

## Notes and News 2013

The Society's AGM was held on Tuesday 9 July in the impressive setting of St Clement Danes church (minutes will be published in the May 2014 *Newsletter*). It was followed by talks by Robert Thompson on the index to this year's publication, by Peter Anderson on the history of the building, and by Elizabeth Williamson on recent research on the parish by the Victoria County History. Unlike our previous annual publication, this year's offering, *The A-Z of Charles II's London*, was happily available for members to take home, and also, unlike last year, there was plenty of tea, as well as a copious supply of sandwiches. Plans are already in hand for the 2014 AGM, which will be extra special as it will take place in the Egyptian room in the Mansion House in the City, the Lord Mayor's official residence; the Lord Mayor, Fiona Woolf, hopes to be able to welcome us. The date is Monday 7 July; further details will be in the May *Newsletter*.

Council members for 2013-4 are listed on the back page of this *Newsletter*. They include our new Membership Secretary, John Bowman. He takes over from Patrick Frazer, who was thanked for his many years of hard work for the Society.

If you are not yet in possession of your publication for the year, *The A-Z of Charles II's London*, contact the Treasurer.



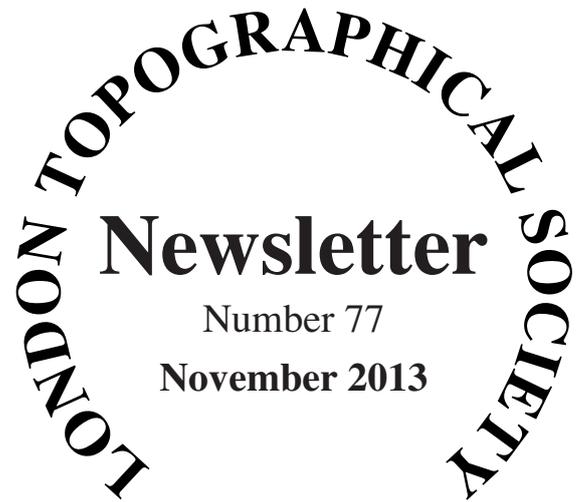
## Exhibitions

A diverse range of London's archives, art, architecture and artefacts are displayed in special exhibitions this autumn.

**The Parish, London Metropolitan Archives, 40 Northampton Road EC1.** 14 October 2013 – 13 February 2014. Free. The lives of Londoners and their local communities revealed by registers, documents, photos, maps and other sources, from earliest records to the present day. (NB The LMA is closed for stocktaking 31 October – 18 November).

**The Cheapside Hoard, London's Lost Jewels. Museum of London.** 11 October – 27 April. New examination of a cache of late sixteenth and early seventeenth century jewels and gemstones discovered in 1912 – displayed in its entirety for the first time in over a century. Daily 10-6. See further p.2.

**Georgians Revealed: Life, Style and the Making of Modern Britain. British Library.** 8 November – 11 March. With accompanying book 'exploring the everyday lives of people in Georgian Britain' (hardback £30 paperback £20). Also guided walks on Sunday 17 November (booking needed; see [boxoffice.bl.uk](http://boxoffice.bl.uk))



**An American in London: Whistler and the Thames, Dulwich Picture Gallery** 16 October 2013 – 12 January 2014. The first major London exhibition to explore the American-born artist's radical new aesthetic approach to the city and river.

**Take the Tube. London Underground in Camden. Camden Local Studies & Archives Centre.** From 11 June 2013 – 31 December 2013, 2nd Floor, Holborn Library, 32-38 Theobalds Road, London WC1X 8PA. Monday 10-6, Tuesday 10-6, Thursday 10-7, Friday 10-5, alternate Saturday 11-5.

**Celebrating the 1913 Ancient Monuments Act. Wellington Arch, Hyde Park Corner.** A series of small exhibitions through the year examining the movement to protect England's heritage are completed by **Brutal and Beautiful: Saving the Twentieth century**, 25 September – 24 November, and **Almost Lost: London's Buildings Loved and Loathed**. 4 December – 2 February. These complement English Heritage's permanent exhibition telling the chequered story of the Wellington Arch and its sculpture. Wednesday – Sunday 10-4.



## Lecture

**NEW CITY, Contemporary Architecture in the City of London**, by Alec Forshaw. Tuesday 10 December, at the Garden Museum, Lambeth Palace Road SE1 7RB. Drinks at 6.30pm, Lecture at 7pm. £20. This is the annual Banister Fletcher lecture of the London Society, which has recently merged with the Heritage of London Trust. For further details contact [info@heritageoflondontrust.com](mailto:info@heritageoflondontrust.com)

Alec Forshaw's book on the same subject, published by Merrell, will be reviewed in the next *Newsletter*.



Horace Jones then replanned the enlarged site with covered markets above an underground railway linked to the Metropolitan line. After much debate on whether a meat market should continue in the centre of London, the impressive building of 1868 housing London Central Meat Market was refurbished in 1992-5 to satisfy modern hygiene requirements. But the other market buildings have been gradually abandoned and are now the subject of fierce controversy. Directly under threat are the three blocks of the Smithfield General Market buildings of 1879-99, which lie west of the Meat Market. They comprise the General Market, the Annex (formerly the fish market) joined to the 'Red House' (a cold store) and a small lavatory block. In 2004 the Corporation planned to redevelop the site with offices, but the scheme was rejected at a Public Enquiry in 2007-8 on the grounds that the buildings made a valuable contribution to the Conservation Area (despite the fact that they were unlisted). A new scheme has been put forward (architects John McAslan+Partners) which retains the frontages around part of the site but imposes behind them a series of obtrusive office towers. The Secretary of State has now called in the application for a Public Enquiry. Opposition to the proposals has been led by SAVE Britain's Heritage, which has put forward an alternative scheme (architect John Burrell) retaining the buildings whole, demonstrating that the existing spaces on four levels are capable of a variety of beneficial uses. SAVE points to the long tradition of the site as public space, and champions the heritage value of the entire market complex, arguing that it should be treated as an ensemble, with a complete roofscape which can form 'a fantastic canopy for a thriving new cultural and retail hub'. For more information see [www.savebritainsheritage.org](http://www.savebritainsheritage.org).

A good view of the market buildings fronting Farringdon Road can be obtained from the recently refurbished **Holborn Viaduct**. When the bridge over the Fleet valley was built in 1863-9 by the City Surveyor William Hayward, this lavishly decorated Victorian showpiece was book-ended by Thomas



Holborn Viaduct, looking North-East

Blashill's Italian-Gothic corner buildings, containing stairs down to the Farringdon Road level. The north-east block was destroyed in World War II, but has now been replicated as a façade in front of vast new commercial premises for AXIA real estate, the gleaming white stonework of 2013 acting as a buffer between the colourful ironwork of the bridge and the steel and glass upper floors rearing up behind.



## House Museum ups and downs

**Sandycombe Lodge**, the rural retreat built at Twickenham by the artist J.M.W. Turner for himself and his father, has been described as 'a little known historical gem, being the only surviving residence in the country designed and built by a major artist for his own use'. The Heritage Lottery Fund has recently granted the Turner's House Trust a First Round pass and development grant. The Trust now needs to raise £2m to restore the building, which is suffering from damp and neglect. For more details about this unusual building and how to arrange to visit, see [turnerintwickenham.org.uk](http://turnerintwickenham.org.uk)

**7 Hammersmith Terrace**, the home of the printer Emery Walker, and described as 'the last authentic Arts and Crafts interior', has also been successful in obtaining a First Round Lottery grant from the HLF of £91,800, in partnership with the William Morris Society, for the joint project 'Arts and Crafts Hammersmith: Developing the Legacy of William Morris and Emery Walker'. The project is concentrated on the remarkable survival of Morris and Walker's two homes, a quarter of a mile apart on a stretch of the Thames where many members of the Arts and Crafts movement lived and worked, particularly those concerned with printing, an aspect of Hammersmith's heritage of international significance, which deserves to be better known. The project involves essential conservation work to the collections of both organisations with online public access through a single web portal, and new joint programmes of education, interpretation and outreach.

For further details see [emerywalker.org.uk](http://emerywalker.org.uk)

**Church Farm House Museum, Hendon**. A past LTS Newsletter reported the deplorable decision of Barnet Council in 2011 to close this delightful museum of rural life, return loans to their owners and sell the rest of the contents. Proposals to run the building by volunteers have come to nothing. The Grade II\* building is boarded up and has not found a buyer, and is said to be costing the council £2,500 pa on security. The only bright spot in this sad story is that the volunteer-run Barnet Museum (which also has suffered cuts but fortunately owns its own collection) was able to acquire some of the contents at the auction.

## Circumspice

What is this sinister interloper pushing up its three-eyed head between Southwark Cathedral tower and that better-than-most riverside office block Minerva House? See p.19.



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### Indexing William Morgan's *London &c. Actually Survey'd*

*Morgan's map* (London Topographical Society Publication no. 174 (2013): *The A to Z of Charles II's London 1682*) packs in an enormous amount of information. Robert Thompson reveals here how his index of places has tackled the confusing complexity of seventeenth century London.

The place-name index to Morgan's map, created for LTS publication 174 (pp.119-46) combines the names engraved on the 50 numbered Plans with lesser names in four numbered lists. Those four lists are identified by the following letters, in order of appearance in the volume: W. 'Westminster, etc.' [p.100]; S. 'Southwark and Lambeth' [p.101]; K. 'St Katherine's, Wapping, Shadwell and Ratcliffe' [p. 101; 'St Katharines' and 'Ratcliff' in the index] L. 'London: City and Liberties' [pp.102-3]. After each name is a reference to a square, identified first by the number of the Plan, then (after a dash) by a letter from the vertical axis of that Plan, and a number from the horizontal axis; e.g. Ainger Street, Piccadilly, 18-D3, is on Plan 18 in the square identified by the letter D on the right, and the number 3 above. This much may be familiar from other A-Zs, but whereas multiple references for a single name were previously separated by commas, here those in adjacent rows or columns are more economically combined by means of a slash, solidus, or shilling-mark. For example, Abchurch Lane, 23-B2/C2, is on Plan 23, stretching across row B in column 2 and row C, also in column 2.

