

**Notice of the
Annual General Meeting
Wednesday, 7th July 1993**

The ninety-third Annual General Meeting of the London Topographical Society will be held on Wednesday, July 7th, 1993 at King's College in the Strand, London WC2. As usual, the meeting will start at 6.30pm, following refreshments which will be available from 6.00. King's College, which was built between 1829 and 1835 to designs by Sir Robert Smirke, is conveniently placed just east of Waterloo Bridge and Somerset House.

Members attending the meeting will be issued with this year's publication, Robert William Mylne's *Map of the Geology and Contours of London and its Environs*, dating from 1856. We expect to have talks about the annual publication and King's College, and there will be an opportunity to buy selected past publications at reduced prices.

As there should be plenty of room at King's College, we will again be making tables available for members to display and sell books which they have written or published.

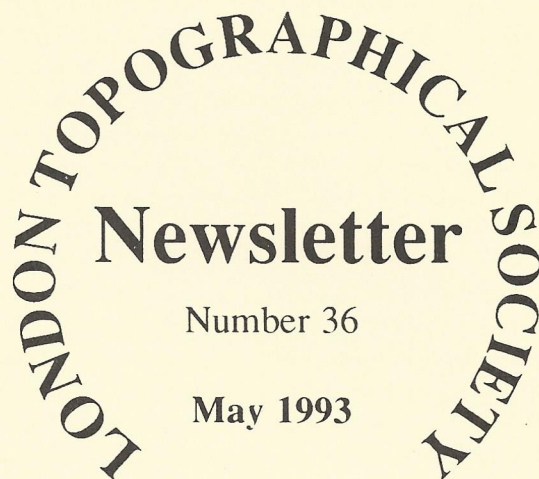
Members should write to the Hon Secretary if they would like to nominate anyone as an officer of the Society or as a member of Council, or if they wish to raise any matter under item 6 of the agenda.

This year there will be no need to inform the Secretary if you are going to attend the AGM, but we hope that as many people as possible will come. The annual publication will be sent to other members, but probably not until several weeks after the AGM.

AGENDA

1. To approve the Minutes of the 92nd Annual General Meeting in 1992
2. To receive the 93rd Annual Report of the Council for 1992 (herewith)
3. To receive the Accounts for 1992 (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 TW9 2TL (telephone 081 940 5419)



**93rd ANNUAL REPORT OF THE COUNCIL OF THE
LONDON TOPOGRAPHICAL SOCIETY
FOR 1992**

The annual publication, issued free to members during 1992, was the A to Z of Restoration London, the fifth in the Society's series of London A to Zs. As usual, two Newsletters were issued during the year, in May and November. Sales of publications totalled £12,512, a slight fall on the previous year.

The ninety-second Annual General Meeting of the Society was held at the Royal Society, on 6th July. It was attended by about 210 members and their guests. The Society's officers and members of Council were all re-elected, including Marie Draper who had been co-opted on to the Council earlier in the year. After the business meeting, Ann Saunders gave an introduction to the annual publication and Dr Peter Warren, executive secretary of the Royal Society, talked about the Society's history and buildings.

Although the annual subscription was increased to £20 there was only a modest fall in membership. At the end of 1992, the Society had 903 members (including four honorary members) compared with 971 the year before. Miss Irene Scouloudi, a Vice President and the Society's longest-standing member, died during the year.

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Appeal for help at the AGM

Distributing the annual publication at the AGM has traditionally been done by a few of the Society's officers and members of Council. However, as numbers attending the AGM have increased it has become more difficult to prevent queues developing. This year we hope to solve the problem by involving more people in the distribution system and the Hon Secretary would be glad to hear from members who are prepared to volunteer for this valuable work.

The publication for 1993

The Society's Publication for 1993 will be R. W. Mylne's *Map of the Geology and Contours of London and its Environs*. Though issued nearly a century and a half ago, this is the map which provided the clearest geological information to the engineers planning the London approaches for the larger trackways being driven through Lewisham, Eltham and Chislehurst to accommodate the traffic expected from the Channel Tunnel. Although the map might seem of minority interest to the layman, once you begin to examine the detail, and see how lines of communications follow the geographical contours and geological strata, you begin to realize the inevitable relationship between London and the ground on which it stands.

Our publication has been produced in four sheets in a folder and is printed on very superior Mellotex paper for hard wear. With the map comes a geological introduction by Dr Eric Robinson of University College, London, and a topographical introduction by our own Simon Morris. Your Editor's thumbs are pricking; she interprets this as a prophesy that the map (LTS Publication 146) will be among the most popular that we have ever undertaken, and that it will prove of interest to many who are outside the circle of the Society because they will find it a useful professional tool.

Please note that Robert William Mylne is a different person from the Thomas Milne whose Land Use map of 1800 we reproduced in 1975 from the single copy which exists in the British Library (Publication Nos. 118/9) and is still available at £12 (£9 to members). The Geological Map will come free, of course, to members in return for their subscriptions; additional copies will be available from July at £15 (£20 to the public). All enquiries to the Society at Bishopsgate Institute Reference Library, 230 Bishopsgate, London EC2M 4QH.

— Ann Saunders

Works outing to Essen

Felix Barker

On a damp November day last year a small band of pilgrims made their way up the winding drive of a great house. They had arrived in the rural outskirts of Essen from Düsseldorf by train, and, leaving a mist-shrouded lake behind them, passed the lodge gates of the Villa Hügel and a long-deserted machine-gun nest. An eerie melancholy hung in the air.

Heading through the park the English arrivals looked across a valley of copper beeches, elms and limes splendid in their autumn colours. Later we were to learn that many of these trees had been transported, already mature, from as far away as France. Alfred Krupp, the nineteenth century builder of the Villa Hügel, wanted to enjoy them in his lifetime. So the arms manufacturer's master blacksmith built special vehicles to bring the trees to Germany.

Rising up behind the stone fortress-like wall, the Krupp mansion came into view. With a double-storeyed classical portico overlooking a formal garden, the massive building begun in 1871 and added to over the years on a heroic scale, has ceased to be

a villa and become a palace.

Peering out from the protective depths of her quilted waterproof, our Honorary Editor, Ann Saunders, murmured "There is money in shells".

Five members of the London Topographical Society were on the German outing. Ann's husband, Bruce, walked ahead carrying an umbrella as if it were a national staff of office or perhaps an undeclared tribute to Neville Chamberlain. Constantly smiling, but lean, and clearly ready for business in his wind-cheater, came Roger Cline, our Honorary Treasurer. Bringing up the rear were the Irish eager-beaver Denise Sylvester-Carr and your slightly breathless chronicler.

LTS members will hardly need to be told the reason for this expedition. They will have read of the *London – World City 1800-1840* exhibition which was on show in the unlikely setting of Essen from July to November. The largest loan of our national treasures ever made to Germany, there were more than 700 exhibits from different parts of the world. The Queen's Royal Collection contributed lavishly; museums and private owners lent valuable items and paintings; Guildhall Library alone contributed eighty exhibits with the help of Ralph Hyde, Keeper of Maps and Prints, and LTS Council member.

The former home of the Krupp family has been used for important exhibitions since 1957 and the great rooms of the Villa Hügel have previously featured the cities of Dresden, Prague and St Petersburg. For London the organizers decided to concentrate on the forty years after 1800, decades, so they argued, when the capital emerged as the biggest, richest and most powerful city in the world.

Our group climbed the front steps and entered the impressive Lower Hall, scene in pre-Nazi Germany of great receptions for the Kaiser and royalty from all over Europe. After the Second World War the Allies occupied the building for seven years, and then the Krupp family bequeathed it as a cultural centre for the Ruhr.

Ghosts throng that entrance hall. We especially felt their presence as we made our way to the main staircase past family portraits. One conversation piece painted in polite Royal Academy style showed nine neatly dressed members of the Krupp family in 1931 – men in sober suits, children with white socks, a mother and a girl, books open on their laps. What happened to this seemingly innocent, English-looking family? If Hitler's shadow fell over this dynasty – as it surely must – the booklet on the house remains tactfully silent about domestic life here after 1914.

