

LANSDOWNE HOUSE

Westminster

by

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ENGLISH HERITAGE

Lansdowne House, Westminster



Susie Barson
English Heritage
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LANSDOWNE CLUB, FITZMAURICE PLACE, MAYFAIR, WESTMINSTER.

English Heritage London Region statutory officer Tim Jones is concerned about proposals for development in the courtyard of Lansdowne House and thinks that the time has come to assess the buildings historic and architectural interest with a view to upgrading from II to II*.

Lansdowne House was once a most splendid detached mansion house designed by Robert Adam and built between 1762-8 for Lord Bute, Prime Minister, and completed by 1775 for Lord Shelburne, statesman and patron of the Arts and Sciences. It has since undergone a series of alterations, the most drastic being demolition of the front tier of rooms and both pavilions in 1935, with much subsequent rebuilding by the architect/engineer Charles Fox.

I have visited the building and my first impression was surprise at how much eighteenth- and early nineteenth century work survived, and how jolly and complete the 1930s decoration was. Disentangling the old from the new is quite challenging in some parts of the building, and much of the work has been done by Marta Galicki in a report written some ten years ago. What is now required is an assessment of what on the surface appears to be a mish-mash of styles and periods, with no particular part being complete or outstanding. I have tried to assess the importance of the various parts and to see whether they they add up to something more than their sum.

Summary of the history of Lansdowne House

Lansdowne House was one of the great seignorial houses erected in Mayfair around the mid-eighteenth century. Devonshire House, (1737 by William Kent), Dorchester House and Chesterfield House have been demolished; Spencer House, Burlington House and Lansdowne House, (in part), survive. William 4th Lord Berkeley began to lay out Berkeley Square from 1736, some years after the development of Hanover Square and Grosvenor Square, with building beginning on the east side from 1737. The square was named in 1744 and the west side began to be developed with the best surviving Georgian terraced houses to survive in London: No 45 by Flitcroft and Chambers, and No 46, were occupied by 1745; William Kent's magnificent house for Lady Isabella Finch at No 44 was complete by 1747. Devonshire House and grounds dominated the south side of the square. Alongside the aristocratic houses were shops and smaller houses; it was a square that was varied rather than homogenous in appearance. This was due, in part, to the instability of the building trade as a result of Britain's war with Spain and France.

Politically these were unsettled times. The Scots statesman and Tory, Lord Bute was favoured by King George III to pursue an aggressive foreign policy which meant breaking with Britain's oldest allies in Europe, including Frederick of Prussia. George and Bute opposed the Prime Minister Pitt over the question of war with Spain; their refusal to countenance attack led to Pitt's resignation. Bute became Prime Minister in 1761 and by the end of 1762, the King and Bute agreed with France on the main terms of peace. In 1763 the Peace of Paris brought hostilities between the two countries to a close. The Peace was criticised at the time because Bute had given away two West Indian islands, parts of Africa and India. Bute, conscious of his great unpopularity, resigned in 1763, much to the King's grief: he had the problems of the American colonies and the libertarian John Wilkes to face without a leading minister with whom he could see eye to eye.

Bute was out of office, but he had already chosen the site for his house on the south side of Berkeley Square and had plans drawn up by Robert Adam in 1762; by the time of his resignation the building was well under way. The house was set away to the west so as not to impede the view of the square from Devonshire House, with its front entrance facing east. The design for this front was published by the Adam brothers in *The Works in Architecture*, Volume 2, published in 1779. The house was built according to that design, and was a Palladian country house in the town. The house was well advanced but not finished by the time Bute had to leave office, and it was finally sold in 1765 to William Petty Fitzmaurice, (1737-1805), the second Earl of Shelburne and renowned Whig politician, for less than the cost price. Shelburne had inherited his title on the death of his father in 1761, and married Lady Sophia Carteret in 1765. The Adam brothers were retained as architects and made some alterations to the plans, such as repositioning the servants' stairs, but it was not until 1777 that the decoration and furnishing of the house were completed. The library/ gallery evident in the earliest Adam designs was still not finished by the 1790s when George Dance the younger (1741-1825) prepared an elaborate

scheme, one of no less than seven such schemes. In the end the gallery was not completed until 1819 to the designs of Sir Robert Smirke. In the mid-nineteenth century a corridor connecting the Smirke gallery to the courtyard was added by T.H. Wyatt.

The house remained the property of the Shelburne family until 1929. It stood empty after the First World War and was leased to Gordon Selfridge who hosted lavish parties in the '20s with entertainment provided by the "Dolly Sisters" from Hungary. In 1925 the house lost its gardens and carriageway for development for shops and offices, the house was sold in 1929 to the Bruton Club. In 1931-32 the front of Lansdowne House, including a whole suite of rooms, was taken down to make way for a road that connected Berkeley Square with Curzon Street, and plans were approved to extend the building for use as a private club to the designs of architect /engineer Charles Fox. The 'first drawing room' was stripped out in 1931 and reinstated in the Museum of Arts in Philadelphia; it was restored in 1986 with Ian Bristow as one of the principal consultants. The dining room, also salvaged in 1931, has been re-erected at the Metropolitan Museum in New York.

The wings of the principal facade was demolished but the stonework from Adam's centrepiece was taken down and re-erected on the new entrance front facing east onto the new road, Fitzmaurice Place. Fox built a full-height service bay to the north, in a stripped-down classical style. Fox also demolished the original service quarters, courtyard structures and boundary wall with gates in order to build accommodation for club members around the core of rooms that were left, to form a courtyard. Social rooms, including a restaurant, were located above the Adam rooms. Fox housed a swimming pool, squash courts, fencing room, cafe and bar in the basements. The Lansdowne Club, a 'social residential and athletic club for members of social standing' (which included women and children) was opened on 1st May 1935, and it is still in business today.

The exterior

As the new facade was narrower, the architectural elements that made up Adam's generously proportioned palace front were squashed together, with narrower spaces within the columns, and windows omitted. The windows on the top floor were heightened; the round-headed windows on the ground floor glazed from top to bottom and the central windows made with square heads instead of round. Such obvious alterations visually jar, but the quality of the stonework and the re-use of the pediment and cornice give an authenticity and *gravitas* lacking in contemporary examples of neo-Georgian. Apart from the classical bay adjacent to the Adam front, Fox's own elevations to the wings around the courtyard are plain and austere, with abundant use of mass-produced Crittal windows and no patterned brickwork.

The interior

The interior of the Lansdowne Club today is an architectural palimpsest. Before understanding what we see today it is necessary to understand what has gone on in the past.

Adam's house as built by 1765 consisted of a compact, rectangular building, double pile (i.e. two rooms deep with a spine corridor dividing them), with a grand central staircase, three drawing rooms facing the courtyard, a dining room, ante-rooms and entrance hall to the front, and a magnificent library/gallery wing at the north-east corner. The decoration was carried out between 1765 and 1777 for Lord Shelburne and his wife Lady Sophia Cartaret; many of the bills for the work are located at Bowood in Wiltshire, the country seat of the Shelburnes, where Adam also worked.

The principal artists and craftsmen employed at Lansdowne House in the early 1770s were Giovanni Battista Cipriani (Painting); Zucchi and Perfetti (stucco-work, carving and gilding); Joseph Rose, (plasterwork), and Thomas Carter, (marble chimney pieces). These artists decorated the first drawing room that has now been reconstructed in Philadelphia, and the room adjoining it on the east side, the ante room. The original ceiling of this room, an Adam ceiling with lunettes decorated by Cipriani, survives in an otherwise largely reconstructed room to the left of the present entrance and called 'The Adam Bar'.

Giovanni Battista Cipriani (1727-1785) was one of a number of Italian emigre painters who were employed by Robert Adam on the interior decoration of his houses. Surviving receipts show that Lord Shelburne commissioned works from Anjelica Kauffman, Casali, Zuccarelli as well as Cipriani for Lansdowne House. The classical yet decorative subject matter and the bright colours are characteristic of late eighteenth-century interpretations of Roman painting which had recently been re-discovered at Pompeii. Some roundels by Cipriani of mythological subjects are now at Bowood.

Next door to this is the second drawing room or 'Round Room'. It was completed by 1776 and was used by Lord Shelburne for business meetings. According to Dorothy Stroud and A.T. Bolton, Dance altered this room in 1792, adding the curved walls, niches and shallow dome with its neo-classical frieze, but no drawings survive.¹ It is a rare survival of a Dance-designed interior. In this room, the draft for the treaty of Independence for America was drawn up (the Treaty itself was signed at Versailles in 1783).

The room with the most complicated and interesting history is the library/gallery. By 1771, when the rest of the house was more or less finished, the library was there only in plan form: a rectangle of over 100ft in length with two lateral octagonal chambers at each end. Adam's drawing for the library survives in the Soane Museum and shows that the south side was to have three large high sashed windows, a chimney piece on the blank north wall and a coved ceiling. The chambers were to be separated from the central part by screens of columns, and lit by circular lanterns. Adam had intended that the bookshelves should go up as high as the level of the windows and also line the niches, with an elegant decorative scheme above them. This scheme was not executed.

