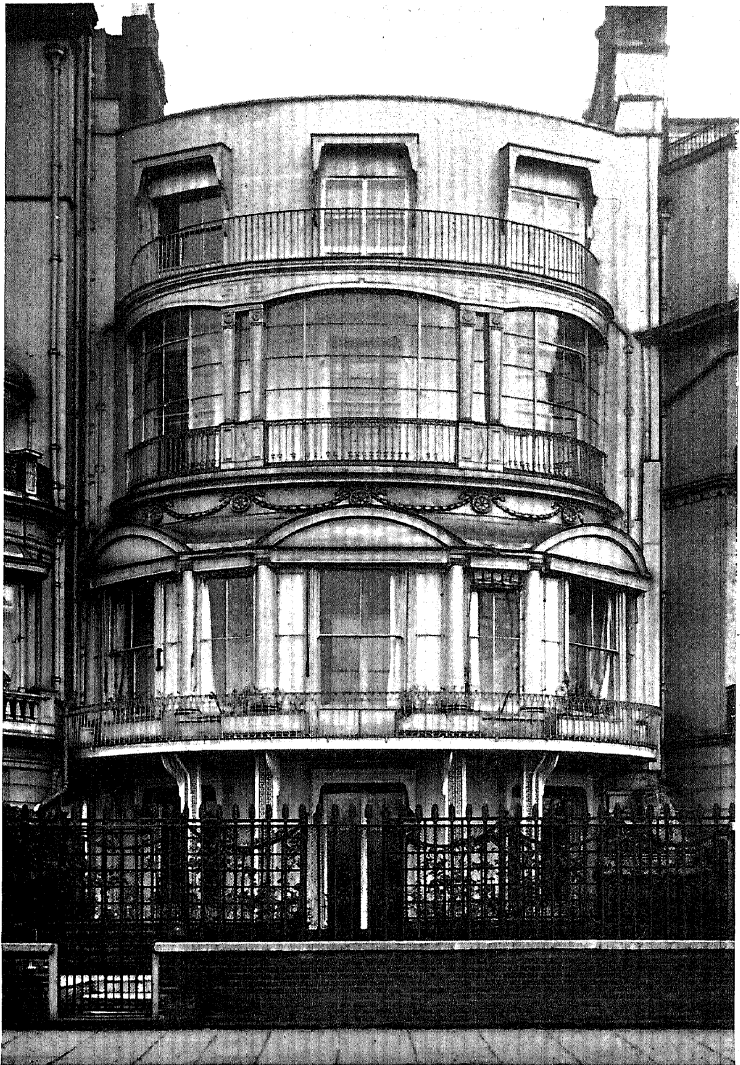




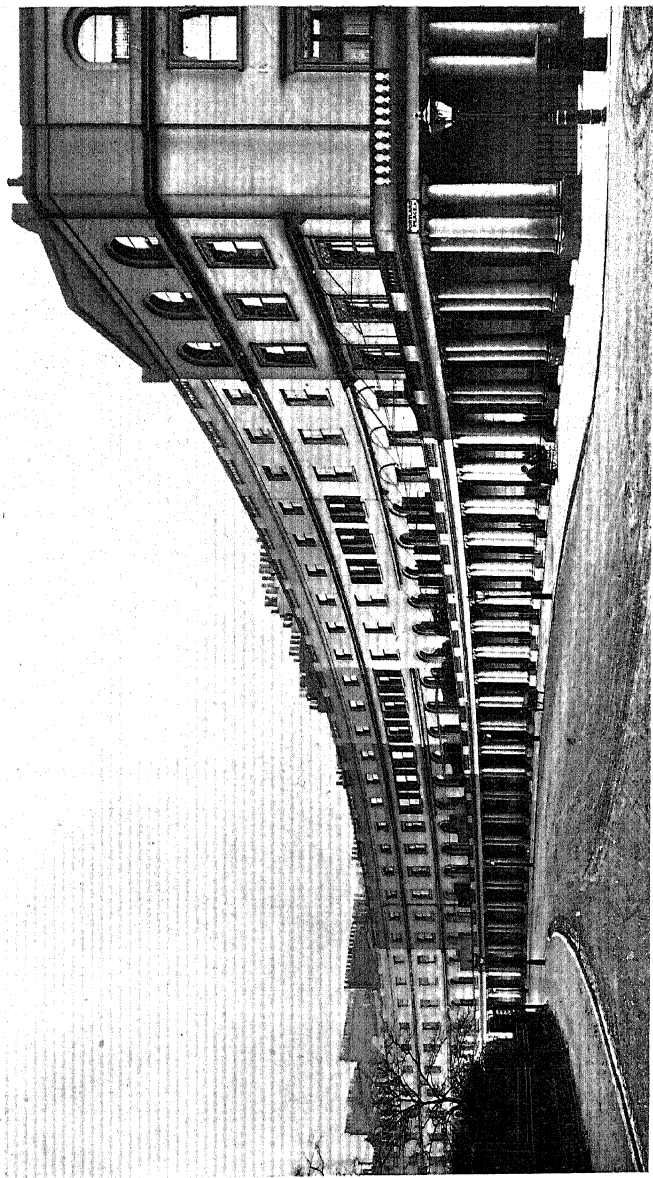
No. 24 Montague Place, W.