The carved and panelled staircase led to the Upper Hall with lofty barrel-shaped glass roof. Here the exhibition burst upon us dramatically with a tableau of George IV's coronation. Under a spotlight copy of Sir Thomas Lawrence's famous portrait were lifesize models of the great and the noble walking to the Abbey. Wearing quasi-historical costumes (some of which were devised by the King) the procession was led by one of the seven "Herbstrewers", maids in white gauze gowns trimmed with gold, who scattered herbs from baskets. Following them were such exotic characters as a First Class Gentleman Usher and a

ducal Grand Falconer of England.

Side galleries quickly absorbed our attention. Soon we were admiring the finest of Ackermann's colour plate books...the Prince Regent's Gothic piano... Kean's costume for Richard III. The extent and variety of all that was to be seen defies enumeration. Members are referred to Robert Thorne's article in *History Today* for November 1992 and the detailed catalogue edited by Celina Fox of the Museum of London. Dr Fox masterminded the exhibition and deserves glittering medals. Finely illustrated, with scholarly articles and detailed descriptions, the catalogue is a tool which even though it costs £50 no London connoisseur can afford to be without.

Tempted to linger over each exhibit, we were constantly spurred on by anticipation of what might appear next. Ruthlessly we dragged colleagues away from their particular pets to savour some choice of our own. Roger was transfixed by a 1837 plan of Regent's Park which he had somehow missed when preparing his dissertation on the area; Ann found herself particularly involved in the science and technology galleries; Denise, concerned with ceremonial occasions, was noting minutiae about the coronation; and your chronicler was storing away information about London entertainments with which to tantalize the Chairman when we returned home.

Everyone agreed that it was Celina Fox's triumph that she had managed to select not only the best but whenever possible, little known exhibits. Dozens of these unfamiliar items had to be noted for subsequent investigation.

For instance, who was the artist who so splendidly depicted the Thames foreshore in front of the Adelphi in about 1810, a scene animated by coalheavers, scavengers and labourers? "Artist unknown" says the catalogue. *Unknown* indeed! He deserves a proud place among London's topographers.

In what production of Bellini's *Norma* – if any – was Stonehenge presented to such perfection as shown in a three-dimensional stage model?

In whose private collection in America has Constable's lovely Hampstead Hill been hiding from us?

Why is Theodore Géricault not more familiar? To judge from his 1821 sketch of a paralytic woman being dragged through the streets in a chair with wooden wheels, this French artist deserves to rank with Dore for sidelights and his "deep feeling of pity" for nineteenth century London poverty.

How have we accepted Shepherd's Regent's Canal views in their customary print size when (as some of us were seeing for the first time) they are infinitely more attractive as bigger watercolours?

Follies always beguile, but what London topographer has a soul so dead that he can sleep without finding more about the bijou villa in Curzon Street, long since demolished, which had four caryatids in Greek Revival style supporting a small balcony? This was bringing Athens into London with a vengeance.

Perhaps the admirable decision to avoid the obvious went a little too far with Turner's 1809 view of London from Greenwich Park chosen as the exhibition's poster and dust jacket of the catalogue. It's a striking painting but topographers can only frown at

the awkward perspective and at being asked to accept Turners' elongated columns and domes of the Naval College. The dome of Wren's St Paul's (in the far distance) would not acknowledge them as brothers.

Of all our party, Roger was by far the most assiduous. Hauling the weighty catalogue around with him, he stayed until the last trump on the Saturday, and while the rest of us went on a giddy expedition to Cologne on the Sunday, Roger was back at the Villa Hugel intent on squeezing out yet one more particle of information before the doors shut on the final day.

Who knows, perhaps he is still there! He could well be watching with a sad eye as the remnants of a glorious epoch are packed into crates. Certainly we who enjoyed this magnificent – and unrepeatable – exhibition must shed a tear that it is not coming to London.

All praise to the Kulturstiftung Ruhr for staging the show. Shame on the Arts Council, National Heritage – or whoever – for not bringing it here. Perhaps the loaners want their treasures back, but they would surely have stretched a point, and the excuse that the insurance could not be afforded is pitiful.

Editor's footnote. The book of the exhibition, *London – World City 1800-1840* edited by Celina Fox, is reviewed in this Newsletter.

A Tantalizing Menu

D.L.Cumming

On the rear fly-leaf of my copy of *Q. Horatius Flaccus* (Lugduni 1561), there is this record, written in what appears to me to be a cursive Elizabethan hand:-

"L. Robert)
when my L. of warwick) dined with me
L. of huntingdon)
et cet Two mease
furnisshed

1564. 20. Septemb.

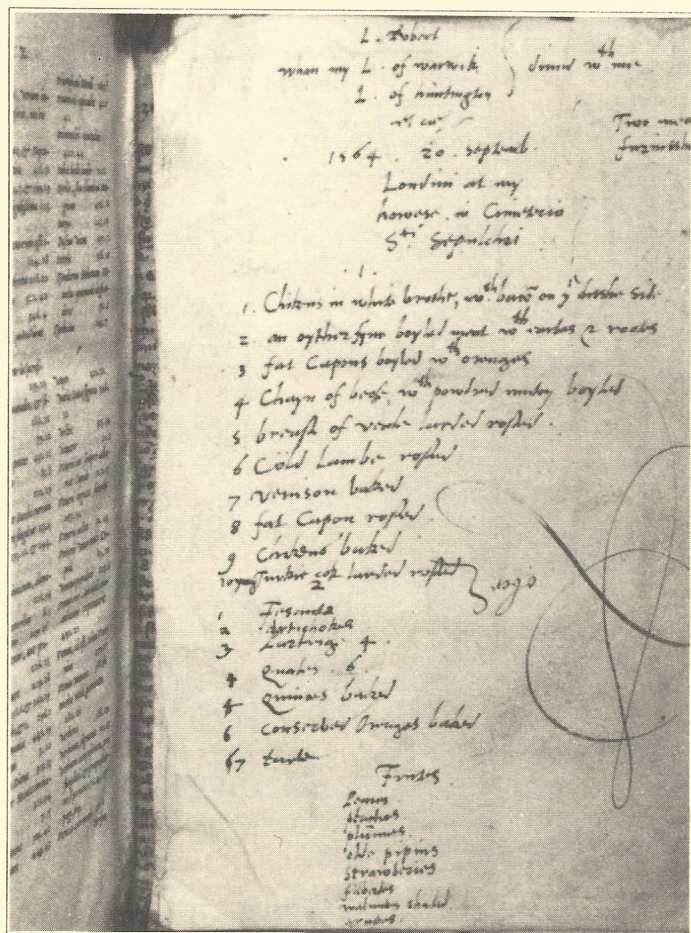
Londini at my
howese in Cimeterio
Sti Sepulchri

1.

1. Chikens in white broth, wth bacon on ye disshe side
2. an oyther fyne boyled meat wth earbes & rootes
3. fat capons boyled wth orenge
4. Chayn of beafe wth powderd muton boyled
5. breast of veale larded roasted
6. Cold Lambe roasted
7. Venison baked
8. fat Capon roasted
9. Chikens baked
- 10 Turkie cok larded roasted

2.

1. Fesants
2. Artichokes
3. Partrige 4
4. Quales 6
5. Quinces baked
6. Conserved Orenge baked
7. Tarte



Frutes

An interesting meal with three interesting guests! Almost certainly, “L. Robert” was Robert Dudley (aged about thirty-two in 1564 and created Earl of Leicester on 29th September 1564), “L. of warwick” was Ambrose Dudley (an elder brother of Robert and aged about thirty-four in 1564), and “L. of huntingdon” was Henry Hastings (Robert’s brother-in-law and aged twenty-nine in 1564). But who was “me” who was living in a house in St Sepulchre’s churchyard and why did he think the event so important to warrant its recording in this particular book? I decided to try to find out.

So I turned to the history of the Dudley family. What were they doing around September 1564? A name that began to occur fairly regularly in this connection was that of Roger Ascham, tutor and secretary to Queen Elizabeth. Moreover, according to the D.N.B., Ascham was living in the parish of St Sepulchre when he died (aged fifty-four) and was buried in St Sepulchre's in 1568.

provenance, bearing such names as Raph Steare (?), Hugh May, Hugo Muggleton, Johannes Knight, John Stephens, George Seagrave, Hen. Colman and Brent Ely Library. I have identified it in the catalogue of 1719 of the latter library, where as far as I can ascertain, it remained until the end of the last or the beginning of this century.