¹ 'Dance was almost certainly responsible for the small circular drawing-room or Bow Room, contrived within the rectangular room designed by Adam on the west side of the house. The angles were masked by niches, and the ceiling was given a shallow saucer dome with a wide band, or frieze, painted with classical figures in chiaroscuro.' Dorothy Stroud *George Dance Architect 1741-1825* p.164

In 1771, following the death of his wife, Shelburne began to seriously collect antique sculpture - statues, busts and bas reliefs- from Italy with the help of Scottish painter Gavin Hamilton, and intended to house them in a purpose-designed sculpture gallery. By this time Shelburne and Adam had fallen out over the Adelphi project, Adam was paid off and Hamilton persuaded Shelburne to commission the Roman architect Pannini to design a sculpture. The resultant design of 1772 was for a more weighty Baroque style of decoration, similar to that of the Farnese Gallery in Rome, when compared to Adam's elegant neo-classical one. This design also failed to materialise. Other designs followed, by Clerisseau in 1774, Belanger in 1779, and Joseph Bonomi, who in 1786 exhibited a 'design for a library for a nobleman in town'. This scheme adhered to Adam's configuration and decorated the walls with giant pilasters and a Diocletian window to light the central section. All these schemes failed to be executed.

In the same year, 1786, two years after Shelburne had been created the first Marquess of Lansdowne on his resignation as prime minister, George Dance the Younger was brought in to carry out works at Lansdowne House. He was paid nearly £3,000 between 1788-91 for 'alterations and decoration of the great Library, Blue Room, staircase and Entrance Hall.' Some drawings by Dance for Lansdowne House dating from between 1788 and 1796 are at the Soane Museum. A survey plan of Adam's library is annotated: 'The brickwork shell of the Adam Library that remained unfinished and the adjacent rooms are fully measured and dimensioned.' Dance produced a design for the library that respected Adam's tripartite shell but proposed exedrae (nicked apses) at each end of the gallery of 29ft in diameter to replace Adam's octagonal ends. Dance also proposed painted decoration of a coffered ceiling and Pompeian detail in lieu of pilasters, and a semi-circular window at either end of the vaulted central section but invisible from it, to allow indirect light into the domed exedrae. This idea had been used at the Villa Negroni in Rome and in Baroque churches, but rarely in an eighteenth-century domestic context. Dance also designed an elaborate chimney piece for the blind wall which included Roman copies of 'Two Egyptian Idols of Black Marble' and a Greek bust of Minerva, goddess of Wisdom, bought in Rome in 1771, placed between them on the mantel shelf. The scheme was an unusual mixture of Egyptian and Greek forms with a Roman-inspired wall treatment. The wall decoration was carried out by Robert Smirke senior, who was paid for eleven figures, and Biagio Rebecca (1753-1847), in the style of the domestic wall paintings of Herucaleaum and Pompeii.

It is not known exactly the extent of Dance's work actually carried out at Lansdowne House, particularly how far he progressed with the library/gallery. Some authors imply the scheme was built in its entirety (Stroud, Bolton), others that it was not (D.Stillman). Harold David Kalman, in his thesis on Dance, wrote 'Dance's library came and went so quickly that modern historians had, in error, been led to believe that it had never existed.'²

²H.D.Kalman *The Architecture of George Dance the Younger* 1971, p.210-215. Kalman also believed that this was amongst Dance's most important domestic projects in London.

The first Marquess died in 1805 and was succeeded by his eldest son Henry, second Marquess, who sold off much of his father's prized collection of sculpture, books and prints. He died in 1809 and his step-brother, the third Marquess, succeeded to the title and estates. It was for him that the gallery was finally completed by Sir Robert Smirke between 1816-1819. Smirke's scheme closely adhered to Dance's conception but with ceiling rosettes and giant pilasters instead of painted coffering. The octagons were remodelled to form niched apses with tall coffered domes. Apart from the addition of the Wyatt corridor in about 1870, no major alterations took place before 1930.

To recap: by 1930 Lansdowne House comprised an almost complete Adam house but with a room remodelled by Dance (1792) and a gallery altered and completed by Smirke (1816-19), with a corridor adjoining by T.H. Wyatt, c. 1870.

Alterations to the interiors, 1935

In the 1930s the front tier of rooms was demolished ; the dining room and first drawing room taken lock, stock and barrel to the United States. Fox then demolished everything but the three rooms north of the entrance hall: the 'room for company before dinner', the Round Room and the third drawing room. He fashioned a new hall from what was left of the former staircase compartment at the heart of the house, retaining some of the ironwork from the original staircase. He rebuilt above the three rooms. He strengthened Smirke's gallery in order to build four storeys above it. He excavated deep under the basement to provide the sports area.

Treatment of the eighteenth-century rooms varied. The Round Room was left untouched, probably because of the historic association with the treaty of Independence for America. In the former first drawing room adjacent to the south, now called 'the Adam Bar', much of the decoration that went to America was replaced by some reused Adam panels on the walls, and a reinstated Adam-designed ceiling painted by Cipriani and decorated by Zucchi, from the demolished ante-room immediately south of it. The rest is 1930s Neo-Adam reproduction, probably by White Allom, the firm who had redecorated the Draper's Hall in the City before the First World War.

In the sculpture gallery, now called the ballroom, Fox removed the high domes replacing them with ceiling steel joists concealed in new lower, flatter domes. It was described by *Country Life* as 'remarkable skills brought to bear on a new building of remarkable complexity'. (*Country Life*, May 1935). He put in a new stage at either end, with balconies, and a cocktail bar along one side, (not visible from the ballroom), with engraved glass depicting buildings along the River Thames.

New work, 1935

Where the new building was concerned, away from the Adam, Dance and Smirke rooms, the decorators White Allom were given a free hand for a more contemporary, Art Deco

style. A complete description of the interior fixtures and fitting is given in the *Country Life* article of 1935 when the work was completed. The best areas to have survived are the swimming pool, (originally painted in pale green and yellows), the restaurant and the smoking room; all fine and relatively rare Art Deco interiors. Some etched glass depicting the Shell building and the Tower of London from the cocktail bar (now gone) have been relocated on the first floor.

Above the ballroom were four floors containing members' suites, with bathrooms, and a sun lounge on the top floor with Finnish-style furniture designed by Symonds and made by Maples. The sun room survives but has been truncated and re-glazed. The roof was a mansard type covered with Westmoreland slate.

On the second floor was the dining room capable of seating 250 people. This room retains its Deco decoration and uplighters. The ladies lounge and boudoir with dressing tables also survive on this floor. On the third floor is the library, fitted with hardwood veneer furniture with curved edges, and concealed lighting around the dome. The former committee room, and, on the fourth floor, the board room and offices, have been subsumed into office space for the club administration.

Conclusion

Had it survived there is no doubt that Lansdowne House would have been listed grade I. Now we have a partial facade, one complete room of 1792 and two altered rooms of the 1760s, and one of 1819, altered in 1935. Although stripped of their original decoration, the two rooms are there in plan, and one has an Adam ceiling, reused Adam panels and chimneypiece. The 'Round Room', with its Greek Revival frieze, is a rare Dance survival; most of his domestic work, particularly in London, has gone. The gallery retains the ghosts of Adam, Dance and Smirke. The quality of the surviving 'thirties work is good: better than that surviving at Canons in Edgware which was refitted for Alfred Dunlop in the 1920s; not as good as the suite of rooms dating from the 1930s at Eltham Palace.

In sum, despite the losses and alterations to Lansdowne House over the years, there is, in my view, enough rare and outstanding fabric surviving, and rich architectural and social history associated with the building, to merit a II* listing.

Susie Barson
English Heritage
August 1999.

SOURCES

A.T. Bolton *The Architecture of Robert and James Adam*, 1922 vol.1 p.196ff.

Dorothy Stroud *George Dance Architect 1741-1825* Faber and Faber 1971

D. Stillman 'The Lansdowne House Gallery', *The Art Bulletin*, vol.52, no.1, March 1970.

H.D.Kalman *The Architecture of George Dance the Younger* Unpublished thesis 1971, Soane Museum.

'A Great London House Reconstructed', *Country Life*, May 11 1935

Drawings for the Lansdowne House library/ gallery, except any by Smirke, are at the Soane Museum.