Within the grid pattern there are not only place-names, but also small numbers referring to the four lists mentioned above. These small numbers (where they occur) are placed in brackets at the end of each reference. Large numbers on the Plans along coloured boundaries identify wards, parishes or precincts, as detailed on page 94. Reading seventeenth-century characters (especially numerals) needs concentration: what looks at first sight like 'July Staires' [Plan 35-A2] is actually *Tuly* [Tooley] Stairs. Spellings are standardised so far as possible; an authoritative form for Simballs Courts and Simballs Rents in Soho [19-B1] eluded me until too late, when I noticed that an Isaac Syball (spelled with a 'y') was a building speculator there. A Salter of the same name issued a token in Piccadilly bearing date 1663, and wife's initial I/J.<sup>1</sup>

The King and Queen appear on Plan 7 for the presentation of John Ogilby's Survey, and they were further recognised in at least some of the six places called Charles Street, the seven Queen Streets, New Queen Street, and Catherine Street. Charles II's London, indeed, needed the sort of regulation that the London County Council would provide. Then we might not have been faced with 14 Crown Courts, none a law court; 14 George Yards; 13 Bell Inns; 13 Cock Alleys; 12 Bell Alleys; 12 George Alleys; 11 Angel Alleys; 9 King Streets; 8 yards called Ship Yard, and so on.

These may stand as a warning for any assumptions that a mere name is sufficient for identification. Even the addition of a larger thoroughfare, from Edward Hatton's anonymous *New View of London*, may not be enough.<sup>2</sup> There was a Whites Alley on the south side of Holborn to the east of Fetter Lane [10-D2], and another Whites Alley to the west of Fetter Lane [10-C1]; a Windmill Alley in Southwark on the east side of St Margarets Hill [35-C1], and another Windmill Alley on the west side of St Margarets Hill [35-B1/C1]. Castle Street, Long Acre [19-A3/B3], was close to another Castle Street stretching from Newport Street to The Mews Yard [19-C2/C3/D3].

As these indicate, in the absence of the closer positioning that street numbers would provide from the eighteenth century, the side of the street is given, and both ends for a short thoroughfare where neither end is obviously more important.

On a personal note, I needed Morgan's map in order to publish a token in the Norweb Collection of Cleveland, Ohio, which reads **MARGRET RANDELL** on one side, reverse the mystifying **SHIPBRVER FEILD**, which I pursued to Chipperfield (Herts.) and beyond without finding a solution. Eventually Morgan's maps yielded Ship Brew-house Yard [37-A1 (K.121)], presumably a yard and former field associated with the Ship Brew-house in St Katharine's precinct. The token-issuer would have been Margaret Zouch, who married John Randall, mariner, in 1637; the birth of their second son John was registered in St Katharine's in 1656.<sup>3</sup>

Amid the labour of indexing one may be allowed a little light relief. Bear Foot Alley relates to the Bear

Inn at Bridge Foot, and not to Bare Feet. Little Sword-bearers Alley may produce a mental picture of a diminutive sword-bearer marching with a great sword of state. What, though, is the origin of Powder Beef Court, in Cabbage Lane, Westminster?

My experience of Morgan's map is that the copper-plate engravers generally were very accurate (and had long arms), but around St Martin's Lane/Long Acre numbers 136-137 were omitted from the lists; to judge from Rocque's map<sup>4</sup>, number 137 was Angel Alley, Long Acre. For certain other names (asterisked) the number is not visible, at least on the British Library copy reproduced. Sadly, Rose Alley on Bankside, the site of the Rose Theatre, was incorrectly engraved as *Rore* Alley [34-A2/A3], and so printed by Hatton, p.70, just as Pruson otherwise Sprusens Island, a small elevated tract of land in Wapping Marsh, was recorded at K.184, and misprinted by Hatton, p.78, as *Sprucers* island.<sup>5</sup>

– Robert Thompson

1. LCC/GLC *Survey of London, Vol. XXXIII: The Parish of St Anne Soho* (London, 1966), 34 n., 128, 192-93, 202; British Academy, *Sylloge of Coins of the British Isles, 62: The Norweb... Tokens...* Part viii (London, 2011), s.v. Middlesex I: Westminster: Piccadilly. The token was lost on its return journey across the Atlantic.
2. *A New View of London* [by Edward Hatton], (London, 1708), 2 vols.
3. Thompson, R. 'The attribution of the "Brewer Field" token, Dickinson London 408A', *Spink Numismatic Circular* 116.4 (Aug. 2008), 183-84; SCBI *Norweb... Tokens...* viii. 8446.
4. John Rocque [A *Plan of the Cities of London and Westminster and Borough of Southwark, 1747*]. *The A to Z of Georgian London*; introductory notes by Ralph Hyde (Lympe, 1981; London, 1982), 11Aa.
5. English Place-Name Society, *The Place-names of Middlesex...*, by J. E. B. Gover [et al.], (Cambridge, 1942), p. 151.



## Mapping slave-ownership on to London and its districts: the Portman estate as a case study

*The impact of colonial slavery on the development of London has tended to be obscured by the complexity and variety of the forces that shaped the modern city. A new resource developed by the Legacies of British Slave-ownership ('LBS') project at University College London now offers the opportunity to begin to map colonial slavery on to London and its districts, and to re-inscribe slavery in the history of the city. Dr Nicholas Draper and Rachel Evans, UCL, introduce the evidence they have discovered about residents on the Portman estate.*

The LBS team has digitised the records of the Commissioners of Slave Compensation, the body established to administer the distribution of £20 million paid to the slave-owners under the 1833 Abolition Act, which freed the enslaved people



**Map of the Portman estate with markers showing locations of slave-owners claiming compensation in the 1830s. Dark tones indicate precise addresses, light tones indicate streets where the house number has not been identified.**

subject to a further four to six years of coerced unpaid labour known as 'Apprenticeship'. The enslaved people received nothing, but the former slave-owners, mortgagees, annuitants, legatees and others with financial links to slave-ownership participated in a feeding frenzy in which they advanced claims to entitlement to the compensation provided by the British government. In dealing with these claims, the small body of Commissioners in London created an extraordinary series of records (now stored at The National Archives in Kew), which have allowed the LBS team to research and collate the details of some 45,000 individual awards for the British Caribbean, the Cape of Good Hope and Mauritius. The results have been made available to all through a searchable public database, which can be found online at [www.ucl.ac.uk/lbs](http://www.ucl.ac.uk/lbs). It is important to acknowledge that by the nature of the underlying records, this is a database that focuses on the slave-owners, on the enslavers rather than the enslaved. In addition, although **all** slave-owners found in the compensation records are included in the database, biographical detail has been systematically provided only for those slave-owners identified as absentees, i.e. known to have been living in Britain at the time of Emancipation.

One of the dimensions by which the data is searchable is by address, and the database can be used as a resource through which to identify individuals in specific streets or areas of London, and to understand their often complex ties to slave-ownership. Attribution of addresses has been made primarily on the basis of those given in the compensation records themselves, supplemented by probate records, Court directories such as Boyle's Blue books and (for later decades as a cross-check) by the censuses, which from 1851 onwards provide meaningful detail. There were

cases in which the addresses given by claimants or correspondents were purely temporary: we have picked those up where there is evidence to suggest such a *poste restante* relationship, but there will be some such cases we have missed. It is also true that many slave-owners had dual or even triple addresses, one in the country and one in town, and we have not evaluated the 'real' address in these cases. Finally, some 'absentees' with addresses in London or elsewhere in Britain were clearly engaged in elaborate patterns of transatlantic movement and cannot be said to have been resident either in the colonies or in Britain: their identity was truly hybrid.

Among the key districts in London in the context of slave-ownership is the Portman estate, the focus of the remainder of this article. In the late-eighteenth and early-nineteenth centuries, on both sides of the east-west axis of the New Road (now the Marylebone Road), but especially to the south as far as Oxford Street, congregated 'West Indians' – slave-owners, merchants and others with financial and family ties to slavery – drawn by new forms of genteel urban living in a community of like-minded and sociable neighbours with whom in many cases they were linked by marriage or shared experience of the slave-colonies. The project has previous mapping exercises for both Bloomsbury and the immediate area of Harley Street and Wimpole Street.\* In developing the map for this article, we identified over 100 individuals in the slave compensation process within the modern bounds of the Portman estate. This density is comparable to the patterns we discovered in our earlier work for the successive areas immediately to the east of the Portman estate. Together with Bloomsbury, Fitzrovia and Marylebone, the Portman estate forms a band of residential areas with the highest occurrence of slave-ownership of any district in London or indeed in Britain as a whole.

The slave-owners of the Portman estate appear to reflect the variety of absentee slave-owners as a whole. Perhaps predictably, Portman Square itself was home to some of the very richest slave-owners. James Blair 'of Portman Square', an MP for three different constituencies between 1818 and 1830 and a fourth between 1837 and 1841, was the recipient of the single largest slave compensation award, a staggering £83,530 8s 11d for 1598 enslaved people on Blairmont in British Guiana: on his death in 1841, Blair left £300,000 in personalty, making him by this measure the single richest man in Britain dying that year. Slave-owners were not simply rentiers, passive recipients of flows from the slave-economy like Blair, but included merchants. Russell Ellice, a banker and merchant, partner with his brother of the Whig powerbroker Edward Ellice (himself a major recipient of compensation) and a mortgagee of 'slave property' in Grenada and Tobago, was living at 5 Portman Square in 1841.

The extent and intensity of the role of women among slave-owners is one of the most noteworthy

discoveries from the slave-compensation process. About 40 per cent of the slave-owners named as awardees of slave compensation were women: to this must be added an unknown further number of beneficiaries whose ownership was obscured in the records by the existence of legal mechanisms to protect women's property (such as marriage settlements) or by the legal principle of *couverture* by which property passed to the husband on marriage – such latter cases are often but not invariably identified as 'in right of wife' in the compensation records. Trustees for Emily Arabella Brome of Upper Seymour Street (who married the public health reformer Dr Charles Aldis) sought £3500 for her from the compensation for Bromfield in Barbados, where she had been born. While men were often speaking for women, women also spoke for themselves. Temperance Sophia Udny, the widow of the East India Co. servant George Udny from whom she had inherited the Caliveny estate on Grenada, wrote to Lord Glenelg on 11 August 1835 from 10 Upper Berkeley Street, Portman Square, London, "Being interested in the West India question as Proprietress of an Estate called Calaviny [sic] in the Island of Grenada", to ask when her compensation would be paid as there were no counterclaims lodged against the estate: she received almost £8000 for 310 enslaved people. Elizabeth Montgomerie of Baker Street successfully pursued a legacy of £200 left to her (by Penelope Tomlinson, after whom one of Elizabeth Montgomerie's sons was named), under a will proved in 1806 and secured on an estate in Antigua.

