

Open House
17 September 2016



**The story of
61 New Cavendish Street
London W1G 7AR**



*And we abroad to Marrowbone,
and there walked in the garden,
the first time I ever was there,
and a pretty place it is”.*

Samuel Pepys, 7 May 1668

The fields and waters of Old Marylebone

Today we know Marylebone as one of the most fashionable and exclusive areas of London. There are shops and boutiques to dazzle, eateries to tempt you, the wonderful Daunt Books to while away a little time and the occasional celebrity to be spotted going about their business.

Had you come to Marylebone three hundred years ago, a very different scene would have greeted you. Then, Marylebone was on the edge of London, with fields and market gardens as far as one could see, engaged in the serious business of feeding the city. Further to the north were the King's hunting grounds (now Regent's Park).

Marylebone itself clustered round the banks of the river Tyburn, which made its way into central London from Hampstead, crossing Oxford Street at Tyburn village and its famous gibbet, and meeting the Thames at Thorney Island – the Houses of Parliament. Today, the contour of Marylebone Lane still meanders to accommodate the path of the Tyburn. Cross over Oxford Street just inside Davies Street and you can glimpse the remains of the Tyburn in the basement of Grays Antiques – now with added goldfish.

Marylebone's manor house stood on the site of the present day Devonshire Mews and had been used as a hunting lodge by Henry VIII before becoming a boarding school. In the mid seventeenth century, part of the land from the manor house was acquired and merged with bowling greens adjoining the Rose of Normandy tavern in Marylebone High Street to form the 8 acre Marylebone Gardens, spanning present day Marylebone High Street, Weymouth Street, Harley Street and Marylebone Road. Handel gave performances, and Dick Turpin is reputed to have visited. Less salubrious entertainments included gambling and cock fighting.

The gardens were built over in 1788 - and the manor house itself was eventually demolished in 1791, a few years after 61 New Cavendish Street, or No 8 as it was then, was built amidst the eighteenth century building boom. For a short while, it seems that ancient and modern dwelt side by side: the fast spreading new streets of inner north London, and the remnants of old Marylebone.



The Tyburn Tree (Gibbet)

Keeping it in the family – the Holles, Harleys, Cavendishes and Bentincks

Many of the streets in and around Marylebone, including New Cavendish Street, take their name from the various titles of the complexly interlinked Holles, Harley, Cavendish and Bentinck families. The Cavendishes, also the Dukes of Devonshire, are now probably best known as the owners of Chatsworth House.



Left: Lady Margaret Cavendish-Holles-Harley, Duchess of Portland, 1744, Thomas Hudson. Oil on canvas by kind permission of the Harley Gallery

The great wealth of the Cavendishes came from the estate of John Holles, 1st Duke of Newcastle and his wife Lady Margaret Cavendish.

In 1711 their only child Henrietta married Edward Harley, second Earl of Oxford and Earl Mortimer (later Lord Harley of Oxford). The Harleys, who had made their home at Wimpole Hall in Cambridgeshire, in turn also had just one child, the intellectually gifted Lady Margaret Harley, who became the richest woman in England.

Margaret was a member of the women's intellectual society, the Bluestockings, an avid collector of objects in particular from the natural world and a friend of Swift and Pope. She married William Bentinck, second Duke of Portland. Her son William Marquess of Titchfield, again married a Cavendish, Lady Dorothy, daughter of William, fourth Duke of Devonshire. He added the Cavendish name to his own and as William Cavendish-Bentinck, he served as prime minister twice, for 6 months in 1783 and then a further 18 months in 1807-9.

Lord and Lady Oxford (Edward and Henrietta

Harley) had always intended to develop the area, and commissioned architect John Prince to draw out plans in 1719. However, it was the Cavendish-Bentincks who seriously rolled up their sleeves. By the end of the century most of the area between Oxford Street and Marylebone Road had been developed into an area of Georgian grace and formality however as in other parts of London, there were pockets of extreme poverty.

Much later, in 1879, the Portland Estate became the Howard de Walden Estate.