Notes on the Lansdowne family

The Marquess of Lansdowne, born William Petty and better known as Lord Shelburne was a soldier and politician who took his seat in the House of Lords in 1761. During this year he was employed by Bute to help with the negotiations with Henry Fox. This was the beginning of a stormy relationship with Bute. He took part in proceedings against Wilkes and was dismissed from his staff appointment at the Board of Trade from the court. On 25th April, 1764 he took his seat in the Irish House of Lords as Earl Shelburne. He became Foreign Secretary in 1782, and Prime Minister from 1783-4. In 1784 he was created Marquess of Lansdowne in Pitt's administration. He died at Lansdowne House, Berkeley Square in 1805. Lord Shelburne had been one of the most unpopular statesmen of his time, distrusting and untrustworthy, he was pilloried by one and all, but admired for his debating powers outspokenness and as a political philosopher rather than a statesman. He held enlightened views on parliamentary reform, Roman Catholic emancipation, and supported the French Revolution.

Shelburne was a munificent patron of literature and the fine arts. He employed the best architects of the day to produce designs for both his town and country seats. He employed Capability Brown to lay out the grounds at Bowood, the family seat in Wiltshire enlarged for his father, John Earl of Shelburne, in 1755-60 by Henry Keene, and employed Robert Adam to create some sumptuous interiors and a Diocletian orangery between 1761 and 1771. His house in London was the centre of the most cultivated and liberal society of the day; Bentham, Franklin, Garrick, Johnson, Mirabeau, Priestley and Romilly were among his many friends. He had a valuable library of books and important collections of maps and prints, coins and medals much of which ended up in the British Museum after his death, and his collection of ancient statuary, once only equalled by Townley's celebrated collection of marbles, has been dispersed.

The first Marquess was succeeded by his son, the second Marquess who died in 1809 and in turn succeeded by his step-brother Henry (1780-1863), third Marquess Lansdowne, who later became a prominent statesman. Under him the reputation which Bowood and Lansdowne House had secured in the lifetime of Lord Shelburne as meeting places for politicians, writers, artists and scientists, was fully maintained. He re-established the magnificent library and collection of pictures and marbles which had been made by his father and dissipated during a short period of possession by his half-brother. Lansdowne was succeeded by his second son, Henry Thomas Petty-Fitzmaurice, fourth Marquess of Lansdowne (1816-1866). He followed his ancestors footsteps into politics and became a minister for foreign affairs under Lord Palmerston from 1856 to 1858. He was also chairman of the Great Western Railway Company for short while before his sudden death at Lansdowne House in 1866. He is buried at the family mausoleum at Bowood. He was succeeded by his eldest son as fifth Marquess who served as Viceroy of India and Secretary of State for Foreign Affairs. Lord Edmond Fitzmaurice, the second son, was created Baron Fitzmaurice in 1906. The sixth Marquess, Henry, was the last occupant of Lansdowne House and was responsible for selling it in 1929. He admitted after this sale that 'for the first time in his life he realised what real comfort was, installed in the small comfortable house in Brook Street'. A small amount of furniture, painting and sculpture remains at the family home at Bowood, now belonging to Charles Shelburne.

LIST OF ILLUSTRATIONS

Robert and James Adam *The Works of Architecture* Ed. Robert Oresko, 1975 designs for Lansdowne House, p.125,127: elevation and plan

Lansdowne House 1811 *Ackerman's Repository* 1811

Lansdowne House 1813

Adam's plan and section for the library, 1765

Adam's design for a wall of the ante-room, 1765

Pannini's design c.1771

Joseph Bonomi's perspective: *Design for a library for a nobleman in town* Royal Academy Exhibit, 1786

George Dance the Younger drawings for the gallery, 1788-91

First Edition Ordnance Survey Map, 1865

Modern map showing listed portion of Lansdowne House

Demolition of Lansdowne House, 1930

Front elevation, 1930

Interiors prior to demolition

Lansdowne Club interiors, *Building* July 1935

List description

Robert and James Adam *The Works of Architecture* Ed. Robert Oresko, 1975 designs for Lansdowne House, p.125, 127: elevation (and plan over page).

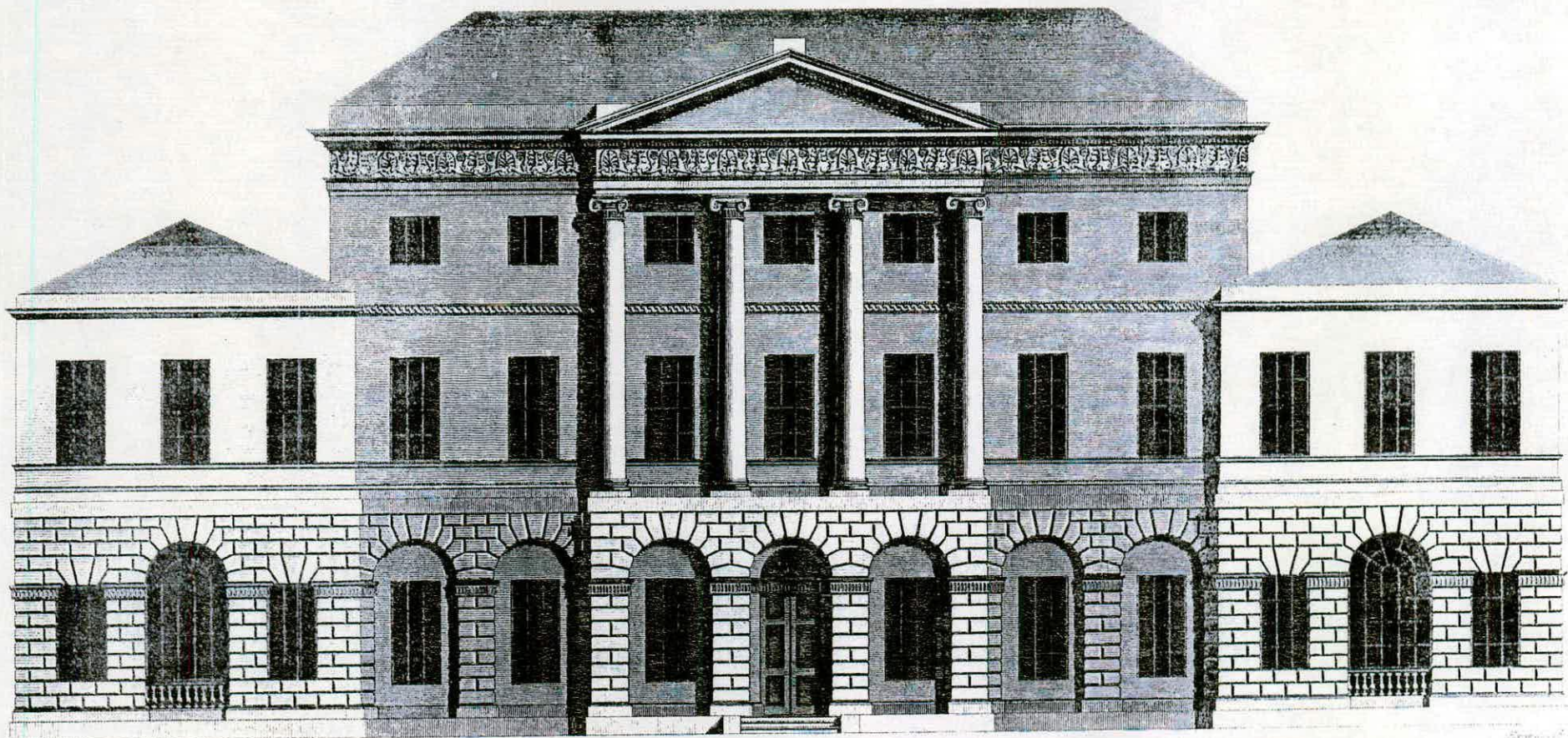
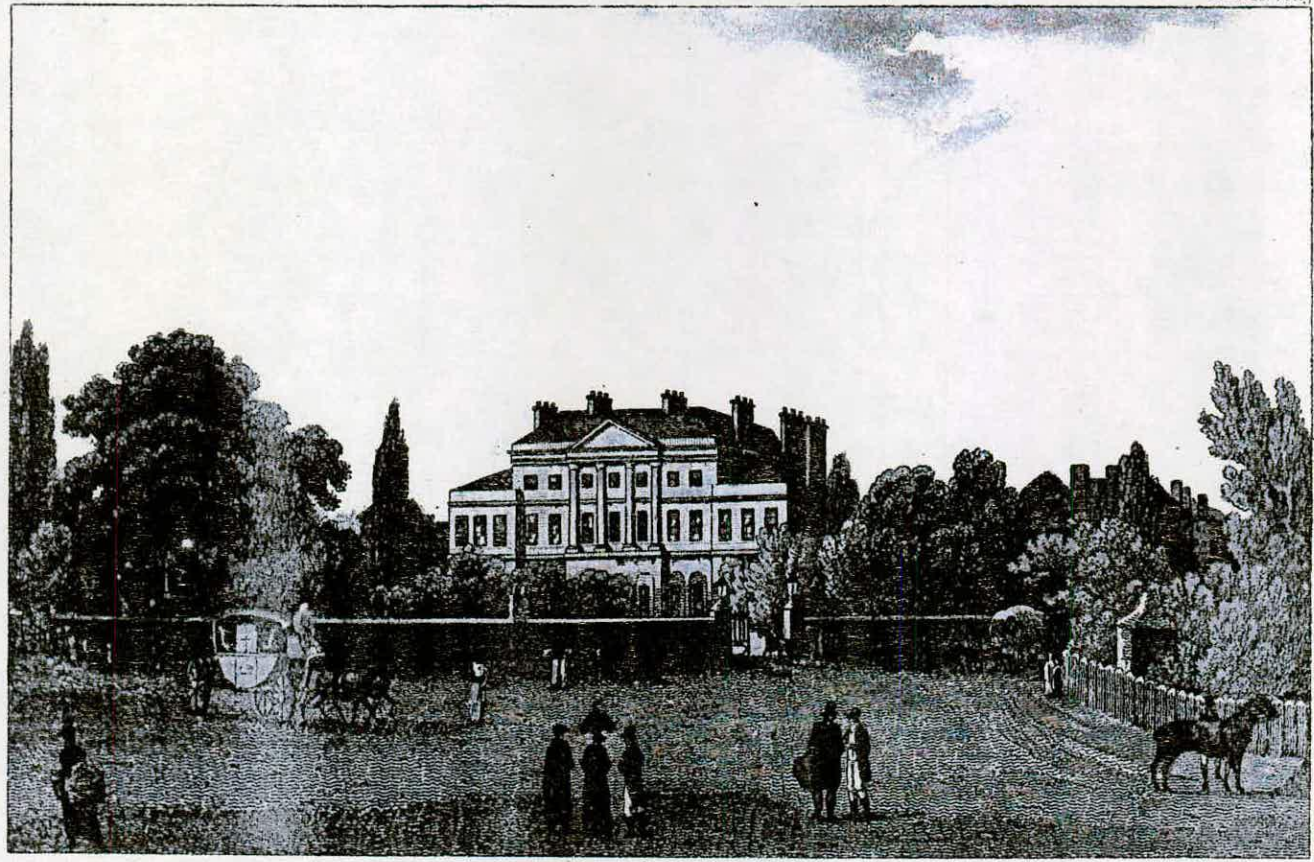


