

The Annual General Meeting held on 5th July 1995

The ninety-fifth Annual General Meeting was held in the Governors' Hall at St Thomas' Hospital. Members and their guests squeezed into the Hall having enjoyed a gargantuan tea laid out in style in the adjoining Grand Committee Room. The publications for 1995 – *The London Topographical Record* vol xxvii and Joel Gascoyne's *Engraved Maps of Stepney 1702-4* – were ready in time. We have since learned of difficulties in delivering the tube containing the maps – such an item will not fit through letter-boxes and some of them were returned to the Society; others arrived without the lid on the tube. We shall not be publishing such an unwieldy item in the foreseeable future. However, the problems underlined the inconvenience and expense of posting publications. If members can possibly come to the AGM in July, time, expense and frustration is spared. Our Hon Editor gave us news of the 1996 publication, Wyngaerde's *Panorama of London and Westminster* (see below). There followed three talks. Professor Ravenhill, who wrote the booklet *Joel Gascoyne's Engraved Maps of Stepney 1702-4* gave a resumé of Gascoyne's career. Dr Croft, a consultant physician at St Thomas', told us about his family's longstanding connection with the hospital, and lastly Mr Barry Jackson talked about the topographical history of St Thomas' Hospital; the latter two talks were enhanced by slides.

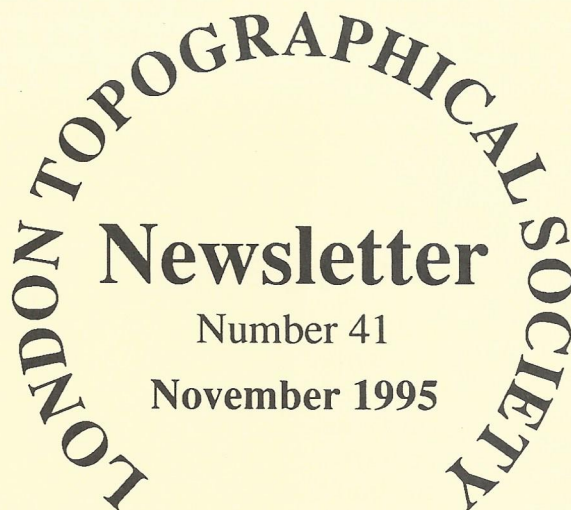
Members will be sad to learn of the recent death of Professor Ravenhill after a long battle with leukaemia. He was Professor Emeritus in Geography at Exeter University and an expert on the work of Joel Gascoyne. Our condolences go to his family.

Wyngaerde's Panorama c. 1544

London Topographical Society publication
No 151, 1996

When it was founded in 1880, the first publication of the Topographical Society of London (as we then were) was a collotype reproduction of Anthonis van Wyngaerde's *Panorama of London*, probably drawn in or about 1544 on fourteen sheets of paper, now treasured in the Ashmolean Museum in Oxford. Our reproduction was issued on seven enormous sheets, long out-of-print, and always difficult to handle. They were provided with the briefest of introductions but lacked keys.

In 1996, we are going to try again. This time, the fourteen sheets will be presented in book form, each section of the panorama being provided with an outline drawing and numbered key to every building which has been identified. This work and the topographical introduction has been undertaken by Sir Howard Colvin, our greatest living architectural historian. Dr Susan Foister of



the National Gallery is supplying an essay on what is known of Wyngaerde's life and work. The Ashmolean is most generously providing photography, and the reproductions will be reproduced in duotone by our regular printers, Messrs Maney of Leeds.

Members have often asked, wistfully, for another Wyngaerde. We hope you are going to get excited and delighted by the publication for 1996.

– Ann Saunders

Subscriptions

Subscriptions for 1996 are due on 1st January. Unless you pay by banker's order or have paid for 1996 in a multi-year payment, please send me your cheque as soon as possible at the address given on the back page. The GB rate is £20, the foreign rate is £25 (or US \$40 if paid in bills, US \$59 if paid by cheque – to cover the conversion charge). Institutional members will receive a separate invoice and librarians/archivists who receive such invoices are asked to approve them and pass them to their accounts departments for prompt payment.

On the subject of prompt payment, all those members who had paid their subscriptions by the AGM in July should by now have received two packets of publications for 1995. One is the roll of the Gascoyne map of Stepney, the other is the Gascoyne booklet together with *The London Topographical Record* vol xxvii. These would have been posted by the respective printers in August or delivered by us in central London. Any reports of shortfall to me please. The publications for those who only paid after the AGM could not be posted by the printers and so we are having to make special arrangements; these arrangements may not yet have been made, but you can be sure that the delay in despatch will not exceed your delay (of at least six months) in paying your subscription. Moral: put the 1996 subscription deadline in your diary now or complete a banker's order, available from me.

Next year's publication is a large page format book. Even the most architectural letter-box is unlikely to take the packet, and so if you are not

intending to collect the book from the AGM and if there may be no-one at home to receive packets, it would be helpful if you would let Trevor Ford or me have a special address for publications where the packet can be delivered at first attempt.

