

The image is a black and white photograph of a highly ornate Victorian interior. The room features floral wallpaper, a large doorway with an elaborate carved frame, and a chandelier hanging in the background room. In the foreground, there are two upholstered chairs with tufted seats and a small table with a decorative object on it. The overall style is highly decorative and formal.

London Interiors

FROM THE ARCHIVES OF COUNTRY LIFE

JOHN CORNFORTH

LONDON

INTERIORS

FROM THE ARCHIVES OF COUNTRY LIFE

JOHN CORNFORTH

Aurum

*For N.
In memory of O.S.*

Published in 2000; this paperback edition first published 2009
by Aurum Press Limited, 7 Greenland Street, London NW1 0ND
www.aurumpress.co.uk <http://www.aurumpress.co.uk>

Text copyright © 2000 by John Cornforth
Photographs © by *Country Life* Picture Library

All rights reserved. No part of this book may be reproduced or utilised in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without the prior written permission of the publishers.

A catalogue record for this book is available from the British Library.

ISBN 978 1 84513 433 4
10 9 8 7 6 5 4 3 2 1
2013 2012 2011 2010 2009

Designed by James Campus
Series Editor: Michael Hall

Printed in Singapore

Frontispiece: Staircase at Dorchester House.

THE COUNTRY LIFE PICTURE LIBRARY

The *Country Life* Picture Library holds a complete set of prints made from its negatives, as well as those from *The King*, and a card index to the subjects, usually recording the name of the photographer and the date of the photographs catalogued, together with a separate index of photographers. It also holds a complete set of *Country Life* and various forms of published indices to the magazine. The Library may be visited by appointment, and prints of any negatives it holds can be supplied by post.

For further information, please contact the Librarian, Justin Hobson, at *Country Life*, The Blue Fin Building, 110 Southwark Street, London SE1 0SU (Tel: 020 3148 4474).

HOUSES

The following is a list of the primary articles in *Country Life* featuring the principal houses included in this book. In the following key, the name of the photographer is given first (where known), then the date of the article(s), followed by the author.

Westminster

Ashburnham House: A. E. Henson, 2 and 9 December 1933, Lawrence E. Tanner (pair of articles on Westminster School; A. E. Henson, 3 September 1943, Christopher Hussey).

North House: A. E. Henson, 24 June 1933, Christopher Hussey.

Gayfere House: Arthur Gill, 13 February 1932, Christopher Hussey.

Mulberry House: A. E. Henson, 6 June 1931, C. H. Reilly.

15 Queen Anne's Gate: Edward Hudson's house was photographed several times by *Country Life*, but, with the exception of some objects in Hudson's collection, the photographs seem not to have been for publication. Those reproduced here were taken by Sleight and Ward in about 1920.

St James's

Norfolk House: A. E. Henson, 25 December 1937, Arthur Oswald.

Spencer House: Arthur Gill, 30 October and 6 November 1926, Earl Spencer.

Green Park

Pomfret Castle (18 Arlington Street): A. E. Henson, *Country Life* Annual 1970, pp. 138–9, John Cornforth.

19 Arlington Street: Charles Latham, 1902, *The King*; F. Sleight, 17 September 1921, Arthur T. Bolton.

22 Arlington Street (Wimborne House): Charles Latham, 1902, *The King*.

Devonshire House: Charles Latham, 1903, *The King*; photographer unknown, 22 August 1914 and 20 September 1919, Arthur T. Bolton.

Flat designed by Oliver Hill in the new Devonshire House: Arthur Gill, 1927, vol. 46, p. 356, C. H. Reilly.

Mayfair

66 Brook Street: Photographer unidentified, 21 April 1928, vol. 63, pp. 558–65, Christopher Hussey.

12 North Audley Street: A. E. Henson, 11 April 1925, Christopher Hussey;

Alex Starkey, 15 November 1962, Christopher Hussey.