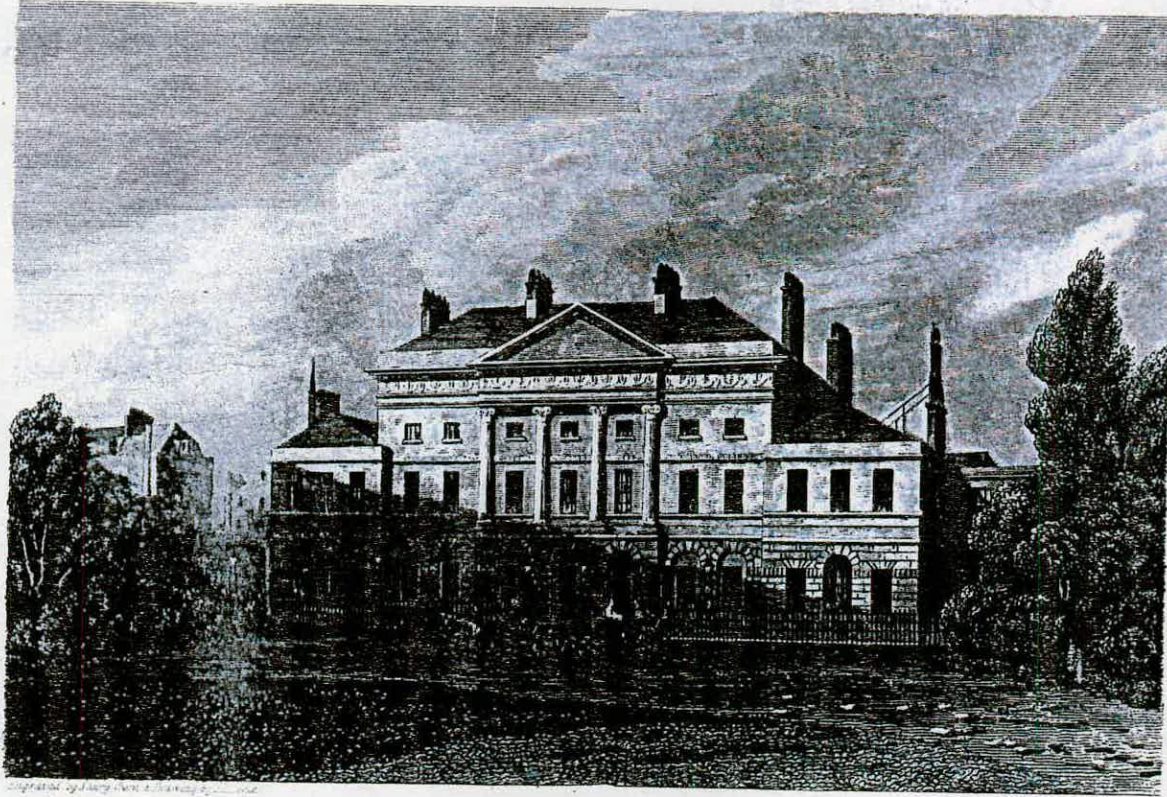
Plate 28. Vol. 5.



LANSDOWNE HOUSE, BERKLEY SQUARE.

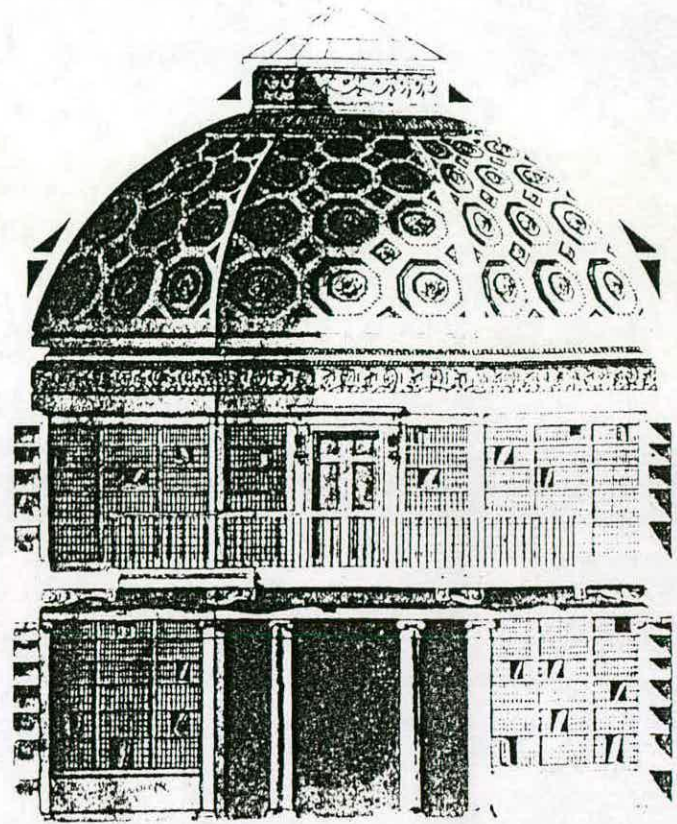
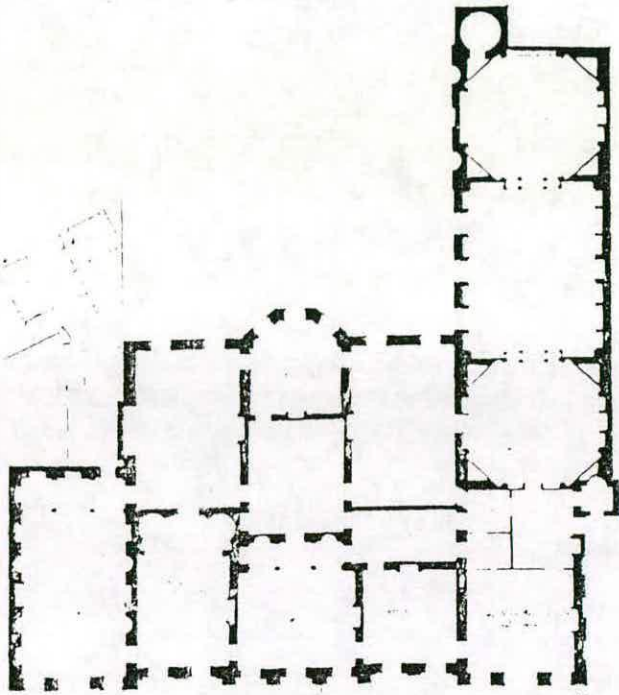
Engraved by G. Kneller, from a drawing by G. Kneller.