– Roger Cline

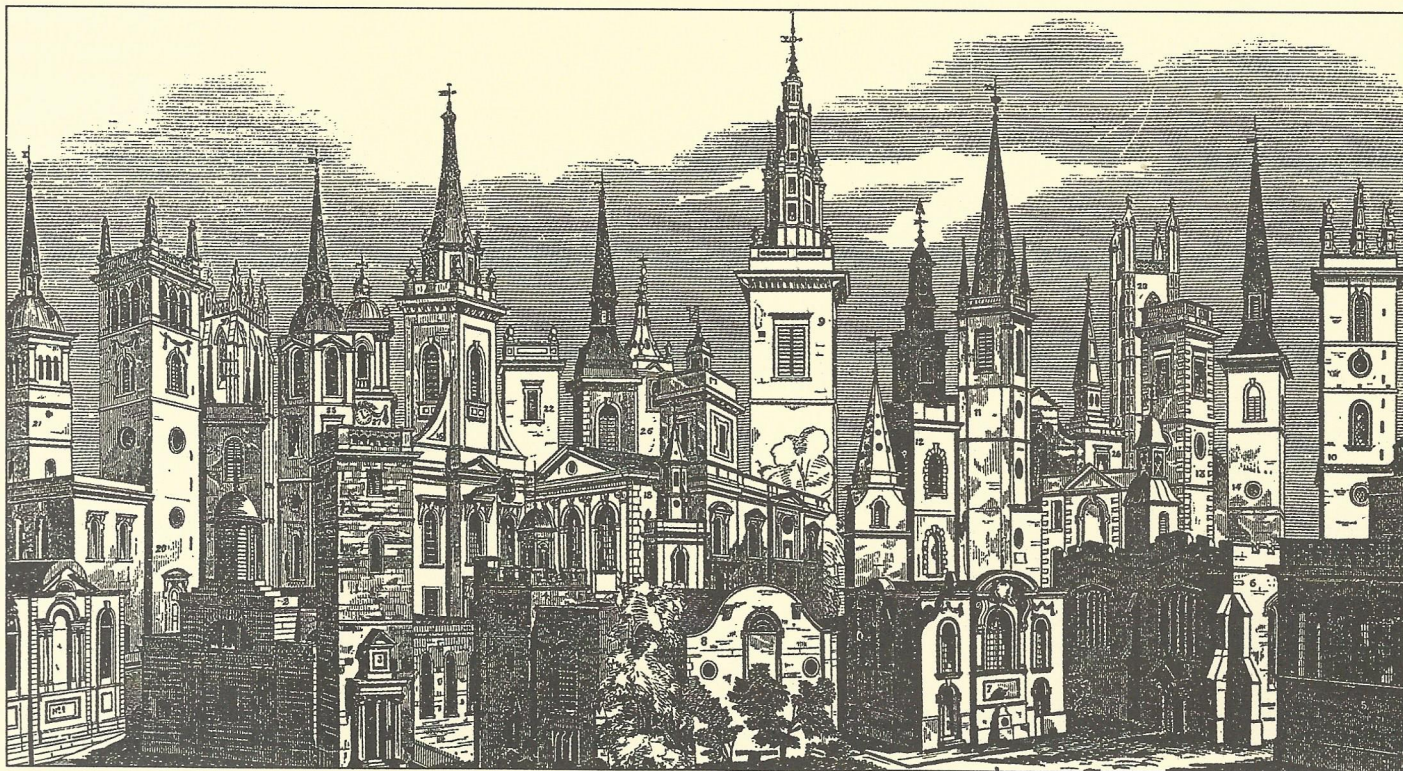
Our City Churches

There are presently thirty-nine of them, compared with seventy-two when Wren and his assistants had completed their rebuilding after the Great Fire. The future of thirty-seven of the churches is the subject of a recent report by Alan Baxter & Associates – the bombed St Ethelburga and St Michael Paternoster Royal, now the headquarters of the Missions to Seamen, are the two excluded. The report was commissioned jointly by the Diocese of London, the City Corporation and English Heritage – a formidable combination which one hopes will continue to collaborate.

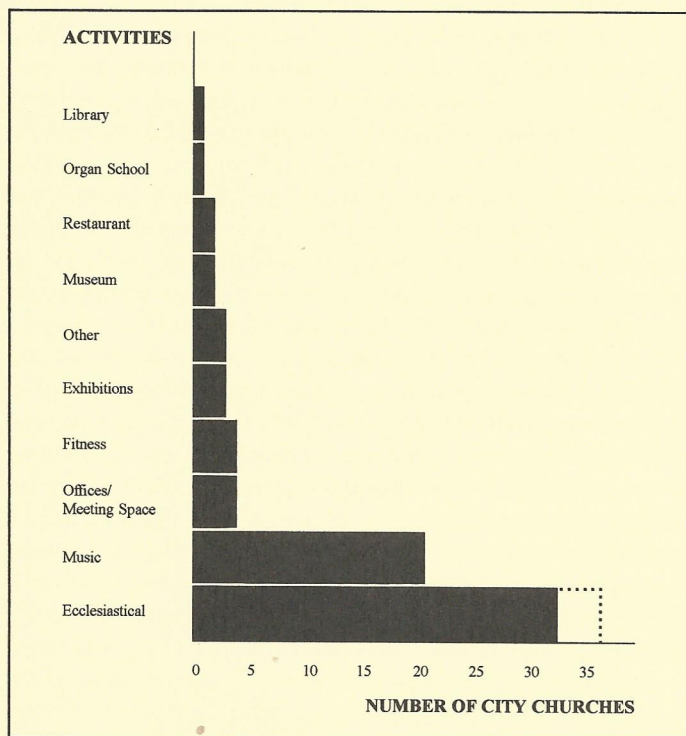
Another report? You may well ask. The state of the City Churches has been examined by at least six reports over the last century, the most recent and most notorious being the one produced by Lord Templeman's Commission (1994). This painted a gloomy picture and could have led to the closure of twenty-six Grade I listed churches (there are presently two churches closed and unused – St Sepulchre without Newgate and All Hallows London Wall). The Alan Baxter report supersedes Templeman and is generally more positive and certainly more wide-ranging in its survey and recommendations. The Archdeacon of London pronounced it to be "the most major and comprehensive survey ever conducted of the City Churches".

The future of the City Churches being of some concern to those of us interested in London (the subject was referred to twice in the last Newsletter) and no main article having been presented for this issue of the Newsletter, your Editor approached not one but two Archdeacons inviting either one of them to write a short piece posing the problems, explaining the situation and presenting possible solutions to the future of our City Churches. Well, they both "passed the buck" – with some justification, in view of the imminent publication of the report of Alan Baxter & Associates. Thanks to the fact that the report was "leaked" two days prior to its official publication day, your Newsletter Editor managed to edge her way into the launch of the report at St Paul's Cathedral Chapter House on 28th September. No rowdy public meeting, this, but a gathering of the good and the bold, including Ruth Gledhill of *The Times* and Marcus Binney, architectural author and President of SAVE Britain's Heritage. We were ushered into an upper room of the Chapter House to await the arrival of the Bishop of London, the Lord Mayor, the Chairman of English Heritage and their attendants.

The Bishop had inspected every one of the churches personally. Not surprisingly he emphasized the value of the churches as religious spaces, places of beauty and spiritual uplift, providing a heart to the City. Jocelyn Stevens of English Heritage stressed that this report was the result of a partnership and it provided a basis for the formation of a Trust, which, when constituted, would be responsible for maintaining the churches. The Lord Mayor drew attention to the photographic survey of the churches being carried out by the R.C.H.M. Alan Baxter, who *really* knew what he was talking about, reported that all things considered, the churches were in remarkably good



Twenty-nine City Churches as illustrated in *The Builder*, 3rd May 1879. Fourteen of these survive.