No. 1 Bedford Row, W.C. (about 1812).



No. 18 Park Lane, W. (1812).



Park Crescent, Portland Place (1813).

John Nash.



No. 32 St James's Square (1815).
(Now the residence of the Bishop of London. Influence of Soane.)

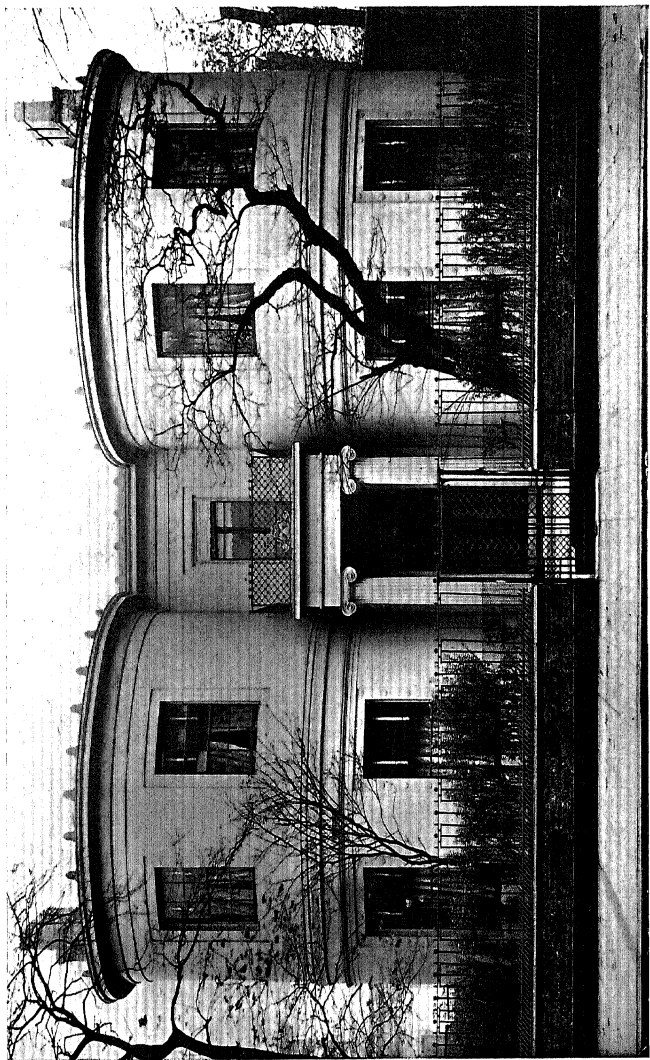


No. 35 Brook Street, W.