Admittedly, all this conjecture that Ascham was the writer of the menu is based on circumstantial evidence! Was Roger Ascham in fact the writer of the menu? Who else was living "in Cimeterio Sti Sepulchri" in 1564 and was well-acquainted with the Dudleys? Has any reader any better ideas? If so, I would greatly appreciate knowing, so that maybe this detective story can be brought a little nearer a solution.

Note: Donald Cumming can be contacted on 0737 551023.

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Standing Conference on London Archaeology

The arrangements for providing archaeological planning advice in London changed on 1st April 1993 with the creation of the English Heritage Planning Advisory Section (London Region). Concern was expressed at that time by a number of bodies who feared that these arrangements might fall short of those previously provided by the London Archaeology Service. English Heritage and others were of the opinion that such concerns might be met by the establishment of a forum which would encompass representation from all archaeological interests in London, under independent chairmanship.

Accordingly, the Society of Antiquaries of London, the Council for British Archaeology, the Surrey Archaeological Society and the London and Middlesex Archaeological Society, in consultation with English Heritage, have set up this forum. It bears the title Standing Conference On London Archaeology – SCOLA.

SCOLA is a non-profit making organization established for the benefit and education of the public. Registered charitable status has been granted and a constitution approved. SCOLA has set itself the following aims:

1. To advance the study and practice of the archaeology of London and its area.
2. To stimulate informed interest and co-ordinate archaeological opinion on all matters concerning archaeology within London.
3. To promote the conservation of archaeological remains in London.

SCOLA will seek to provide a meeting place where representatives from local government, local societies and committed individuals may review current trends and exchange information. Through the operation of this forum, SCOLA will be in a position to assess the effect of present arrangements for archaeological work in London, particularly in the light of Planning Policy Guidance Note 16. The intention is to work closely with English Heritage to ensure the success of the new arrangements.

The first full meeting of SCOLA took place in January of this year following a very successful public launch in November 1992. Membership of SCOLA is open to any organization concerned with the archaeology of London and its area. Individuals interested in London are also invited to join. The Chairman will be the President of the Society of Antiquaries of London or the President of the Council for British Archaeology, on an annual alternate basis. The current Chairman is Professor Barry Cunliffe, the Deputy Chairman is Dennis Turner, President of the Surrey Archaeological Society, the Hon Secretary is Patricia Wilkinson (Passmore Edwards Museum), the Hon Treasurer is Derek Renn and the Assistant Secretary is Scott McCracken. SCOLA has an executive committee of fourteen members, one of whom is Dr Ann Saunders of the LTS.

SCOLA will help to ensure that the public is informed and its voice taken into account. The involvement of local groups in the London area is seen as a very important aspect of SCOLA's activities and it is intended that local organizations along with SCOLA will form the forum for London archaeology.

One of SCOLA's first tasks is to prepare a report on the effectiveness of PPG 16 (Archaeology and Planning) in London. This will be a major study of these new arrangements for London archaeology and will require twelve to eighteen months to complete. SCOLA is also involved in reviewing guidelines for archaeological work and in organizing conferences.

The costs of running SCOLA have been met by the sponsoring bodies, other interested archaeological organizations, the Westminster Foundation, membership fees and personal donations. Further funding is required, however, to allow SCOLA to fulfill its role in London. Information can be obtained from Scott McCracken, Flat B, 231 Sandycombe Road, Kew, Richmond, Surrey TW9 2EW.

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Conference on the History of the London Royal Parks

Arranged by the Garden History Society and NADFAS and held on 1st October 1992 at the Royal Pharmaceutical Society Hall, Lambeth. The history of these parks formed the main theme but attention was also focused on present problems and strategy for the future. The introduction by Dr Keith Goodway, Chairman of the conference, stressed how even a slight knowledge of the parks' history enhanced enjoyment of them.

Dame Jennifer Jenkins, Chairman of the Review Group reporting on the royal parks, spoke mainly of the report on Hyde Park and Kensington Gardens, but also on forthcoming reports. Among the aspects that she emphasized were a background of ineffective administration, a lack of long term plans and a gap between horticultural and administration sections. The future demanded a policy which would include provision for long term design and landscape architects, and would preserve the integrity of the parks above and below ground. With especial reference to Hyde Park, Dame Jennifer spoke of the need to restrict commercial activities, the control of buildings

on the peripheries and the need to improve pedestrian access.

Mrs Mavis Batey, President of the Garden History Society, gave a fascinating historical review of London's royal parks with their origins lying in the monarchy's love of hunting. With vivid illustration she traced the influence of individuals and of changing fashions in gardening. Henry VIII's fondness of the chase led to the creation of a swathe of parks centred on Whitehall. The work of the Stuarts was to be seen in James I's clearings, and in Prince Henry's plans for Richmond. Queen Henrietta Maria was influential before the civil wars and again after the Restoration. William and Mary left their traces at Hampton Court. Caroline, consort of George II, introduced baroque elements to Richmond while Princess Augusta of Wales concentrated on Kew. The ideas of Lancelot Brown were adopted under George II but there was a turn to the picturesque with the Prince Regent and his proteges, including John Nash.

Dr Ann Saunders dealt with John Nash's work on Regent's Park, his aims and achievements and the effects both immediate and long term. Henry VIII's hunting park of Marylebone, cleared for farmland during the Commonwealth, formed part of the crown lands handed over by George I in exchange for the civil list. John Fordyce, surveyor general, had a vision of a commercial housing development and a link with Whitehall and Westminster, and he found a man capable of realizing it, John Nash, whose first draft was produced in 1811. Dr Saunders led us swiftly through the changes in the scheme and the final realization of a park surrounded by a housing estate with provision for all classes and services. The changes in the park's use up to the present and its effect on town planning especially in the development of the "garden city", concluded this subject.

An interesting account of buildings in the royal parks was given by Roger White, architectural historian, describing both permanent and temporary structures from the seventeenth century on. The survivors have changed from their original purposes: keepers' cottages, hunting lodges and gate lodges have become "grace and favour" residences. Among those mentioned was Richmond's White Lodge for which Roger Morris provided plans; the occupants had included Queen Caroline, Princess Amelia and the Duke of Teck. Thatched Lodge had been a deer keeper's lodge.

David Jacques, English Heritage Gardens Inspector, spoke on the development of the Hampton Court Gardens, reflecting the changes in gardening fashions and the preferences of individual monarchs. He discussed the problems facing the conservator of gardens with a long history and the strategies adopted at Hampton Court.

Richard Flenley, landscape consultant, took as his subject "The royal parks for public use: the strategy for the future". Public use as in Hyde Park had varied from ceremonial to commercial, to Speaker's Corner and to recreation for individuals. Problems had arisen from lack of resources, the effects of two wars and the more recent storm. The character of each park had to be preserved, historical restoration to be balanced

with other demands and a long term comprehensive strategy had to be found and resourced.

Finally David Welch as head of the relevant agency, welcomed the conference and the report on Hyde Park and Kensington Gardens. He briefly referred to what had already been set in motion and what would follow. During the general discussion and summing up, it was clear that those attending considered there should be more research and publication of that research, also that more information should be available to the general public using the parks. There was a need for co-ordination and for farsighted strategy to be supported by adequate funding so that the integrity of the parks should be preserved and public use controlled.

— M. Veronica Stokes

News and Notes

The Canaletto of The Old Horse Guards

Members may have been surprised, and hopefully pleased, by the inclusion of a "fold out" with the last Newsletter. The LTS Council had its eye on the painting by Canaletto, "The Old Horse Guards from St James's Park", following its purchase by Sir Andrew Lloyd Webber. We had even approached the new owner with the suggestion that we might publish the painting. However, the Tate Gallery had beaten us to it and it must be admitted that the Tate has done a good job. The LTS was able to negotiate an ample reduction on the price, therefore we thought it was worth issuing to members. Those seeking further copies will find them at the Tate Gallery priced £1.50.

Cakes and Ale 1993

As you will have read on page 1, this year's AGM is to be held at King's College in the Strand. The College is willing for us to provide our own cakes, so let all willing hands, seizing pudding basins, wooden spoons, kitchen scales and suitable ingredients, set to work to produce all sorts of delights. I never cease to wonder at the baking skills of members, and I look forward each year to this meeting as a social event as well as an intellectual gathering.

