NOTICE OF THE ANNUAL GENERAL MEETING

The eighty-seventh Annual General Meeting of the London Topographical Society will be held on Wednesday July 8th in Crosby Hall, Cheyne Walk, Chelsea, London SW3 at 6 o’clock. The meeting will follow refreshments which will be available from 5.30. Please inform the Hon Secretary if you wish to nominate anyone as an officer or member of Council under item 5 or to raise any matter under item 6 of the agenda.

Crosby Hall was built in 1466 for Sir John Crosby, Lord Mayor of London. When its original site in Bishopsgate was redeveloped in 1908 it was saved from destruction by being moved bodily to Chelsea, where it serves as part of the headquarters of the British Federation of University Women. It is notable for its superb timber roof.

Members attending the meeting will be issued with this year’s publication, The London Surveys of Ralph Treswell, by John Schofield. We also expect to have available for purchase The A to Z of Victorian London, which is an extra publication for 1987.

After the formal business of the AGM, we are hoping to have a short talk by John Schofield and a brief account about Crosby Hall.

Crosby Hall is on the corner of Cheyne Walk and Danvers Street, close to Battersea Bridge. Please let the Hon Secretary know by June 27th if you and any guests will be attending.

AGENDA

1. To approve the minutes of the 86th Annual General Meeting in 1986
2. To receive the 87th Annual Report of the Council for 1986 (herewith)
3. To receive the Accounts for 1986 (herewith)
4. To receive the Hon Editor’s report
5. To elect officers and members of Council
6. To discuss any proposals by members
7. Any other business

Patrick Frazer  Hon Secretary
36 Old Deer Park Gardens, Richmond, Surrey (telephone 01-940 5419)

CAKES AND ALE

The Society’s Annual General Meeting, to be held this year at Crosby Hall on 8 July, will, as has become customary, be accompanied by tea and home-made cakes. The original team of cake-makers has however been diminished by time and chance; those who remain would be very grateful if anyone who fancies herself/himself as a cake/bun/biscuit-etc-maker would attend bearing assorted goodies. The size of the AGM grows steadily which is splendid, for it is good to see everyone and an excellent economy for it means we save on postage of the year’s publication, but it has also come to mean that a smaller team are having to provide more cakes for more people. We do our best, but we shall do better still if all those who can bake will lend a hand.

Practical Note  Best to bring your offering on a paper plate, preferably covered with cling-film, then there is no panic over returning well-loved pieces of china at the end of the meeting.

Second Practical Note  Please ring Ann Saunders (01-455-2171) to let her know what you are bringing.

MEMBERSHIP SECRETARY

Trevor Ford, the Membership Secretary, has moved home. His new address is 151 Mount View Road, London N4 4JT, telephone number 01-341 6408.

87th ANNUAL REPORT OF THE COUNCIL FOR THE YEAR 1986

The publication issued to members for their 1986 subscription was The Kentish Town Panorama, a facsimile of a nineteenth-century drawing by James Frederick King, with an introduction and commentary by John Richardson. As usual, copies were distributed to members who attended the AGM. In addition, an extra publication, A Satellite View of London, taken by Landsat 5 on October 21st 1984, was available for members to purchase. Work has been in hand on the Society’s publications for 1987: The London Surveys of Ralph Treswell and The A to Z of Victorian London. Two newsletters were issued during 1986, in May and
November.

The eighty-sixth Annual General Meeting was held in the Great Hall of St Bartholomew’s Hospital on July 2nd. About 220 members and guests were present. The Society’s officers were re-elected, as were the members of the Council with the exception of Mr H E Robins who did not stand again.

Following the business meeting, Janet Foster, the hospital’s archivist, gave a talk about the Great Hall.

At the end of 1986, the Society’s membership comprised 50 honorary members and 694 paid-up members. During the year 30 new members joined and 42 were written off. Sales for the year totalled £5,856.

BEST TIME FOR THE AGM?

A number of members find that it is difficult to get to the AGM at its traditional time of 6 o’clock (with tea at 5.30). At the last AGM there were nearly as many members in favour of starting half an hour later as there were supporting the status quo. We should like to hear from anyone with strong views on the subject, particularly those who were unable to attend the last AGM because it was too early for them.

THE THEATRE MUSEUM

Another spot appeared on the tourist’s map of Covent Garden in April. Like our National Theatre and the Turner Gallery, the Theatre Museum has been a long time coming, and we can be forgiven for doubting that it would ever arrive. All credit to those who have never given up hope and have worked so devotedly towards its realisation.