Most of the people awarded compensation for slave-ownership were white but there were a very small minority of people of colour. For example, Sabina Eleanor Tierney, of 32 Upper Berkeley Street when she died in 1844, was the illegitimate daughter of James Tierney (a barrister in Jamaica whose brother and brother-in-law were both British MPs) and Margaret Dunbar (his housekeeper, described in Jamaican records as 'a free Quadroon woman'). She was awarded the compensation for six enslaved people in Kingston, Jamaica in 1836.

St Mary's Bryanston Square, just beyond the boundary of the Portman estate, formed a social hub for the West Indians, although not on the same scale as St Marylebone or St George's Bloomsbury in neighbouring parishes. Harry Hackshaw of 47 Gloucester Place, the owner of the Three Rivers estate with 213 enslaved people on St Vincent, baptised two of his daughters, Harriet and Georgina, at St Mary's in 1828 and 1831. John Roach Bovell, from a Barbados family but himself a slave-owner in British Guiana, and his wife Sarah Louisa were living at 29 and 34 Montagu Square and then at 105 Gloucester Place between 1838 and 1841 when they baptised three children at St Mary's church, including their daughter Emily, one of the first women to study medicine in Britain (at Edinburgh) who later married William Allen Sturge, from the distinguished abolitionist and Quaker family. Sophia Scarlett Ashman, a slave-owner in

Jamaica until Emancipation, married another former slave-owner, William Kellett Hewitt, at the church in 1837, when their addresses were both given as 52 George Street. Sir Robert Charles Dallas, who had owned enslaved people in Grenada, married the Hon. Frances Henrietta des Voeux (nee Law) at St Mary's in 1841; Sir Robert, 'formerly of Gloucester Place but late of 55 Montagu Square', died at Montagu Square in 1874.

This map shows the addresses of individual slave-owners in the Portman estate who appear as recipients, beneficiaries or unsuccessful claimants of slave compensation in the 1830s. We have used directories of the period to place people according to the street numbering of the time. *It is not possible to assume that addresses from the 1830s automatically correspond to modern street addresses. In addition to disruption to street plans produced by urban development, there has in some cases been renumbering, especially of the main streets such as Gloucester Place, to reflect the change to current practice of grouping even numbers on one side of the street and odd numbers on the opposite side. Nevertheless, in surviving side streets such as the west side of Montague Street and above all in the squares the old pattern of sequential numbering persists.* The darker markers on the map denote individuals at the site of their houses and the light markers show the addresses for which we have a street name but not a house number. You can view the map online at [mapsengine.google.com/map/viewer?mid=z3xjAjqzNby4.keXRaWTZPFnU](https://mapsengine.google.com/map/viewer?mid=z3xjAjqzNby4.keXRaWTZPFnU) where clicking on each marker will reveal the name, address and a short biography of each person.

Where possible we have traced each individual from the 1830s until the time of their death so not all residents were living as neighbours concurrently. Indeed, it is surprising how many people were present for short periods, not being found in London directories or the census at these addresses in 1829, 1835, 1841 or 1846.

In some ways the map is difficult to interpret and raises more questions than it answers. It is often unclear what influence neighbours had upon each other, if they had any at all. John Brown Osborn and his wife Alicia, living at 24 Bryanston Street in 1834, lodged a counterclaim for compensation for enslaved people on Tomlinson's estate in Antigua on the basis of an unpaid annuity but the compensation was awarded, among others, to Elizabeth Montgomerie of 50 Baker Street in a competing counterclaim. Ann and Charles Latham of 8 Montagu Place were likewise contesting a claim for Zetland estate in Nevis with Millicent Mary Reeve of 104 Gloucester Place.

It is important to note that the *LBS* material currently available online deals with slave-owners as of the 1830s: in many cases there are recognisable continuities of ownership covering the previous century and sometime even two centuries, but in other cases slave-owners of the eighteenth century will have disappeared from the records by the 1830s. Our material deals at present with those

individuals living in what was a relatively mature estate by the 1830s. Development and physical construction of the streets of the Portman estate dated from the building of Portman Square itself from 1764, followed by Manchester Square c.1770 and Bryanston and Montagu Squares around 1810. Direct connections between the development of the Portman Estate and slavery in the eighteenth century have been previously remarked upon, notably in the case of Home House in Portman Square, built by Elizabeth Countess of Home, formerly Lawes, nee Gibbons, born in Jamaica and heiress to considerable 'slave-property.' Her contingent heir, Peter Matthew Dixon, inherited the Jamaican estates on the death of William Gage, and received compensation for the enslaved people upon them in the 1830s. In her case, there is a line traceable between the slave compensation records and the period of urban development half a century prior. But in other cases, the continuity has been lost between slave-owners in the critical period of the Portman estates' development and the slave-owners of the 1830s. One of our purposes in now extending our project back to the 1760s to trace the ownership of estates between the 1760s and the 1830s is to pick up the connections between slavery and the acceleration of change in Britain over that period, not simply in urban development but in other physical developments and in commerce, finance, philanthropy and culture. At the same time, we are eager, where readers have detailed knowledge of individuals about whom we know relatively little, to learn more about the corpus of slave-owners in the database, and we welcome contributions from correspondents: the website carries details of how new information can best be submitted to us.

– Nicholas Draper and Rachel Evans,  
University College London

\* The results of the earlier comparable mapping project, for Bloomsbury and Fitzrovia, can be seen at [www.ucl.ac.uk/lbs/project/fitzroviemap](http://www.ucl.ac.uk/lbs/project/fitzroviemap).

## Subscriptions

Subscriptions for 2014 are at the same rates as for 2013: £20 for UK addresses and £30 for those abroad. If you do not have a standing order set up, then you will need to pay by the due date of 1 January. A cheque to the Treasurer is preferred, but you can pay through the website if you wish. Payment by cheque for up to five years in advance will be accepted as a hedge against inflation.

**The deadline for contributions  
to the next Newsletter is  
16 April 2014.**

**Suggestions of books for review  
should be sent to the Newsletter Editor;  
contact details are on the back page.**

## The Guildhall Improvement Project

*LTS members will be familiar with the saga of the removal of archives from the Guildhall to the premises of the London Metropolitan Archives. The context of these changes, the major alterations to the Guildhall buildings, are described here by the architectural historian Dr Sally Jeffery.*

The City of London has recently undertaken a very extensive programme of improvement to its headquarters grouped around the Guildhall. This ambitious project encompassed nearly all the buildings surrounding the Great Hall. It included major remodelling of the North Wing and piazza, updating the West Wing, and major conservation and repair work to the Old Library on the east. The main aims were to provide a more welcoming, modern and energy-efficient environment, and to increase available space within the existing buildings for both offices and events. The work was completed in stages between 2002 and 2012, and was commissioned by the Guildhall Improvement Committee, chaired by Sir Michael Snyder. The lead architects were T. P. Bennett, with project management by Trench Farrow, and contract work by Wates (West Wing and Justice Rooms) and Bovis Lend Lease.

### The West Wing

The West Wing was completed in 1974 to the designs of Sir Giles Gilbert Scott and his son Richard, including a distinctive canopied walk or ambulatory on the Guildhall Yard façade which provided a covered route into the Great Hall. Apart from general refurbishment and updating, and the creation of more flexible committee rooms and office spaces, it was considered particularly important to improve the entrance. Glazed canopies on each side now lead visitors in, and a glazed three-metre wide extension along the Aldermanbury façade houses a large reception area. This work was carried out as the first element of the Guildhall Improvement Project between 2003 and 2005. At the same time, a partly-demountable glazed coach house was constructed in the southernmost arch, which could be used to display the Lord Mayor's State Coach in the week prior to the Lord Mayor's Show.

### The North Wing and Piazza

The main focus of the work was on the offices and piazza to the north of the Great Hall. Work there began in 2006, and the North Wing was re-opened in 2008. It was designed by Sir Giles Gilbert Scott in the 1930s, but built after the war in 1955-8. Although it was a handsome and significant building architecturally, which the City of London wished to retain, it was separated from the surrounding streets on a raised piazza, accessible only up flights of steps, the entrances were poorly



**Guildhall North Wing and Garden**

defined, and the offices inside were small, dark and impractical. An ingenious transformation has now taken place. The entrance level has been lowered in front of the building to give step-free access through central doors from a landscaped piazza. The brick and stone of the façade have been cleaned. The two upper storeys have been replaced by a new glazed sixth floor and a seventh floor set back above it, which houses plant. On the south side, the brick wall has been completely removed, the building extended by two metres along its length and a glazed façade with scenic lifts built. The original windows to the north have been retained, and have secondary glazing, while the triple-glazed south façade gives spectacular views over a courtyard garden towards the north flank of the Great Hall, which the removal of plant and other obstructions has now revealed. The building is designed to give a pleasant, well-lit working environment and to conserve energy wherever possible, with efficient cooling and heating systems.

The internal divisions have been removed, and the interiors completely replanned, giving more flexible spaces for open-plan offices and communal facilities for the staff. On the ground floor, there is a glazed entrance lobby and reception area, meeting rooms, and the Chamberlain's Court Room, where ceremonies granting the freedom of the City of London take place.

### The Old Library Building

The Old Library and the Museum to the east of the Guildhall were built in 1868-72 to the designs of Sir Horace Jones, the City Architect, in the fashionable Gothic style, and opened in 1863. There was a main library hall, a librarian's office, a print room, and a large and impressive basement below which was occupied by the Guildhall Museum. The library moved to new accommodation in the West Wing in 1974. The museum was moved away at the outbreak of the Second World War and

never moved back. The whole building is listed Grade II\*. The library space had been used for functions, but was in very poor repair and the steps to the dais inhibited flexibility. There were a few remaining museum objects attached to the walls in the basement, which had been subdivided and was used for storage. The whole building needed careful refurbishment.

Previously, events had been held in the Great Hall itself and its two crypts. The repair and conservation of the library hall and adjacent rooms and the opening up of the old museum area (now known as the Livery Hall) provided handsome additional accommodation, equipped with modern lighting and audio-visual systems.

### **New Circulation Routes**

In order for the new events spaces to function efficiently, either singly or in combination, extra toilets, cloakroom and catering facilities were needed, and access from the outside had to be improved. Entrances from the Art Gallery, the West Wing, the North Wing and Basinghall Street can now all be used. The Basinghall Street entrance, built to serve the Old Library building, has been reopened, and one of the objects surviving from the old Guildhall Museum – a Stuart coat-of-arms from St Michael Bassishaw – is displayed there. The handsome stone staircase has been cleaned and is ornamented with three seventeenth century stone figures from the old Guildhall chapel.