Above: The sweeping staircase at 61 New Cavendish Street





The building of 61 New Cavendish Street

The building we know today as 61 New Cavendish Street almost never came into being. In the 1770s William Cavendish-Bentinck had approached Robert Adam to design a new London residence in a plot on New Cavendish Street. It was to be called Portland House and would face into Mansfield Street to give the new building impact.

By all accounts the scale would have been immense, hardly a townhouse at all. Plans in the possession of the Soane Museum show there would have been thirteen bays, a bold columned portico, stables and a walled garden. It seems that Cavendish-Bentinck's plan fell on hard times. Eventually, between 1775 and 1777 construction went ahead but to the plans of John Johnson (1732-1814), who had been involved in speculative building in the area since the 1760s (he later became the Survey-

or of the County of Essex).

Houses had been codified by the Building Act of 1774 to avoid poor quality in construction and to reduce fire risk, and were rated according to their value and floor area. Nos 8 and 9 New Cavendish Street, as they were then, were houses of the first rate – top quality, spacious and desirable dwellings. Both were fitted out according to the wishes of their first occupants, William Udney, and at No 8, Sir Charles Bampfylde (1753-1823).



Coade Stone detail – 61 New Cavendish Street



Trouble at the Bampfylde's

Sir Charles was the MP for Exeter for a total of 32 years between 1774 and 1812, and was of an eminently respectable and ancient family. He married Catherine, the eldest daughter of Sir John Moore in 1776, and it therefore seems likely that the house at 8 Cavendish Street was designed with all the wishes and ambitions of a fashionable newly married couple in mind.



Diana – relief wall sculpture at the bottom of the staircase – 61 New Cavendish Street

'Mr Huddesford and Mr Bampfylde' c 1778, Sir Joshua Reynolds' (1723-1792) © Tate Gallery, London 2016.



However it appears that peaceful things weren't. On the death of his father Sir Richard Bamfylde, Charles became responsible for the welfare of his younger brother, the highly musically talented and otherworldly poet John. As a younger sibling in a respectable family, John's career had all been planned out for him, whether he wanted it or not. He had enrolled at Trinity College in Cambridge in 1771, and then, after a period of travel, at Lincolns Inn, only to pack it all in in the mid-1770s and retreat to a farm in Devon to write sonnets 'about the picturesque valley of the River Teign, the farm, and his love of solitude'.

Sometime around 1776, Charles seems to have decided that it was time for John to pull himself together, and hauled him back up to London and respectability. Presumably John stayed at the house for a time and was a frequent visitor. But instead of stability he turned to debauchery and the bad company of his old school friend George Huddesford who proceeded to poke fun at Sir Charles and his wife in his poem *Warley, a satire*.

Meanwhile John developed an obsession with Mary Palmer, niece and companion of Sir Joshua Reynolds, and declared himself madly in love. Trouble was brewing.

After his proposal to Mary was rejected and he was refused admittance to Sir Joshua's house, John smashed the windows and was escorted to Newgate. Meeting Mary again unexpectedly at a performance of Philidor's *Carmen Seculare* in Lincolns Inn Fields, an event apparently attended by everyone who was anyone, John began to behave erratically. He

later gate-crashed a supper attended by Mary and Sir Joshua and was carted away, only to later appear at Sir Joshua's house again behaving in a violent manner. John was eventually consigned to a private madhouse in Sloane Street. He regained his health 20 years later, only to die of consumption shortly after.

His poems attracted the interest of Robert Southey and Samuel Taylor Coleridge, but are now rarely remembered aside from appearing in occasional anthologies. In the words of Roger Lonsdale writing about Bampfylde in the *London Review of Books* in 1988, 'it becomes hard to read John Bampfylde's descriptions of a happy village evening, or of his cottage garden, or of the pleasant melancholy of a wet summer's day, without remembering what was to come'.

The Bampfylde's became the subject of society gossip again in 1823, when Sir Charles was the subject of a murder attempt by ex servant J Morland. According to John Thomas Smith in his "A Topographical and Historical Account of the Parish of St Mary-le-Bone", Morland's wife was still in Bampfylde's employ and Morland had become wracked with jealousy, though Thomas Smith leaves it to the imagination as to why. Morland accosted Bampfylde and shot him before turning the gun on himself. The wound wasn't fatal for Bampfylde, but the gangrene which set in afterwards was. He died two weeks later. By then the Bampfylde's had for a while been living a few streets away, in Montague Street.