‘Where’ has been as much a problem as ‘when’. At one time the Fine Rooms at Somerset House were canvassed as a possible home, but shortly after his appointment as curator, Mr Schovaloff was reported to have said that the Flower Market in Covent Garden is the ideal place for the museum. From the visitor’s point of view I think he was right.

The first plan for the development of Covent Garden after the market moved out proposed the demolition of the Flower Market, a building of cathedral-like proportions on the south-east corner of the Piazza. It was erected in three stages between 1871 and 1905 with fronts to Russell Street, Wellington Street and Tavistock Street. (The address of the museum is given as Tavistock Street but the entrance is in Russell Street.) Thanks to the delay in implementing the plan the Flower Market was reprieved in 1973 by being listed. In 1977 the GLC let the main hall to London Transport which undertook the restoration of this part of the building for its conversion to the successful transport museum.

There remained the corner block and the basement premises which in 1983 were leased for conversion for the Theatre Museum. The 2½ years’ programme, completed in 1986, cost £4.2 million. The opening ceremony, on St George’s day and Shakespeare’s birthday, was performed by Princess Margaret.

The museum comes under the purview of the Victoria and Albert which has had the nucleus of the collections since 1924. This was the famous Enthoven collection whose proprietress first offered it as a gift to the London Museum in 1911. Other gifts and purchases have been added over the years. No one on the outside could have imagined what treasures have been accumulating in the V and A storerooms; the display is a revelation, especially considering that there are other goodies waiting in the wings.

Most visitors will not be able to avoid a strong attack of nostalgia. Mine began at the entrance on being confronted with the trumpeting angel from the dear old Gaiety Theatre. Here too on the ground floor is the box office from the Duke of York’s and a double-tiered box from Glasgow, elephant-supported and nymph-adorned, in pink and gilt. The main exhibition area is below ground. Sumptuous costumes (Christoff and Gobbi in the Irving Gallery, Julie Andrews in the Main Gallery) marionettes, a Handel score, tiny bits and pieces to adorn characters in toy theatres, prompt copies, a wind machine, and splendid portraits, offer a rich and varied feast: ‘something for everyone’.

Outstanding is one of the most recent acquisitions, purchased with the aid of the National Art-Collections Fund, a collection of over 200 designs for the court ballet of Louis XIII recently discovered in Germany. They take the breath away. The parallel with Jones’s designs for court masques for the same period springs immediately to mind (see Margaret McGowan, The Court Ballet of Louis XIII and The King’s Pleasures). Other adjuncts to the galleries include a café, library and study area, a small theatre and a box office. I am sorry to have one very strong complaint: the captions to the exhibits are extremely difficult to read, a view shared by my companion. As they appear to be very detailed it is all the more irritating.  

Marie P G Draper

BATH COMES TO LONDON

From June 15th till October 31st you will be able to see a huge new panorama of the City of Bath, which will be displayed in a special movable rotunda in Jubilee Gardens on the South Bank. The artist, Roger Hallett, has painted the panorama 200 ft long and 20 ft high (diameter 60 ft) as seen from a hot-air balloon 50 ft above Alexandra Park (just south of the centre of Bath), using photographs and other studies made on his ascent on October 14th 1983. The panorama will be seen from a central viewing platform across a sculptured foreground with figures. The display will be open from 10 am to sunset. When the exhibition closes it will move to a permanent site in Bath.

LONDONERS: ‘THE WAY WE WERE’

The Museum of London has mounted an extensive display of paintings, drawings and prints, many of them on loan, concerned, not with the City’s buildings and artefacts, but with the people who have inhabited it, high society and servants, merchants and criminals, craftsmen and street traders, the poor, the young, the old and sick. Many of the works are familiar, but the exhibition also includes rare medieval manuscripts and works never before exhibited.

The material chosen is fascinating and its arrangement in most points excellent and stimulating, but there is one serious cause for complaint. All the captions have been arranged neatly not much above the level of one’s knees, which is very irritating even for an agile person when one tries to assign captions to subjects and to correlate their contents, especially in the prevailing gloom: art is poorly served by such misplaced artistry in display. In spite of this, the exhibition merits a thorough visit.
A fully illustrated book, *Londoners*, by Celina Fox, will be reviewed in due course.

The exhibition is open till August 2nd, Tuesday to Saturday 10–6, Sunday 2–6 (closed on Monday).