In this irregular complex of buildings, new step-free circulation routes were needed to connect them and make them more accessible both inside and out. A passage now leads from the Basinghall entrance to the crypts of the Guildhall. A lift serves both upper and lower levels and links to the existing passage running along the south side of the Great Hall, known as the South Ambulatory. A new glazed, two-storey passage – the East Ambulatory – has been built on the east end of the Great Hall which also connects with the lift and stairs to the Old Library, the Livery Hall, the crypts and the North Wing. Its glazed roof permits views of the east end of the Guildhall which were previously screened. Another improved route has been provided for visitors to the Great Hall. Some of the canopies were taken down to allow a step-free approach ramp to be built to the west door, with a glazed roof to permit views of the west façade of the hall.

This programme has transformed the way the buildings encircling the Guildhall are used, creating a more modern and pleasant environment for staff and visitors in the offices, and opening up some spectacular spaces for events. While the new piazza and modified façade of the North Wing, and the improved approaches to the Great Hall, are visible to the public, much of this very extensive transformation is unseen from the outside.

– Sally Jeffery

## **London Explorations – 4: Osterley – Grand Union Canal – Boston Manor – and (perhaps) Pitshanger**

*From Osterley to Boston Manor on the tube is one stop and takes three minutes. Between the same two points, this walk takes upwards of three hours, depending on your pace and the degree to which you linger to savour topographical goodies. It takes in three houses of note, all listed Grade I: Boston Manor (C17); Osterley Park (C18); and – for those with enough staying power – Pitshanger Manor (early C19). It also includes the impressive Hanwell flight of locks on the Grand Union Canal and brushes the wall (an ancient monument) of the former Middlesex County Asylum, a pioneer of its kind.*

**We start at Osterley tube station (1)** (Piccadilly Line, Heathrow branch). Turn right outside, walk along pavement ignoring subway, take footpath to right which leads over the railway. Turn right, then left (Bassett Gardens), at the end of which cross Jersey Road to gap in the wall of **Osterley Park (2)**. Before they gave it to the National Trust in 1949, Osterley Park belonged to the Earls of Jersey to whom it came by marriage from the Child banking family who acquired it in 1711. Turn right on a footpath through fields and sometimes grazing horses to reach the main drive to the house; turn left up the drive and through a barrier to the Garden Lake, which we leave to our left. And here in front of us is **Osterley Park, the house (3)**, as remodelled for the Childs in the 1760s by Robert Adam. It is a striking but somewhat curious mixture: in the centre, grand steps up to a two-storey high Ionic portico with open courtyard behind; but the building on either side is brick with end towers with more than a touch of the Jacobean about them. The **stable block (4)** to the right speaks a similar language and, incidentally, houses a rather good café. *(The house is open daily 16 February – 1 November; weekends in winter. National Trust.)*

From here head diagonally across the front lawn to reach the **Middle Lake (5)**, left along the lake's edge, then following a grassy track to a **lodge (6)** and gate into a tranquil, traffic-free stretch of Osterley Lane. Turn left into this lane and follow on past a second lodge. By this time you begin to appreciate how successful the National Trust and the highway engineers were in screening the house and its immediate surroundings from full aural and visual assault of the M4 motorway. As we press on, traffic noise grows louder and eventually the 'lane' rises up and crosses the motorway. On the other side, round a bend with the noise already decreasing, is a stile on our right and, at the bottom of a few wooden steps, a clear-cut path straight across a field to the beginnings of Norwood Green. The path now runs between gardens and houses, with cottages and a pub, **The Plough (7)**,

which hint at the original rural village. (Both the pub and nearby St Mary's Church have C14 or earlier origins.) But today Norwood Green is a trim suburb of superior white rendered semis, and one is as likely to see a turbaned Sikh emerging from his well-kept garden as a house-proud white. Norwood has a Sikh temple, Sikh school and perhaps a quarter of the population is Sikh.

At the pub, turn right along Tentelow Lane, left into Minterne Avenue, then right into Melbury Avenue. At its end the road becomes Poplar Lane and brings us to **Norwood Top Lock (8)** on the Grand Union Canal, with its fine brick arch bridge. The Grand Union (engineer William Jessop) dates from around 1800 and was built to cut the distance by canal between the manufacturing Midlands and the Thames at Brentford. Turn left and then back under the bridge to head north-east. (That may seem the wrong direction for getting to Brentford, but canals need to hug contours.) Continue past the next lock to reach **'Three Bridges' (9)** - where the road goes over the canal but a railway runs under it. The road is Windmill Lane and existed before the canal; a problem arose when the Great Western Railway proposed to build a branch line to serve Brentford Dock. It engaged Isambard Kingdom Brunel to solve the problem and he designed this three-level crossing, with the railway in deep cutting, the canal carried over it in a cast-iron trough, and a cast-iron road bridge on top. It was one of his last big jobs. But, of course, it isn't *three* bridges, only two.

In front of us now is one of the Grand Union's

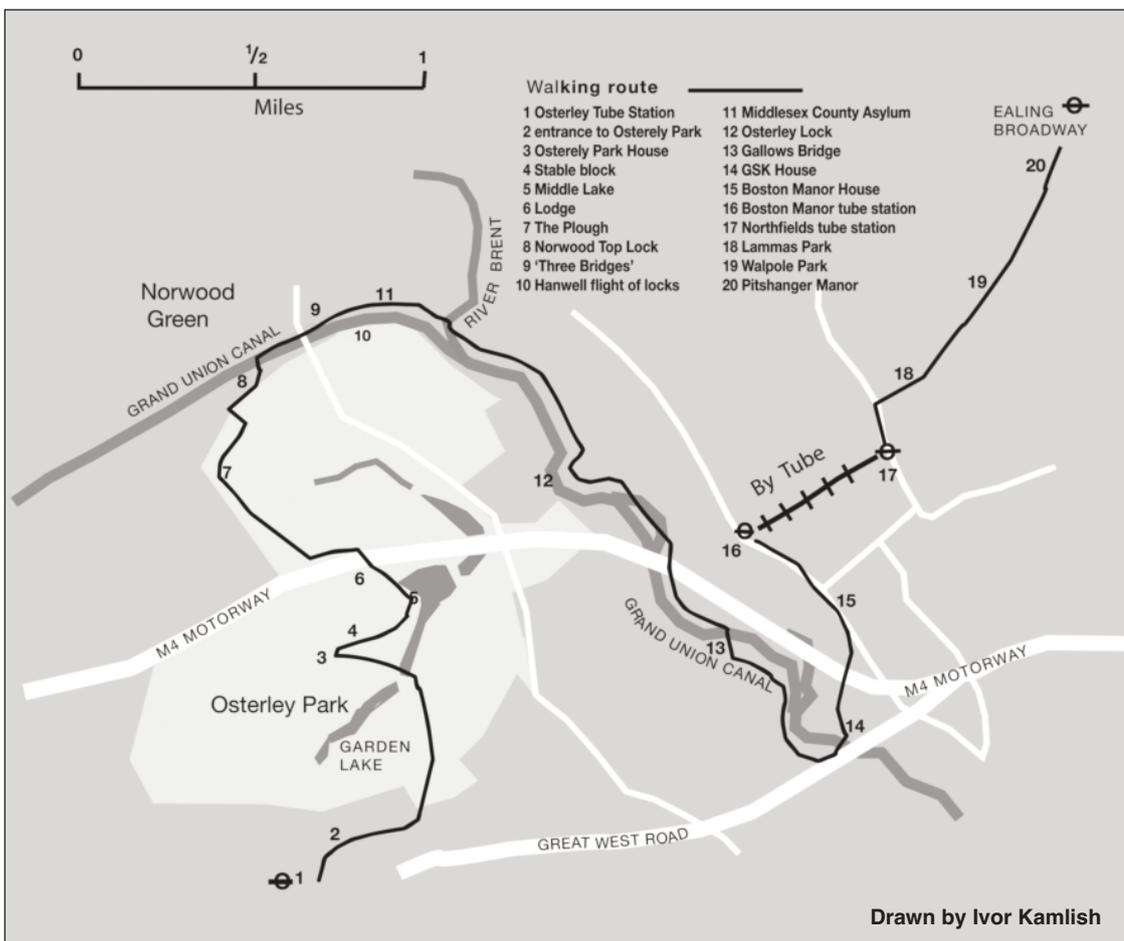


Osterley Park

set-pieces, the **Hanwell flight of locks (10)**, opened in 1794. The six locks raise the level of the canal by 16.2m (53ft). They are a scheduled monument, as is the high brick wall to your left, built to enclose the **Middlesex County Asylum (11)**. Also known as Hanwell Pauper and Lunatic Asylum and opened in 1831, this was one of the first such institution to be built under the powers of the County Asylums Act of 1808. The original buildings, designed by William Alderson, were both impressive and humane, and pioneering medical superintendents used them to revolutionise treatment of mentally ill people - notably Dr William Ellis with his regime of 'therapeutic employment'. The asylum (later St Bernard's Hospital) operated behind these walls as a self-

sufficient community which had its own farm, bakery, brewery and carpenter's shop. It exported surplus produce via its canal dock; an arch filled in with brighter yellow brick marks the dock entrance. St Bernard's is now part of the larger Ealing Hospital complex.

Along this stretch of canal you may notice little ramps running into the canal. These were provided so that horses which took a wrong step and landed in the water could be the more easily extricated. After



Hanwell Locks we soon reach the canal's junction with the River Brent, which from here to the Thames runs with or alongside it. Like this stretch, much of today's canal system is held in place by steel piling; note plaque on your left commemorating a prize length which won the Kerr Cup in 1959. Shortly after this we come to a weir letting surplus water from the canal flow over into the Brent. A footway takes us across the weir to **Osterley Lock (12)**; then after a footbridge over a side stream, we go under the M4 motorway, then the Piccadilly Line railway. This brings us to **Gallows Bridge (13)**, a graceful black and white cast-iron structure of 1820, by which we cross the canal to a right-hand towpath. Nearby a nasty little building on our right adds a surreal touch: 'Space Station Self Storage,' it says. What a fate: to shunt oneself off by rocket and to be stored in orbit!