Lansdowne House 1813

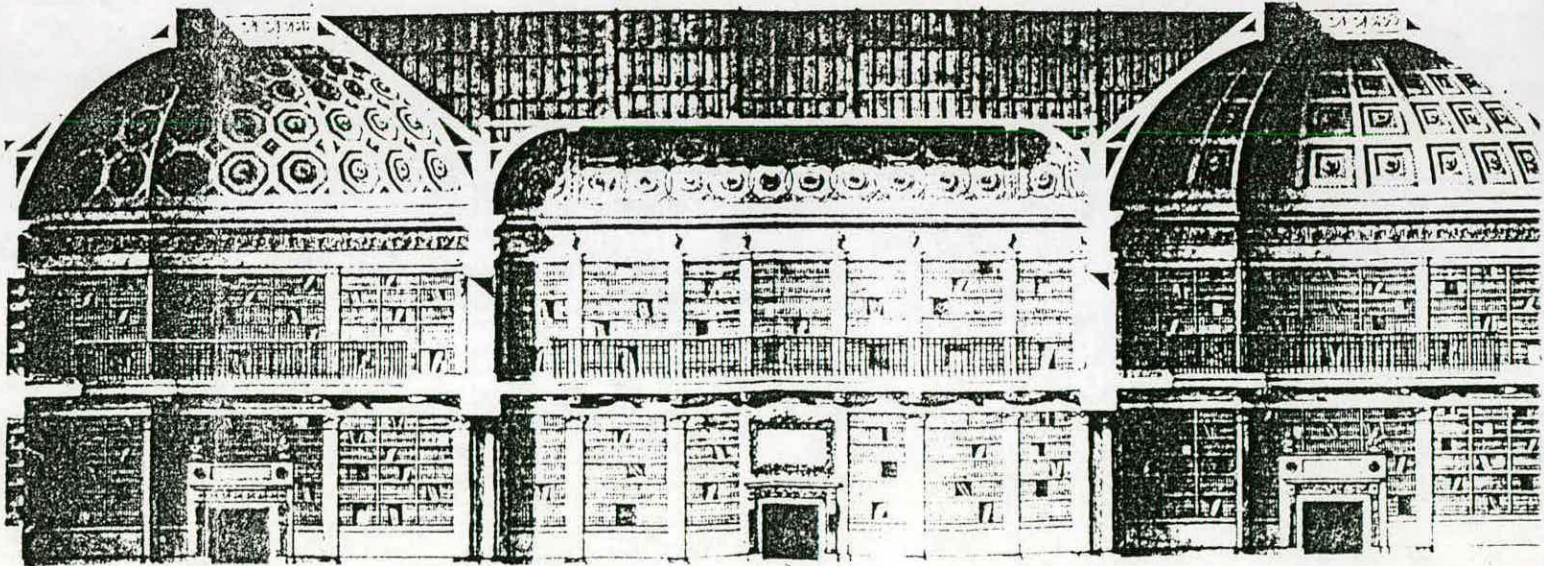


LANSDOWN HOUSE,
Westminster.
The Residence of the Most Noble the Marquis of Lansdowne.

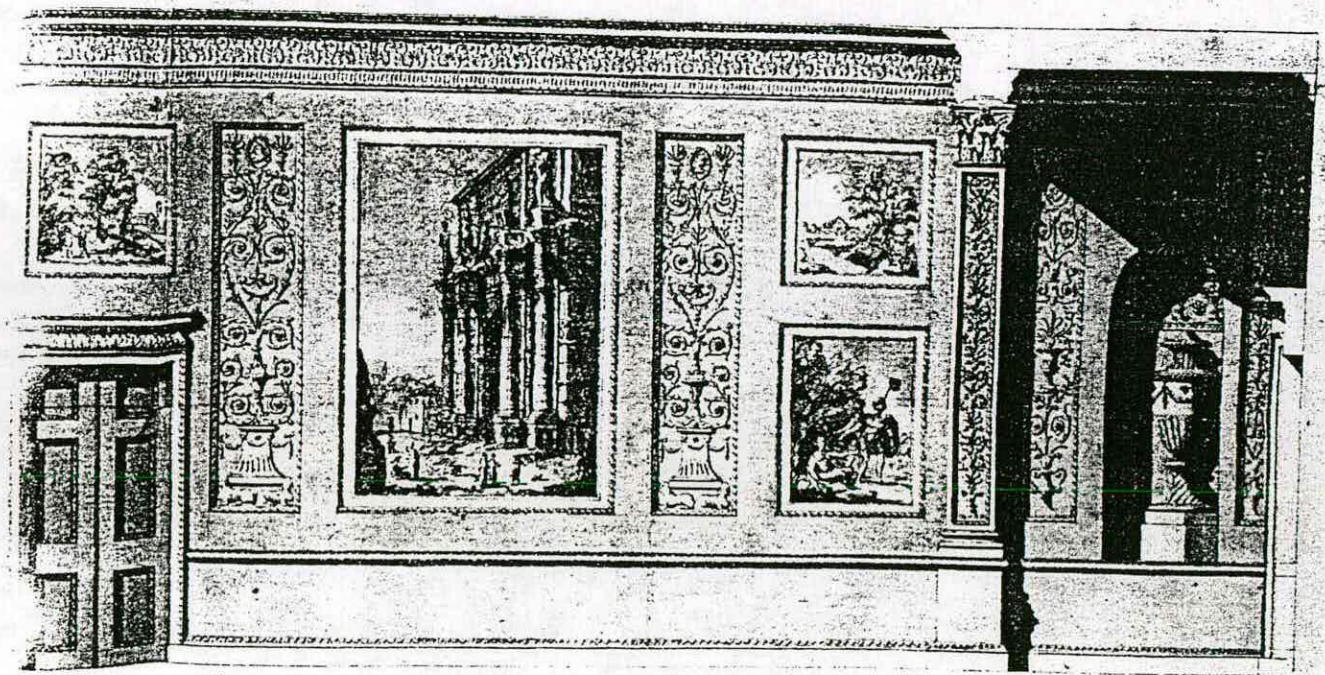
Plan of the Principal Story



2

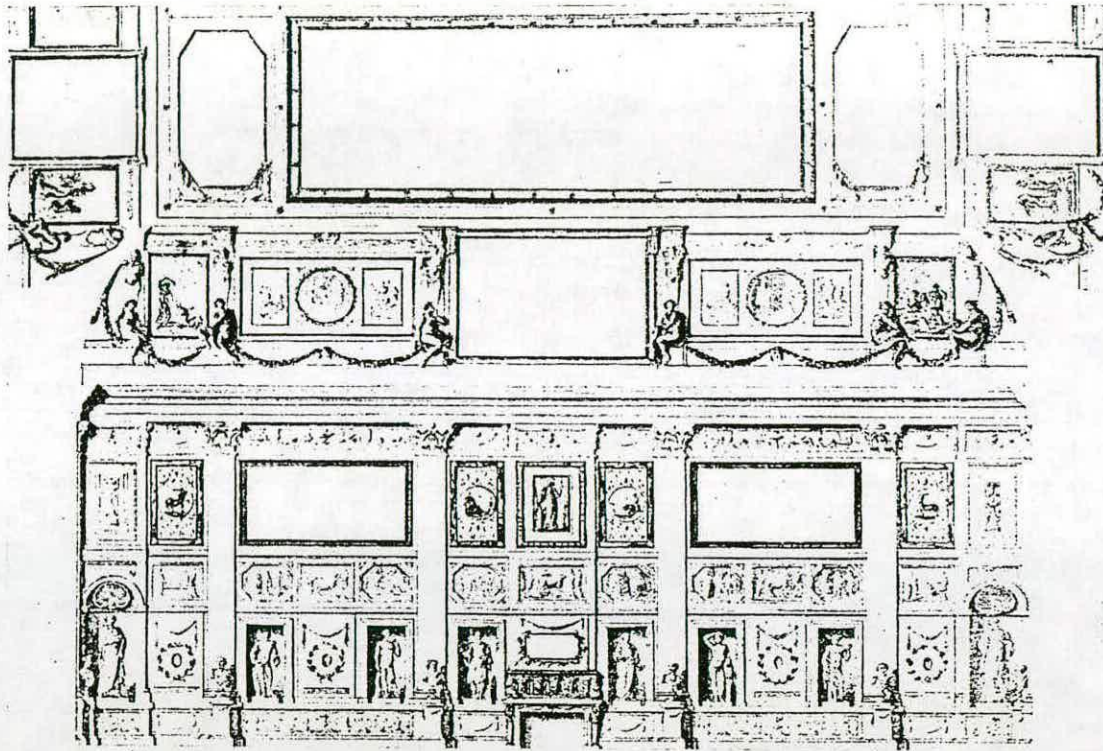


Adam's plan and section for the library, 1765



Design for a wall of the ante-room at Lansdowne House by Adam. Ink and wash drawing from a section of a sheet of designs. John Soane's Museum. The panels, later to contain Cipriani's and Zucchi's paintings, are sketched in with imaginary scenes