— Ann Saunders

The Charles Lamb Society

Charles Lamb (1775-1834) is perhaps most roundly disliked from childhood memories of *Tales from Shakespeare* and school-time recollections of the more whimsical and hackneyed of his *Essays of Elia*. Adults rarely take the opportunity to savour the wisdom and poignancy of such essays as *The South-Sea House* or *Dream Children* or to enjoy the humour of *Mrs Battles' Opinions on Whist*, the topographical interest of *Mackery End, in Hertfordshire*, his rhapsodies on London, or the social history of *Christ's Hospital Five and Thirty Years Ago* and *The Old Benchers of the Inner Temple*.

Many do not care that Lamb was the friend and correspondent of literary men of the calibre of Coleridge, Wordsworth, Hazlitt, Leigh Hunt, Southey and Thomas de Quincey, that he was a poet, a first-

rate critic, and a pioneering scholar of Elizabethan drama. They do not appreciate why his wit and sparkle rank him as one of the greatest English letter writers.

Charles Lamb was born and bred in the lawyers' enclave of the Inner Temple and educated at Christ's Hospital, which was then at Greyfriars. In 1792 he began his life-time career as a clerk in the accountant's office at East India House in Fenchurch Street. Four years later, at twenty-one, he returned home one evening to the family lodging at the north end of Kingsway to find that a streak of madness lying dormant in the Lambs had caused his beloved elder sister Mary Anne to stab their mother to death. Unable to bear the thought of her being confined in an asylum, he promised to care for her for the rest of his life. This he did faithfully, even heroically, foregoing marriage and the hope of a separate establishment, sharing rooms and houses with her until his death.

They lived in Chapel Street, Pentonville; in Southampton Buildings, Chancery Lane; at several addresses in the Inner Temple; in Russell Street, Covent Garden; in Colebrook Row, Islington, beside the New River; and in two different houses in Chase Side, Enfield. Mary Lamb's periods of mental illness encroached ever further until she was finally placed in a private asylum in Church Street, Edmonton. In 1833 Charles Lamb found it easier to move in with her than to live alone. He died after a fall at Christmas 1834. Mary lived until 1847. She and her brother lie in the same grave in Edmonton churchyard.

The Charles Lamb Society was founded in 1935, following the centenary of Lamb's death in December 1934. The purposes were to study the life, works, and times of Charles Lamb and his circle; to stimulate the Elia spirit of friendliness and humour; and to form a collection of Elia. Elia, the name that seems to worry so many people, is only a pen-name, a disguise, an anagram of "a lie", as Charles Lamb pointed out. The Society was granted charitable status in 1990. Now we intend to advance public knowledge of the Lambs, to collect Elia, to publish the members' quarterly *Bulletin*, which is of a high academic standard, and to sponsor research, education and publications; a booklet, *Charles Lamb's London*, was published in 1993. The Society's library and collection are split between the Guildhall Library and a west London store; catalogues are in hand. Members meet regularly in central London and there is an annual luncheon.

Annual membership costs £8.00 for one person, £12.00 for double membership (one *Bulletin*), with no increase before 1 January 1995. Details may be obtained from Mrs A.S. Moore, Shelley Cottage, West Street, Marlow, Bucks SL7 2BP.

— D.E. Wickham

Improvements at the Museum

The Museum of London announces that it is to be extended. The new extension will comprise a new entrance hall, a new cafe, a picnic area and best of all a new bookshop. Hopefully the new facilities will open in September 1993.

Cross's New Plan of London

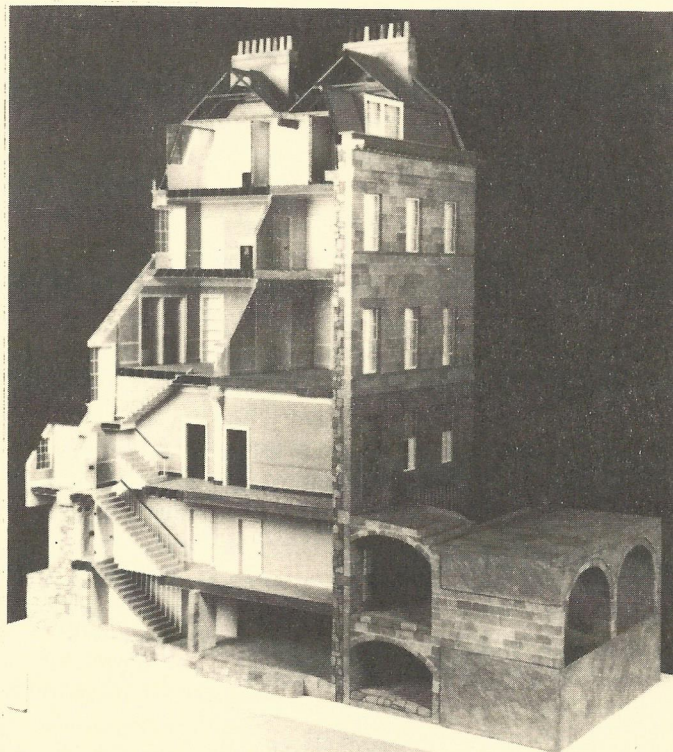
Guildhall Library publications are producing a full scale facsimile of Cross's *New Plan of London* (1835) from an original in the library's collection. The first edition of this map was published in 1828, and, through various editions reflecting the unprecedented growth of London in the mid nineteenth century, was repeatedly updated until 1855. Of particular interest in the 1835 edition is the route of the London and Greenwich Railway (intended), thus showing London as it was in the last year before the drastic effects of the railways began to be felt. Also, parish boundaries are marked, making it a useful companion to the LTS's City Parish Boundaries Map. The new publication is expected to cost between £6 and £8. Enquiries to Guildhall Library Bookshop, Aldermanbury, London EC2P 2EJ, tel. 071 260 1858.

A Hawksmoor Symposium

This will be held at St George's church, Bloomsbury, on 12th June 1993. Speakers will include Gavin Stamp and Sally Jeffery. For further information please write to St George's Vestry, 7 Little Russell Street, London WC1 2HR.

The buildings of Bath

The other day, I was in Bath. Yes, I know perfectly well that this is the *London* Topographical Society, but a visit to Bath is relevant. They have just, last summer, set up a new museum there. It is in the Countess of Huntingdon's Chapel, The Vineyards, The Paragon, Bath (telephone 0225 333895), which is worth a visit in its own right, and it shares the premises with the Museum of English Naive Art, with a wonderful collection of paintings of unbelievably woolly sheep and hugely fat oxen.



1:20 scale model of a Georgian town house in Great Pulteney Street, Bath, at the Building of Bath Museum. Model made by Lionel Currie.

But back to the buildings. The Museum touches on the topography and development of Bath, bows to the architecture, and concentrates on the buildings. And that is what it is all about - how the houses and public edifices in Bath were built, and how they were used. The exhibits are only passingly about designs; and what they lay before us are the details of carpentry, masonry, plumbing, plasterwork - if it relates to the construction of a house, you will find the information here.

The emphasis, naturally enough, is on the eighteenth and early nineteenth centuries, and we are studying prosperous town houses rather than the hovels of the poor. But these are displays that really teach you something. You need to go with a folding stool and read every single label and brood on each joist and rivet.

I came away having learnt a lot, and I shall go back to learn some more, next time I am travelling westwards. I recommend you to do the same. Visiting hours are 11.30am - 5.00pm Tuesday to Sunday, closed on Mondays; admission £2.00, children £1.00 - money well spent.

- Ann Saunders

A King's Purchase

An exhibition at the Queen's Gallery, Buckingham Palace, March-December 1993. "A King's Purchase" celebrates that most enviable of the Smith clan, Joseph, more familiarly known as "Consul" Smith. He was one of those fortunate beings who earned a living doing exactly what he wanted to do and what a great number of us would like to do: live in Venice and collect works of art.

Though, as manager of the import and export business he joined in around 1700, Smith was buying mostly for other people, he assembled a notable collection himself which in 1762, a few years before his death, was purchased by the young King George III. The purchase included paintings chiefly, drawings, books, and gems. All groups are represented in this lovely exhibition.

Some of the Queen's most famous pictures are on view - Canaletto, Ricci and Vermeer - the last acquired with other northern European paintings on purchase of an Italian painter's collection. May I mention Canaletto's "Arch of Septimius Severus" (21), his "Capriccio" (47) and the Rosalba "Self portrait" (104)?