**THE CITY IN MAPS**

*Maps... are fit and proper to expell Idlenesse and Melancholy... To some kind of men it is an extraordinary delight to study, to looke upon a Geographicall mappe, and to behold, as it were, all the remote Provincies, Townes and Cities of the world, and never to goe forth of the limits of his study, to measure by a Scale and Compasse, their extent, distance, examine their site etc. What greater pleasure can there be than to view those elaborate Maps of Ortelius, Mercator, Hondius etc., to peruse those bookes of Cities, put out by Braunius and Hogenbergius?* (Robert Burton, *The Anatomy of Melancholy*, 1621)

There is a fascinating display at the British Library of city maps from many parts of the world, and ranging in date from the fourth century BC to 1900. There are some 75 items altogether, arranged to illustrate the medieval city, the seventeenth century, British plans up to 1700, the Baroque city, industry and empire, medical and social mapping, and a final section entitled ‘Fire and the sword’. London makes its contribution with the thirteenth-century bird’s-eye view from *Historia Anglorum*, Ogilby and Morgan, Life’s plan of Aldersgate ward, Booth, a water companies’ map, and Leake’s ‘Exact Surveigh’.

The exhibition, in the Map Gallery, continues till December 31st, and there is an attractive illustrated 8-page pamphlet available free.

**ARCHITECTURE BY COMPETITION**


Much of the existing townscape of London is the result of the system of architectural competition that prevailed in the nineteenth century for every sort of building from monumental structures like the Houses of Parliament down to humble drinking fountains. A study of architectural competitions might well be expected to throw new light on how what was built came to be built, and deepen our understanding of the building processes that created nineteenth-century London.

Dr Bassin’s argument is that the system of competition was inherently flawed, because while it encouraged the development of professionalism it represented the ethos of the market place in which the customer seeks the best value, a fundamentally different concept from the professional ethos in which the client puts himself into the hands of an expert adviser. Yet in the nineteenth-century structure of the architectural profession, with entry primarily through pupillage the competition for designs offered training for the pupil (whose free labour underpinned the competitors) and a chance to break into independent practice for the man who had completed his training. The history of the system was a long contention between the architects, who thought mistakenly that the system needed only reform to make it function satisfactorily, and the client (often collective) who liked it because of the control it gave him over the operation. As more and more limitations were imposed in the name of professional integrity, so the client lost enthusiasm; and as professional training courses replaced pupillage and examination became a criterion of competence that challenged the competition for designs, so the system withered away.

In hailing its demise Dr Bassin is premature: recent years have seen a revival of competitions, and of competition as architects have been allowed to advertise. Her book is an elderly thesis; no reference cited is later than 1974, although the period since has been prolific in relevant studies. An interesting and thought-provoking subject is offered to us, but the book is inadequate in treating it. It deals only with the competitions for the Houses of Parliament (1835), the Royal Exchange London and St George’s Hall Liverpool (1839–40), the Crystal Palace (1850), the New Government Offices (1856) and Liverpool Cathedral (1885, 1902), and offers disappointingly little to the London topographer. Based largely on secondary sources, the book fails completely to examine primary sources except insofar as the *Builder* and *RIBA Transactions* provide these. So it reproduces old blunders, such as naming Kemphorne instead of Railton as one of the prize winners in the Houses of Parliament competition (from Eastlake, 1872). Even the printed sources have not always been read with sufficient care: a careless reading of Kenneth Clark’s *Gothic Revival* leads Dr Bassin to suggest that St Stephen’s Chapel ‘somehow escaped destruction in the fire’ like Westminster Hall (though she actually quotes Clark’s reference to the ‘ruins of St Stephen’s’). Fursdon’s book uses rumour as a basis for argument, suggesting for example that the Houses of Parliament competition was rigged and that Barry won because of his connexions.

It is not only facts, or assumed facts, that Dr Bassin takes from her authorities, but also their opinions, e.g the idea that ‘by 1837 the cultural dominance of the aristocracy had been severely undercut by the middle class’, a case hardly substantiated by either public or private building of period, but based on the exploded notions that Gothic was essentially a middle-class taste, and that competition was democratic, whereas it was at best meritoractic and at worst a cloak for jobbery. So although this book offers an interesting discussion of the competition idea and concomitant problems, it does not throw new light on the origins of major London buildings and indeed does not fully elucidate the history of the examples chosen. It would have been highly relevant to have included the competition for a new War Office and Admiralty in 1883–4, which would have served to bridge the gap between the New Government Offices and Liverpool Cathedral and illustrate the adoption of the two-tier form of competition recommended in the RIBA’s rules of 1874 to which the author makes brief reference. One presumes that the New Law Courts competition of 1866–7, which presents the concept of a limited competition, was omitted because of the articles by Sir John Summerson and the present reviewer, but some consideration of it would have thrown light on one major point in the argument that competition inhibited communication between client and architect. An immense amount of material was provided for the New Law Courts’ competition, the Judicature Commission had an architectural clerk who dealt with their queries.
and they were able to visit courts and consult legal luminaries. It is a great pity that the theory of this book was not firmly rooted in a more rigorous study of the practice of the age, or revised in the light of more recent work.