After Clitheroe's Lock, with the M4 still striding along on viaduct to our left, we see **GSK House (14)** on the left of the canal. Completed in 2001 to designs by Hillier/RHWL, it has a central 14-storey tower flanked by three five-storey wings with main entrance to the north on to that great avenue of C20 industrial architecture, the Great West Road. On our side (south) it looks out on Boston Manor Park. The world headquarters of GlaxoSmithKline, it houses 4000 staff engaged in research and admin. Still on the towpath, we cross under a road bridge, then take a timber footbridge across to the canal's left bank and Boston Manor Park. Follow a path alongside GSK's perimeter fence, then cross a grassed area diagonally to go under the M4 viaduct and through a line of trees beyond. Here turn left into the walled garden section of the park and arrive at **Boston Manor House (15)**. This pretty Jacobean house, like Osterley, was the country refuge of City of London merchants and their families escaping an overcrowded and unhealthy Square Mile. It was built by a City widow, Mary Lady Reade, but for three centuries owned by the Clitherows; James Clitherow, an East India merchant, extended and altered it to its present shape. It was divided into flats in 1963 and quite recently was in scaffolding following signs of



**Boston Manor House**



**Pitshanger Manor**

collapse at its south-west corner. Now the Grade I building is restored and open to the public. (*Weekends and public holidays from April to October; London Borough of Hounslow.*)

From its garden front head on north through the park and right of a lake to exit the park into Boston Manor Road, which takes us to **Boston Manor tube station (16)**.

Here you have a choice:

**(A) Give up and go home by tube**

**(B) If weary but still interested,** take the tube one stop east to Northfields; thence bus E2 from opposite the station to Ealing. Alight at the New Broadway/Bond Street stop and walk along Bond Street to Ealing Green and **Pitshanger Manor**.

**(C) - the best option -** Take the tube one stop east to **Northfields station (17)**, turn right out of the station, then right into **Lammas Park (18)** and on into **Walpole Park (19)** with the Ealing film studios (where the famed Ealing comedies were made) on the right towards the far end. Ahead at the far end is **Pitshanger Manor (21)**. This is another 'manor house' built as a country home by a Londoner - not a city merchant but a leading architect with the Bank of England in his client list. The son of a bricklayer, John Soane rose to be one of the leading architects of his day, with ground-breaking work including the Dulwich Picture Gallery with its top-lit spaces. He bought Pitshanger as a country retreat and in 1801-3 largely rebuilt it to his own design, retaining only a south wing of 1768 which had been built by George Dance when Soane was his assistant. Soane sold the house in 1811 amid growing disappointment at his two sons' wayward behaviour and total lack of interest in architecture. The Grade I house is now a museum with art gallery alongside. (*Open Tuesday-Friday 1-5pm, Saturday 11am-5pm, Summer Sundays 1-5pm; London Borough of Ealing.*)

Some good places to eat just across Ealing Green, including Carluccio's and the atmospheric *Hosteria del Portico*. Ealing Broadway station has fast trains into Paddington and Central and District underground lines.

- Tony Aldous

## Review Article

*Eighteenth Century London is a perennially popular subject. Simon Morris assesses what we can learn from three recent publications.*

**London, a Social and Cultural History 1550 – 1750**, by R. Bucholz & J. Ward; Cambridge University Press, 2012. 367 pages plus notes & index. ISBN 978 0 52189 652 8, £16.99.

**The Secret History of Georgian London, how the wages of sin shaped the capital**, by Dan Cruickshank, Random House; 568 pages plus notes & index. ISBN 978 1 84794 537 2, £25.

**London in the Eighteenth Century, a great and monstrous thing**, by Jerry White, Bodley Head, 2012. 559 pages plus notes & index. ISBN 978 1 84792 180 2, £25.

London in the eighteenth century – to its contemporaries incomparably vast and to us unattainably distant in time; the London created by the Georgians resonates to this day throughout much of inner London and out towards the suburbs. The Georgians started the paving, metalled the turnpikes and built the bridges, made Mayfair and Marylebone, Hampstead and Highgate, Kennington and Lambeth and much more. Stating the scope is simple; the challenge is getting to grips with the century that arches over the chronological abyss between the antique Stuarts and the recognisably modern Victorians. Put simply, how do you produce a coherent account of the Hanoverian century during which London rose from merely local importance to become Europe's if not the world's greatest city? What to include, and what to omit?

In fact, do we need another history at all? With a plethora of first rate general London histories – Sheppard, Ackroyd and Inwood to name but three, and an increasing number of works that examine a specialised aspect of eighteenth century London, such as commerce, courtiers, everyday life or satire, one is tempted to think that the subject has been exhausted. But no – the further the period recedes into the past the closer we are able to get thanks to new scholarship, new sources and, above all, new technology. Many years ago records were locked in archives, and the intermediation of professional historians was required to search them out and construct a narrative from carefully chosen extracts. Nowadays every man can be his own historian with direct access to copious material from newspapers, pamphlets and – a source used by Cruickshank and White – the Old Bailey sessions papers. Never before has the low life of eighteenth century London been so freely available for the edification of the twenty-first century Londoner, and this is itself a justification for the profession of history because an experienced eye is required to evaluate and contextualise the

evidence, and a skilful pen is needed to make it accessible to the interested reader.

What, then, do these three volumes tell us about London in the eighteenth century? Do they benefit from that most necessary combination of meticulous eye and mellifluous pen? Let us begin with the most ambitious, *London, A Social & Cultural History 1550 – 1750*, a single volume covering the entire social and cultural history of London over two centuries – a period of spectacular change from the Marian burnings to the elegance (and brutality) of mid-Georgian London.

The authors introduce sixteenth century London as seen from the tower of St Mary Overy, an urban panorama framed by Westminster Abbey to the west and the Tower to the east. The book itself replicates this approach, flanking the seven central chapters with perambulations marking the opening and closing years. The core chapters commence with a social overview and descend from the Court through arts and culture to the marginalised and end with riot, plague and fire.

The introduction is perceptive, reminding us that London was in 1550 a provincial city writ large, capital of a peripheral northern European kingdom. There was no inevitability about its rise over the next two centuries to be the world's greatest metropolis that, for the authors, represents the catalyst of modernity through its contribution to the development of personal liberty, freedom of speech and secularism. A recurrent theme is how the medieval concept of the 'great chain of being', ordained by God and fixing all from monarch to serf in an immutable chain of dominance and deference, could not withstand the forces of social mobility at work in early modern London – City air makes free – and yet how men sought to replicate this chain in the microcosms of the patriarchal merchant's house and the paternal City guild.

The social chapters are engaging, informing us that London was not an especially dangerous place, with the impression of danger created by the Augustan press; that as the rich moved west so too did the slums of the poor; how the eighteenth century public could exalt a notorious criminal as folk hero; and how riot can be seen as a form of communication, a legitimate enforcement of community standards and a form of petition for redress. The chapter on fine and performing arts describes how the Court supplanted the Church as a major patron but how the destruction of Whitehall Palace in 1698 came to symbolise the retrenchment of the Crown and rise of private patronage. We also hear how development of a paying audience at the public theatre was a significant advance in English public life through creating a medium for social intercommunication. A later chapter offers an animated discourse on censorship and the early London press, and how it developed from a mouthpiece of the state to a platform for independent views.

There are, however, three pervasive characteristics, disappointing in a book from the

Cambridge University Press. The first is an absence of freshness – neither new facts nor a novel approach. This may result from the book having been compiled from readily available secondary sources without fresh research. Second, the text is predominantly descriptive rather than analytical – there are, beyond those mentioned, few insights and certainly no new conclusions. Lastly, the narrative is largely a sequence of generalities relieved by a few examples, occasionally striking, but which merely draw attention to the blandness of the remainder. By seeking to cover so broad a theme in a single volume the authors are constantly skimming the surface. The central commercial and financial revolutions are disposed of in 15 pages; a discussion is begun on the different approach to the poor under Catholicism and Protestantism but this tails off with a single paragraph on economic stress in Elizabethan times. The result is consequently superficial and uninspiring and makes for a dull book. The authors leave it to the last page to argue for the uniqueness of the period 1550 – 1750 with London at the zenith of uniqueness – but by then the reader's interest has long been lost.

Jerry White is an historian who writes history backwards, at least so far as London is concerned, since his first history dealt with London in the twentieth century, followed by London in the nineteenth century, and now London the eighteenth; perhaps we can look forward to his *Roman London* around 2030. In the meantime his latest offering is *London in the Eighteenth Century: A Great and Monstrous Thing*. John Bancks's celebrated poem, which covers all London life in barely 100 words, is the opening stanza and perhaps the model for the book. White marshals London life into five sections comprising 13 chapters, each personalised through linkage to an individual who is emblematic of the theme. White thus creates his pantheon of eighteenth century London, but does it work?

A brief introduction sets the scene and thrusts us immediately into the 'size, complexities and dense obscurities' of its people, prosperity, poverty and overwhelming lack of organisation. Filthy, magnificent, immense, London was the largest city in Europe but still sufficiently compact for no part to be further than one or two miles away from the countryside, so that in 1782 a German visitor could climb the dome of St Paul's and behold "clad in smiles, those beautiful green hills that skirt the environs of Paddington and Islington."

Each chapter is approached through the experience of an individual selected to represent the subject matter, a device that adds interest to the text and also brings coherence to the work as a whole. Development is described through the eyes of James Gibbs and Robert Adam, the two Scots who did much to shape it. Gibbs is best remembered for St Martins in the Fields, St Barts' and the development of the Harley Estate, so striking to contemporaries that Prime Minister

Robert Walpole proclaimed he was quite lost when visiting it for the first time. The Adam brothers created Portland Place, Fitzroy Square and the bottomless pit of loss that was the Adelphi. This was the age when civic development began in earnest, with the proliferation of commissioners of sewers and paving, cleaning and turnpikes but progress was slow owing to their narrow and localised powers. The Georgians could also be myopic; a new hospital might adjoin a sewer and St James's Square was graced with a central dunghill.

A city, however finely built, must be peopled and the following chapters focus on two more immigrants, Samuel Johnson and Ignatius Sancho. Blacks, Jews, Europeans, Irish and Scots are fully and sympathetically treated. London was to a remarkable extent a city of immigrants, and we learn how networks and associations grew out of this diversity. Next, work, and Alderman Beckford represents commerce which opens up a discussion of the Port and commerce generally, with the Royal Exchange 'buzzing like a hive'. We pass by the facilitators of commerce – banks, insurers, stock jobbers – and meet the retailers, centred all over town from Finsbury Square to Oxford Street where one observer noted people swimming into shops 'like shoals'. Industry and labour follow closely.