Into the Nineteenth century

Little is known of the occupants who followed the Bampfylde, though the neighbourhood continued to attract the notable and fashionable. By 1826 No 10 was occupied by George Jones RA (1786-1869), the famous painter of battle scenes, who was apparently often mistaken for Wellington, though

Wellington is reputed to have remarked that he had never been mistaken for Jones. No 11 (now 96) was the home of another painter, William Collins, whose work was more popular in his time than that of Turner. His son, the famous author Wilkie Collins was born there in 1811.

In 1872 Johnson's original one hundred year lease expired and a new lease was signed by Alfred Waterhouse. The street had also been renumbered in the preceding year, and 8 New Cavendish Street was now the new number 20.

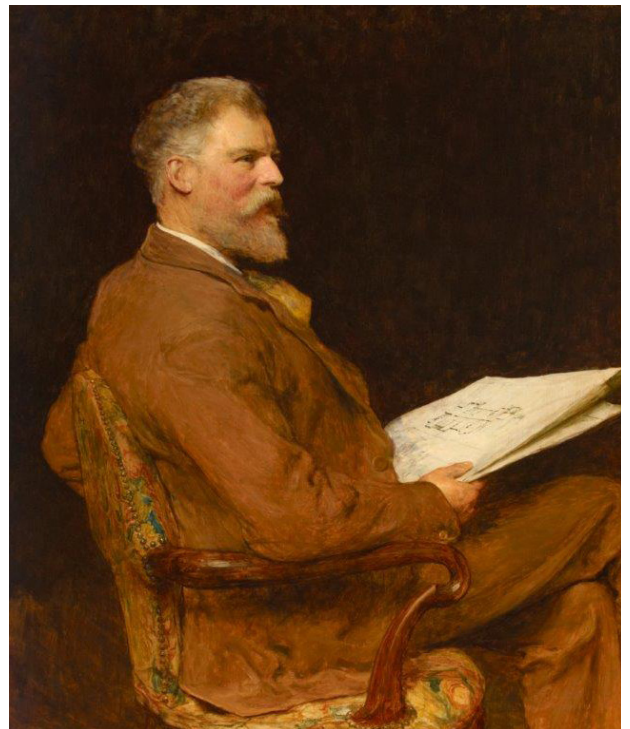
The Waterhouses at 61 New Cavendish Street

Though the lease began in 1872, it appears Alfred Waterhouse actually first set up his home and architectural practice at 61 New Cavendish Street several years earlier in 1865. The building was to provide offices for Waterhouse and his son Paul, also an architect, into the next century.

Waterhouse had been born in Aigburth, Liverpool in 1830. His father was a cotton broker, and his family devout Quakers. He was educated in Tottenham, at the Grove House School, where according to the Dictionary of National Biography, many of his wealthy schoolmates were to become future clients.

Architecture hadn't been Waterhouse's first choice – he wanted to be an artist, but art was deemed a frivolous career for a promising young man of his background. After being apprenticed to Richard Lane in Manchester, he set up on his own in 1854, taking commissions from Quaker families including the Barclays, and meanwhile becoming increasingly interested in the Gothic revival and the ideas of Pugin, Scott and Ruskin.

The catalyst for Waterhouse's move to London was a commission to build a bank in Lombard Street and a competition to design the new Law Courts in the Strand. In the event, the contract for the Strand went to G E Street, but Wa-



terhouse found himself with the commission to build the new Natural History Museum. This ultimately transformed into responsibility for realising the vision of the museum's creator, Sir Richard Owen, to create a cathedral to nature. There was a long hard slog, and much political wrangling, between the first drawings of the 1860s, and the museum opening its doors in 1881.

One of Waterhouse's concerns was the effects of pollution on buildings, which led him to experiment with self washing terracotta. He was an early member of the Smoke Abatement Society, and the Natural History Museum was the first building to use terracotta throughout. It is still the largest building in the United Kingdom to do so.