Adam's design for a wall of the ante-room, 1765



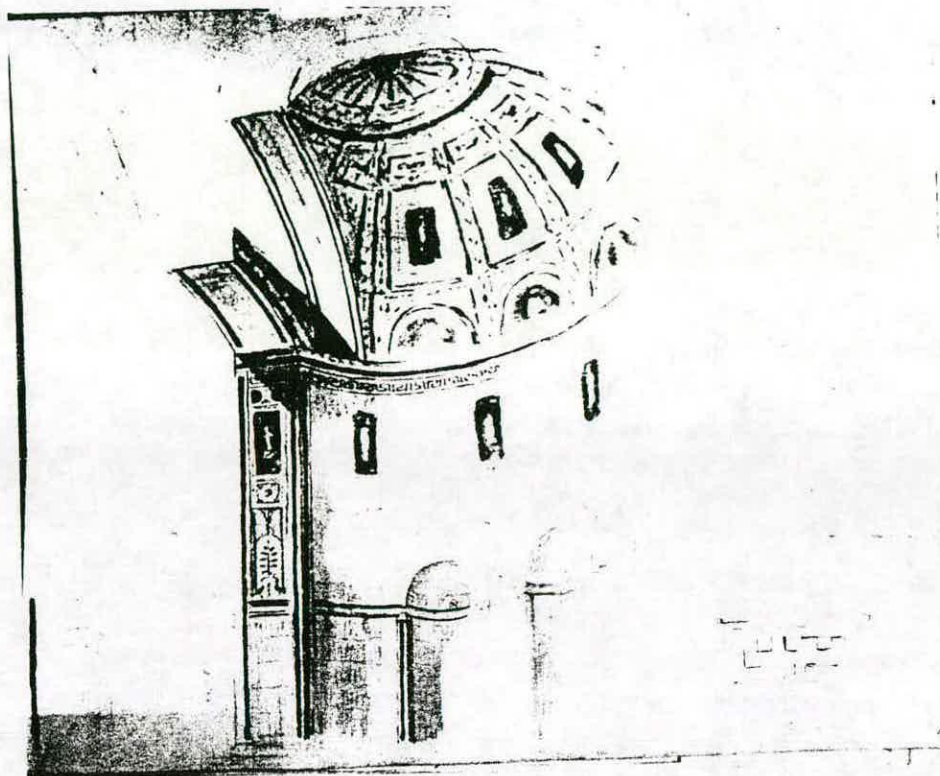
DRAWING MADE BY PANINI IN ROME. c. 1771

To Gavin Hamilton's instructions for a Sculpture Gallery for Lord Shelburne at Lansdowne House, Berkeley Square. (Original in the Soane Collection)

Pannini's design c.1771

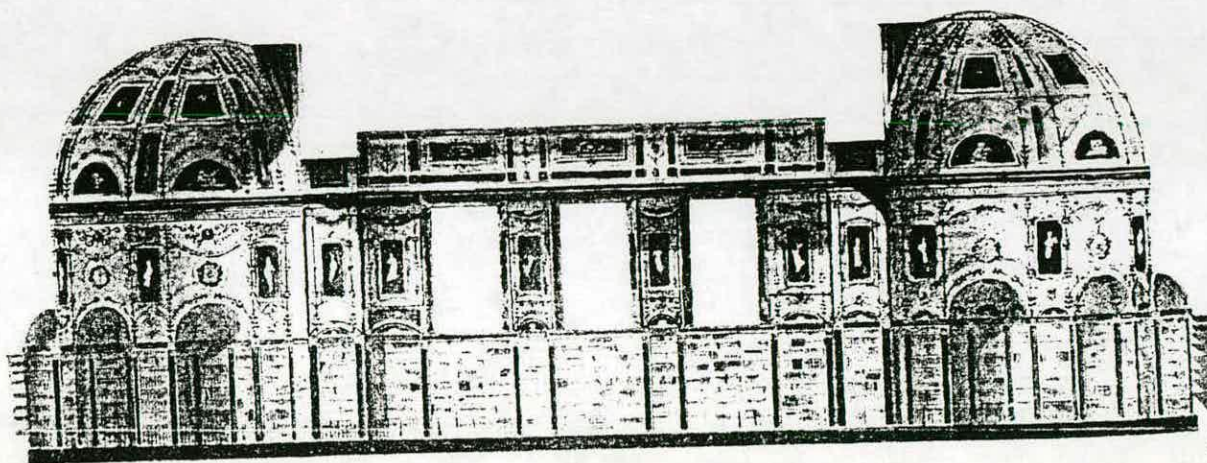
Joseph Bonomi's perspective: *Design for a library for a nobleman in town* Royal Academy Exhibit, 1786



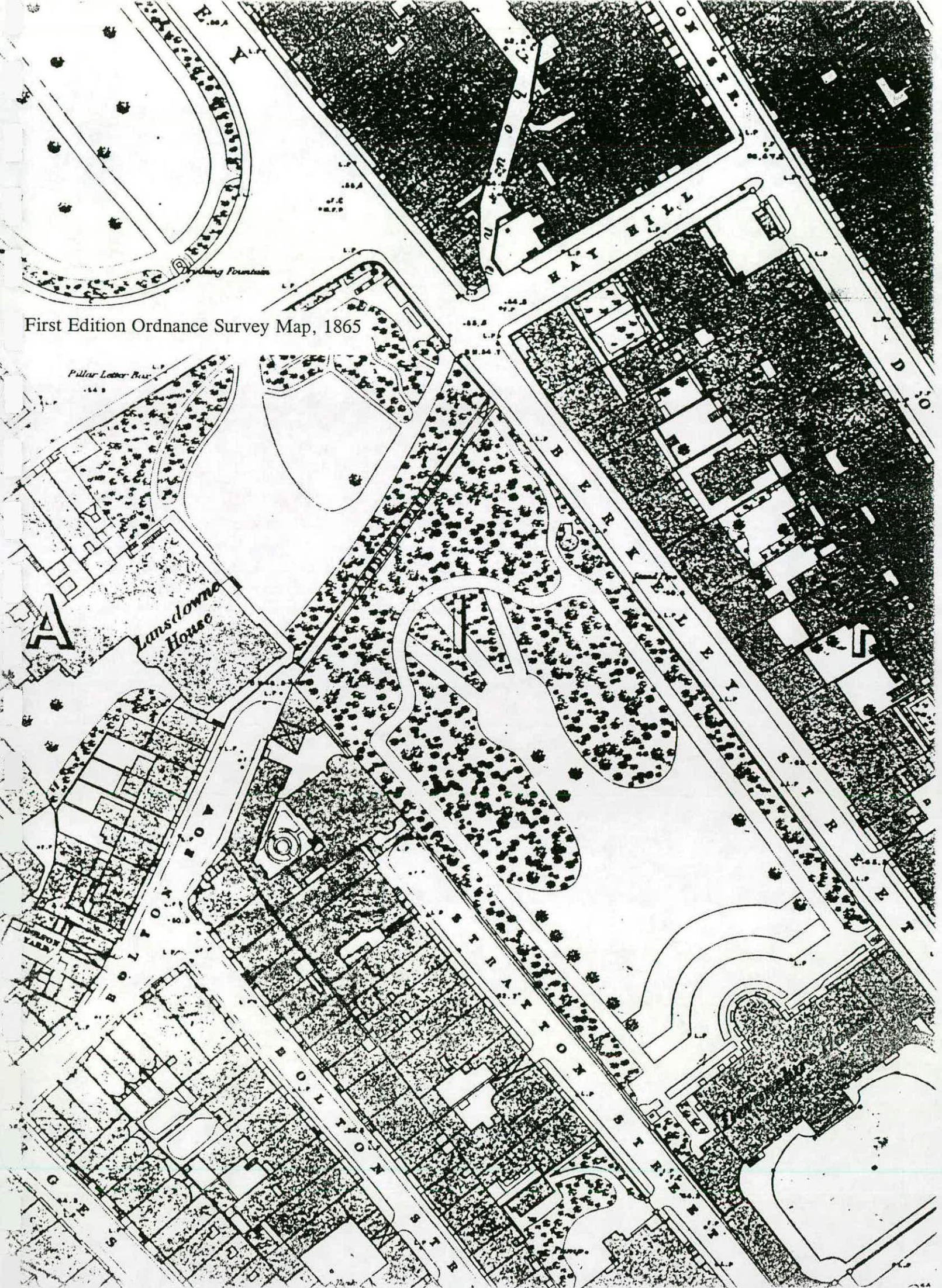


54(a). Lansdowne House, Berkeley Square. Library reconstructed by Dance for Lord Lansdowne, 1788-94. Drawing for decoration of the western apse. (See page 163.)

54(b). Lansdowne House, Berkeley Square. Section of the library from east to west, drawn by Dance.