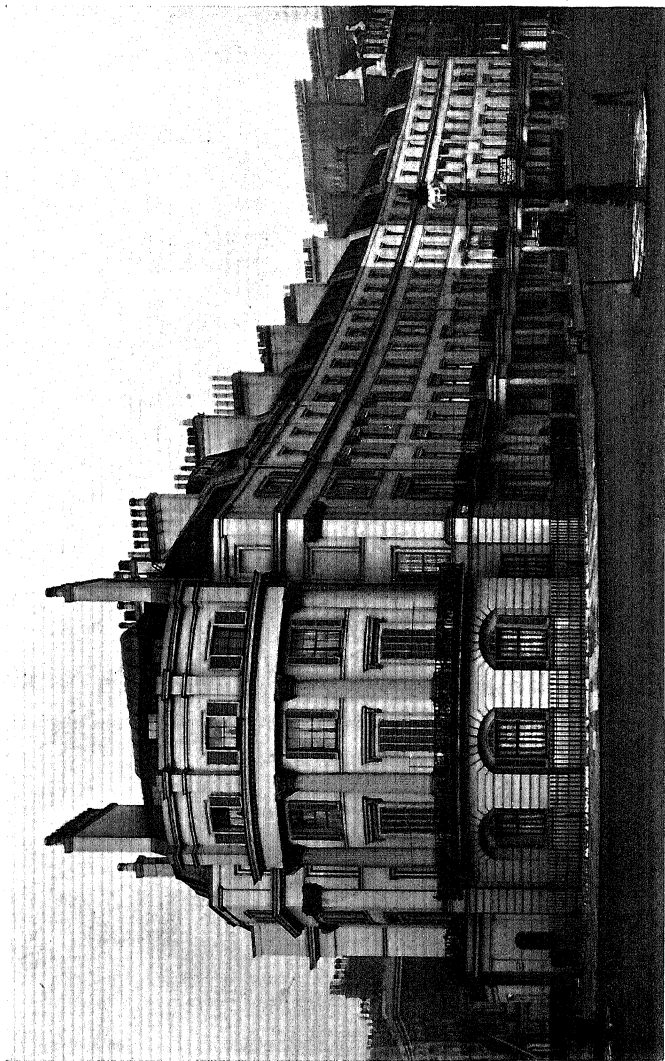
The Westminster Estate Office, No. 53 Davies Street, W. (1820).

Thos. Cundy, Architect.



Woburn Lodge, Woburn Place, W.C. (1822).

Inwood & Son.