So far, we have only heard half the story; what about women? They are present in strength. Eliza Haywood, the popular novelist, symbolises print, pictures and, oddly since participation was so restricted, the professions. Teresa Cornelys, an early impresario, leads the discussion of London's masquerades, pleasure gardens, theatre and opera. The section on prostitution is, inevitably, focused on another woman, Martha Stracey, while Mary Young, known to us only through the Old Bailey papers, is central to the chapter on crime and violence, both plebeian and genteel. All this disorder naturally leads us to police, prisons and punishment which were then exclusively male territory. We meet the forceful Fieldings of Bow Street fame, and we finish our tour with religion and charity (John Hanway), politics and government (John Wilkes). The author ponders in the afterword how all the progress during the eighteenth century yielded deep physical and social divisions that persisted throughout the nineteenth century. We thus cover fabric, people, commerce, arts, civics and charity in a logical yet engaging order, and by illustrating the parts we gain a fuller picture of the whole. Altogether a most successful history, combining a sharp eye for detail with insight and effective storytelling.

The last offering is Dan Cruickshank's *Secret History of Georgian London: How the Wages of Sin Shaped the Capital*. Dan Cruickshank is a well-known architectural historian and this work, a study of how the Georgian sex industry shaped London, can be described as architectural history meets the low life. This could be an uneasy if not impossible combination, but Cruickshank knows his subject and seeks to advance the thesis that

large chunks of Georgian London were financed by the proceeds of the sex industry. There are three parts to this remarkable argument. The first is to tell us about the Georgian sex industry, and Cruickshank offers us six chapters on Sex in the City. This is followed by five chapters on the architecture of sin, alluringly titled 'Building on Vice' which argue that much of Georgian London was built or used for vice. This much is persuasive, and we are introduced to masquerades, coffee houses and bagnios as well as their sorry consequences: the lock hospitals, the workhouses and the burying grounds. However, the author's thesis that the riches earned in brothels built large stretches of Georgian London, most notably Marylebone, is to put it mildly somewhat far-fetched. There can be little doubt that much of eighteenth century Covent Garden, Soho and Marylebone comprised smart new houses with even smarter occupants, but it is surely fairer to say that London was a theatre for sex rather than built on its proceeds. The flow of finance from trade, commerce, industry and the professions (no, not the oldest one) surely accounted for the great bulk of money that spurred the building of eighteenth century London. But even if the author only carries us part way towards his destination we have enjoyed a voluptuous journey, and learnt a good deal along the route.

So where does this leave us as we part sadly from the further shores of this fascinating century? Well, *A Social & Cultural History* is dull and didactic but its initial and social chapters are worth a read. Try your library. White and Cruickshank are commendable, and in some ways complementary. Cruickshank's approach in *Secret History* resembles White's in *London in the Eighteenth Century* in a number of respects. They both convey the authors' enthusiasm for the subject and both authors write with elegance and erudition. Both histories are centred as much on personalities as places but also discuss the physical development of London and explain how it resulted from a number of disparate factors. They don't agree on what those factors were, but we are listening to a learned dispute and can only gain from this. Cruickshank is recommended for those who require an entire book on vice rather than White's single chapter although White, whose theme is broader, produces a more complete portrait. Buy both!

– Simon Morris



## Reviews

**London: A View from the Streets**, by Anna Maude, British Museum, 112 pp, 74 illus, 2013, ISBN 978 0 71412 687 6. £9.99.

Whilst it goes against the grain to mention the festive season so early, this beautifully produced little book should be on everyone's Christmas present list this year. Published to mark the end of a three-year project, which was assisted by the LTS, to catalogue the British Museum's Crace collection of London topographical views, the book aims to provide a glimpse of the changing face of London between the Great Fire of London in 1666 and the Great Exhibition in 1851.

It is divided into seven sections or themes: Celebration; Eating and drinking; Shopping; Pleasure; Traffic and transport; Construction; and Fire, crime and punishment, each illustrated by around ten prints or watercolours from the collection, occasionally and delightfully supplemented by relevant three-dimensional objects such as admission tickets, theatre tokens or ferry tickets. Each illustration is accompanied by a concise but informative statement of context, besides the technical details of author, medium, date, dimensions and BM call number.

Whilst the reader will undoubtedly encounter old friends, such as Hogarth's 'Beer Street' and 'Gin Lane' or several views by George Scharf or Thomas Shotter Boys, there is much here that will be new and unfamiliar to the majority who peruse it, such as, perhaps, Richard Gilson Reeve's 1828-30 aquatint after James Pollard of 'The Royal Mails at the Angel Inn Islington' on the birthday of George IV, celebrated by an illumination on the front façade of the inn; or an ephemeral etching printed *in situ* on the iced-over Thames during the last ever Thames frost fair in 1814, or Charles Greville's 1784 ink and watercolour sketch of 'Mr Sheldon's Ballon on Fire' or James McNeill Whistler's 1878 etching entitled 'Fish Shop, Chelsea' – each reader will have their own discoveries and favourites.

At a cursory glance it would be possible to dismiss this as a picture book, but in fact it delivers a great deal of information in a small compass. Besides the succinct but very informative descriptions accompanying each illustration, there is a four-page introduction that perceptively summarises the shift in what is depicted over the two centuries between 1666 and 1851. There is also a short but carefully chosen list of suggested further reading at the end of the book, ensuring that for the newcomer to the subject this attractive publication can lead on to a greater appreciation and understanding of the changing face of London over time.

– Sue Palmer

**For a special offer to LTS members of London,  
A View from the Streets see p.2**

**The Battle for London**, by Stephen Porter & Simon Marsh. Amberley, 2011. 160pp, 43 illus, PB, ISBN 978 1 44560 574 6. £12.99.

This is a history of the English Civil War as it affected London, indeed Greater London, for it touches Cheneys in Buckinghamshire, and Chilworth in Surrey. It is firmly based on original sources, so as to notice omissions from Clarendon's *History of the Rebellion*, and of the battle of Turnham Green from royalist accounts, when Londoners prevented 'the sack of London'. It is informed by a knowledge of military command structure and tactics, the importance of Kingston Bridge, and the lie of the land needed for set-piece battles. Those who have grown up in times of peace are reminded of the scourge of war, when the White Tower had 16 cannon trained upon the City, and London armourers provided 275 sets of armour, while ten times as many were imported from Amsterdam.

A maypole in East Smithfield was pulled down because 'tumultuous assemblies' threatened the security of the Tower. Regiments assembled in Chelsea heard volleys of musket fire six miles away in Brentford. Other nuggets of interest are (p.98) the description of royalist cavalry 'flurting out' (making a sudden darting movement to unnerve the parliamentarian foot). So all told, a very good account of dramatic times when the monarch was excluded from his capital.

– Robert Thompson

#### **Life in an Eighteenth Century Country House:**

**Letters from The Grove.** Edited by Peter & Caroline Hammond. Amberley, 2012. 158pp. 33 b&w and colour illus. ISBN 978 1 44560 865 5. £12.99.

In 1975-6 the LTS published a facsimile of Thomas Milne's land-use map of London of 1800. In the neighbourhood of Chiswick it shows an unnamed and not particularly large riverside building surrounded by a mixture of parkland and paddock, meadows and enclosed arable land, with market gardens a little further north. The building was The Grove. But how rural in feel really were the surroundings which even then lay only a short drive away from the urban sprawl of London?

This book provides the answer. Its constituent parts – dutiful letters from a groom to the absent owner of the villa, property details and a will – sound tedious. And yet collectively they provide a marvellously intimate view of late eighteenth century life in the vicinity of London. They also, incidentally, shed light on artistic circles in England and on the personality represented in one of the greatest portraits ever to be created of an English grand tourist: Pompeo Batoni's portrait of Humphrey Morice.

The book consists of three parts: the letters of Will Bishop to his master Morice, whose bad health had forced him to leave for Italy, written between

August 1783 and Morice's death almost exactly two years later; a life of Morice and an account of The Grove, from its origins to the time of its demolition in 1929. Appendices are devoted to short notes on Morice's associates and friends, on the Batoni portraits, on Morice's animals and their medical treatments, and a transcript of Morice's will. The book is embellished with colour and black-and-white illustrations, genealogical tables and tables illustrating Morice's social networks.

Bishop was evidently much more than a mere groom. He seems to have had responsibility for the welfare of his master's animals but also for supplies for the house, sales of its produce and at least a say in negotiating the level of parish rates. The letters deal with the welfare of and incidents experienced by Morice's horses and dogs and the labile relationships between Morice's outdoor servants and his kitchen staff; with negotiations with suppliers (Morice continued to keep a close eye on the household accounts despite distance and bad health) and for the settling and payment of local taxes. The amount of space Morice expected Bishop to devote to the animals in his letters must reflect the same preoccupation that had led him to insist on being painted by Batoni in the company of one of his hunting dogs a couple of decades earlier. His will illustrates Morice's close links with the Sussex squire, lawyer and antiquary Sir William Burrell, who was to become his executor and who in these very years was one of the leading patrons of the Swiss-born watercolourist, Samuel Hieronymus Grimm.

The letters and the will are meticulously edited with abundant information being provided about most of the people mentioned and the treatments for animals that are alluded to. The book as a whole demonstrates the rural feel of Chiswick and the rural mentality of at least its working population in the 1780s, despite its vicinity to London. It also presents a marvellous picture of life on a country estate, when its owner and pulsing heart was absent. There must have been the same atmosphere for much of the year in greater houses such as Syon, Osterley or Kenwood. The book is strongly to be recommended as a way of bringing to life Georgian county maps, topographical watercolours, landscape prints and painted portraits.

– Peter Barber, British Library

**Mainburg-London: Der Altbayer Johann Georg Scharf (1788-1860) als Bildchronist der englischen Hauptstadt**, by Brigitte Huber. Schnell & Steiner. 102pp. 65 col. ills. 2012. ISBN 978 3 79542 567 8. 29.95 euros.

It was the Chairman of this Society, the late Peter Jackson, who brought the Bavarian artist, George Scharf, to the notice of the English-speaking world with his *George Scharf's London: Sketches and Watercolours of a Changing City, 1820-50* (London: John Murray 1987). More recently in 2009 interest

in Scharf was heightened by the Sir John Soane's Museum's exhibition, curated by Jerzy J. Kierkuc-Bielinski. It was accompanied by an excellent catalogue, *George Scharf: From the Regency Street to the Modern Metropolis*.