But the essential viewing for LTS members are the two Canaletto views of the Thames from Somerset House (14 and 20); so familiar in reproduction, it is a great opportunity to study them close up. There are so many new details to be discovered. The Banqueting House and York Buildings Waterworks are features to look for but the delightful figures quite distract from the topographical details.

The exhibition is very pleasingly arranged and clearly and expertly captioned; it will offer a very memorable experience. There is also an unusual section on picture frames.

- Marie P.G. Draper

VCH saved

Readers may recall a plea at our last AGM, and repeated in a *Newsletter* for funds to save the *Victoria County History*. The Corporation of London has come to the rescue with a grant of £10,000 for the volume on Inner Middlesex which covers Camden, Hackney, Hammersmith and Fulham, Islington, Kensington and Chelsea, Tower Hamlets and Westminster. Good news indeed.

Architectural drawings at the V & A

This display, which opened in January 1993, shows the key works of the greatest architects of the last three hundred years such as Lutyens, Hawksmoor, Vanbrugh, Robert Adam through to Pugin, Charles Rennie Mackintosh and Nigel Coates's 1986 design for the Jasper Conran shop. Framed designs, sketch-books and bound volumes have been selected from the 80,000 items in the collection held by the Victoria and Albert Museum. According to the museum's press office, the display is "semi-permanent", meaning it should still be on this summer.

A travelling salesman?

Our publications need selling. Is there a member willing to promote this Society's publications by persuading bookshops to stock them - the R.I.B.A. bookshop, for instance, the Architectural Association and possibly the local branch of W.H. Smith might take something relevant to the area? Please contact the Publications Secretaries.

Architectural tours of London

The 1993 summer series of Saturday London Tours offers the chance to experience period and modern buildings in London on the ground and in their historical and topographical contexts. Organized by Architectural Dialogue, each tour focuses on a theme or geographical area and is led by a knowledgeable architect or architectural historian.

Founded in 1980, Architectural Dialogue has built up a reputation for bringing the architecture of the capital alive both to residents and visitors. It is the brainchild of Victoria Thornton, who detected a latent demand for expertly-guided tours of buildings as well as of art and archaeology.

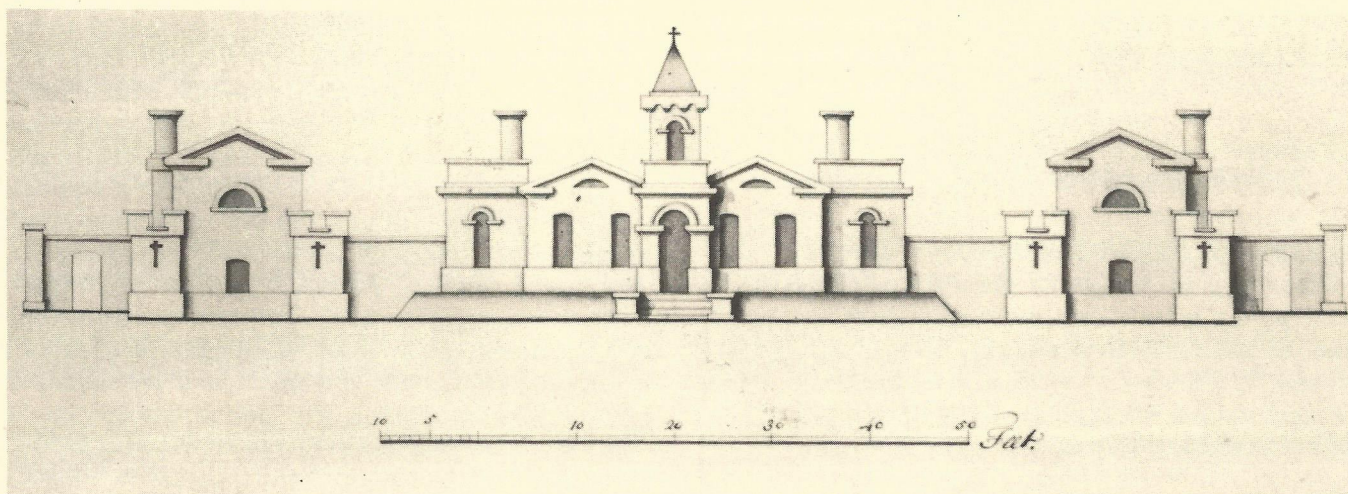
A one-time events organizer with the Royal Institute of British Architects, she is currently a member of the RIBA's national awards committee. She has also been appointed a member of the Arts Council's first-ever Architecture Advisory Panel, formed to guide the development of the Council's new architecture unit.

The core of the summer programme is a repeating cycle of half-day tours of the Square Mile, Docklands, Contemporary London and the Work of Celebrated London Architects. Dates are as follows:

Contemporary London: 22 May, 19 June, 10 & 31 July, 21 August, 11 September (morning departures).

Work of Celebrated London Architects: 29 May, 26 June, 17 July, 7 & 28 August, 18 September (morning departures).

The Square Mile: 5 & 12 June, 3 & 24 July, 14 August, 4 & 25 September (morning departures).



Plan of The Nunnery, Greenwich, designed by Vanbrugh for his brother. See "Architectural drawings at the V & A".

Docklands: 5 June, 3 July, 7 August, 4 & 25 September (afternoon departures).

All tours leave by coach from the Architecture Foundation at 30 Bury Street, St James', London SW1 (part of the Economist complex, near Green Park and Piccadilly tubes) at 1015 hours (morning departures) or 1400 hours (afternoon departures) - participants are asked to arrive at least ten minutes early. Return is two and three-quarter hours later; cost is £15.

The purpose of the coach is to cut travel times across central London. Most of the exploration is done on foot on the street. There is also a parallel programme of special study tours:

Architecture for Art: 12 June, full-day; depart Bury Street 1015 hours; cost £29.

Architecture of Government: 19 June, half-day; depart Bury Street 1400 hours; cost £15.

London Church Architecture: 3 July, full-day; depart Bury Street 1015 hours; cost £29.

The Making of a City: 17 July, half-day; depart Bury Street 1400 hours; cost £15.

Classical Influences on London Architecture: 31 July, full-day; depart Bury Street 1015 hours; cost £29.

Planned Housing in London: 11 September, full-day; depart Bury Street at 1015 hours; cost £29.

The two half-day tours will be led by LTS member David Crawford.

Pre-booking is recommended to Architectural Dialogue, West Hill House, 6 Swain's Lane, Highgate, London N6 6QY (tel. 081 341 1371; fax: 081 342 9108). A brochure is available from the same address, which can also supply details of its in-depth tours of prominent modern buildings such as The Ark in Hammersmith.

- David Crawford

Sir John Summerson

On 23rd February at St James's church, Piccadilly, a memorial service was held for the late Sir John Summerson who died on 10th November 1992.

The official obituaries recorded the main stages of his life and career and these were reflected in the number of institutions represented at the service. But many or most had come to honour a teacher for, at whatever age or stage of career one met him, it was an experience of learning from and sharing with (such was his generosity) a distinguished and cultivated mind.

Everyone will have a favourite phrase of Sir John's which has fixed for all time some aspect of the architectural scene: the "umbrageous eaves" of Covent Garden church, for example, or the "unhappy dream" that is Milner Square.

Although not a Londoner by birth, Sir John spent most of his life in the capital and his apprehension of London was unrivalled. In general, London historians owe him a debt as one of a small band of academics who after the Second World War exploited the growing accessibility of public and local archives and the developing discipline of documentary research into the field of architectural and building history; *The History of the King's Works*, in which Sir John was a collaborator, was one of the fruits of this exploitation.

More particularly his contribution to London's history lies in the book on Nash (1935), his later work on Inigo Jones (which, lacking the availability of the major documentary sources of the history of Covent Garden, looked like wizardry) and above all, his *Georgian London*, a classic work of unrivalled excellence. Between 1941 and 1945 he served as deputy director of the newly formed National Monuments Record and published with J.M. Richards in 1942

The Bombed Buildings of Britain.

Less visible was his membership between 1953 and 1981 of the Historic Buildings Committee/Panel of the L.C.C. and its successor, the G.L.C. The respect his opinion commanded was a quiet but powerful force in the committee rooms of County Hall and much of what was good about the Council's work on historic buildings in that period was fostered by him.