M H Port

LONDON DOCKS MAPS

Stanfords (12–14 Long Acre, London WC2) in association with the Port of London Authority have just published reproductions in colour of a series of maps of the London Docks. These were prepared for internal use, brought up to date from time to time, and have never previously been available for public sale.

It appears that the set of maps was originally prepared just before the first World War, the Port of London Authority having been established in 1909; other sets were printed up to the mid-1960s. The four maps reproduced are from a set dated 1955. They are at a scale of 1:4800, based on Ordnance Survey maps, and show in great detail the dock installations, structures, railways, riverside wharfs and factories, and the surrounding streets of the dockside communities. Colour is used to indicate PLA land ownership and the different types of buildings, namely wooden, brick, iron and reinforced concrete, within the docks areas. Dock buildings are named, and water depths and entrance dimensions given.

These maps provide a fascinating and detailed record of the London dock system at the height of its development and before any major changes had taken place. They will become even more interesting to compare with the major redevelopments and recasting of the area which are now taking place or are planned.

The following maps are available (sheet sizes in inches):

- London & St Katharine Docks (12½ x 19) £2.50
- Surrey Commercial Docks (21 x 17½) £3.00
- India & Millwall Docks (27 x 25½) £3.50
- Royal Victoria & Albert and King George V Docks (23½ x 42½) £4.00

(by post, £1.15 extra for up to 4 maps).

THE ‘BUILDING BOOK’


When I was very young and stood at my mother’s knee, she would take down the ‘building book’ and sow the seeds of my never-ceasing interest in buildings great and small: the ‘building book’ was Banister Fletcher in its eighth edition of 1928 (which I still have, together with the first edition of 1896 and two others). I doubt, though, whether today’s parent could or would be tempted to stimulate today’s child with the latest Banister Fletcher, which weighs twice as much as the eighth edition, with a greatly enlarged page size and a much greater number of pages. One is tempted to wonder if it has got, quite literally, out of hand!

Recent previous editions, issued since Sir Banister Fletcher died in 1953, have themselves been substantially revised, but for the present edition of this remarkably long-lived standard work the contents have been radically reorganised, with a newly devised subdivision, many new subjects, and most of the previous material largely or completely rewritten. The editor had two consulting editors, an assistant editor, and 33 other contributors from all over the world. The familiar study sheets of previous editions have been retained, at a larger size, together with several new sheets drawn in a matching style, and an enormous number of photographs, many culled from older sources, has been added.

The reorganisation of material has sought to give due weight to all those divisions of architecture, outside the European and Mediterranean influence, which Banister Fletcher himself lumped together under the description ‘non-historical style’, though indeed this term had been dropped by the previous editors since 1953. There are now forty-seven chapters in seven parts, which combine a topographical subdivision and a chronological progression, starting with the ancient world around the eastern Mediterranean and finishing with the twentieth century in Part 7. Chronology thus assigns Rome to the second part which takes architecture in Europe and the Mediterranean through Byzantine, Romanesque and Gothic up to the Renaissance. Islamic and early Russian architecture are the subject of Part 5, Part 4 deals with pre-colonial architecture outside Europe, Part 5 with Renaissance and post-Renaissance in Europe and Russia, and Part 6 with colonial and post-colonial periods outside Europe. As with any subdivision of knowledge on such a broad scale, the first encounter is likely to be daunting, and those who think of Greece and Rome as natural companions may be surprised at their allocation, but the subdivision is, as a whole, logical on its own terms and workable.

While the title no longer proclaims that the work is ‘on the comparative method’, each Part conforms to a similar pattern of background material followed by the subdivision within each Part, and each of these follows the same set of headings so that the history is still on a comparative basis. There are wide-ranging and up-to-date bibliographies (though the historical novels which Banister Fletcher included have been left out), an exceptionally extensive index of nearly 80 close-set pages, and two entirely new features, a set of chronological tables and colour plates.

The colour plates, such a conspicuous innovation, are evidently a late addition to the work, and the editors and publishers must accept some criticism for their poor integration within the book. The sixteen pages of plates comprise seven plates of maps and eleven photographs of buildings. The maps, showing spheres of influence and control at different periods, have scant reference in the text, and two of these few references (on pages 162 and 645) are wrong. There are no titles to the map plates; in most cases keys help, but two double-spread world maps showing different eras of colonial power have no indications whatsoever of date (they are in fact late 17th/early 18th and late 19th/early 20th century), nor do there appear to be any references in the text.