In consequence many of us now are wonderfully familiar with the magical drawings of this immigrant artist for whom everything was fresh – peripatetic advertisers, travelling shows, organ grinders, bakers' carts and one-man bands. London was rapidly changing. Scharf produced spirited views of gas mains and sewers being laid, and the London & Birmingham Railway and the British Museum being built. He recorded the Lord Mayor's Banquet being eaten and the procession at the Coronation of George IV. After the destruction by fire of the Palace of Westminster he drew a panorama of the ruins.

Scharf had left Bavaria illegally, it seems. In October 1845, however, he learnt of his brother's illness and resolved to return to Bavaria. By the time he arrived in Mainburg his brother had died. He decided to stay for a spell and organised an exhibition of his London lithographs and drawings in the Munich Art Union. There was plenty of interest but no-one bought. He made drawings of people in the streets in Munich, and drew a long panorama of the city. He also produced a panorama of Ratisbon/Regensburg taken from the top of the tower of the Golden Cross Inn where he was staying. I borrowed it for the Barbican's *Panoromania!* show in 1988, and the staff of the local archive in Regensburg gallantly helped me produce a key to it (re-drawn for us by Peter Jackson). Scharf's long panoramic watercolour drawing of the 'Donaustauf mit der Walhalla' was a sensation. He would try to sell it at auction when back in London. It was bought by a private person for £3.00. Scharf died in poverty in November 1860.

Until last year most Bavarians were blissfully and shamelessly unaware of their artist, George Scharf. The Scharf exhibition that was held at the Mainburger Heimat und Hopfenmuseum between May and December 2012 was therefore an eye-opener. The author of the meticulously-researched catalogue reviewed here is Dr Brigitte Huber, a Munich art historian specialising in the nineteenth century who works at the Munich City Archives.

– Ralph Hyde

**The Victorian City: Everyday Life in Dickens' London**, by Judith Flanders, Atlantic Books, 2012. ISBN 978 1 84887 795 5, hbk 424 pages, £25.

Some ten years ago Judith Flanders treated us to *The Victorian House*, which walked us through nineteenth-century domestic life from basement to attic; now she takes us through the front door to view the wider world. The bicentenary of the Great Scribbler's birth calls for, if not compels, a Dickens theme to catch the eye and command space in the booksellers' shop windows. But does it work, and is Dickens an appropriate filter through which to

examine nineteenth century London in all its variety? Dickens is a rich sauce, and a book that draws on his plots and characters risks drowning any freshness of thought in an outpouring of sentiment and whimsy.

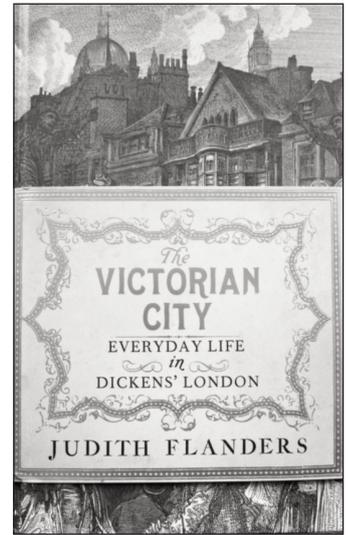
*The Victorian City* deftly avoids this pitfall; it is a convincing narrative of mid-century London that successfully uses Dickens, and other authors, as points of reference and always with a light touch. Judith Flanders employs Dickens' characters to illustrate her points and his pungent descriptions as *mise en scene* while making sure they never dominate the text. In short, this is Dickens without the Dickensian.

The book is engaging and well written; the author draws on a remarkably wide range of sources to tell us, as the title promises, about everyday life in mid-Victorian London. It comprises 15 chapters marshalled under four broad headings of Waking, Staying Alive, Enjoyment and what might be termed the Darker Side. The individual chapters take it in turn to acquaint us with topics such as travel, markets and street selling, theatre and violence. There is the inevitable chapter on slumming but no wallowing in low life; if the book has one theme it is not poverty but the prevalence of mass industriousness at a time when all must work or else starve. This is no compilation of commonplaces and almost every page contains something unfamiliar or startling while each chapter is perceptive and informative, offering an overview or making connections such as between the decline of street selling and the growth of transport.

There are, however, rather too many points where you wish the editor had paid a bit more attention. The period from 7am to midnight is 17 not 15 hours (unless Victorian clocks worked differently). Holborn Hill used not to be in Islington and Smithfield does not lie half a mile northeast of St Paul's. The illustrations are all misnumbered or worse; Plate 17 does not show calico oversleeves unless worn by horses, nor is there a milkmaid in Plate 1. And the Scharf illustrations are reproduced so small as to be useless.

This is a shame – the author probably does not want her readers to squint at well-chosen illustrations or to burst out laughing at the wrong places. But this does not detract from the fact that Judith Flanders has written *The Victorian City* as well as her favourite illustrator, George Scharf, drew – accurate, observant, with an eye for detail and immensely evocatively.

– Simon Morris



**Victorian Bloomsbury**, by Rosemary Ashton, Yale University Press, 2012. ISBN 978 0 30015 447 4, 380pp, £25.

This is a marvellous read. I would recommend Rosemary Ashton's *Victorian Bloomsbury* to anyone interested in the history of nineteenth-century London – in fact to anyone interested in nineteenth century Britain. Professor Ashton was the director of the *Bloomsbury Project* at University College London from 2007-11 and the author of several highly respected biographies of Victorian writers. She knows her subject intimately and provides a lengthy bibliography and numerous footnotes for those who wish to pursue aspects of her story in more detail, but her scholarship is lightly worn and her enthusiasm for the men and women who made Bloomsbury is infectious.

The title of the book is slightly misleading for this story begins in the reign of George IV with the creation of University College. This great institution was an important element of the reform of British society that characterised the period. At last young men who were not members of the Church of England could experience higher education; from 1878 women too could take degrees. The battles of the early years of UCL – derided by the establishment, struggling for funds, fighting internally over doctrinal matters – were echoed in the histories of a whole series of smaller institutions over the following decades. Bloomsbury was the home of the first university medical school, the first hospital for sick children, the first university college for women (Bedford College), the Working Men's College, the Female School of Design; it also saw the creation of the utilitarian Society for the Diffusion of Useful Knowledge, and the growth of many religious groups seeking spiritual reform – the Catholic Apostolic Church in Gordon Square and the Swedenborgian Society in Bloomsbury Square are two contrasting examples.

The people who poured their energy into such projects were charismatic figures like the millenarian preacher Edward Irving whose church in Regent Square attracted a congregation of thousands in the 1820s, Elizabeth Garrett Anderson, the first woman to qualify as a doctor in Britain, who battled to establish training for female medical students and to set up a hospital for women staffed by women, and William Morris whose passions for socialism and art were combined in 'The Firm' that operated first in Red Lion Square and then in Queen Square.

Is the topography of London relevant to this history? Rosemary Ashton thinks it is. She points out how strict regulation by the Bedford Estate, freeholders of most of Bloomsbury, preserved its essentially residential character for most of the century and maintained the architectural quality of those institutional buildings that it allowed. The streets in eastern Bloomsbury, however, were owned by the Skinners' Company, the Foundling Estate and other landowners, and their character is

far more varied. In the Victorian period this area saw much desperate poverty and the reform-minded individuals who clustered around University College and the British Museum (founded in the 1750s but revitalised from the 1820s onwards) were inspired to create institutions to help those whom they saw in need. Among the most energetic was Mary Ward, a highly popular novelist, whose 'settlement' in Tavistock Place – a fine Arts and Crafts building – offered after-school and Saturday classes for children, free lectures on practical subjects for adults and teaching for disabled children. The success of this venture led eventually to such facilities becoming part of the education system nationally.

– Sheila O'Connell

**Jonathan Carr's Bedford Park**, by D. W. Budworth, Bedford Park Society 2012. ISBN 978 0 95707 023 3, 172pp.

This admirable volume is the product of meticulous research principally in the Metropolitan Deeds Registry, local authority archives (excepting reclusive Hounslow) and those of the Ecclesiastical Commissioners. Inspired by the need to correct and augment T. and A. Harper Smith's *The Building of Bedford Park*, and based on T. A. Greeves's classification of house types in Bedford Park, Dr Budworth has produced a definitive study of the sequence of building in this early garden suburb, sorting out the changes of street names and numbering of houses, and giving all his original sources.

In a brief history of the estate, Budworth stresses the importance of the opening of the London and South Western Railway's line to Richmond, with a station at Turnham Green opened in 1869, and traces the rise to fashionability of Bedford Park; its slow decline – with its large houses sub-divided in the 1920s and '30s; its suffering at the hands of a very left-wing regime ruling Acton Council after the Second World War, determined to maximise housing provision; and the recent revival of its fortunes, stimulated by the sterling work of the Bedford Park Society. Among factors contributing to its decline, Budworth comments on the advent of the motor car on roads designed for light horse-driven traffic. He examines the importance of Jonathan Carr's role in the design and construction of the suburb, consciously conceived as a community with church, club, pub and stores at the hub of a radial layout. He notes Carr's skill in piecing together some 113 acres spread over four parishes with their variety of later nineteenth century administrative bodies (for which he displayed a certain contempt), and his management of complex financial arrangements, with several layers of mortgages not unusual.

Though Carr's Bedford Park Limited was wound up in 1886, there were subsequent developments, including the introduction of mansion flats in 1900, and the building up of another 13 acres, including

Esmond and Ramilies Roads, by the unusually successful Turnham Green Estate Company 1897-1903, of which the share capital was fully repaid and a profit of nine shillings a share paid out when the company was wound up in 1908.

Among the important tables of houses and streets that Budworth has compiled, invaluable tools for further studies, his illustrated listing of houses by the types distinguished by Tom Greeves is of the greatest general interest; though essentially for the reference shelf, the book, while not of pocket size, is not too heavy to carry, and is an invaluable companion for a walk around Bedford Park.

– M. H. Port

### **Anglican Church-Building in London 1946-2012,**

by Michael Yelton and John Salmon, Reading, Spire Books, 2013. ISBN 978 1 90496 544 2. 329pp, many illustrations.

The fascination of Iain Sinclair's work, and among its many irritations, is that he explores parts of London you always meant to visit and never have. Similarly, Yelton and Salmon have achieved the almost impossible in charting every Anglican church built in Greater London since 1945, following an earlier book on those of the inter-war years. They survey 253 churches, many reconstructed after war damage and others built in new housing suburbs. Some have already themselves been demolished and replaced. The project's scale is a reminder that only the 1850s and 1860s exceeded the 1950s and 1960s for church building. Yet, sadly, what could have been a fascinating study is dissipated in a tepid writing style and Spire's characteristically dispiriting production values. There is no reason why the book should be so appallingly edited and designed despite funding from the Anglo-Catholic History Society.