– Marie P.G. Draper

Book Reviews and Notices

From Roman Basilica to Medieval Market, Archaeology in Action in the City of London

edited by Gustav Milne with contributions by G. Milne, C. Milne, T. Brigham, M. Samuel, J. Hall, P. Wootton, N. Crowley, G. Brown, B. Pye. HMSO 1992. ix + 143 pages, 49 figures, 33 plates + 16 colour plates. Paperback £19.95.

This is the latest in the steady flow of major publications from the Museum of London's Archaeological Section. It is based on the Leadenhall Court excavations of 1983-1990, which brought the formidable resources of modern archaeology to bear on the eastern end of the great second century Basilica of Londinium and the northern portion of the east range of its Forum; coincidentally this was also the site of two important medieval buildings, the thirteenth century Leadenhall, great hall of the Nevilles, which became a market in the fourteenth century, and the fifteenth century garner (grain-store), a wall of which, surviving to its full height of 11 metres, was found and recorded during the 1986 demolition. From the title and the disconcerting structure of the book, in which detailed studies of the Roman and medieval structures are intermingled, it might be thought that they were closely associated, at least topographically. This was not a case of survival, however, either of topography or tradition, for the excavation showed that the Roman Basilica had been demolished in the late third or early fourth century, and in the middle ages had been so completely forgotten that its buried foundations were only exceptionally robbed for much-needed building material.

The great strength of modern archaeology, aided by computers, lies in its ability to handle and analyse huge quantities of data, while the "matrix" technique makes it possible to work out the successive phases of a complex urban site. Increased sophistication in dating, particularly of coarse pottery, has made it possible to reconstruct a history of the centre of Roman London that reflects the vicissitudes of the city itself, and indicates clearly that Londinium failed to achieve the growth anticipated when the over-ambitious second Forum was planned before A.D. 100.

The medieval finds show that the original "Leadenhall", demolished in 1445, was set back from Leadenhall Street within the area of the courtyard of the later garner, which departed considerably from the earlier lay-out.

There are bold attempts by Brigham and Cowley to

reconstruct the Basilica above ground, and by Samuel to do the same for the fifteenth century garner. They are based on clearer understanding of the ground-work, fragments of superstructure surviving on site after demolition, calculation of architectural probabilities and informed guesswork, assisted in the case of the garner by an eighteenth century engraving of its north facade.

The book is beautifully produced, but clarity of exposition has sometimes been sacrificed to smoothness of design. Annotation of plans is restricted or totally taboo, with the result that some important descriptions and arguments are incomprehensible, because the reader cannot identify the feature under discussion. This is particularly true of chapter 8, which needs a plan closely related to the text, instead of references back to fig. 2, where only sites are numbered. Moreover this plan is a reconstruction showing the conclusion reached, and does not elucidate the reasoning behind it. There is need for a plan showing the evidence *as recorded*, as in Marsden's 1987 book, in order that this new reconstruction can be assessed.

– Ralph Merrifield

London – World City 1800-1840

edited by Celina Fox. Yale University Press with the Museum of London 1992. Hardback quarto 624 pages, 750 black and white illustrations, 150 colour plates. £50.

This is a heavyweight contribution – in more senses than one – to the study of London. *London – World City* is in reality two separate works albeit bound within the one cover and serving the same purpose. First it is a catalogue of the exhibition of the same name held at the Kulturstiftung Ruhr, in Essen. Secondly it is a collection of fourteen essays which examine different facets of what may loosely be described as Regency London.

The first 225 pages comprise the essays; the remainder is the catalogue, but let us look first at this. A temporary exhibition is necessarily ephemeral. This particular exhibition lasted five months last year in a city some hundreds of miles distant from London. The catalogue, thus, serves two functions. It guided the fortunate visitor around the artefacts on display, and helps in some ways to make permanent a temporary assemblage which has now been dispersed back to many different collections.

As a guide this book must have been impossibly unwieldy – it weighs nearly half a stone – but as a commentary upon the exhibition, and as a record of what went into it, it is superb. Each catalogue entry comprises a narrative which describes the exhibit, explains its significance, and relates it to a broader context. Relevant literature is mentioned and a good number of the exhibits are actually illustrated.

Divided into eighteen sections, which range from urban infrastructure to watercolours, and from silver to scientific instruments, the seventy-four learned contributors to the catalogue have vied to rival each other with pithy and erudite commentaries upon the 705 items loaned by over 100 sources. Such statistics

are a fitting monument to this gargantuan enterprise.

The exhibition drew heavily - quite rightly too - on the cartoons and drawings of Cruickshank and Rowlandson for social comment, and on the views of Scharf and Shepherd to represent contemporary building development. In addition to wide coverage of the fine and applied arts, the selection was more eclectic ranging from Bramah's unpickable lock to some choice costumes still surviving from the coronation of George IV.

The catalogue is prefaced by the essays, and they stand in their own right as learned contributions to the study of Europe's first and greatest industrial metropolis. A number act as introductions to various categories of artefacts; for example "Painting in London in the Early Nineteenth Century", the essay on the work of "Rudolph Ackermann", the celebrated publisher, and another essay on "The London Art World and Its Institutions". Some other essays discuss aspects of London that cannot be satisfactorily represented by artefacts in an exhibition, such as "Radical Culture", "Hidden Metropolis: London in Sentimental and Romantic Writing" and "Athens Rising Near the Pole: London, Athens and the Idea of Freedom".

These fourteen essays, in fact, present a mirror to the many facets of London as a world city. Many, that is, but not all. Religion, health, education and poverty are little mentioned, and an essay on living in London, which drew together the use of the exhibits and placed them in a wider context, would have been welcome.

Turning to examine in greater detail those essays which are of particular interest to London topographers, Celina Fox's introduction, "A Visitor's Guide to London World City 1800-1840" is a splendid scene setter. In no more than ten pages she captures and conveys the sights and sounds of Regency London, principally by well chosen quotations drawn from the many written impressions left by foreign visitors to London during this period.

In "London and the World" by Martin Daunt, we are provided with a lucid and interesting summary of governmental and commercial finance of early nineteenth century London, together with a description of the banking, commercial and industrial systems. London was at the beginning of its 100th year zenith as the world's capital market, and he rightly emphasizes the prosperity which London derived both from international trade and finance and from dealings with other parts of the kingdom. The coronation of 1821, says Daunt, was the last Georgian fling before the Victorian values of private rather than public consumption began their long ascendancy.

Valerie Cumming's "Pantomime and Pageantry: The Coronation of George IV", is a delightful study of that singular spectacle. Deemed the greatest pageant of the period, the participants wore neo-Caroline costume. Certainly the most expensive coronation ever, the King looked pale and bloated to one observer, and he had at one stage to be revived by *sal volatile*, so tight was his corset.

"The Building Art of the First Industrial Metropolis" by Andrew Saint takes in a wide sweep. Having

described the construction of the docks and bridges, the author goes on to consider the new building techniques - especially the use of iron - the structure of the building professions, and finishes off by examining public buildings, churches, the London house, and the growth of the suburbs.

J. Mordaunt Crook looks at "Metropolitan Improvements: John Nash and the Picturesque". After discussing in detail the evolution of Nash's great London improvements undertaken for the Prince Regent, he concludes that Nash was less a presiding genius executing London's first and last completed development plan than a visionary opportunist who partly carried out a design that falls well short of principled town planning.

These essays, and the others, are of a uniformly high and informative standard. So high, in fact, it is almost curmudgeonly to point out a few errors. The Duke of Northumberland did not sell Northumberland House for demolition (page 111); it was expropriated from him by Act of Parliament at the behest of the Metropolitan Board of Works. There is no Edward VII chapel in Westminster Abbey (page 113). There are also one or more occasions where the editor could have wielded her blue pencil a little more forcibly. She could, for example, have improved upon the poor punctuation and breathless style of Clive Wainwright's "Patronage and the Applied Arts in Early Nineteenth Century London". She should also have insisted upon an index to the essays and the catalogue, which would greatly enhance the value of the book as a working source of reference. These points aside, this is a fine enterprise both as a significant memorial to a major exhibition, and as a learned exposition upon our city.

- Simon Morris

Sutton House

by Anne Blackburn and Mike Gray. The National Trust 1992. 32 pages, illustrated. £3.