The colour photographs, ranging from the tomb of Philip of Macedon to Rogers’ Lloyds building in London, are very attractive, but their utility is quite reduced by the absence of any cross-references, either from the text or the index to them or on the plates to the text. In only one case does the text point to colour as a significant feature of the building in question, and one wonders what basis the colour plates of seemingly arbitrary subjects were chosen.
These complaints do not, however, affect the thoroughness and value of the outstanding amount of work which has gone into producing this new edition, still within a single volume, though I still have a feeling that it has grown too big for comfortable use. It should last well beyond the next nine years which will complete the century of Banister Fletcher in 1996, though it would be a shame to let the centenary go unremarked.

The original authors, Sir Banister Fletcher and his professor father, certainly had not contemplated such development in architecture as we know when they concluded the first edition: ‘During the last fifty years, the pages of the professional journals have contained most of the noteworthy buildings erected, and it is a source of much pleasure and instruction to go carefully through these records of the developments which have taken place; and which seem to show that a style or manner in architecture is being slowly worked out, which may, it is hoped, resist all revivals and fashions, and become the free expression of our own civilisation, and the outward symbol of our nineteenth century progress.’ In 1928 Sir Banister Fletcher was more circumspect: he thought that a style or manner was being worked out ‘which will resist artificial revivals and passing fashions . . .’ The present editor, by contrast, suffers no such illusion (though it is perhaps not so easy to know what he actually means): he hopes ‘that the pluralism of architectural styles of the 1980s represents an appropriate starting point for the greatest surge of building yet seen – in the interests of creating a new spatial order for the twenty-first century.’ Stephen Marks

The typescript appears to have been made between the wars, probably in the 1920s; another copy was on the second-hand market in 1984, typewritten on a different machine, and apparently at an earlier date, probably soon after the turn of the century. This version, now in private hands, also contained a photograph of Miss Huxtable – she died in 1851, aged 95 – from an oil painting of 1836/37 by T G Brooke, and is inscribed ‘This painting is with James Huxtable’. Judging from Boyd’s Marriage Index, it would appear that the Huxtable family originated from South Molton, in Devon, but attempts to trace them today have not been successful.

If any member of the Society knows of the present whereabouts of the diary, or of any of the present-day descendants of Elizabeth Huxtable, David Webb at the Bishopsgate Institute would be grateful for any details.

BOOK NOTES


The author of two important works on the development of London in the eighteenth and nineteenth centuries has widened his canvas to give us a series of comparative pictures of the three cities which were the largest in Europe at the beginning of the nineteenth. He has found, as we will in reading his book, that the exploitation of Paris and Vienna has given a new understanding of London.

The three cities are studied over the period of their most significant (not, of course, necessarily the greatest) growth. the century up to 1914, encompassing what he calls their transformation into monuments: of London by George IV in the first third of the nineteenth century, of Paris for Louis Napoleon under Baron Haussmann between 1852 and 1870, and of Vienna with the laying out of the Ringstrasse from 1857 to its formal opening in 1865. They have been approached ‘as objects to be cherished and understood rather than as evils to be exposed’ (which has characterised so much critical appraisal of the urban form), ‘as works of art rather than as instances of social pathology’.

Wide-ranging quotations (supported by an extensive multi-lingual bibliography) and a fine selection of illustrations have been used to explore the various aspects of the ‘city’, and of each of the three cities, as luxury, monument, home, playground, and, finally, document, with illuminating comparisons and contrasts. In the last section, the city is seen as ‘the largest and most characteristic art form of the nineteenth century’, ‘a good place to begin if one wants to understand Western culture in the nineteenth and twentieth centuries’: the nineteenth century is itself the ‘most historically minded of centuries’. If there is to be an urban renaissance, it will, in Olsen’s view, be of the nineteenth-century city. He is surely right not to accept the stance of the art historians who deny the relevance of history to art or that of the urban historians who deny the relevance of art to history.

The City as a Work of Art is one of the most interesting and stimulating books which this reviewer has received: it will thoroughly repay careful study. As we should expect from the author’s earlier books and from other publications of the Yale University Press, it is well written, a pleasure to read, and beautifully produced.

As always, The London Journal contains an interesting and wide range of articles, but this time with a higher proportion of material relating to topographical and architectural subjects than usual, as befits a number issued in honour of Francis Sheppard, recently retired Editor of the Survey of London. The shelf-full of volumes in their coloured uniform dust-jackets indicates his outstanding contribution to the study of London history, but a list of his published writings, including a volume for the LTS, shows that this is by no means all.