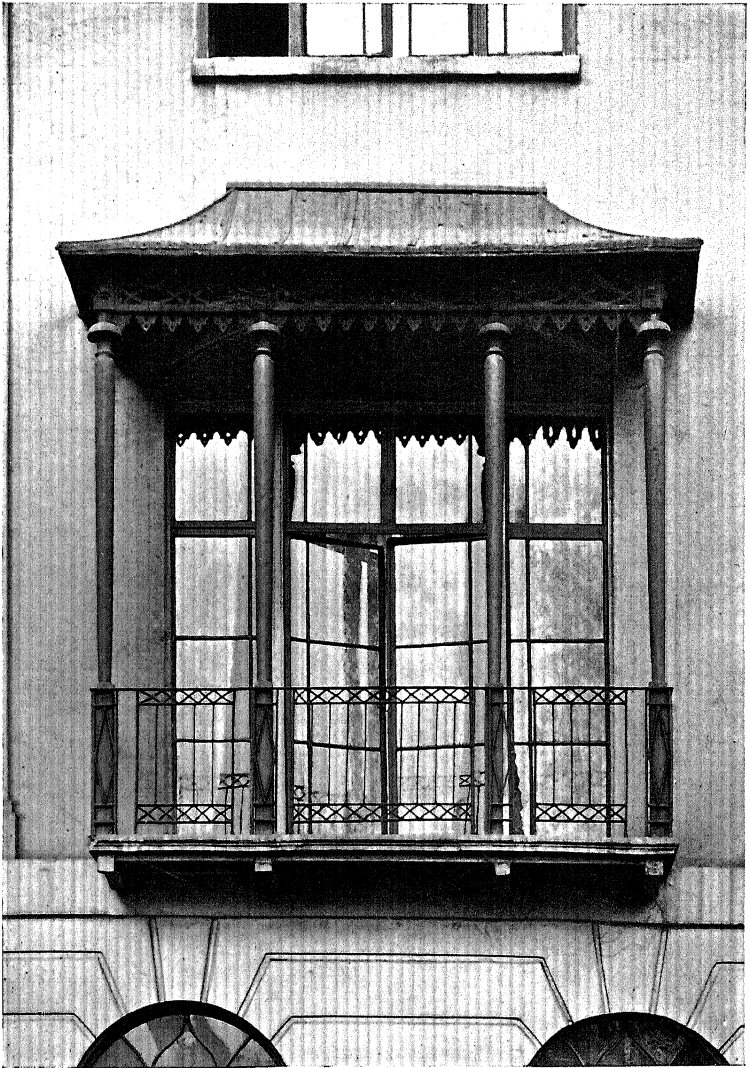


Grosvenor Crescent, W. (1825-26).

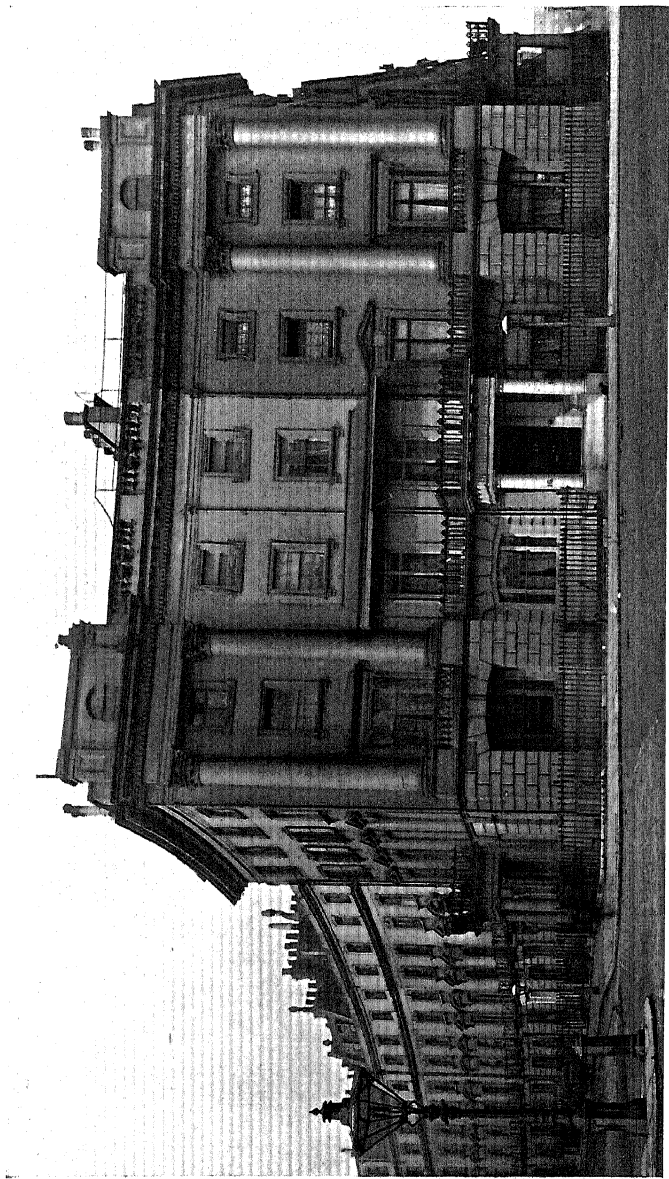


Carlton House Terrace (1829).

John Nash.



Euston Square, N.W.



Southwick Crescent (about 1830).

CHAPTER VII

CONCLUSION

IN bringing to a conclusion their account of the minor town houses of "Residential London" the authors feel that their work would be incomplete were no mention to be made of the outlying suburbs, which during the later period contained the homes of wealthy City merchants, lawyers, and stockbrokers.