44 Grosvenor Square: Alex Starkey, 27 July 1961, Reginald Colby.

44 Berkeley Square: A. E. Henson, 8 July 1939, Arthur Oswald; Alex Starkey, 27 December 1962, Mark Girouard.

45 Berkeley Square: Arthur Gill, 2 January 1937, Christopher Hussey.

Lansdowne House: Photographer and author unidentified.

19 Hill Street: (Rex Whistler's mural) photographed for an article by Edith Olivier, 'Memories of Rex Whistler', 1 September 1944.

26 Hill Street: (Rex Whistler's murals) A. E. Henson, 25 March 1939, Christopher Hussey.

75 South Audley Street: Charles Latham, 1902, *The King*.

Chesterfield House: Mr Ward, 25 February 1922 and 4 March 1922, H. Avray Tipping. The library also contains unpublished photographs taken in 1931.

16 Mansfield Street: Arthur Gill, 26 April 1930, Christopher Hussey.

Park Lane

5 Hamilton Place: Charles Latham, 1902, *The King*.

Londonderry House: Charles Latham, 1902, *The King*. A. E. Henson, 10 July 1937, Arthur Oswald.

Dorchester House: S. W. Westley, 5 and 12 May 1928, Christopher Hussey.

Brook House: Original house, Charles Latham, 1902, *The King*. The Mountbattens' penthouse in the block of flats which replaced it was the subject of an article by Christopher Hussey with photographs by A. E. Henson, 24 June 1939.

North of the Park

Portman House: Charles Latham, 1902, *The King*.

Home House (20 Portman Square), subsequently the Courtauld Institute of Art: photographer not known, 15 November 1919, Arthur T. Bolton; A. E. Henson and Arthur Gill, 15 and 22 October 1932, Christopher Hussey.

The following houses were photographed for an article by Christopher Hussey, 'Four Regency Houses', 11 April 1931: 11 Titchfield House by Arthur Gill and 11 Montagu Place by A. E. Henson and Newberry.

The Holme: Mr Thompson, 28 October 1939, G. C. Taylor.

1 Bedford Square: A. E. Henson, 6 February 1932, Christopher Hussey.

90 Gower Street: unpublished photographs by an unidentified photographer.

From Belgravia to Kensington

5 Belgrave Square: A. E. Henson, 26 February 1938, Christopher Hussey.

Kingston House: A. E. Henson, 20 March 1937, Christopher Hussey.

Lowther Lodge: Charles Latham, 1902, *The King*.

180 Queen's Gate: Alex Starkey, 30 August 1956, Christopher Hussey.

Houses in Kensington Palace Gardens were photographed by Jonathan Gibson for two articles by Mark Girouard, 11 and 18 November 1971.

8 Palace Court, Bayswater: Charles Latham, 1902, *The King*.

18 Stafford Terrace: unidentified photographer, 4 April 1952, Christopher Hussey.

West House, Campden Hill: Charles Latham, 1902, *The King*.

Holland House: Charles Latham, 17 June 1905, 'H.B.'.

ACKNOWLEDGEMENTS

It would have been impossible to have done this book without Camilla Costello, who, over the years, has turned the *Country Life* photographic archive from a collection of dusty, collapsing boxes of negatives into an efficient photographic library, and in the process has made many discoveries, not least the negatives from *The King*. Together, Camilla and Olive Waller, who has been involved with *Country Life* almost as long as I have, have devoted many hours to building up mountains of photocopies from prints, looking out negatives and getting them printed up, as well as answering my endless stream of requests for more.

As always, even in a supposedly wordless book, many people have helped me in different ways. Among those to whom I am grateful are David Beevers, Charles Cholmondeley, Adrian FitzGerald, Rupert Lord and Alex Starkey.