Our own Editor has contributed a piece on an interesting small sixteenth-century view of Westminster Hall and other buildings from the river (reproduced with other views for comparison), perhaps by Lucas Cornelis de Cock: the Society's Council has discussed its publication a number of times in the last few years, but the opportunity to do a reproduction has not arisen. We also learn who the Baker of Baker Street was (from Michael Robbins, newly elected President of the Society of Antiquaries), about Jonathan Carr the entrepreneur of Bedford Park, Kensington Court and Whitehall Court, about Carlton House, the pre-Fire rebuilding of St Michael le Querne, suburban development by the I.C.C. at White Hart Lane, the suburbanisation of metropolitan Essex, and many other topics. I particularly liked the warning quoted in Michael Port's article on the Victorian attempts to establish a commissioner or a board of aesthetic control for public buildings in London: 'the men of taste were dangerous; but there was a class still more dangerous, and that was the men of no taste'.

If would-be purchasers feel that £9 is a bit steep, it is worth remembering that the annual subscription for the two numbers in 1986 is £12 including postage. The volume is certainly worth reading.


When the Palace of Westminster went up in flames in 1834, the Painted Chamber or magna camera regis was consumed, together with what remained of very extensive paintings of the thirteenth century. These remains were rediscovered in 1818–19 and recorded in detail by Charles Stothard and Edward Crocker, each copying the whole of the remains, and in sketches by John Buckler. Considerable documentary evidence also survives in records of works and expenditure by Henry III and Edward I. Both Stothard's and Crocker's complete series of watercolours are reproduced in this book, together with other comparative material.

In the 1320s two Irish monks on their way to Palestine had seen the Painted Chamber and had described it in their itinerary as the most remarkable feature of the Palace. The importance of these paintings has never since their discovery been in doubt, but the present work shows by a fascinating and careful analysis of the documentary evidence and of the stylistic and iconographic features the distinctive characteristics of two series of paintings attributable to the two kings, and explores in depth the notion of court style in the light of these and other works of art. This work makes compelling reading.

Diary of William Tayler, Footman, 1837, edited by Dorothy Wise. The St Marylebone Society, 1987 (reprint). 64 pages plus 8 plates. £2.50 post free (payable to St Marylebone Society) from Local History Collection, Reference Library, Marylebone Road, London NW1.

Twenty-five years ago, the St Marylebone Society published a best-seller, The Diary of William Tayler, Footman, kept zealously throughout the year in order to improve his handwriting. It sold out within a few months.

Such a diary is not unique but it is rare, just as it is also unusual to manage to keep up a diary for a whole year, but that is just what William did, making daily entries throughout the year which saw the young Victoria ascend the throne. And he kept it with humour, not unspiced with malice, and with humanity, so that it adds up to a most unexpected human, social and historical document. The illustrations are taken from William's own watercolours.

Ann Saunders


There can be few who have not seen somewhere David Gentleman's work in one form or another, whether as large lithographs of London scenes, such as his series on Covent Garden, and other places, or as stamps, or, preceding the present volume, David Gentleman's England. This volume maintains the high quality of observation, deftness of touch, and radiating joy in all London. It portrays with equal attention the great scenes and the small details, the grand palace and the modest terraced houses, park, square, exteriors, interiors, familiar and unfamiliar, all with telling commentary. Both as a record and as memento I cannot recommend this book too highly.


This 12-page booklet traces briefly the history of the square from its laying out by Nicholas Barbon in 1684 to the present day, illustrated with local views and historic plans. It records the transformation from fashionable first occupation by lawyers and doctors to its present state with a variety of buildings on three sides and a busy thoroughfare on the fourth, nowadays, according to Professor Barker, 'an unstuffy and welcoming place'. This publication is one of a considerable collection of booklets and reproductions of old postcards, maps and views, some published with or by others, which are available from the Local History Library, which issues a list and order form.


Mr Carey is clearly an enthusiast, not to say fanatic, for
the Pimlico area of Westminster, and his is the first such
descriptive history since Gatty's *Mary Davies and the Manor of
Ebury* of 1921. The book is arranged by both date and
street, in 900 numbered paragraphs -- and no index. The
research has been formidable, but Mr Carey badly
needed an editor to organise his text, and rid it of the
large amount of irrelevant historical padding, which
breaks up the rhythm at regular intervals. The reader
cannot be exactly reassured by the long sheet of errata
which accompanies the volume, nor the note that 'There
are others, would you believe?' The maps have a
pleasantly amateurish appearance, but would have been
improved with better draughtsmanship. Following the
main historical and topographical sections, Mr Carey
devotes almost half the volume to biographies of
'Pimlicoans', and a brief classified directory -- pubs,
shops, hotels, churches, etc -- ending with a detailed
degree of the Grosvenor family, the original
landowners. A useful volume, but one which needs to be
much improved.