In a valuable but confusingly organised introduction, Yelton highlights the exceptional number of churches built in these years by the Diocese of Southwark. The borough of Southwark itself is perhaps the single most rewarding area for an investigation out of the armchair, with 23 new churches built despite central London's depopulation in these years. This over-provision has since proved extremely problematic. St Crispin's, Bermondsey, by Thomas F. Ford had a single incumbent through its life and closed in 1999. Curiously, Yelton gives scant information on listing, which saved this building from demolition; it is now a nursery, with its sanctuary fittings and a mural by Hans Feibusch surviving if marooned by the new use.

St Crispin's typifies the large number of unexceptional churches by a few experienced church specialists, including not only Ford but also Ralph Covell, David Nye, J. J. Crowe and Romilly Craze, architects only slowly being re-appraised and who had close links with particular dioceses. These are Yelton's heroes, for this is a book above all about buildings from the 1950s when the new

liturgy bringing celebrant and congregation closer together was being explored only cautiously, most notably by N. F. Cachemaille-Day. Yelton is critical of the acclaim afforded Maguire and Murray's St Paul, Bow Common, work of a younger generation, but whose centralised plan had relatively little influence in London as few new churches were built here thereafter.

There is a vast amount of information here, most of it drawn from the *Buildings of England*. Regrettably, there are also inaccuracies. Visiting St Mary, Isleworth, for the first time in many years, I looked for an update. The text identifies the key features, though it does not recognise the importance of the rounded arch in the work of its architect, H. S. Goodhart-Rendel, and it helpfully warned that there had been a reordering. But imagine my horror to find photographs of the wrong church. John Salmon is a decent photographer, and better reproduction would reward the more architecturally ambitious churches; a larger format suddenly appears in the entries for Tower Hamlets, seemingly randomly.

The book's strength is in recording the modest brick boxes of London's furthest outskirts, and revealing interiors that are seldom open. Yet Yelton rarely allows himself to enjoy a building, exceptions being Ford's All Saints, Shooters Hill; Covell's St Alban, Mottingham; the quiet dignity of Curtis Green, Son and Lloyd's All Saints, Spring Park, and Sebastian Comper's St Helen, North Kensington, an interior of considerable scale and ambition for 1954-6 by an architect doomed to live in the shadow of his remarkable father. Sadly, this is a reference book for the shelves of the converted; it will do little to expand greater interest in a surprisingly rewarding subject.

– Elaine Harwood

### **The Tower of London, the biography,**

by Stephen Porter, Stroud, Amberley, 2012. ISBN 978 1 44560 381 0, £20.

Can there really be a need for yet another history of the Tower? Nigel Jones's substantial volume was published only 18 months ago, while Edward Impey and Geoffrey Parnell's definitive history appeared at the Millennium. Porter gallops through a chronological account of the Tower, with an attractive collection of colour and black and white illustrations, in a bid for the popular market. The early periods are covered fairly thoroughly, with the last 150 years crammed into the final 20 pages, leaving a rather breathless overall effect.

The traditions and folklore of the Tower are covered briefly at various points – beefeaters, ravens, menagerie, ghosts, executions, escapes, torture implements and Crown Jewels. Porter even manages to squeeze in some brief passages on the Tower in historical fiction. The price is steep for the potential readership – better wait for the paperback.

– David Webb

**The Supreme Court of the United Kingdom: History, Art, Architecture**, edited by Chris Miele. Merrell, 2010. ISBN 978 1 85894 508 8. 223pp, £19.95 (paperback) & £35 (hardback).

Since 2009 the old Middlesex Guildhall in Parliament Square has been home to one of the three 'pillars of state' – the Supreme Court of the United Kingdom, appropriately close to the other two pillars, Parliament and the Executive. The book is a mine of information about the physical development of this centre of English, British and Empire governance, with excellent photographs and a fascinating array of maps and planning concept drawings. It includes chapters by acknowledged experts: the late Lord Bingham of Cornhill, on Law Lords and Justice; Dr Alex Bremner on Supreme Court building in other Common Law countries; Peter Cormack on the building's sculpture and decorative art; Fabyan Evans on his memories of working in the building when it was a Crown Court centre; Hugh Feilden (of Feilden+Mawson) on the design of the court; Dame Brenda Hale on the development of the site from its days as a county hall; and Jeremy Musson on the architecture. Chris Miele, the editor, writes on the development of Parliament Square over the centuries.

Coffee table-sized books sometimes receive rather dismissive comments, as if size abrogates content. But this one is well produced and should prove of great interest to all LTS members. The Supreme Court is open to the public, free, between 9.30am and 4.30pm daily on weekdays (for further information see [www.supremecourt.gov.uk](http://www.supremecourt.gov.uk)). Visitors can take refreshments in the three-storied, glass-ceilinged cafeteria, where copies of this publication are currently available at reduced prices (£10 and £25 for the hardback edition).

– Mike Wicksteed

**Transforming King's Cross**, Various Authors, Merrell, 2012. ISBN 978 1 85894 587 3, 160pp, £40.

*Change at King's Cross*, published in 1990, took stock of what had happened to the array of historic railway buildings that covered the enormous site straddling the Regent's Canal and running nearly a mile north from Pentonville Road. Twenty years later much of the change has happened: the line to Paris has arrived, St Pancras is renewed and the railway lands are being transformed, a vast building site for houses, offices and hotels. King's Cross, together with St Pancras and Euston stations, is the nearest London ever came to a continental *Hauptbahnhof*. Of this great Victorian triumvirate, Euston fell to the Macmillan winds of change while St Pancras and King's Cross survive, rejuvenated and resplendent.

*Transforming King's Cross* is a handsome study of just one part of this massive work in the heart of London, the restoration of Lewis Cubitt's King's Cross station. There is a little history, well penned by Peter Hall, but the weight of the work is in the

building process, with the focus on the design and construction of the magnificent new Western Concourse along with the restoration of the train shed and the flanking Eastern and Western Ranges. Anyone who has ever made their way to the Edinburgh train will recall the disagreeable experience of elbowing through the cramped and crowded Sixties excrescence that fronted the station. This is now swept away and King's Cross has acquired a magnificent new entrance in the form of the wonderfully airy Western Concourse, whose massive curved canopy combines the height and light of New York's Grand Central station with the sinuous structural lines of the new terminals at Madrid's Barajas airport.

Principally a photographic record, this book shows how adequate funding can achieve the all-but-impossible – a fine restoration of a Victorian building and the addition of startling yet functional modern architecture. King's Cross is, as the authors assert, now 'unmasked' with later and unsympathetic additions stripped away and the true character of the building revealed and, indeed, enhanced.

– Simon Morris



## Circumspice (see p.4)

In this view, from halfway across London Bridge, it looks threatening and imminent, but in fact it's a mile and a quarter away to the south on the further side of the Elephant. Any move advancing triffid-like to engulf Bankside can be ruled out for the present.

The building – the 43-storey Strata tower by architects BFLS – is regarded by many as, if not a threat to public safety, then certainly a blot on the south London skyline. It won *Building Design's* Carbuncle Cup in 2010 against strong competition, "for services to greenwash, urban impropriety and sheer breakfast-extracting ugliness". It was, said the judges, "the ugliest tall building yet constructed in London". One nominator said he moved away from south London because he couldn't stand looking at it.

But it has its supporters, including many who live in its 408 flats with their floor to ceiling windows and dramatic views. The judges' reference to 'greenwash' alludes to the distinctive wind turbines (the three eyes) at the top of the building which potentially satisfy 8% of its energy needs. But what about all the carbon resources used to provide its inessential exterior trim? they asked. Nonetheless, Strata is an undoubted landmark, recognised if not yet loved by passengers stuck on trains approaching London Bridge station – itself now the subject of huge and unsettling redevelopment. By the time that is finished in 2018, maybe the 2010 carbuncle will be taken for granted.

– Tony Aldous

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# LONDON TOPOGRAPHICAL SOCIETY

## INCOME & EXPENDITURE ACCOUNT 2012

<b>Income</b>	<b>2012</b>	<b>2011</b>	<b>Expenditure</b>	<b>2012</b>	<b>2011</b>
	£	£		£	£
Subscriptions paid by members	21,456	20,648	Members' subscription publications		
Subscriptions from earlier years	20	58	Cost of Printing (see note)	2,652	-3,418
Income Tax from Covenants/Gift Aid (estimated for 2012)	3,886	4,395	Cost of Distribution	6,579	3,520
			Provision for next year's publication	-	14,000
Total subscription income	25,362	25,101	Total cost of members' publications	9,231	14,102
Profit from sales of Publications	7,806	6,751	Newsletter	4,184	4,270
Interest received	735	407	Website, re-done in 2011	120	1,161
Grant: Scouloudi Foundation	1,250	1,250	AGM	1,210	2,007
Sundry donations	1,071	962	Administration	-	311
Total Income for the year	36,224	34,472	Publications Storage and Service	2,463	2,610
Deficit for the year (Surplus in 2011)	3,538	11	Total Administration Costs	7,977	10,359
			Grant to British Museum (2009-12)	10,000	10,000
			Grant to British Library (2012-14)	11,684	-
			Grant to LMA (one-off)	880	-
			Total expenditure for the year	39,772	34,461

## BALANCE SHEET 31 December 2012

<b>Assets</b>	<b>2012</b>	<b>2011</b>	<b>Liabilities</b>	<b>2012</b>	<b>2011</b>
	£	£		£	£
Money in Bank & National Savings	173,909	186,194	Overseas members' postage	175	120
Advance payments	450	702	Subscriptions paid in advance	4,932	4,768
Value of Society's stock of publications			Provision for future publication	-	14,000
Stock at end of previous year	13,659	17,750	Total Liabilities	5,107	18,888
Additions to stock	3,064	2,660	Net Worth of the Society	178,169	181,667
Less Value of publications sold	7,806	6,751			
Value of stock at year end	8,917	13,659	Change in net worth		
Total assets	183,276	200,555	Previous year's net worth	181,667	181,656
			Deficit for the year (Surplus for 2011)	3,538	11
			End of year net worth	178,119	181,667

The negative printing cost figure occurs due to over-provision in the previous year.  
The accounts are with our examiner and, assuming they are approved, they will be presented at the AGM.  
Please address any serious concerns to the Treasurer before the AGM.