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stable wing, and may have been the location of a relief panel depicting the Sacrifice of Bacchus, which J. T. Smith somewhat obscurely describes as having been made for 'the back front of the house of Mr. Desenfans, in Portland-road'. Measuring 14ft by 6ft and 'very tastefully modelled' in 'Adams's composition' (Liardet's cement), this was said by Smith to have been commissioned by Robert Adam from Giuseppe Ceracchi, who had premises on Margaret Street, and sold to the Coade factory after Desenfans died. If the relief was installed at this house, the story cannot be quite as Smith tells it, since Ceracchi left London in 1780, well before it was built; but it seems unlikely that it can have been made for the obscurely placed back of Desenfans' earlier house in Portland Road.⁷ The adjoining house to 39 Charlotte Street, at 10 Portland Road, which had no 'back front' (page ###), was acquired by Desenfans in 1789–90.

Desenfans' property here is now chiefly of interest on account of the chapel-cum-mausoleum created shortly after he died. Designed by Soane, a friend of the trio, it prefigured the grander mausoleum of 1812–13 at Dulwich, forming part of the gallery built to display the collection amassed by Desenfans and some works by Bourgeois himself.

The core of the collection was bought by Desenfans on behalf of King Stanislaus II of Poland (the source of Bourgeois' knighthood), but the partition of Poland and the king's abdication left it in his hands. He attempted to sell the pictures, but came to realize that he was effectively saddled with them, and in 1796 'at length resolved to retain all that he possesses for his own gratification. In consequence he has arranged them in his very elegant house'. Even so, a further attempt to sell the paintings was made in 1802, and in 1799 Desenfans had proposed the creation of an English national gallery incorporating the collection; though this found no favour the creation of Dulwich picture gallery after his death was a major development in the display of art for the general public's benefit.⁸ There the ensemble of gallery and mausoleum has permanently bonded the collection and the

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West side

The site of 1–15 Hallam Street was redeveloped for the BBC as part of Broadcasting House (see page ###) after earlier buildings on a site that included Chapel Mews were flattened by bombing in 1941. The losses included Sydney Tatchell's at Nos 1–5, built in 1910–11 as 'chambers' (service flats) for the developer C. E. Peczenik (III. 21/3). The BBC had occupied almost all this block by the late 1930s.¹³

Peczenik followed Wyndham Court in 1911–12 with more service flats, at 1 (with 17–19 Hallam Street and 1A and 2 Duchess Street), this time employing Frank T. Verity as his architect. Behind the Neo-Grec stone-faced entrance front to Duchess Street there was a common kitchen in the basement, alongside accommodation for servants who were also housed on the top floor. The building was requisitioned for use by American forces as a club in 1945 and thereafter taken by the BBC as a staff hostel.¹⁴

To the rear, much of the west side of was redeveloped as flats in 2010 for the Howard de Walden Estate, to plans by Corrigan Soundy Kilaiditi, architects. This includes a new elevation at No. 6, and a retained brick front, perhaps of 1873, at No. 5.¹⁵

For Nos 21–31, see page ###

. 4 (formerly Nos 33–51). In 1919 the Howard de Walden Estate granted a 999-year lease of 29–51 Hallam Street to Charles Lee, but it proved impossible to get vacant possession and redevelop as intended. Meanwhile, Lee claimed, the continued existence of this 'slum' prevented the letting of new flats elsewhere in Hallam Street. In 1930–1 W. S. Huxley, architect, who had a building agreement from Lee, proposed a nursing home on the site, but decided to sell up in response to a scheme by the Beverley Trust for flats at 46–48 Portland Place, sleek and contentiously tall, extending back to this site