David Webb

Glimpses of Ancient Hackney and Stoke Newington, by
Benjamin Clarke, edited with a new introduction by
David Mander. The London Borough of Hackney and
The Hackney Society, 1986. 352 pages, including 23
illustrations and map. paperback. £8.95, from London
Borough of Hackney, The Rose Lipman Library, de
Beauvoir Road, London N1.

Benjamin Clarke (1821–1906) a doctor in Hackney and
Clapton with antiquarian interests, wrote articles in the
*Hackney Mercury* in 1892–3, which were gathered
together and published in book form in 1894, incorpo-
rating much material which he himself collected or had
heard about earlier times in Hackney. Though not a
history in any formal sense, it is a source of much
valuable material, and is an appropriate subject for the
first in a new publication programme by the Hackney
Archives Department: if the interest of this volume can
be maintained it bodes well for the series.

The original book was published without illustration
or index. An index was compiled in 1938 and has been
included in this reprint; relevant illustrations and a piece
of Rocque’s map, which, though much earlier, was
referred to by Clarke in his articles, have been supplied,
as well as footnotes to supplement or, occasionally, to
correct the text, and an introduction giving both biog-
raphical and bibliographical information. It is a nicely
produced book, with the original text on an old-
fashioned style of paper. The only pity is that the last
section of footnotes and index has not been typeset like
the introduction, but prepared on a typewriter (albeit
very neatly) and reproduced in reduction. The book is
welcome.

Paperback A4, 58 pages. Available direct from Peter
Marcan Publications, 31 Rowlliff Road, High Wycombe,
Bucks, price £6.95 plus 60p post & packaging.

The Docklands Light Railway is on the point of opening
and should provide spectacular views for is passengers,
uninterrupted by such outdated concepts as a driver at
the controls. Intrepid travellers who choose to get out
and look around should find this 'gazetteer to points of
historical and architectural interest' a useful guide to
what is left to see. And, judging by the hectic pace of
construction, quite a lot of it will not be there for very
much longer.

The guide provides a catholic selection of churches,
pubs, houses, warehouses and industrial buildings,
illustrated with prints and photographs. The buildings
are identified on sketch maps of each area, but these lack
-- as is so often the case in this sort of publication -- any
attempt to show the scale. Members could go for some
pleasant walks with this lightweight guide in hand.

Patrick Frazer

Paperback, 84 pages, mainly illustration. £4.95.

*London’s Bridges*, by Ruth and Jonathan

1987. Hardback, 96 pages including bibliography but no
index. £7.95.

*The Thames 1580–1980: A General Bibliography*, by

*London’s Bridges* is one of a series of booklets including
examples of the National Monuments Record photo-
graphic archive. After a four-page introduction, the only
text is in the captions to the photographs, but these are
sufficient to give details by the designer and building
of each bridge, past and present, road and rail, from the
Tower to Teddington Lock and to point out items of
special interest in the photographs. The photos-
graphs are the main point of the book and most of the
various bridges on each site are shown, often in the
course of construction, demolition or widening. River
and road traffic around the bridges is of interest together
with some general views of long disappeared buildings
on the South Bank and Albert Embankment sites. There
is a small proportion of recent (1980) photographs from
the NMR either to show modern bridges or to contrast
similar views taken of a previous bridge or taken in a
different age. Many of the older views are of full-page or
double-page size.

The Mindell’s book covers all the bridges from the
source to the sea, but limits its photographs to modern
views. Those of the upper bridges are attractive, but the
London ones are better suited to tourist guides, at which
audience the book may have been aimed. The text is
informative, but does not consistently give designer and
opening details of the modern bridges. It includes such
modern developments as the demolition of the older half
of Blackfriars Railway bridge in 1984. If you can find
the book in the harder shops at £4.95, it is a reasonable
complement to the Croad book.

The London Docks book again brings the story right
up to date with details of the Docklands Light Railway
and shipping activity up to 1985. There are extensive
photographs, many from the author’s collection, and the
text appears to this non-expert to be a useful modern
survey of the Thames docks.