George Dance the Younger drawings for the gallery, 1788-91



First Edition Ordnance Survey Map, 1865

Pillar Letter Box

Lansdowne House

HAY HILL

BERKLEY STREET

BOLTOK STREET

ORDNANCE SURVEY

HEIGHTS IN METRES

Modern map showing listed portion of Lansdowne House

LONDON

CITY OF WESTMINSTER L B

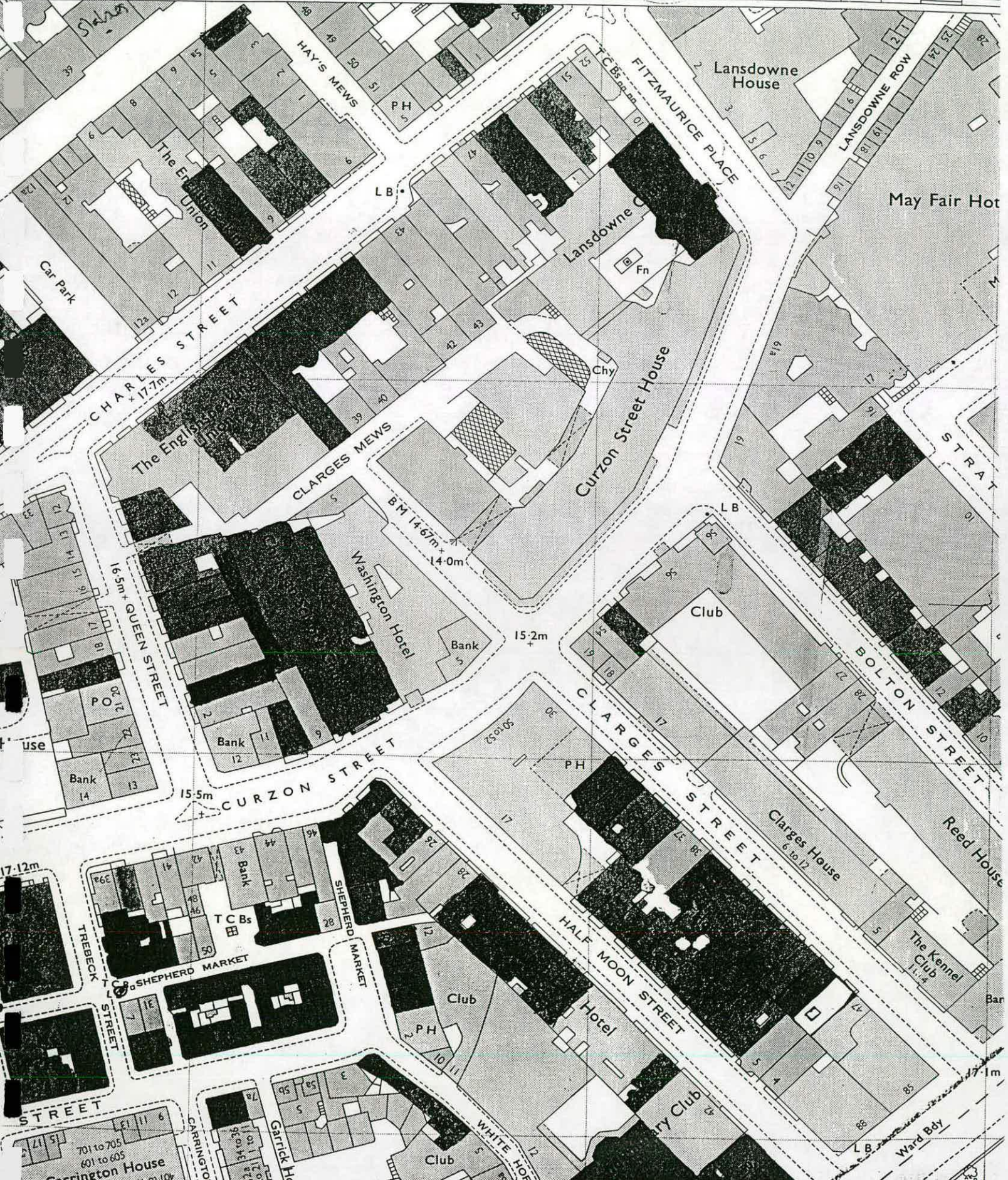
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MAYFAIR

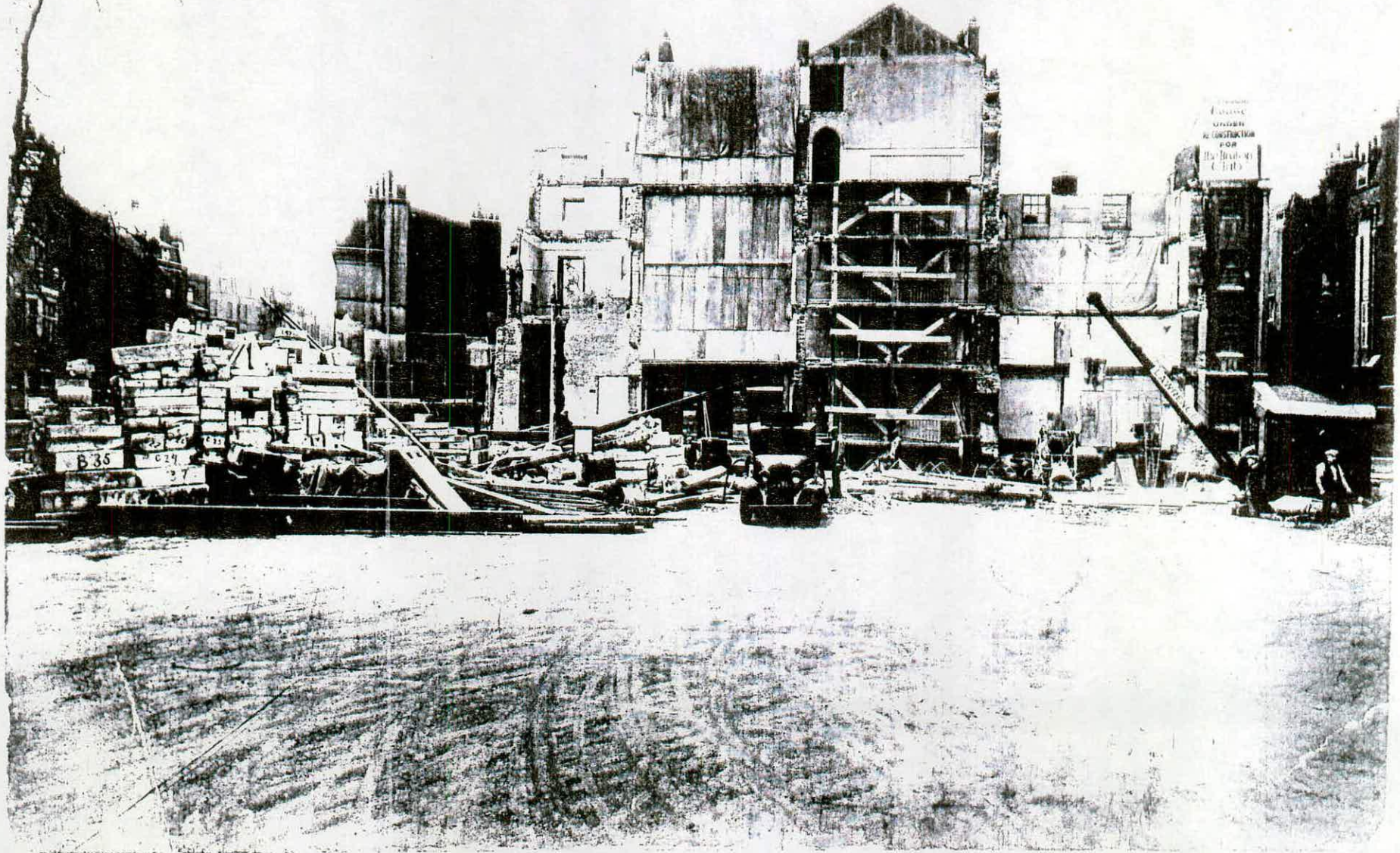
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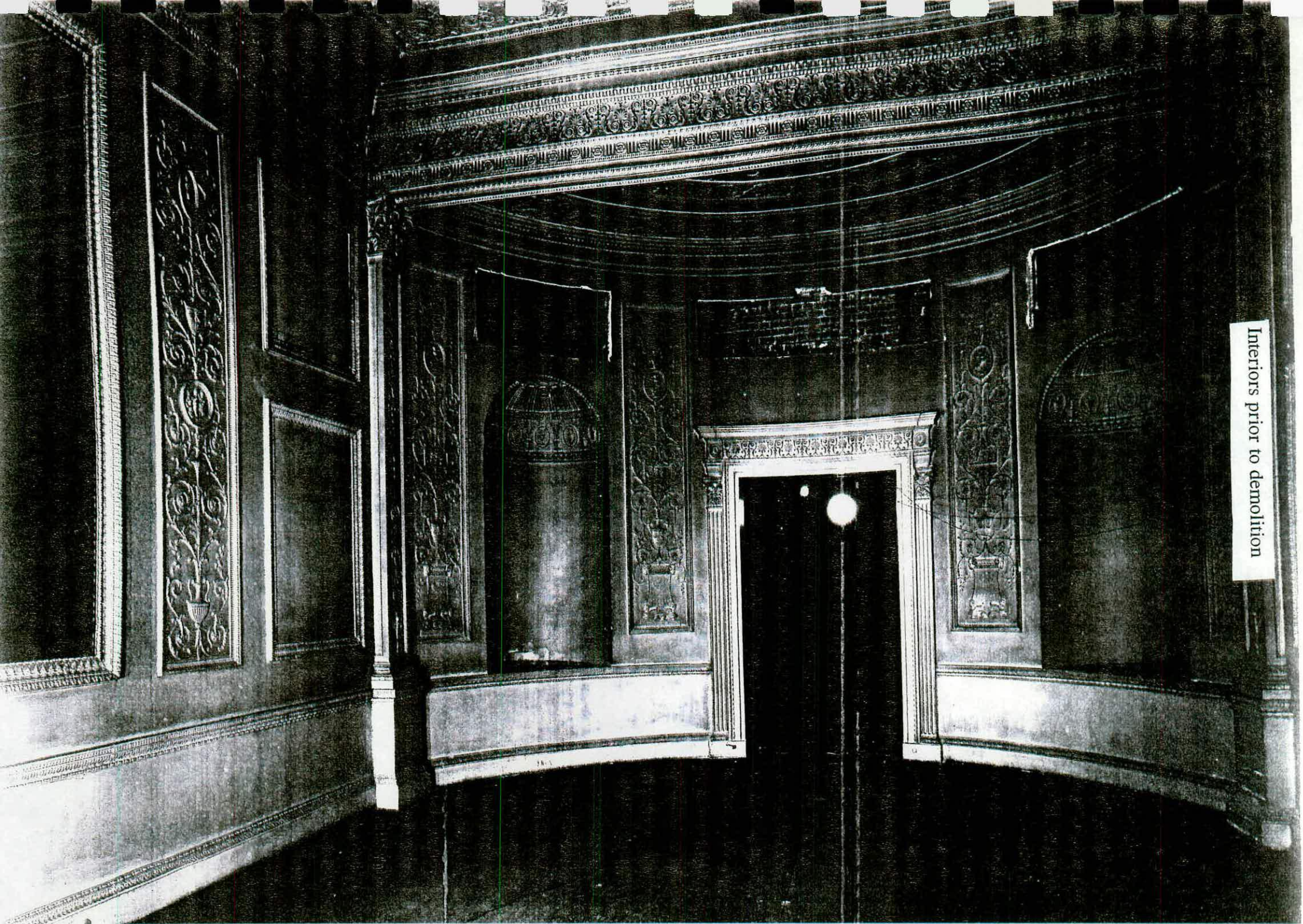