CONTENTS

INTRODUCTION

6

WESTMINSTER

20

ST JAMES'S

34

GREEN PARK

48

MAYFAIR

72

PARK LANE

110

NORTH OF THE PARK

136

BELGRAVIA TO KENSINGTON

156

INDEX

192

LONDON INTERIORS



LONDON

INTERIORS

FROM THE ARCHIVES OF COUNTRY LIFE

JOHN CORNFORTH

Aurum

*For N.
In memory of O.S.*

Published in 2000; this paperback edition first published 2009
by Aurum Press Limited, 7 Greenland Street, London NW1 0ND
www.aurumpress.co.uk <http://www.aurumpress.co.uk>

Text copyright © 2000 by John Cornforth
Photographs © by *Country Life* Picture Library

All rights reserved. No part of this book may be reproduced or utilised in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without the prior written permission of the publishers.

A catalogue record for this book is available from the British Library.

ISBN 978 1 84513 433 4
10 9 8 7 6 5 4 3 2 1
2013 2012 2011 2010 2009

Designed by James Campus
Series Editor: Michael Hall

Printed in Singapore

Frontispiece: Staircase at Dorchester House.

THE COUNTRY LIFE PICTURE LIBRARY

The *Country Life* Picture Library holds a complete set of prints made from its negatives, as well as those from *The King*, and a card index to the subjects, usually recording the name of the photographer and the date of the photographs catalogued, together with a separate index of photographers. It also holds a complete set of *Country Life* and various forms of published indices to the magazine. The Library may be visited by appointment, and prints of any negatives it holds can be supplied by post.

For further information, please contact the Librarian, Justin Hobson, at *Country Life*, The Blue Fin Building, 110 Southwark Street, London SE1 0SU (Tel: 020 3148 4474).

HOUSES

The following is a list of the primary articles in *Country Life* featuring the principal houses included in this book. In the following key, the name of the photographer is given first (where known), then the date of the article(s), followed by the author.

Westminster

Ashburnham House: A. E. Henson, 2 and 9 December 1933, Lawrence E. Tanner (pair of articles on Westminster School; A. E. Henson, 3 September 1943, Christopher Hussey.

North House: A. E. Henson, 24 June 1933, Christopher Hussey.

Gayfer House: Arthur Gill, 13 February 1932, Christopher Hussey.

Mulberry House: A. E. Henson, 6 June 1931, C. H. Reilly.

15 Queen Anne's Gate: Edward Hudson's house was photographed several times by *Country Life*, but, with the exception of some objects in Hudson's collection, the photographs seem not to have been for publication. Those reproduced here were taken by Sleigh and Ward in about 1920.

St James's

Norfolk House: A. E. Henson, 25 December 1937, Arthur Oswald.

Spencer House: Arthur Gill, 30 October and 6 November 1926, Earl Spencer.

Green Park

Pomfret Castle (18 Arlington Street): A. E. Henson, *Country Life* Annual 1970, pp. 138–9, John Cornforth.

19 Arlington Street: Charles Latham, 1902, *The King*; F. Sleigh, 17 September 1921, Arthur T. Bolton.

22 Arlington Street (Wimborne House): Charles Latham, 1902, *The King*.

Devonshire House: Charles Latham, 1903, *The King*; photographer unknown, 22 August 1914 and 20 September 1919, Arthur T. Bolton.

Flat designed by Oliver Hill in the new Devonshire House: Arthur Gill, 1927, vol. 46, p. 356, C. H. Reilly.

Mayfair

66 Brook Street: Photographer unidentified, 21 April 1928, vol. 63, pp. 558–65, Christopher Hussey.

12 North Audley Street: A. E. Henson, 11 April 1925, Christopher Hussey; Alex Starkey, 15 November 1962, Christopher Hussey.

44 Grosvenor Square: Alex Starkey, 27 July 1961, Reginald Colby.

44 Berkeley Square: A. E. Henson, 8 July 1939, Arthur Oswald; Alex Starkey, 27 December 1962, Mark Girouard.

45 Berkeley Square: Arthur Gill, 2 January 1937, Christopher Hussey.

Lansdowne House: Photographer and author unidentified.

19 Hill Street: (Rex Whistler's mural) photographed for an article by Edith Olivier, 'Memories of Rex Whistler', 1 September 1944.