This is a very welcome booklet, marking as it does the rejuvenation of Sutton House in Hackney, now reckoned to be the oldest house in the East End. And about time too!

The house has been in the possession of the National Trust since 1938 and I cannot help but wonder, if it had been situated in a well-to-do suburb would the Trust have made a greater effort to protect and restore it before now? Even the first-aid work carried out in 1938 was paid for by funds raised extraneously. Although "repeated attempts" were made to find suitable tenants, in recent years the property suffered from squatters, rock concerts, vandals and thieves and latterly the Trust had decided to hand the house over to developers on a 99 year lease for residential purposes. It may be that the Trust can defend its custodianship over the past fifty years but the impression I have is that the present rejuvenation is thanks to a small band of determined local residents. It must be admitted that 1938 was not a great year for fostering interest in preserving and finding a suitable use for a Tudor building in the Borough of Hackney but that it should have taken fifty years to do

so gives the Trust no credit.

Now the Trust has given nearly £1 million towards the Sutton House Community Scheme and has published this booklet as an illustrated souvenir. One of the authors, Mike Gray, is Chairman of the Sutton House Society and he must be credited with the leadership of the group whose efforts have brought the house to its present status and instituted its lively use. He is certainly responsible for the first proper investigation of the house's history.

The "bryk place", as Sutton House first appears in documentary sources, was built by Sir Ralph Sadleir in about 1535, a date assessed by tree ring analysis of the timber in the house. Its plan is H-shaped and is curiously cranked to fit into the irregular site. English Heritage has carried out a structural survey and the Department of Greater London Archaeology undertook an investigation below ground. Although the house has inevitably undergone alterations during its 400 years existence, the original room plan has been established and many original features uncovered. Painted decoration of a probable seventeenth century date was discovered in 1988.

In 1953 the house was re-christened Sutton House in the mistaken belief that it had been occupied by Sir Thomas Sutton of Charterhouse fame; it appears that this house was actually next door where the Georgian street called Sutton Place now stands. To old Hackney residents the house is known more familiarly as St John's Institute, the name it bore after its purchase by the Rector in 1890 for conversion into a working men's club.

The house had a narrow escape in 1900 when it was condemned as unsafe but a restoration appeal at that time raised £3,000, the exact sum required, but not achieved, by the 1936 appeal. A serious loss occurred in the 1980s when the linenfold panelling from the parlour and the great chamber was ripped out and stolen but it was miraculously recovered by a dealer who returned it to the National Trust.

What is hoped will be an annual lecture was inaugurated last autumn by David Starkey, who gave a lively account of Sadleir's career in the context of Henry VIII's privy chamber. A series of chamber concerts were given in Wenlock Barn, built by and named for the Rector of St John at Hackney, Baron Wenlock.

This booklet is pricey at £3 but there are lots of illustrations and someone has happily discovered a tapestry at Oxburgh Hall which depicts London in the sixteenth century; it makes an attractive and appropriate cover featuring the village of "Hakeney" prominently on the front.

Enquiries about opening times: Sutton House, 2/4 Homerton High Street, London E9 6JQ. Tel: 081 986 2264.

— Marie P.G. Draper

Editor's footnote. Would members be interested in holding and AGM at Sutton House, if this could be arranged?

Broadgate and Liverpool Street Station

by Penelope Hunting. Rosehaugh Stanhope Developments plc 1991. 111 pages, numerous colour and black and white illustrations.

I have persuaded our Newsletter Editor to let me include in this issue a note about her latest work, she being too modest to draw our attention to it. We are already indebted to her for *Royal Westminster*, which accompanied the excellent exhibition staged by the Royal Institution of Chartered Surveyors in 1981, and the more recent *Cutlers Gardens*, both notable for their comprehensive coverage and attractive illustrations.

Now Rosehaugh Stanhope, in collaboration with the British Railways Board, has published a lavish book about the Broadgate and Liverpool Street Station developments, with an historical account of the site by Penelope Hunting, the archaeology of Bethlehem churchyard written by Dick Malt, and an account of the construction by John Bennet and Colin Gray. Brilliant photographs accompany the story of the development, a cheerful one of success against the mournful affair of Canary Wharf. Liverpool Street Station itself is certainly a lively and pleasant experience nowadays, in very marked contrast to the old dismal caverns of yesteryear; the architectural solution to its rebuilding is I think extremely gratifying.

The site is, of course, a well-known one, falling within the area of the famous copperplate map now in the Museum of London. Its history is traced in a scholarly text from prehistoric times up until 1991, covering the archaeological excavations, the history of Bethlehem Hospital, and the coming of the railways. The commercial world excels in providing most attractive illustrations and the old prints and maps used here have reproduced very well. Copies of the book can be obtained from Rosehaugh Stanhope Developments plc, Lansdowne House, Berkeley Square, London W1X 6BP.

— Marie P.G. Draper

Images of Bart's. An illustrated History of St Bartholomew's Hospital in the City of London

by Geoffrey Yeo. Historical Publications Ltd in association with the Archives Department, St Bartholomew's Hospital 1992. 152 pages, 150 black and white illustrations, £13.99.

The future of St Bartholomew's Hospital is an emotive issue, especially for Londoners. The hospital founded by the monk Rahere in 1123 has been on the same Smithfield site for 870 years. Sense prevailed when it was threatened with closure once before. Persuasive London merchants leaned on the dying Henry VIII, and he signed the charter refounding it in 1546.

Geoffrey Yeo, the hospital's archivist, had no idea that publication of his illustrated history of Bart's would co-incide with round one of the fight to kill the findings of the Tomlinson Report. It may help to knock some sense into those macho-style government ministers now trying to deprive the City of London of its oldest and only hospital.

The 150 drawings, engravings and photographs

show something of the life-saving work of the hospital and also highlight the architectural history of the various buildings from the eighteenth to the twentieth centuries. Those of people are mainly from Victorian times onwards. Doctors and nurses are seen carrying out their duties. Some formidable Edwardian sisters look as if they might have half-scared patients to death, but their younger contemporaries, two pretty nurses at work in a children's ward, redress the impression. Scenes of queues outside the Outpatients' department and of patients in a waiting room are redolent of modern times.

The clinical text largely explains how the hospital's buildings have developed since James Gibbs designed the blocks around the central quadrangle, and Yeo outlines some of their medical facilities. While he makes no claim to have written a "history", he does give the bare bones. One dearly wishes for more flesh. Some explanation of his assertion that it is only legend that Rahere was the king's jester would have been welcome. How did the rumour spring up?

The list of etchings and engravings at the end irritatingly gives only the Bart's archives reference numbers and omits the original sources. A well-known overhead view of the hospital in 1720 is merely listed as X6/1: London topographers will know it comes from Strype's edition of Stow. Niggling editorial points - "widows" at paragraph ends and acres of white air - do not help the overall look of the book. Whatever happened to what my publisher's editor calls the "cuts and fills"?

- Denise Sylvester-Carr

The London Town Miscellany vol i 1900-1939

edited by John Adamson and Len Hudson. The Alexius Press 1992. 272 pages, 33 black and white illustrations. £9.95.

London Town in the title of this book refers to Len Hudson's short history of *London Town*, which, with articles from the *London County Council Staff Gazette*, provides the source material for *The London Town Miscellany*. There is not a lot about London town in the new book: miscellany is certainly the right word.

The editors declare that their aim has been "to collect together in a convenient form as much as is practicable of the most lastingly interesting writing to appear in the *Staff Gazette* and in *London Town*"; they go on to apologize that "much excellent and representative work has had to be omitted". The general reader might wish that the editors had been more ruthless in their task; their book would benefit from pruning, tying firmly to a stake and accurate labelling. As it is, its branches wave loosely over many unrelated subjects from "Ireland as a touring ground" (1900) to "Tales from the Trenches" (1915) and "The Staff Visit to Coologne" (1914).