Graph showing current uses for thirty-seven City Churches (Alan Baxter & Associates).

condition and deserved to be respected as a unique group. Where else can one find thirty-seven examples of such architectural quality? Yet, regrettably, there was widespread ignorance of opening times, the architecture, church services, musical performances, talks, lectures and other events offered by these churches. He recommended that more information should be more readily available about the churches and the functions held in them in order to attract more visitors, that the churches should continue to be places of worship but that new, compatible uses might be found for them. On a practical level, improved facilities such as kitchens and WCs would give churches greater flexibility of use, while churchyards and burial grounds could be made more attractive.

Inevitably, the question of wine bars in churches was raised (this possibility had been aired by *The Times* two days previously) and the answer was "maybe" if tactfully positioned. The Bishop hedged the question of what constituted a religious space – pity, this could have been interesting. Another question was the cost of maintaining the churches (which had amounted to £10.2 million over the last fourteen years) – no wonder the Diocese recruited the support of the City Corporation and English Heritage. National lottery funds might be applicable to the City Churches but it would be the responsibility of the City Churches Trust, when it materializes, to organize adequate funding. Could pews be removed? This depended on their historic importance. Might business firms or City livery companies be interested in supporting/using the churches to a greater extent? Surely the livery companies, many of which trace their origins to religious brotherhoods attached to a church, could

give more support? Many questions remain to be answered. It is clear, however, that the Baxter report provides a sound starting point. Each church has been professionally surveyed, resulting in clear plans and cross-sections showing points of access and towers and vestries which might be adapted for alternative use. The importance, or not, of furnishings and fittings is evaluated. Necessary repairs and improvements which would make a church easier to visit and use are proposed.

As you may have gathered, this report is a weighty tome of 200 pages, the size of a brief-case and it costs £80 (Guildhall Library should have a copy in due course). There is also a booklet *A Survey of the Churches in the City of London. Summary and Recommendations* (August 1995), available at £2.00 from Alan Baxter & Associates, 14-16 Cowcross Street, London EC1M 6DR, tel: 0171 250 1555.

P.S. The Friends of City Churches has organized an exhibition of watercolours for sale in aid of the City Churches. Christmas is not that far away, it is a good cause and prices are reasonable. It is to be held between 20-25th November at Alan Baxter & Associates, address above.

– Penelope Hunting

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News and Notes

My Twentieth Birthday

Twenty years ago, in November 1975, the first London Topographical News was issued by Stephen Marks, then our Hon Secretary. A single sheet gave members notice of the forthcoming publication of Thomas Milne's *Plan of the Cities of London and Westminster* (1800) and of the next AGM which was to be held in the Chapter Hall, St John's Gate, Clerkenwell. The death of Earl Spencer was recorded – he was President of the Society 1955-75 and in 1972 the AGM had been held at Althorp.

By November 1985 the *London Topographical News* had expanded to four pages under the editorship of Stephen Marks and was being issued by Patrick Frazer as Hon Secretary. Stephen retired as Editor in 1989 and in November of that year the Newsletter assumed a new format – and here we are in November 1995 with twelve pages, illustrations, and Patrick Frazer soldiering on as our stalwart Hon Secretary.

I would like to take this opportunity to encourage members of the Society to submit book reviews, articles, items of news and notices about lectures, exhibitions for inclusion in the Newsletter (the Editor's address is on the last page). A hard core of faithful contributors deserve hearty thanks for their regular support but to ensure a continuous flow of material for the Newsletter, new contributors please step forward.

– Penelope Hunting

Number One, London

Apsley House has re-opened after three years of renovation and repairs. The first Duke of Wellington employed Benjamin D. Wyatt to transform the original house designed by Robert Adam (1771-8) for Baron Apsley, by the addition of the portico and pediment, a facing of Bath stone and the addition of the west wing containing the Waterloo Gallery (1827-30). There are not many rooms to be seen at Apsley House but their furnishings and contents are magnificent, especially the first Duke's collection of some 200 paintings, the porcelain and silver services and the giant statue of Napoleon by Canova.

The recent renovation of Apsley House aimed to restore the house to its condition at the end of the first Duke's life (1852) and in this the watercolours by T.S. Boys proved useful. However, the Duke had insisted that the Waterloo Gallery be hung with yellow damask, yet the V and A in its wisdom decided to retain the crimson damask walls, contrary to the statement in the new guidebook that "it is hoped to revert to the First Duke's colour". Likewise the (later) Minton tile floor in the entrance hall has been retained.

Rocque's map (LTS publication No 126) shows the position of the Turnpike at Hyde Park Corner which gave rise to the address of Apsley House as Number One London, and the 1813 edition of Horwood (LTS Publication No 131) shows Robert Adam's house as one of a terrace at the west end of Piccadilly. Considering the many plans and alterations which have culminated in Hyde Park Corner as we know it, it is remarkable that Apsley House with its private garden and uninterrupted views has survived. It is now in pristine condition and there to be enjoyed. Hopefully the new

guidebook is now readily obtainable: it was not there on the Press Day, and four months later took some tracking down – to the children's shop at the V and A.

Apsley House is open daily 11am – 5pm except Mondays and public holidays, £3.

Maps and Society

Members are invited to attend lectures on the history of cartography held at the Warburg Institute, Woburn Square, London WC1 at 5pm on the dates below (admission is free). The lectures are designed for a general audience and the atmosphere is relaxed, with collectors, enthusiasts, academics and librarians mingling happily; there is wine afterwards. Of particular interest to LTS members is the lecture to be given by our Council member Ralph Hyde, Curator of Prints and Drawings at the Guildhall Library, on 21st March 1996. The three lectures in November, the Panizzi Lectures, will be held at 6pm in the Lecture Theatre of the British Museum.

23rd, 28th, 30th November:

Professor David Woodward, "Maps and Prints in the Italian Renaissance".

7th December: Dott. Alessandro Scafi, "Where is Nowhere? Paradise on Maps".

18th January: Dr Marcia Kupfer, "The Lost Wheel-Map of Ambrogio Lorenzetti: its Rotation and Location in the Communal Palace of Siena".