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(III. 21/4). Designed by Sir John Burnet, Tait and Lorne, the flats scheme failed for financial reasons, and in 1932 a new scheme was put forward by C. E. Peczenik, based on designs by R. W. Barton with contributions by others, including V. Royle Gould of the Howard de Walden Estate. Initially one-room service flats without kitchens were proposed, but in the end a more conventional plan of mainly two to four room flats was adopted. The brick and stone-faced block was built in 1934–6 by Prestige & Co. Ltd, with a steel frame by Sanders & Forster Ltd of Barking (IIIs 21/5, 21/6). The stonework was contracted to Nailsworth Quarries and Stone Co., but the Estate's Col. Blount wanted Portland, as well as greater rotundity to the 'lunettes' flanking the main entrance, and he

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. (Hallam Court, formerly Nos 75–89). As on the block further south, redevelopment was intended here in the 1920s, the London and West End Property Development Corporation Ltd taking a 99-year lease of a larger site up to Devonshire Street in 1923 for a block of ‘superior’ flats. The company at that time involved Lord Waring, C. E. Peczenik (in place of Harry Gordon Selfridge), the builder F. D. Huntington, and A. E. Leonard as managing director. The clearing out of tenants was slow and expensive, and the Devonshire Street part of the site was separated off in 1931 and built on first (page ###). Plans for the Hallam Street front were prepared in 1937 by Peczenik’s architects, led by R. W. Barton. Some reduction in scale and other revisions were demanded by the Howard De Walden Estate, to give a more domestic character and more imposing entrance. In 1938 Peczenik brought in Adolf Wollenberg, a Jewish refugee architect from Berlin

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service-flats went ahead in 1933–4, together with a house (numbered 1A, although at the other end of the street from No. 1). C. E. Peczenik employed Johnson's Reinforced Concrete Engineering Co. Ltd and T. H. F. Burditt, architect, to prepare plans and to take responsibility for erecting the block, while maintaining that 'all designs are prepared by me' with R. W. Barton working them up. Ward & Paterson Ltd were the builders. The building is concrete framed and clad in sand-faced brick and Girling's artificial stone.

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44 0. The southern part of this building (formerly Nos 44–48, now No. 44) was erected in 1915 to house the General Medical Council, formally the General Council of Medical Education & Registration of the United Kingdom (III. 21/12). The Council had begun to investigate a move to larger premises from its offices at 299 Oxford Street in 1903, during the presidency of Sir William Turner. The initiative was taken forward a decade later by Sir Donald MacAlister, the Council's President from 1904 to 1931 and a physician and

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institutional character', as the list description has it. Above the original entrance in what was at first an otherwise symmetrical front elevation, a once fine but now weather-worn lintel bas-relief by Frederick Lessor follows the suggestions of Dr Richard Caton, a member of the council, in depicting the cult of Asklepios and his extended family whose members represent aspects of medicine (III. 21/14a). This 'frieze' has a Greek-fret continuation across a full-height bow above more relief sculpture by Lessor and his assistants. Diminutive caryatids grace the tops of mullions, symbolising the Council's functions (III. 21/14b), and the bowl of Hygieia is at the centre of the bow between the upper storeys where a council room was placed under a dining room, between separate staircases for members and the public and in front of committee rooms (III. 21/13). The extension has similar external detailing, its tall windows lighting a board room. A second entrance was formed in its south bay around 1960 when the Medical Protection Society took the building's northern parts. Since 2010 No. 44 has been a conference centre, Nos 46–50 three duplex apartments.²³

0 (Hallam House) was built as a nursing home in 1922–3 for Miss Elizabeth Fulcher, to designs by E. Howard & Partners. It was converted to offices in 1958–9.²⁴

2 (Hampden House, incorporating 64–82 Hallam Street). Redevelopment up to Devonshire Street followed on from C. E. Peczenik's reshaping of the adjacent Great Portland Street frontages in 1911–13, where Robert Angell was his architect (see page ###). In June 1913 Angell put forward a scheme for 'residential chambers' at Nos 64–82 on Peczenik's behalf. But before the year was out the architect Paul Hoffmann had prepared new drawings for what was to be called Weymouth Mansions, duly erected in 1914–17 for Peczenik's West End Mansions Ltd, by Fred Pitcher & Co. This shallow block comprised mostly one-bedroom service flats, with servants'

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