We know little of the Waterhouses' home life at New Cavendish

This page: 'Alfred Waterhouse', Sir William Quiller Orchardson (1832-1910) © RIBA Images

Opposite: The Natural History Museum and above the 'blue plaque' at 61 New Cavendish Street



Street, except that he reorganised the house after he took up residence. The drawing offices of the practice were on the ground floor, and second floor was adapted to accommodate his children. There were five bedrooms in the attic, presumably for domestic staff, and unusually, a wine cellar. We do know however, from an account provided by Paul Waterhouse, that through the spring of each year the Waterhouses

held weekly candle lit dinners at the house which included the artistic great and the good, including sculptor Hamo Thornycroft, Dutch painter Sir Lawrence Alma-Tadema, the writer and critic Edmund Gosse, President of the

Royal Academy
Frank Dick-see, writer
Mr Humphrey Ward
and writer and activist

Mary Ward.

At the height of his career, Waterhouse was probably the most successful architect of his age. Not everyone loved his work – some felt that it was conservative - but as a man he was widely respected.

He was elected President of RIBA from 1888 to 1891. Having once given up the prospect of a career art for architecture, he later became respected for his fine watercolours and was elected to the Royal Academy in 1888. In his last years he mostly lived at Yattendon, Berkshire in a house that he had designed for himself. Waterhouse died at Yattendon in 1905, leaving a legacy of 650 buildings, including the Natural History Museum, Manchester Town Hall, the National Liberal Club and Balliol College.

The practice was taken over by his son Paul, who continued to specialise in the design of large public buildings. When Paul Waterhouse departed in 1909 the lease



was taken up by the widow of Lord Alexander Paget, Lady Hestor, who lived there with her family including her daughter Constance and her first husband, Captain Charles John Alton, Viscount Ingestre. Alton perished in the First World War, not on active service - he was unable to go to the front line due to varicose veins - but from a bout of flu which turned to pneumonia. Constance married again, and surrendered the lease in 1935.

It was then taken up until 1952 by the British serviceman and businessman, the Right Honourable Robert Henry Brand (1878-1963), Managing Director of asset and investment company Lazards, and Chairman of the North British

and Mercantile Insurance Company. Aristocratic connections continued: Brand's mother was daughter of Lord Cavendish, and his wife was a sister of Nancy Astor, the first female Member of Parliament to take up her seat.

But Brand did not get the full benefit of his lease. With the outbreak of war, No 61 was requisitioned by the War Office for the use of the Air Ministry, and was apparently used for the training



of Polish airmen, with the upper floors divided into accommodation. At one point it was the home of WRENS working at the Admiralty.



Two of Waterhouse's most famous designs – above, Manchester Town Hall and left, the Natural History Museum, 'a cathedral to nature'

Bannister detail from the staircase at 61 New Cavendish Street



A new home

In the early 1950s, the Institute of Petroleum (IP) was in need of new premises. Derek Hough Hon FEI, at that time the General Secretary of IP, takes up the story: *Somewhere about the early 1950s, the Council felt we had outgrown our building near the BBC and set up a ... building committee to consider the matter...*

I saw a number of buildings and finally I came to the last on my agents list – No 61 New Cavendish Street. In 1941 or 1942 the Germans dropped a ‘blockbuster’ on the BBC (200 yards from No 61 as the crow flies) and part of our roof was damaged and the glass dome over the staircase was shattered into a thousand pieces, all of which [had] descended into the hall and onto the stairway. For the next fifteen years or so it remained empty, and the rain soaked steadily through a pretty useless tarpaulin.

The agent obviously thought that No 61 was a hopeless proposition, but I was absolutely delighted with it!...it would require a fair sum of money to make it habitable again, but it was a splendid Adam mansion (sic), and the main rooms of the ground and first floor would make admirable accommodation for Council, the library and reading room.

In due course I escorted the members of the building committee on a tour of inspection. It was, I well remember, a terrible winter afternoon, cold and pouring with rain, and our only light was my small electric torch.

Looking back I don’t remember anyone talking during their tramp round the building, the only noises were the dismal crunching of broken

glass by a dozen feet and my somewhat hopeless voice, telling them why the building could give us absolutely everything we required.