26 Hill Street: (Rex Whistler's murals) A. E. Henson, 25 March 1939, Christopher Hussey.

75 South Audley Street: Charles Latham, 1902, *The King*.

Chesterfield House: Mr Ward, 25 February 1922 and 4 March 1922, H. Avray Tipping. The library also contains unpublished photographs taken in 1931.

16 Mansfield Street: Arthur Gill, 26 April 1930, Christopher Hussey.

Park Lane

5 Hamilton Place: Charles Latham, 1902, *The King*.

Londonderry House: Charles Latham, 1902, *The King*. A. E. Henson, 10 July 1937, Arthur Oswald.

Dorchester House: S. W. Westley, 5 and 12 May 1928, Christopher Hussey.

Brook House: Original house, Charles Latham, 1902, *The King*. The Mountbattens' penthouse in the block of flats which replaced it was the subject of an article by Christopher Hussey with photographs by A. E. Henson, 24 June 1939.

North of the Park

Portman House: Charles Latham, 1902, *The King*.

Home House (20 Portman Square), subsequently the Courtauld Institute of Art: photographer not known, 15 November 1919, Arthur T. Bolton; A. E. Henson and Arthur Gill, 15 and 22 October 1932, Christopher Hussey.

The following houses were photographed for an article by Christopher Hussey, 'Four Regency Houses', 11 April 1931: 11 Titchfield House by Arthur Gill and 11 Montagu Place by A. E. Henson and Newberry.

The Holme: Mr Thompson, 28 October 1939, G. C. Taylor.

1 Bedford Square: A. E. Henson, 6 February 1932, Christopher Hussey.

90 Gower Street: unpublished photographs by an unidentified photographer.

From Belgravia to Kensington

5 Belgrave Square: A. E. Henson, 26 February 1938, Christopher Hussey.

Kingston House: A. E. Henson, 20 March 1937, Christopher Hussey.

Lowther Lodge: Charles Latham, 1902, *The King*.

180 Queen's Gate: Alex Starkey, 30 August 1956, Christopher Hussey.

Houses in Kensington Palace Gardens were photographed by Jonathan Gibson for two articles by Mark Girouard, 11 and 18 November 1971.

8 Palace Court, Bayswater: Charles Latham, 1902, *The King*.

18 Stafford Terrace: unidentified photographer, 4 April 1952, Christopher Hussey.

West House, Campden Hill: Charles Latham, 1902, *The King*.

Holland House: Charles Latham, 17 June 1905, 'H.B.'.

ACKNOWLEDGEMENTS

It would have been impossible to have done this book without Camilla Costello, who, over the years, has turned the *Country Life* photographic archive from a collection of dusty, collapsing boxes of negatives into an efficient photographic library, and in the process has made many discoveries, not least the negatives from *The King*. Together, Camilla and Olive Waller, who has been involved with *Country Life* almost as long as I have, have devoted many hours to building up mountains of photocopies from prints, looking out negatives and getting them printed up, as well as answering my endless stream of requests for more.

As always, even in a supposedly wordless book, many people have helped me in different ways. Among those to whom I am grateful are David Beevers, Charles Cholmondeley, Adrian FitzGerald, Rupert Lord and Alex Starkey.

CONTENTS

INTRODUCTION

6

WESTMINSTER

20

ST JAMES'S

34

GREEN PARK

48

MAYFAIR

72

PARK LANE

110

NORTH OF THE PARK

136

BELGRAVIA TO KENSINGTON

156

INDEX

192



IT is thought odd to prefer London walks to those in the country, but one of the West End's great strengths is that it continues to be so visually and historically stimulating at walking pace. It is always possible to get away from dull or ugly streets such as Oxford Street, or Bond Street, or, even worse, Victoria Street, and concentrate on the historical pattern of streets linking the network of squares that form the centres of many central London estates. These streets are seldom too long or too straight to become boring, and they are still usually subtly paced out by the original plot sizes and resulting bay schemes, with all their variations in size and details of handling – doors with porches and balconies, obelisks and fanlights, windows sometimes swelling out to become bows or bays, and so on. And even when houses are rebuilt, the plot sizes often survive to dictate the rhythm of the street. The squares, particularly those laid out in the seventeenth and eighteenth centuries, are remarkably human and comfortable in scale for walking; and it is only the bigger, more monotonous nineteenth-century squares of Belgravia that would be better viewed from a horse-drawn carriage.