Those who worked for the London County Council or the G.L.C. may well find the reminiscences and character sketches amusing, but there is little here for the London topographer. A piece on "Spring Gardens" (1903) looks promising and does indeed give a succinct description and history of that place,

but the topic deteriorates into "Old Times at Spring Gardens" (1907), "Spring Gardens in the Eighties" (1927), "Spring Gardens Again" (1936) and "Spring Gardens 1889" (1939). This preoccupation with Spring Gardens is explained by the presence there of the headquarters of the Metropolitan Board of Works and subsequently the L.C.C., housed in the Old County Hall designed by Frederick Marrable in 1861 - an Italianate building abutting Carlton House Terrace. Office reminiscences are all very well for those involved but they are tedious for the outsider. Lord Dickinson's article, however, "Memories of the first L.C.C." (1939), is one of the few that manages to be objective and it gives a factual account of the birth of the L.C.C. in 1889. Further articles underline the value of this body: as Sir Lawrence Gomme reminds us in "A retrospect" (1915), "London was not going to be played with any longer. There were to be no more Northumberland Avenues leading to the vista of an iron railway bridge; no more Piccadilly Circuses mauled about without order or design; no more slum areas; no more unequal taxation; no more sins of local government. The ideals of the new Council took one's breath away".

The jubilee of the L.C.C. in 1939 prompted two more articles examining the role of that Council. Not surprisingly, both pieces celebrate the success of the first fifty years of London's governing body. More to the point, they raise the persistent question of London's government. Since the demise of the L.C.C., the G.L.C. has come and gone but the question of the right government of our capital city has yet to be resolved.

- Penelope Hunting

Hampstead Garden Suburb

by Mervyn Miller and A. Stuart Gray. Chichester: Phillimore, 1992. xii+ 276 pages, 163 illustrations, including 20 in colour. £19.95.

I have never lived in Hampstead Garden Suburb, though it is the sort of area where my parents, or indeed I myself, might have settled at some time. But there have been friends of theirs and relations, and more recently my own friends, in the suburb: I have even stayed occasionally (with our indefatigable Hon Editor, no less) and walked or driven through it. Though not systematic in my explorations, I have always been struck by the marvels, high quality, and delightful architectural intricacies of its planning and design: always something new to enjoy, occasionally some spoliation of the detail to deplore, and a ready recognition of its humanity.

There have, of course, already been innumerable books, pamphlets, and articles on Hampstead Garden Suburb (their sheer quantity is set out in the excellent and comprehensive bibliography): the latest offering is a valuable addition to the list. If some of the chapters seem disjointed, like a series of notes or short pieces, under catchy chapter names like 'Life in Our Garden Suburb', the amount of material included is admirable. One must remember that there are so many aspects of the suburb to be explored, social, political, managerial, as well as the

more obvious architectural and environmental sides: the vision and initiative; the first approach of Henrietta Barnett to Eton College's agents (to be told 'you are only a woman, and I doubt if the Eton College Trustees would grant the option on so large and valuable estate to a woman! Now if you would get a few men behind you it would be all right.');

the Hampstead Garden Suburb Act 1906 (said to be the first town-planning legislation in Britain), and the purchase in 1907; the influences of contemporary town-planning thought; the belief in the 'contagion of refinement' to be gained from an estate for all classes; the manoeuvrings of the original Hampstead Garden Suburb Trust and other bodies representing management, leaseholders, tenants, owners, and property companies; the impact of legislation, both good (Civic Amenities Act 1967) and harmful (Leasehold Reform Act of the same year); the near-completion of the 800 acres by 1939; the actually and potentially damaging effects of traffic routing and traffic management schemes; and the never-ending need for vigilance. These, and more, are all covered with evident knowledge and careful selection, even if some can only be briefly touched on within a book of reasonable size.

Three 'vignettes', doing duty for a portrait of the suburb and occupying a third of the text, and a most useful section of architects' biographies, brought home to me that the suburb is an exemplar, a veritable *Who's Who*, of domestic architecture of the first decades of the century, thus confirming my pleasure in exploration. They show the importance of the architectural detail which is so easily lost, and which is only restored with great patience (as I have seen myself). It is good to read that things seem to be in hand now, and to note the annual environmental week and the call to prepare for the suburb's centenary in 2007.

I recommend this well indexed and fully referenced account, brought right up to the present day, of 'the most nearly perfect example of the unique English invention ... the Garden Suburb', to finish with the words of one of the suburb's most distinguished former residents, Sir Nikolaus Pevsner.

– Stephen Marks

Croydon street names

AMCD Publishers would like to draw members' attention to their books about Croydon: "Local books for local people". In particular, the *History of Croydon street names* by Frances D. Stewart, which looks at the history of manors, farms, villages and the people who are commemorated in Croydon's street names. It reproduces the Say 1780s map of Croydon and the 1800 field map in colour and is available at £5 including post and packing from AMCD (Publishers) Ltd, P.O. Box 102, Purley, Surrey CR8 3YX, tel. 081 668 4535. Other titles from this publisher include *The History of Croydon Old Palace 897-1797*, *Ragged, British, Quaker, Soldier: Schools in Croydon 1800-1900* and *The Lost Street Names of Croydon: Origins and Meanings*.

AwardPlanner

LTS member David Crawford has published *AwardPlanner*, a directory of some sixty national award schemes open to buildings, structures and environments, both new and refurbished. The first comprehensive guide of its kind, *AwardPlanner* is available price £25 (including post and packing) from Bickley-Data, 22 The Avenue, Bickley, Bromley, Kent BR1 2BT, tel. 081 464 4708, fax 081 290 0944.

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We welcome the following new members:

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LONDON TOPOGRAPHICAL SOCIETY

Accounts 1992

The Accounts are being presented in a new format this year. I hope that they will more easily give a proper picture of the Society's finances. The Charities Act 1992 will require accounts to be presented in a standard format from next year, so in 1994 things may change once again.

The Accounts show a healthy profit for 1992, which is only to be expected for the first year of our increased subscription and when the publication was relatively cheap. Our net worth has returned to approximately the figure of two years ago. Although we hope the 1993 publication will not gallop away with our money in the same way that the Ordnance

Survey facsimile did, at the time of writing I still do not have a firm estimate from the printer and there have been many conferences over rejected proofs which I expect to be expensive.

I can report that the figures given in the Accounts for the tax due to be repaid in respect of covenanted gifts have actually been realized early in 1993. This claim and the corresponding one I have made for the Camden History Society have taken an extraordinarily long time to prepare and are my excuse for not getting the present Accounts audited by the time this Newsletter goes to press, but I hope to do so by the time of the AGM.

INCOME & EXPENDITURE ACCOUNT 1992

	1992	1991		1992	1991
Income			Expenditure		
Subscriptions paid by members	17472	9670	Members subscription publications		
Subscriptions from earlier years	160	150	Cost of Printing (3)	9506	21229
Income Tax from Covenants	1775	900	Cost of Distribution	1300	3057
Total subscription income	19407	10720	Total cost of members publications	10806	24286
Profit from sales of Publications (1)	5474	6200	Newsletters	2979	2554
Interest received	3023	2789	AGM	825	387
Grants and donations received (2)	818	603	Administration	966	1855
Other income	80	85	Publications Storage and Service	1390	1274
Total Income for the year	28802	20397	Total Administration Costs	6160	6069
			Total expenditure for the year	16966	30355
			Surplus (deficit) for the year	11836	(9958)

Notes

(1) Sales £12512 includes £1534 sold at cost and £30 royalty, leaving £10948 at say 50% profit = £5474. Thus, cost of publication's sold = £1534 plus £5474 = £7008. (2) 27 Foundation £400, others £418. (3) No. 145: £10380 less £2000 taken into stock (Note 4) Canaletto reproduction issued free to members £770

BALANCE SHEET 31 December 1992

	1992	1991		1992	1991
Assets			Liabilities		
Money in bank and National saving	37779	30753	Money owing to suppliers	NIL	3316
Tax due to be repaid	2675	900	Subscriptions paid in advance	5348	5018
Total liquid assets	40454	31653	Total liabilities	5348	8334
Value of Society's stock of publications			Net Worth of the Society	61089	49253
Stock at end of previous year	25934	29000	Change in net worth		
Additions to stock (4)	6967	4430	Previous year's net worth	49353	59211
Value of publications sold (1)	(7008)	(7496)	Surplus (deficit) for the year	11836	(9958)
Value of stock at year end	25893	25934	End-year net worth	61089	49253
1993 AGM Expense	90				
Total assets	66437	57587			

Notes

(4) Includes the £1534 stock bought in and sold at cost, 500 copies of No. 122 reprinted and the £2000 stock of No. 145 (Note 3).

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Produced and printed by ZPD Print and Design, 3 Billing Place, London SW10. Telephone/Fax: 071 351 4831