22nd February: Alain Pottage, "Property and Topography since the Sixteenth Century: Visualising Titles in Land Law".

21st March: Ralph Hyde, "The Climax of a Tradition: Samuel and Nathaniel Buck's Long View of London".

25th April: Professor Christian Jacob, "Mapping the Earth versus Mapping the Sky: From Hevelius to Flammarion".

16th May: Dr Frank Kitchen, "Cosmochoropolygrapher: The Life and Work of John Norden".

The Year Before

A series of play-readings and evening classes takes place at the Globe Education Centre, Bear Gardens, Bankside, London SE1, this month. The evening classes range from "Whose Folio is it Anyway?" (Professor Thomas L. Berger) to "Rarely Played" (Dr Diana Devlin) and "London c. 1598" (Dr Ann Saunders). 1598, the year before the Globe opened, was also the year of Stow's *Survey of London* and our Hon Editor's lectures focus on "The Topography of London" (November 1st), "Church, Court and City" (8th November), "Shakespeare and Society" (15th November) and Art and Architecture (22nd November). Doors open at 6.15pm for sandwiches and coffee and the classes begin at 7pm. For details please telephone 0171 620 0202.



The Waterloo Gallery, Apsley House, designed by Benjamin Dean Wyatt in 1828 to display the Duke's collection of paintings.

Photographers' London: 1839-1994

An exhibition at the Museum of London until 31st December 1994.

This is a big subject, covering 155 years of photography of the capital from the first daguerreotype taken by Monsieur de St Croix in 1839 to photographs taken using the modern equipment of the 1990s. The work of well-known names is there – Fox Talbot, Roger Fenton, Cartier-Bresson, Bill Brandt – also that of anonymous photographers who worked for picture agencies.

The photographs are of historical interest, featuring national events such as VE day and of topographical interest with landmarks such as Piccadilly Circus at the end of the nineteenth century. Modern architecture is recorded and the classic faces of Londoners, with, alongside, some examples of complicated early camera equipment. This exhibition should appeal to Londoners, historians, topographers and photographers. It is accompanied by a book by Mike Seaborne, who is the Curator of the Museum's Historic Photographs Collection.

London organizations

The Society of Genealogists is holding a day on "London Organizations" on Saturday 30th March, 1996. The LTS will be represented among the speakers and the bookstalls. Further details can be had in due course from the Society of Genealogists at 14 Charterhouse Buildings, Goswell Road, EC1M 7BA.

LAMAS Local History Conference

The LTS will also be represented among the society stalls at the Local History Conference of LAMAS to be held at the Museum of London on 18th November 1995 from 10.10am -5pm. The theme of the conference is "Banishing London's Slums". Tickets cost £3.50 to include coffee and tea but not lunch and can be obtained from the Museum. Details from LAMAS, 36 Church Road, West Drayton, Middlesex UB7 7PB.

Lockie v. Horwood: a clash of directions

A fascinating letter has been sent to me from Nagoya in Japan, by Professor H. Hisada, an English teacher there, with notes of an apparent discrepancy, between two of the Society's recent publications – Lockie's *Topography of London* and the *A-Z of Regency London* reprinted from Horwood's survey of the same year, 1813. Professor Hisada has been reading George Augustus Sala's essay "A Bottle of Hay" (from *Household Words*), and noted Sala's comment "I kept the Bottle of Hay, in Leather Lane, when public houses were worth keeping". However, Bryant Lillywhite's *London Signs* listed the public house not in Leather Lane, but in St John Street. A cross-check in Lockie revealed Bottle of Hay Yard, presumably built on the site of the public house, and described it as at 128 St John Street, one third of a mile on the left from Smithfield. However, when Professor

Hisada looked for confirmation of this direction in Horwood's map, he found that the latter shows Bottle (of) Hay Yard on the left-hand side of No 214 St John Street, while no such yard can be seen at No 128. Of the two locations, it would seem that Horwood is most likely correct, as Lockie is contradictory in his explanation of the yard being "on the left from Smithfield". Congratulations are, I think, in order, for Professor Hisada's acuteness of observation.

– David Webb

West Norwood Cemetery

The Victorian monuments in the cemetery at West Norwood have been said to "compare favourably with those in St Paul's Cathedral or even Westminster Abbey". Despite this and the fact that many of those buried there (Mrs Beeton, Douulton, Reuter, Spurgeon, Tate) are household names, the present owners, Lambeth Council, regard it as simply a "working cemetery". Of forty-four monuments listed Grade II or Grade II* in 1981, two had disappeared by 1989, only the bases remained of another two and eight more had been badly damaged. In 1993 English Heritage listed the catacombs on the site of the Episcopal Mortuary Chapel and a further twenty monuments.

The Friends of West Norwood Cemetery hold tours during the summer months and meetings in the winter. A Newsletter is issued and two booklets have been published: *West Norwood Cemetery's Sportsmen* (£3.90 including p & p) and another on *The Dickens Connection* (£4.65 including p & p). Details from the Chairman, Friends of West Norwood Cemetery, tel: 1081 670 3265.

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Book reviews and notices

Hampstead Parish Church. The Story of a Building Through 250 Years

by M.H. Port. St John at Hampstead P.C.C. 1995. 35 pages, illustrations. Available from Mrs East, Parish Clerk, Hampstead Parish Church, Church Row, London NW3. £5.50 to include p&p (all profits go to maintain the fabric of the church). Cheques payable to Hampstead Parish Church.

A brisk pace, an elegant style, and a quiet relish for the absurd, combine to make this story of the past 250 years of Hampstead Parish Church immensely readable, and to mask the solid scholarship which underpins every phrase.

In quite a brief space – 35 pages, or about 20,000 words – we have not only a picture of the development of the church services, the people involved, and, vital as in all parishes, details of the money and where it came (or did not come) from; but also a close account of the buildings, the architects, the materials, adaptations, repairs, plans for alterations, extensions, and rebuildings,

the problems of the tower, the danger of subsidence, the case for expansion – with discreet occasional highlights on personalities – “a disputatious pluralist”; “demon of the Heath”; “a great India merchant”. And the tale of the passing of the 1827 Act of Parliament makes gripping reading – and all too familiar reading, for evidently Parliamentary affairs have not greatly changed.