Records uncovered during a survey completed by Alan Baxter Associates in 2013 show that No 61 was indeed in something of a state at the time. In addition to the smashed lantern light over the stairway, there was cracked brickwork, blown in doors and damage to the back bay on the second floor. The building and mews were apparently hit twice, although this incident is not recorded in London’s bomb damage maps.

At the time there was a restriction on the kind of organisations that Westminster would allow to take up office accommodation in the area, to cultural or learned societies. This, and the parlous state of the building, meant that the Institute of Petroleum was able to acquire the building, on a 999 year lease, for just £19,500. The industry stepped forward to help meet the costs of restoration and refurbishment, donating over £120,000.

The building was Grade II* listed in 1954 and a rear extension was built in 1956-7. The building reopened as the new headquarters of the Institute of Petroleum in 1958. Its most recent refurbishment was completed in 2016.



Sir H Stephen Gibson, IP President 1952-1954 – around the time 61 New Cavendish Street was purchased by the IP.

About the building

Numbers 61 and 63 New Cavendish Street were built as a pair in 1775-7. (No 63, Asia House, is open to the public for special events and also retains many original architectural features).

No 63 has four bays and No 61 three. Both have rusticated arches of Coade Stone housing the main entrance.

The front of the building is in a simple uncomplicated style, typical of buildings in this area. The green canopies on the second and third storeys and the balcony on the first were probably a mid-nineteenth century addition, to shade the windows from the direct sunlight resulting from the building's unobstructed position at the end of Mansfield Street (there is speculation that they may have been added by Waterhouse but no evidence survives to confirm this).

To the left of the building there was once an arch which led into Weymouth Mews and stabling accommodation (the stables for 61 and 63 New Cavendish Street are

the present day 33 and 33a Weymouth Mews). No 61 once had a large garden, though it was gone by 1870 and the arch, too, was gone by the start of the First World War, blocked off by the construction of No 59 New Cavendish Street (now home of the Nuffield Trust).

Some aspects of the interior have been described as of Adam quality and style – for example in the use of different room shapes, ornate ceilings and Roman and Etruscan motifs - and at various times it has been suggested that the building was by Adam. The EI's predecessor organisations had inhabited Adam buildings previously, in the Adelphi and in Portland Place, and perhaps

this was rather wishful thinking.

Robert and James Adam were indeed commissioned to design a building for the space but plans did not come to fruition. However, the 1770s was a time of intense development in the area: perhaps some of the same craftsmen were used.

And perhaps Adam was more involved that we now know. One thing is certain: Adam and Johnson were at least acquainted, even if the relationship was somewhat strained – Johnson tried to patent a stucco composition and Adam successfully challenged it in court, on the basis that it was too close to his own.





The Council, Waterhouse Rooms and Stairway

These two rooms were used as the drawing office for Alfred Waterhouse's practice, although nothing of the décor or furniture survive from that time to tell us more. In the eighteenth century, the Council Room would have been the Dining Room, and the area behind the columns would have been used for food service.

The Waterhouse Room would have been the 'Morning Room' – a family room for breakfast and high tea. It has a more feminine feel than the Council Room and a more decorated interior. The fireplace is thought to be original and has a hob grate, with ledges which could be used to keep the kettle warm. The mantel would have been plain marble originally – either white or grey – it appears that the grey marbled effect has been painted on. The non rectangular shape of the room is characteristic of architecture of the time, and one of the often imitated devices employed in Adam's buildings.

The Stairway

The dramatic stairway is very similar to that found in houses by Adam in the area. The original glass dome was shattered in the Second World War and was replaced during the restoration in the 1950s when the Institute of Petroleum came to New Cavendish Street.

Post-refurbishment

Above: the Council Room with detail from the pillars.