Demolition of Lansdowne House, 1930





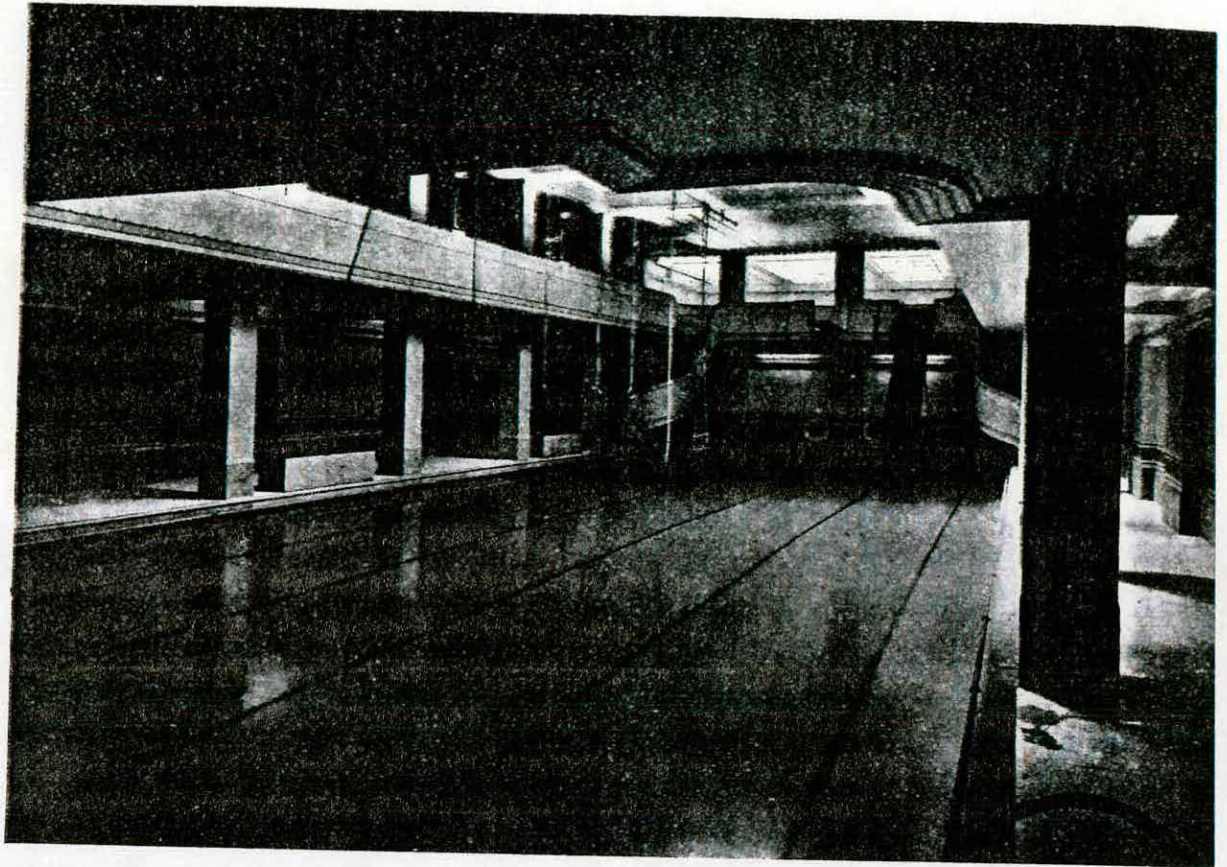
Front elevation, 1930



Interiors prior to demolition



Gallery 1930



THE LANSDOWNE CLUB, LONDON
The Swimming Bath and the Smoke Room
Architect: C. W. Fox, F.R.I.B.A.

TQ 2880 SE
80/81

CITY OF WESTMINSTER

FITZMAURICE PLACE W1

14.1.70

No 9 (Lansdowne Club)

II

Rebuilt originally detached town mansion, c. 1762-68 by Robert Adam, originally Shelburne later Lansdowne House, demolished, set back and rebuilt 1935. Portland ashlar, slate roof, reconstructed facade with old stones. 3 storeys, basement and dormered attic. 5 windows wide, the proportions contracted and heightened in reconstruction. Rusticated ground floor with semicircular arched central doorway and similarly arched flanking windows. Centre 3 bays slightly advanced with engaged Ionic columns through 1st and 2nd floor level. Interior retains upper part of the original entrance hall incorporated in present card room; secondary dining room with Cipriani ceiling paintings and original chimney piece; in situ Round Room with Greek Revival frieze; George Dance the Younger's sculpture gallery, later ballroom, of c. 1792, completed 1816-19 by Robert Smirke with tunnel vault and apsed ends and adjoining mid C19 gallery by T. H. Wyatt. The principal drawing room of the Adam house is now in the Philadelphia Museum, U. S. and the dining room in the Metropolitan Museum, New York.

TQ 3181 SW
7/90

CITY OF WESTMINSTER

FLEET STREET, EC4
(south side)

26.1.70

No 1 (Glyn Mills)

GV

II*

Bank. Partly in City of Westminster. 1879 (?) by J Gibson. Portland stone front. 3 storeys plus basement. 5 windows. Vermiculated rustication to ground storey with end bays set forward. Round-arched openings with inset Doric columns. Balustrade to 1st floor with balconies on brackets at either end. Order of engaged Corinthian columns in antis to 2 upper floors which have channelled face. 1st floor windows framed by Ionic columns supporting pediments. 2nd floor windows pilastered with ornamental heads. Crowning entablature with enriched frieze and modillion cornice. Area balustrade. Part of the building lies within the City of London.



The 'Adam Bar' incorporating features from the original ante-room



The former gallery/library, now the ballroom

T.H.Wyatt's corridor





Art Deco interiors: lobby; swimming pool



The Round Room



Art Deco dining room



Art Deco smoking room