All three of these books are too recent to appear in
Ben Cohen's bibliography, which sprang from his own
collection of books relating to the River. Details of the
matter in each item besides the main text are given,
including the dedications and a list of plates, and there is
the occasional note of information. Articles, including
some from the *London Topographical Record*, are
widely featured. The bibliography is split into 19
sections, ranging from Bridges to Frost Fairs, and the
section on Maps consists mainly of a copy of the British
Library Thames map index and maps in the Bodleian
and Cambridge University libraries. The section
arrangement has a disadvantage: when I tried to find
John Pudney's *Crossing London's River*, an earlier bridge (and, admittedly, ferry) book, I failed to find it in the Bridge section. It turned out to be in the River Craft, Transport and Boatyard section, and a general index would have saved a lot of searching. An update is promised for 1990 and perhaps a general index could be included at the same time. The Bishopsgate Library of course has a copy of this useful reference work for inspection.

*Roger Cline*

ACCOUNTS FOR 1986

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR 1986

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985</td>
<td>1985</td>
</tr>
<tr>
<td>1,947 storage and service</td>
<td>3,531 subscriptions for 1986</td>
</tr>
<tr>
<td>35 insurance</td>
<td>45 subscriptions from earlier years</td>
</tr>
<tr>
<td>423 printing and stationery</td>
<td>3,576 profit from sale of publications:</td>
</tr>
<tr>
<td>236 postage and petty cash</td>
<td>8,436 sales</td>
</tr>
<tr>
<td>269 AGM</td>
<td>5,855 less cost or valuation of publications sold</td>
</tr>
<tr>
<td>96 bank charges</td>
<td>1,951.88</td>
</tr>
<tr>
<td>3,006</td>
<td>2,774.61</td>
</tr>
<tr>
<td>16,212 publications in 1985</td>
<td>6,806.75</td>
</tr>
<tr>
<td>1,000 distribution in 1985</td>
<td></td>
</tr>
<tr>
<td>– publication no 133</td>
<td>5,624</td>
</tr>
<tr>
<td>267 publication no 134</td>
<td>2,812</td>
</tr>
<tr>
<td>– publication no 135</td>
<td></td>
</tr>
<tr>
<td>– distribution of no 133</td>
<td></td>
</tr>
<tr>
<td>45 royalties no 125 reprint</td>
<td>1,871.66</td>
</tr>
<tr>
<td>8 other expenses</td>
<td></td>
</tr>
<tr>
<td>32 excess of income over expenditure</td>
<td>5,622.09</td>
</tr>
<tr>
<td>20,570</td>
<td>548</td>
</tr>
<tr>
<td></td>
<td><strong>£17,217.13</strong></td>
</tr>
<tr>
<td></td>
<td><strong>£17,217.13</strong></td>
</tr>
</tbody>
</table>

BALANCE SHEET AT 31ST DECEMBER 1986

<table>
<thead>
<tr>
<th>Accumulated fund</th>
<th>Current assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>42,889 balance brought forward</td>
<td>39,662.38 stock of publications as valued by Council</td>
</tr>
<tr>
<td>32 excess of income</td>
<td>22,964 balance brought forward 25,000.00</td>
</tr>
<tr>
<td>42,921</td>
<td></td>
</tr>
<tr>
<td>3,259 adjustment on revaluation of stock</td>
<td>8,100 publications issued 3,330.00</td>
</tr>
<tr>
<td>39,662</td>
<td>45,284.47 31,071 less estimated cost of publications sold 1,951.88</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>current liabilities</td>
<td></td>
</tr>
<tr>
<td>– grant for publication 135</td>
<td>2,812</td>
</tr>
<tr>
<td>1,345 creditors</td>
<td>28,259</td>
</tr>
<tr>
<td>484 subscriptions in advance</td>
<td>26,493.12</td>
</tr>
<tr>
<td>1,829</td>
<td>bank deposit a/c 2,749.51</td>
</tr>
<tr>
<td>Roger Cline</td>
<td>1,364 bank deposit a/c</td>
</tr>
<tr>
<td>Hon Treasurer</td>
<td>14,495 National Savings a/c 16,118.81</td>
</tr>
<tr>
<td></td>
<td>551 bank current a/c 2,829.53</td>
</tr>
<tr>
<td></td>
<td>83 cash with officers 40.00</td>
</tr>
<tr>
<td></td>
<td><strong>£48,230.97</strong></td>
</tr>
<tr>
<td></td>
<td><strong>£48,230.97</strong></td>
</tr>
</tbody>
</table>

I report that the above Balance Sheet and attached Income and Expenditure have been correctly prepared from the books and records of the London Topographical Society.


Edited by Stephen Marks, Hamilton's, Kilmersdon, near Bath, Somerset and issued by Patrick Frazer, Hon Secretary of the London Topographical Society, 36 Old Deer Park Gardens, Richmond Surrey.