Even at such a late date as the year 1810 the ring of country villages which now form the nucleus of the modern suburbs were very remote from "Fashionable London." Gentlemen had their country houses in these villages as well as houses or chambers in town, and they generally spent the week-end away from the City, coming up to town on the Monday either by the stage coach or on horseback. Hampstead, Highgate, Muswell Hill, Edmonton, and Enfield were the most frequented districts on the northern side; Camberwell, Clapham, Richmond, Hampton Court, and Ealing formed ideal districts on the southern and western sides of the Metropolis. To name an instance of a gentleman who lived farther afield, Sir Lionel Lyde had his country seat at Ayot St

Lawrence, in Hertfordshire, and for a town house No. 1 Bedford Square (see Plate LX.). Between the City proper and the distant villages, minor residential centres were developed, such as Finsbury, Islington, and Pentonville to the north-east, Walworth and Kennington to the south, and Paddington to the west of the City.

During the early years of the last century the various classes which formed the population of London could be allocated as follows :—

The aristocracy can be said to have exclusively occupied the famous squares, namely, St James's Square, Berkeley Square, Grosvenor, Cavendish, and Portman Squares, as well as Bryanston Square, Montagu Square, and Cumberland Place. The streets on the Howard de Walden Estate, such as Portland Place, Harley Street, Welbeck Street, Queen Anne Street, and Park Crescent, became the favourite abodes for retired West Indian merchants and East Indian princes. Such of the lawyers, City merchants, architects and stockbrokers who remained near the City lived in the Bloomsbury Squares—Russell Square, Bedford Square, and Gower Street being considered by the legal gentlemen the very finest places in which to live. The subsidiary Bloomsbury streets and crescents near Euston Grove and the New Road, as Euston Road was then called, were occupied by people who sublet their houses to boarders. The doctors and surgeons lived in the small streets off Piccadilly, Savile Row, George Street, Hanover Square, Pall Mall, and Spring Gardens. The artists and litterateurs

found residences in Rathbone Place, Berners Street, Fitzroy Square, Charlotte Street, and Burton Crescent. The creation of a "New Aristocracy" by the "Regent" (afterwards George the Fourth) led to the erection of aristocratic mansions in new districts, such as Regent's Park, the squares of Belgravia, and the houses in the Bayswater Road facing Hyde Park, all of which were built at this date. The premises over the shops in Regent Street and the houses in Suffolk Street were divided into suites of apartments for the use of country gentlemen, half-pay officers of both services, and clergymen.

The formation of Finsbury Square and the houses on the north side of Finsbury Pavement arose from the demand made by small City merchants, tradesmen, and bank officials for residences within easy reach of their shops and offices. The clerical and artisan classes found homes at Camden and Somers Towns, the former having been formed as early as 1790. Clerkenwell, Pentonville, and Barnsbury also received their quota of this class. The introduction of long stage omnibuses in the year 1837 enabled many City men of moderate means to live farther afield: detached and semi-detached villas were erected at Stamford Hill, Clapton, Brixton, and Blackheath. At this date the migration to the distant suburbs was fairly started, and it remained for the development of the railways to complete the general exodus towards the country.

The Kennington and Walworth districts near the southern banks of the Thames never became really

popular. Charles Lamb in one of his essays mentions that he had not come across a man of taste who would voluntarily live across the bridge; no doubt the low-lying lands had a lot to do with the unpopularity of this part of London.

Despite the various edicts hurled against the English people by Napoleon, his attempts at the introduction of a "Continental system" which was directed against British commerce, and all the miseries endured by the English during the wars of the period, architecture as a fine art flourished. The ground landlords of the day had the foresight to anticipate the development of London, and called to their aid eminent architects to advise them as to the arrangement of the new squares and streets. Many magnificent schemes were evolved, projects so fine in idea and extent, and successful in execution that they are to-day held up as inspiring models worthy of emulation by all town planners and practising architects.

It is remarkable that these fine assets have hitherto remained practically unnoticed at our very doors. While English architects have been seeking inspiration on the Continent, these inspiring motifs have been viewed with unconcern if not with absolute indifference. The refinements to be observed in the Formal Classic architecture of the period which culminated during the Regency, are capable of being more widely understood and extended; the intervening chasm of the Victorian epoch should be forgotten, and a furtherance of all that is best in our London

architectural traditions insisted upon. When architecture is more completely understood by the litterateur, correct descriptions of houses and interiors will be read by the public, greater interest in architecture will be aroused, and the national standard of taste in consequence raised.