The stability of the church tower recurs through much of the story. As one walks under the tower into church day by day, it is instructive to remember that well over 100 years ago expert advice – from Lewis Vulliamy, the architect of St Michael's Highgate – was that the tower was “advancing towards its final ruin”. Indeed the uncertainty of extending the building at the tower end was perhaps the underlying principal reason why, at evensong in the summer months, we are today dazzled by the setting sun streaming through the altar windows, for – since the Victorian extension completed around 1880 – Hampstead Parish Church faces the west, not the east.

An elaborately detailed account of the sequence of plans for this late Victorian extension makes specially good reading, as it is embellished both with illustrations of the various new buildings proposed, and also with quotations from the controversy about them, which rise to comic heights over Cockerell's 1876 design – “a nave in poor imitation of Muswell-hill (Alexandra) Palace, with a tower apparently caricatured from ... Wren, surmounting an apse which... seems intended to be Romanesque. The new aisle is to be roofed with a series of curious swellings ... (like) a confectioner's jelly mould”. In fact, F.P. Cockerell seems to have survived this onslaught for the building as it is today includes Cockerell's western extension.

During this century, restorations by Temple Moore have created a serene setting for daily worship; John Brandon Jones created the crypt room beneath Temple Moore's vestries, and this now houses a nursery school; the Willis organ is to be restored; and engraved glass doors are soon to be installed in memory of Lady Rosemary Goodison. Of course, an account of this length must omit much of interest: one detail charged with something of the essence of the church's story is that, when at the end of the Great War a memorial was planned, and the Trustees jibbed at the cost of carving the first names, instead of only the initials of Hampstead's lost men, the architect, L.T. Moore, Temple Moore's son-in-law, quietly put them in at his own cost; and there they are to this day.

– Stella Greenall

Artists' Houses in London 1764 – 1914

by Giles Walkley. Scholar Press 1994. 281 pages (including notes, gazetteer and index), 180 illustrations. £50.

In the Victorian and Edwardian period over 1,300 artists' studios were built in London, the nation's market-place for fine art. As the author states in

his preface, these buildings have a bearing on our cultural heritage, as well as belonging to a building type to which nearly all the major architects contributed.

As professionalism rose and remuneration improved, painters and sculptors wanted better standards of living and working conditions. A larger and wealthier public whose interest was heightened by critics, dealers and gallery directors (as well as by the artists themselves) produced the necessary receipts. From the mid nineteenth century possession of a purpose-built workplace confirmed the artists' professionalism and, as society animals, they congregated where the smart set dwelt: Chelsea, Kensington, Brompton, St John's Wood and Hampstead.

At the opening of the Royal Academy in the 1760s, the majority of founding members lived in Westminster. You obtained commissions by making yourself conspicuous to the West End clientele, and the lack of commercial galleries made speculative work uncommon. As London expanded northwards towards the New Road so, too, successive artists migrated northwards. Newman Street came to be known as Artists' Street, rivalled by Charlotte Street.

Requiring light and space, but unable to make make major alterations, artists often took over the best bedroom on the first floor in a private house. At this early date workplace and domicile were not yet separated.

Later on, an artists' community grew up in Kensington New Town around Victoria Road. This benefited not only from the interest of Queen Victoria and Prince Albert, but also from the growing material wealth of the middle classes and the revival of the print trade. One South Kensington developer included two large artist's studio houses in Cromwell Place, conveniently close to Albertopolis. Surprisingly, the first bespoke artist's house was constructed as late as 1860 and in Warwick Square. Pimlico, though, never was an arty district, and was soon abandoned in favour of West London, especially Holland Park where Lord Leighton built and then enlarged and remodelled a house to mark developments in his career.

Later chapters take us through the high Victorian splendours of Melbury Road, through aesthetic Chelsea which attracted Whistler and Spy (inhabitant of a remarkable double studio) and on to Hampstead. This was distinguished by some early Queen Anne revival work, including Kate Greenaway's house, built by Norman Shaw, which was one of the earliest women artists' studios. Dim divine St John's Wood housed Landseer and Alma Tadema, as each sought to outdo his colleagues with even greater grandeur and splendour.

Studios built for rent are also not neglected with ample coverage being given to Camden studios, and the countless studios in Kensington, Chelsea and strung out along Talgarth Road.

Anyone interested in London artists' society can read this book with profit. It is well illustrated with

numerous plans of artists' houses, and the author goes to considerable pains to explain how the construction of the studios was in many ways a product of the artists' large personalities.

The one drawback, however, is the author's self-conscious attempt at a racy style. To hear about "financial disembowelment"; to be told that artists "warmed up Mayfair squares"; or that "sitters arrived by the Phaeton load" sounds smart alicky and cheapens the text. But even worse than this is a succession of inappropriate allusions. What is "Cosway was the natural, unnatural heir to this Pall Mall side show" supposed to mean? To describe a house as "a monumental horse pill to curtail Long's megalomania" could be a witty picture caption, but as text it tells us very little about a Norman Shaw house.

The result of this is to trivialize the author's work and to diminish the reader's enjoyment. To borrow what is probably the author's worst analogy, it left the present reviewer "like a spooky iceberg, on a tide of indifference".

— Simon Morris

Tower Block

by Miles Glendinning and Stefan Muthesius. Yale University Press 1994. 220 pages (including maps, gazetteer, notes and index), numerous illustrations). £40.

"The chief aim of this book is to try to recreate some of the urgency and immediacy of this great adventure". The great adventure to which the authors refer is the monumental cycle of the design, production and breakdown of the tower block as the solution to Britain's post-war housing problem. Sub-titled "Modern Public Housing in England, Scotland, Wales and Northern Ireland" this is a meticulously researched survey and chronicle of the rise and fall of one of the most striking features of the modern British townscape.

First, the authors put their subject into context. Between 1945 and 1969 over 4,000,000 public dwellings were built, representing nearly two thirds of housing construction. Of this public housing, two thirds was laid out in conventional estates with the balance split between low rise and multi storey flats – yet high flats have come to epitomise modern post-war dwellings.

Tower blocks were an integral part of the post-war drive for modernization: the old urban fabric was rotten, and had to be reconstructed to fulfil new social and political values. The projects were carried through by the new professionals: town planners, town architects and councillors and supporting officials were receptive to progressive ideas. Homes of the post-war period were intended to be different: it was a canon of modern architecture that they should look different and be built differently.