Below left: the Waterhouse Room with detail from the mantelpiece below right the ceiling lantern in the hallway



The Library, Reading Room and Kelvin Room

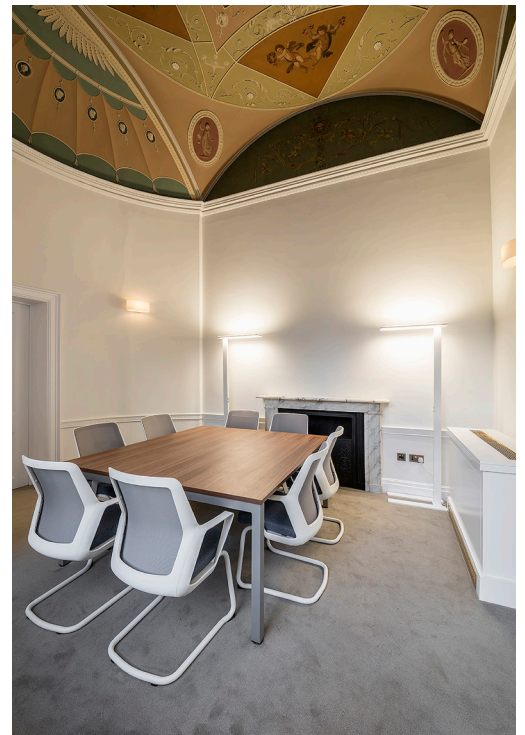
The library was originally the Drawing Room, the most formal room in the house. It now holds the EI's extensive collection of books and periodicals.

Looking up at the ceiling, the inset central panel depicts the Roman Goddess Aurora on her Chariot and is a copy of Guercino's ceiling at the Villa Aurora in Rome of 1623. The other panels depict the times of day (Dawn, Day, Dusk, and Night). There has been speculation that this and the other panels in the building may have been painted by Biagio Rebecca (1731-1808) who often worked on decorative schemes with Robert Adam and also collaborated with Angelica Kauffmann.

Analysis shows that the colour scheme has changed significantly since the 18th century. The oval border with figures in relief was originally pale blue rather than turquoise. The background to the acanthus motifs were also yellow, not bright red as they are now. The inner part of the oval was pink with purple borders around the painted panels.



Above: ceiling detail and right, the Kelvin Room



Reading Room

Again, despite the good quality of the decorative scheme, analysis shows that this room once had a different colour scheme, and what we can see today is the result of a series of redecorations.

The central circular ceiling panel depicts the god Apollo. He is surrounded by four panels showing females attending a censer. The next four panels moving outward from the centre represent the arts – Poetry, Painting, Sculpture and Architecture.

The Kelvin Room

The Kelvin Room features a high quality pendentive ceiling. Its central image is Peace and Plenty, and the surrounding cherubs represent the four seasons – Spring, Summer, Autumn and Winter.

The walls were likely to have been plain originally, though

probably not white as they are now. Furnishing is likely to have been quite simple – the aim of the room was to impress, with the emphasis on the dramatic ceiling. The original use of this room is not clear, but it may have been an ante room, or perhaps a dressing room.

Opposite: the Library and the Reading Room, with detail from the ceiling 'Dawn, Day, Dusk and Night'



The Energy Institute

Today 61 New Cavendish Street is the home of the Energy Institute – the professional body for the energy sector.

Its predecessor body, the Institute of Petroleum (IP), acquired the lease after the Second World War, having outgrown its premises at 26 Portland Place. The IP had begun its life as the Institution of Petroleum Technologists under the presidency of Sir Boverton Redwood in 1914, before becoming the Institute of Petroleum in 1938.

Another predecessor body, the Institute of Fuel Economy Engineers had been formed in 1925, followed by the Institution of Fuel Technology in 1927, partly in response to new concerns about fuel following the General Strike. It gained its Royal Charter in 1946, moving to 18 Devonshire Street in

1947 and becoming the Institute of Energy in 1978.

The Institute of Petroleum and the Institute of Energy merged to form the Energy Institute in 2003, consolidating staff and facilities under one roof at 61 New Cavendish Street.

Today the Energy Institute works with professionals across the energy sector, championing knowledge, skills and good practice in everything from petroleum technology to energy management and renewables, with the aim, to meet our modern day energy needs while working towards a sustainable future.





Above: the newly refurbished reception and right, the ground floor office



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With special thanks to

The Georgian Society
 Energy Institute Library and Archive
 Westminster archive
 Wellington Press
 Images: RIBA, The Harley Gallery, Tate Gallery