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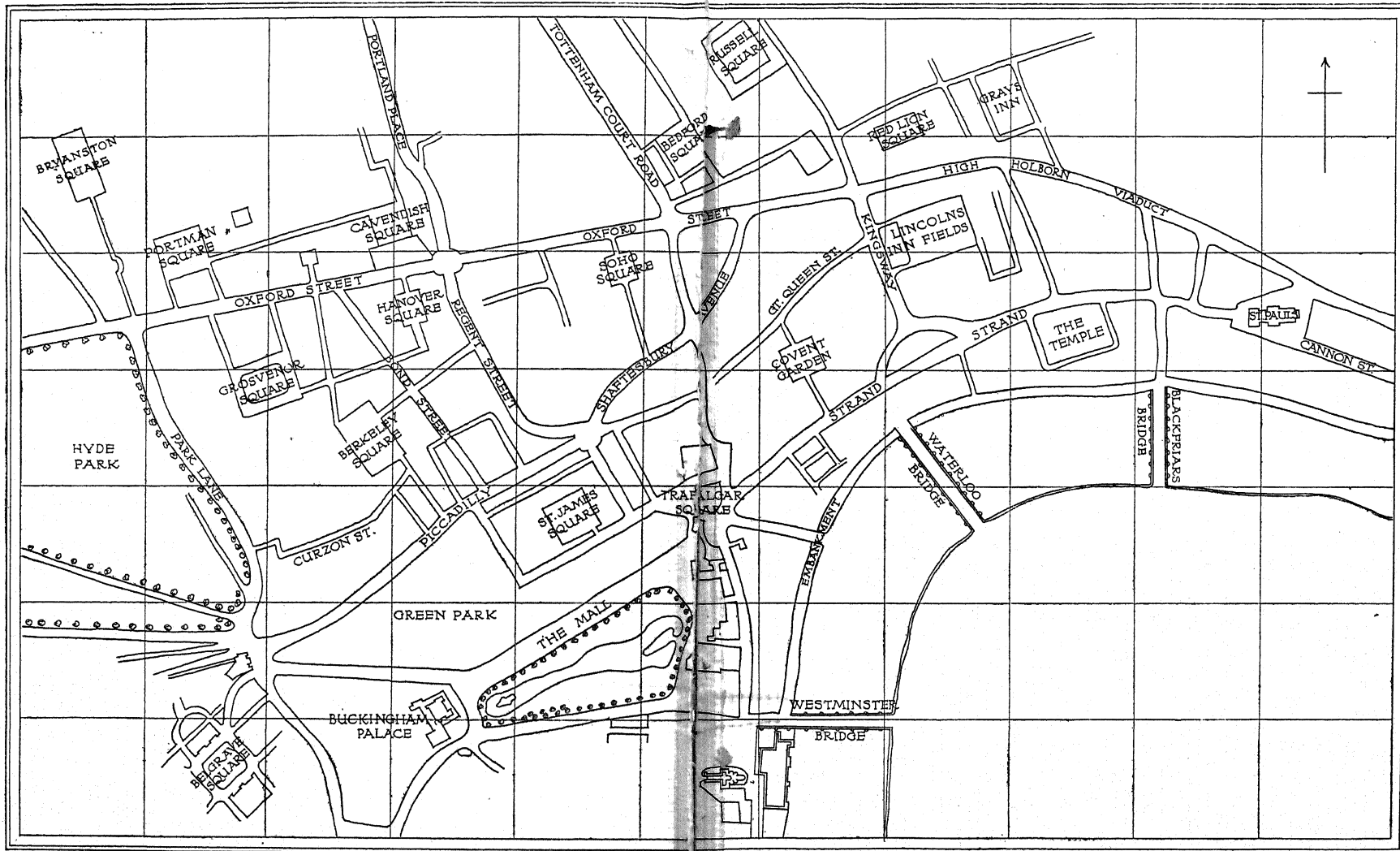


DIAGRAM MAP OF STREETS AND SQUARES SHOWING THE PRINCIPAL DISTRICTS ILLUSTRATED

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