The mixture of materials, their different colours and textures, with the predominance of brick and stucco over Portland stone, also contributes to London's humanity, while the changing aesthetic of recent decades has made enjoyable in a new way juxtapositions of Georgian, Victorian and Edwardian buildings that used to jar, with post-1918 buildings sometimes making welcome contributions. Even Grosvenor Square, as rebuilt in the years after 1930, now seems to be enlivened by the way that its completion has been held up by the survival of the pale-brick Victorian façade of the Italian Embassy on the east side, and the painted stucco façade of No. 38 on the south side. All the time one's reaction to the townscape is changing.

In thinking about materials it is easy to forget the improvement in the atmosphere, particularly in winter, when darkened buildings used to loom out of the fog, and how much cleaner London has become and how much crisper all its buildings look. In the early 1920s *Country Life* published a fascinating, but often forgotten, series of articles on London streets by Professor C. H. Reilly, its architectural editor, and it is striking how dingy and dead most of the buildings, particularly plain Georgian houses, looked compared with their appearance today. This should be remembered when lamenting the extent of the destruction that has gone on in this century.

Night-time walks have a special fascination because of the rewards of seeing richly ornamented ceilings lit up at night by glittering chandeliers. It is always cheering, for instance, to look up at the façade of 44 Berkeley Square and see William Kent's mosaic ceiling glowing with colour and gilding, or to get a glimpse of the seemingly unpublished ceiling at Sackville Street, or the newly restored music room at Home House, Portman Square.

In the past it often used to be possible to wander into former private houses that had changed their uses, such as 8 Clifford Street or 20 Cavendish Square, and ask to have a glimpse of their painted staircases, or to enjoy Spencer House when it was occupied by

Christie's, or Coventry House when it was the St James's Club, or Ely House, Dover Street, when it was the National Book League. But, if one looks prosperous enough, it is still possible to ring the bell of Bourdon House and pretend that one has a house in Chester Square to furnish (because it is the last good house to be used as an antique shop), or call at 39 Brook Street to look at Wyattville's drawing office in Avery Row. In the 1960s and 1970s, it was 'the bed-sit' of Mrs Lancaster, a Virginian by birth who had a profound influence on the look of English interiors after the Second World War through her series of houses and her ownership of Sybil Colefax and John Fowler. That connection enabled her to live here and make it the most glamorous room in London.

Most of these, however, are relatively minor pleasures, because London now has very little to compare with the palaces of Rome or Vienna or the great *hôtels* of Paris, which have survived better because they tend to house extended families in series of apartments – a concept unknown in London. The maintenance of a large London house was usually tied up with the political role of a landed family, while its use was also influenced by the significance of the sporting calendar in the family's life. This kept many families out of London except when Parliament was sitting and the Season was in progress. Thus, when families' political responsibilities declined and the sporting life continued, the costs of a London house seemed unjustifiable. So many of the finest private houses have been demolished in the last eighty years, and of those that survive, none



BERKELEY SQUARE Opposite: *The plane trees in Berkeley Square, seen from the front door of No. 13 in 1937.*

1 GREEK STREET Above: *The entrance to 1 Greek Street, Soho Square. One of the few Georgian houses that can be visited.*



The former Isthmian Club in what had been the Marquess of Hertford's house in Piccadilly in 1922. An illustration from one of the series of articles on London streets written by C. H. Reilly in the 1920s that record many buildings now disappeared.

remain in sole private occupation. On the other hand, the names of streets and squares and buildings tell anyone who is curious a great deal about the history of London and its builders over the past 350 years, and it is the particular combination of the present and echoes of the past that help to make London so enjoyable. Thus, when whirling by in a bus – or more often grinding past – the Dorchester Hotel in Park Lane, it is easy to imagine it away and Robert Holford's Italianate mansion back in position.