They were also to be the ultimate realization of social housing with every facet researched by experts and carried forward to its logical conclusion. For example, rooms were to be square

to increase the sense of space; fully fitted kitchens were to be provided to induce tenants to keep things in order.

By the 1940s there was widespread agreement that flats had to be built in urban areas to maintain density after slums were cleared. Flats were familiar both in London and in Scotland, and it was thought that the positive values associated with 1930s middle class flats could, by osmosis, apply to working class ones. Bold slabs arranged on Zeilenbau principles, set in open ground and facing the light, such as those built in Finsbury, compared well with multi occupied terraced houses which they replaced. However, while there were strong arguments for flats as the modern dwelling, mixed development was originally favoured. This entailed a mix of terrace houses, high or low flats and maisonettes such as at the Lansbury Estate and later at Roehampton, which introduced high blocks into leafy surroundings. Nonetheless, it came to be recognized that building high achieved high density, allowed proximity to workplace, and provided open space and high daylight penetration. If Dolphin Square, London's premier private luxury block, could achieve a density of over 400 persons per acre, then why not public housing? Furthermore, building high point blocks, often without any element of mixed development, offered architectural freedom from the constraints of monotonous slab blocks.

An explanation of why so many tower blocks came to be built is that they fulfilled admirably a number of key criteria. First, they satisfied production criteria by fitting into small sites. This assumed great importance as the introduction of a green belt around cities created a significant shortage of building land. Secondly, they enabled local authorities to respond to demands for rehousing. High flats were synonymous with high output and quick completion. Thirdly, they enabled local authorities to retain local population rather than to see it dispersed into central government's overspill towns. Decision making in relation to housing was decentralized, and the construction of tower blocks was an expression of local municipal power. Only in the late 1960s did government use of housing subsidy actually encourage multi-story building. Building high flats was a symbol of local authority independence rather than of subservience. Indeed, the authors see the point blocks as monuments to a golden age of municipal endeavour when ability to build council housing was a symbol of autonomy.

Tower blocks were meant to be more than a feat of engineering – they were intended to create a community. Life was breathed into the concept of community in the 1940s when planners such as Abercrombie came to recognize it as synonymous with "neighbourhood" – a product of the new, positive approach to planning that would design neighbourhood units so that no child under eleven had to cross a major road to get to school, as exemplified in the County of London Plan. As with

all ideas, it evolved an equation of community with neighbourhood and was challenged by sociologists such as Ruth Glass. She and others argued that less attention should be paid to how physical forms might influence behaviour, and more paid to the activities of the residents and their sense of well-being. The rise of the argument that communities could not be designed was a significant blow to Modernism which held that all aspects could be planned.

The heyday of the tower blocks in London was in the late 1960s. Before that the LCC's policy was to decant surplus population into overspill towns, while within its area the LCC architect's department concentrated on a few high quality individually designed developments. The creation of the GLC and the grant of almost autonomous building powers to the new London boroughs, increased municipal home building by over 50% in the late 1960s. Great progress was made by individual boroughs who were anxious to eliminate housing waiting lists. Southwark, for example, achieved 2,000 completions each year.

After the boom came the crash. During the 1960s and early 1970s enthusiasm for tower blocks waned and the tide of fashion swept on. Designers came to favour low rise high density developments; architects, pressure groups and journalists challenged the logic of rigidly applied standards and simplistic concepts of need and fit. More sophisticated social surveys discovered that individuals preferred any ordinary old street to a synthetic community environment. The final blows were the collapse of Ronan Point in 1968, Conservative victories at that year's municipal elections, and above all a Government White Paper which favoured conservation rather than redevelopment as the cheaper option.

The authors are studiously non-judgmental in reaching their conclusion. Having visited all the country's multi-storey blocks in the course of researching the book they point out that very few are dilapidated. Furthermore their poor image is as much the result of local authority management,

tenanting policies and media prejudice as resulting from any weakness in design or construction.

How much longer we will have tower blocks in London is an open question. Eight tower blocks are due to be demolished in Hackney this year, and the old road pattern is to be restored on part of the Holly Street Estate. If London's tower blocks are to start disappearing (and all those built in Rochester have already gone) then this book will assume significance not only as a monumental study of modern municipal housing, but also as a record and epitaph of a threatened building type.

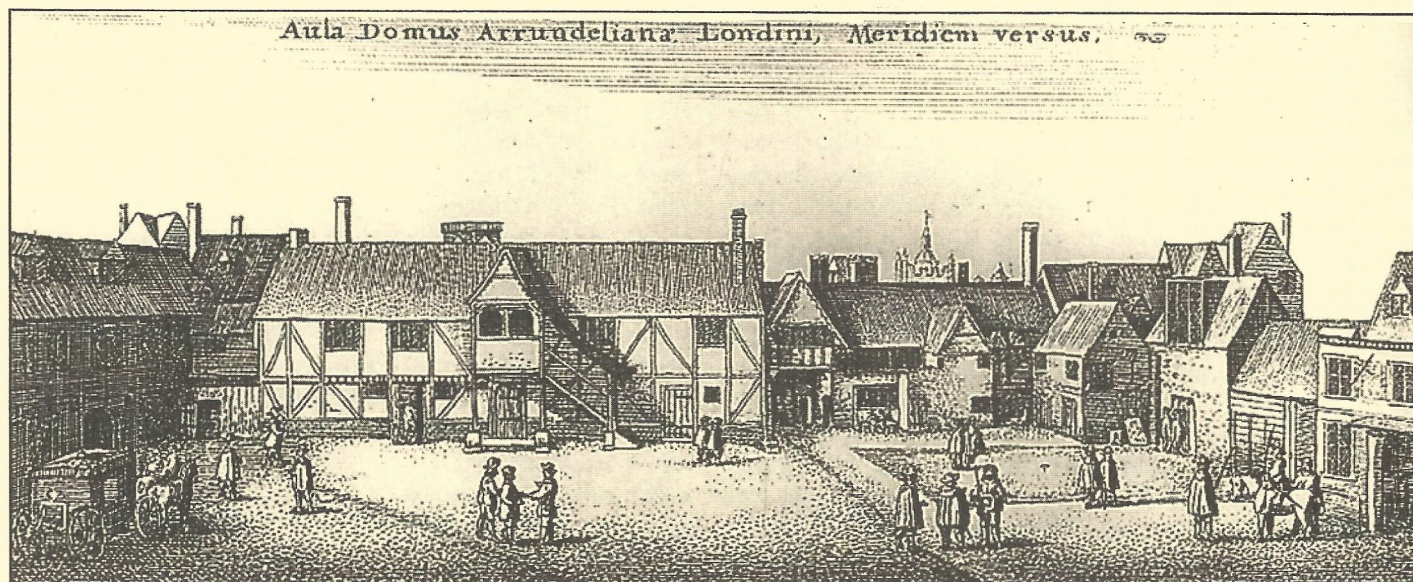
– Simon Morris

Medieval London Houses

by John Schofield. Yale University Press 1995. 272 pages, 300 illustrations. £40.