What makes such imaginative reconstructions possible are the records of photographers, with two names being particularly important, Bedford Lemere and *Country Life*. Harry Bedford Lemere, who joined his father's photographic business when he was seventeen in 1881, photographed a number of great houses in London before *Country Life*, and indeed many more London interiors. A number of these are reproduced in Nicholas Cooper's

The Opulent Eye (1976), among them views of Chesterfield House and Norfolk House, both taken in 1894, and Dorchester House, taken in 1905. The sets of photographs taken by *Country Life*, starting with Holland House in 1905, tend to be fuller and they provide an invaluable record of a number of houses, sometimes at key moments in their history. Most of these photographs have such a distinctive quality that even when they are reproduced without acknowledgement on the page, they invariably say '*Country Life*'.

On the other hand, it is also striking how many houses *Country Life* did not record: there are no photographs of Montagu House, Whitehall, nor of Lancaster House when it was still in occupation as Stafford House, nor Apsley House before it became a museum.

The *Country Life* collection also contains a number of negatives of London houses dating from the early years of the century. None of them appear to have been used in the magazine, but since some were reproduced in a short-lived weekly paper called *The King* in 1902, they may have been passed on, because that magazine also belonged to Sir George Newnes. It was launched on 6 January 1900 as *The King of Illustrated Papers, a Pictorial Record of the World's News*.



LONDON ELEVATIONS

Top: (left) 19 Grosvenor Square, as it was in 1919, and now demolished;
 (right) 20 St James's Square, as it was in 1917, and subsequently doubled in size.
 Above: (left) Home House, Portman Square, as it was in 1919, and still there;
 (right) 180 Queen's Gate, as it was in 1956, and demolished in 1971.



However, it did not catch on in that form, and it was revamped in March 1902, with more than a look over its shoulder at *Country Life*, although it concentrated on personalities rather than places. Royal topics were central and photographs of American heiresses in London were part of the diet; and, what is of concern here, it started a series on London houses clearly modelled on what *Country Life* was doing on country houses, no doubt hoping to attract advertising for London property. It began with Londonderry House, but after six months it showed signs of faltering and was abandoned after Devonshire House appeared in March 1903, just before the paper itself was closed. Almost inevitably, many of the glass negatives have disappeared over the years, and so the choice of illustrations here has been confined to those that survive rather than having the volumes in the Cambridge University Library photographed. There are also negatives of London houses not used in *The King* and some of these cannot be identified.

It is not clear whom *The King* used as a photographer, but it was possibly Charles Latham. He took splendid photographs for several architectural books in the late 1890s, and began to work for *Country Life* in 1898. In the opening years of the new century he illustrated the folio volumes of *Gardens Old and New* and *In English Homes* for

Country Life, but his name does not appear in the magazine after 1909, when the third volume of *In English Homes* appeared. Recently a letter has come to light at Arbury Hall that suggests that he and H. Avray Tipping, who by then had become the principal country-house writer, did not get on. Also there is evidence in Tipping's articles on Combe Abbey, which he had rephotographed, although Latham had taken a series of photographs not long before.

It is also worth remembering how patchy has been the coverage of the West End by the Survey of London in its multi-volume record of historic buildings throughout the city that began in 1897. Neither the southern half of Mayfair nor the Arlington Street area has yet been described; elsewhere, its approach has been strictly historical, with only limited illustration of interiors, and furnishings and works of art outside its brief. Nor have there been the equivalent of the various Parisian surveys of areas and periods that have gathered and illustrated a great deal of documentary material, or books as

60 KNIGHTSBRIDGE Above: *The gallery at 60 Knightsbridge. A photograph from The King of the house of Lady Naylor-Leyland, who was American and so of particular interest to the magazine.*

SOUTH LODGE, RUTLAND GATE Right: *A photograph from The King of Lord Llangattock's house.*





detailed as Jean-Pierre Babelon's *Demeures Parisiennes sous Henri IV et Louis XIII*, or Michel Gallet's *Paris Domestic Architecture of the Eighteenth Century*.