This is truly a *magnum opus*. The author has been able to draw together information from archaeological investigations, historical sources such as charters, deeds, rentals and chronicles, the records of livery companies and of Christ's Hospital, parish records, contracts, leases and wills (limited), the City's administrative and judicial records, building regulations, the records of the Bridge House Estates and the City Lands (limited), descriptions by foreign visitors and of course John Stow and William FitzStephen. Good use is also made of pictorial evidence, not least the Wyngaerde Panorama which is to be LTS publication No 151 for 1996. Treswell's surveys of 1607-14 are heavily relied upon and other evidence is gleaned from map views, panoramas, contemporary paintings (few) and engravings. As the introduction concludes, "when used to illuminate each other, these various sources supply information for as detailed a picture of a medieval city as can be found anywhere in Europe".

Here we have it and what a feast we are presented with, intellectually and visually: to avoid indigestion take one chapter at a time. Members of this Society will be enticed by chapter 2, The Topographical Setting – this covers the suburbs and Westminster,



Arundel House, Fleet Street: view of north side (Hollar 1646).

also defences, the waterfront, castles, religious houses and parish churches, and public buildings and works. The focus of the book, however, is on the secular buildings of the city 1200-1600 (perhaps the title should have been Medieval and Tudor London Houses?). Included in the word house are alehouses, taverns, inns, shops, almshouses, livery company halls as well as private houses.

With chapter 4 the enquiry tightens to concentrate on the Development of Rooms and Open Spaces. This chapter, followed by those on The Fabric and Furnishings of the London House, and The Construction of Medieval and Tudor Houses in London gives the information we have been waiting for, namely the details of the construction and appearance of houses in the City between 1200 and 1600, of which there are only seventeen surviving fragments (not including those within the Tower of London). These fragments tend to belong to halls, legal inns and other substantial buildings. Such buildings, surviving or not, prove more accessible to study than the humble dwellings of medieval London about which archaeological and documentary information is scant.

Chapters 4-6 constitute the core of the book in which we find out, among many things, that in this period kitchens were usually square, that the earliest brickmakers in London were from Flanders, that the labourers who cleared cesspits were called gongfermers, that the preservation of privacy was a growing concern, and that the construction and furnishing of the house has long been a demonstration of wealth.

After chapter 6 comes a Selective Gazetteer of 201 sites (on what basis were they selected, I wonder?), illustrated and referenced. Four maps indicate the sites with red dots. In such a comprehensive publication a comprehensive index is essential and this has been provided, giving the reader quick access to architectural subjects such as string courses as well as to topographical subjects such as Faggesswell Brook. Strange that the Bibliography does not list John Schofield's books on *The Building of London from the Conquest to the Great Fire* and *The London Surveys of Ralph Treswell* – they are to be found under Abbreviations. The Bibliography did reveal the good news that Schofield is preparing a book on the Medieval Parish Churches of London.

Proof readers might have taken more care over such an important production: the wrong publication date on the title page, "Marie de Medicis" on p.150, a confusion of numbers and the wrong reference number in the caption to the plan of Leathersellers' Hall on p.199, "abbreviations" on p.255, and I was amused by the reference to the Museum of London Archaeology logical Service (p. 254). Page numbers on every page would have been helpful and the ink seems to have been running out on pages 260-1. But this is an admirable book containing new information, and one I shall definitely keep and use.

– Penelope Hunting

Hold Fast, Sit Sure. The History of The Worshipful Company of Saddlers of the City of London 1160-1960

by Kingsley M. Oliver. Phillimore 1995. 264 pages, 94 illustrations. Published with *Treasures and Plate. The Collection of the Saddlers' Company*. £75 for the set.

The new history of the Saddlers' Company comes with its mate on the subject of the Company's treasures and plate. The latter subject is outside the scope of this review; however the history of the Company, its Halls and City properties would be of interest to readers of the Newsletter.

Presented with such a lavish, amply illustrated book, curiosity is immediately aroused. Saddlers must surely have ranked high among the medieval craftsmen of London – the Company must, therefore, be near the top of the order of precedence – up there among the Great Twelve perhaps? It took some while to resolve this question. The impressive index, which lists five entries on the subject of precedence among the livery companies, failed to lead to page 56 where it is revealed that the Saddlers were officially placed at number twenty-five in the Aldermanic list of 1516. For a Company that obtained a royal charter in 1395, just one year after the Mercers', Goldsmiths' and Salters' charters, the Saddlers might well have expected to rank higher in the pecking order.

The parish of St Vedast-alias-Foster and the adjoining parishes of St Michael le Querne, St Peter Westcheap and St Matthew Friday Street were where saddlers congregated in the late thirteenth and early fourteenth centuries, in a quarter known as The Saddlery. It was here, on the north side of Westcheap (the present day Cheapside) to the west of Gutter Lane, that the first Saddlers' Hall was established in the late fourteenth century. The author has traced an enclave of saddler-owned property in this area from the later thirteenth century and refers the reader to "the map at Appendix A" – a phrase to excite any London topographer. Sadly, Appendix A (actually Annex A) is no more than a table of squares and rectangles representing seven properties between Westcheap, Gutter Lane and St Vedast's Lane *circa* 1270-1300. A survey of the Saddlers' Cheapside estate in 1886 on page 142 demonstrates the continuity of saddlers' property-holding in this quarter of the City, where Saddlers' Hall is still situated.

The first Saddlers' Hall having been destroyed in the Great Fire, the second (do **no** details of the craftsmen, building accounts or furnishings survive?) was destroyed by another fire in 1815. The third Hall was designed by Jesse Gibson (1821), damaged in 1940 and the fourth, present Hall was built to plans by Leo Sylvester Sullivan (1955).