In its first decade *Country Life* showed little interest in London houses, with Holland House the earliest to be described in 1905, largely because it was a country house in London. The first contributor to concentrate on eighteenth-century London houses was A. T. Bolton, an architect who was curator of Sir John Soane's Museum from 1917 until his death in 1945. He is still remembered for his two monumental volumes on Robert Adam which were held up by the First World War and did not appear until 1922. However, there are signs of his working towards the book in 1913 with a series of short but unusually carefully researched articles on town and country houses. These are usually overlooked because they are rarely included in bound volumes of the magazine, and the earlier ones are also omitted from the index. Today one place where they can be found is in a set of rather battered, bound volumes concentrating on *Lesser Country Houses* kept in the *Country Life* photographic library. Among the London houses described by Bolton are 20 and 32 Soho Square; Stratford Place; Portland Place; 7 and 20 Mansfield Street; 17 Hill Street; 15 St James's Square; Fitzroy Square; and 19 Grosvenor Square.

Bolton's first article was soon followed up with signs of concern in the magazine about the destruction of London, as can be seen over the case of 75 Dean Street, the first test for the Ancient Monuments Consolidation Act of 1913. Efforts to save it eventually failed after the War, when the house was dismantled and the painted staircase was taken off to the Art Institute of Chicago. In 1914 Edward Hudson, personally, and *Country Life* contributed to the Victoria and Albert Museum's acquisition of the Hatton Garden room. Many of the photographs reproduced here were taken for articles that were pleas or obituaries, or records that proved to be obituaries. But behind some of them was a sense that many of the buildings had outlasted the world for which they had been created, and nothing, or at least very little, could be done to hold up progress, whether it meant destruction caused by greedy developers or London University, or, in the case of Grosvenor Square, a desire both to make money and impose a Georgian Revival uniformity on what had always been an architectural muddle. This concern for what was disappearing gathered pace in the mid 1920s, when Christopher Hussey became the architectural driving force. Indeed by the late 1920s, his, and so *Country Life's*, growing concern about the future of country houses was seconded by another article about the destruction of London. By the 1950s, when he was beginning to think about what became the *Late Georgian* volume of his country-house series, which goes up to 1840, he was starting to write about Victorian houses, such as 18 Stafford Terrace and 180 Queen's Gate, and as late as 1962 he was having to make a strong defence of Nash's Sussex Place in Regent's Park.

However, it is often forgotten how concerned *Country Life* was with new architecture, even if Christopher Hussey had difficulty

getting evidence of the modern movement into the magazine in the late 1920s. The most obvious sign of this interest in new work was Edward Hudson's championing of Lutyens, which will hardly emerge here because none of his London houses were major works, as can be seen from their omission from the *Memorial Volumes* produced after his death. However, Lutyens had a very considerable influence on Hudson and so on the character of *Country Life*. Also, he in turn was influenced by what he saw in the magazine. He regularly suggested ideas to Hudson, which probably explains articles such as the one on Rex Whistler's painting on the walls of the staircase in 19 Hill Street, the home of Lutyens's eldest daughter, Barbara. There are also the contributions of Lawrence Weaver, although he did not write about London subjects, and of Professor C. H. Reilly, who wrote about the work of architect friends whom he admired, including Darcy Braddell and Oliver Hill. Oliver Hill indeed came only second to Lutyens in the amount of attention he received over a very long span, but then he became a great friend of Christopher Hussey, and for several years before the latter married,



19 GROSVENOR SQUARE Opposite: The saloon was designed in 1764 by Robert Adam for the 8th Earl of Thanet, and echoed his design for the saloon at Kedleston.

Above: A chimneypiece at 19 Grosvenor Square. London houses must have contributed generously to the international trade in chimneypieces, and most, like this one, have disappeared without trace.