As for the saddlers themselves, it would be interesting to know what exactly the medieval saddler did. Obviously this book does not aim to be a history of saddle-making, but an account of how

a saddle was put together and sold would have been illuminating. There is no doubt as to the importance of the saddle until the seventeenth century when the increased number of coaches threatened the saddlery trade. The subsequent history of the Saddlers' Company is a familiar one: The Struggle for Survival (the eighteenth century), Reform and Redirection (the nineteenth century), and in this century the renewal of the Company's association with its traditional craft through training and education, prizes, and support for the saddlery trade.

The author was Clerk to the Saddlers' Company 1980-94 so clearly has a wide, first-hand knowledge of his subject. The publishers have done him proud in producing an attractive book with plenty of space on the page and a wealth of illustrations, although the photograph of contortionists in the Saddlers' Sports Centre of the City University is unnecessary. Footnotes are thorough and the appendices (or annexes) provide all the lists and transcriptions one could wish for. The text itself is a matter-of-fact, year-by-year, somewhat flat account, and the last sentence can only be described as corny. — Penelope Hunting

Lines on the Underground. An anthology for London Underground Travellers

Compiled by Dorothy Meade and Tatiana Wolff. Cassell (in association with London Transport Museum) 1994. 248 pages, paperback. £7.99.

An interesting idea, giving from one to four pieces on each station on the Underground system (some 270 stations), arranged in their order on each line, with notes on interchange possibilities. It is attractively produced, with the station names in red and occasional vignettes of places along the lines.

When I reviewed the book for the London Underground Railway Society I was disappointed that there was little to learn from the non-fiction pieces about the various stations; however, wearing my TopSoc hat, I have been very happy to find interesting fiction-writing arranged topographically. The pieces are short, usually less than a hundred words, but it is an encouragement to dig deeper and read the whole of the works from which the quotations are taken. I know many of us are interested in listing fictional works based on various locations in London, and this would give the researcher a flying start.

A topographical quote: "Our Farnham, which are in Hendon, Holloway Turnpike Lane, Thy Kingston come, Thy Wimbledon, In Erith as in Hendon, Give us this day our Maidenhead, and lead us not into Penge Station, But deliver us from Esher, For thine is the Kingston, The Tower and the Horley, for Iver and Iver, Crouch End".

— Roger Cline

The Square Mile; the City of London in historical postcards

by Warren Grynberg. The Windrush Press,

Gloucestershire, 1995. 128 pages, lavishly illustrated. £9.99.

London Topographical Society member Warren Grynberg has compiled a volume of reproductions of London postcards to which he has added a brief introduction and substantial captions.

Though there are, perhaps, rather too many of familiar official and royal occasions and certainly an overdose of details of the condemned cell and execution chamber of Newgate, there is some valuable evidence here of bygone London and, especially, of vanished Londoners. I revelled in the sight of a superb Constable of the Royal Exchange, magnificently hatted and uniformed, and marvelled at the three portly life-jacketed policemen hurling themselves, still helmeted, into the waters of the docks for a life-saving practice in the 1930s. A grave-eyed girl in a broad-brimmed hat walks steadily towards the camera along an alleyway off Fleet Street; she is a Reuters messenger carrying urgent news stories in a little wallet slung around her neck.

To me, the most evocative illustration of all was of East Passage, running parallel with Cloth Fair off Smithfield – you can still find it if you study a map carefully. Probably taken with a glass plate and a long exposure, every detail of the narrow alleyway with its central gutter, and of all the tall buildings which hem it in, and of the be-aproned young man staring towards the camera, has been recorded. For a moment, a corner of London stood still, and a camera captured that moment, preserved it and handed it on to the future. A postcard like this is a peep-show into the past. Thank-you, Warren, for reminding us.

— Ann Saunders

Discovering Off-beat Walks in London

by John Wittich and Ron Phillips. Shire Publications 1995. 80 pages, 36 black and white illustrations and 8 drawn maps. £3.95.

London Statues and Monuments

by Margaret Baker. Shire Publications 1995. 128 pages, 17 colour, 146 black and white illustrations, 3 maps. £5.99.

These two little guides from Shire are both republications. We might therefore assume that they fulfil a popular demand. One is an expressly on-site tour which consists of eight thematic walks. The other attempts to strike a balance between a basic guide and a more glorified illustrated sculpture survey.

The major difficulty with Margaret Baker's book is that it is organized on aesthetic rather than practical grounds. It is too large to carry around comfortably to the sculptures it describes and the unstable binding dictates that it is not advisable to do this anyway. This aside, it is beautifully produced and filled with good colour reproductions. Also added to this "revised" edition are a handful of the new sculptures which grace

London's streets.

Baker employs the traditional format of arranging the text by geographical areas, following Gleichen's excellent 1928 book. No profitable connections seem to be made through this decision. A far more user-friendly and informative guide is Arthur Byron's *London Statues*, which is comprehensively and successfully organized around genre.

What *London Statues and Monuments* claims to analyse are issues surrounding public monuments; who makes the decisions, and where, why and in what form do these pieces take. Alternatively, the history of a particular sculpture is examined. Why, for example, is John Wilkes's statue not a mecca to journalists when it was their freedom he championed? These are the questions and contradictions which the author tentatively examines. However, she does little to elaborate on such fascinating problems of function. Instead she offers a mixture of superficial, though entertaining, anecdotes with consistent factual information which makes for a disjointed treatment of the pieces biased towards those representing royalty.

Wittich and Phillips do not fall into the trap of using anecdotes for their own sake. In this handy pocket-sized guide details are always relevant to the historical context and enrich the tours rather than detract from them. The thematic arrangement allows each feature to contribute to the overall understanding of a particular area. The meticulous observations provide for an intimate experience of the place visited and this gives the book an edge over the endless publications on walks around London.

A definition of terms needs to be made regarding *Off-beat Walks in London*. The tours actually highlight places which are more strictly "off the beaten track" than "off-beat" – perhaps this had different connotations when the book was first written thirty years ago. The emphasis is on the historic but it can hardly be claimed that these are particularly eccentric or unusual when they are situated within the best-known areas of London.

The selection does tend towards the outmoded which is felt acutely in the central locations where the walks take place. These are heavily reworked sites which continually outgrow themselves architecturally and metamorphose in character. One only has to remember that the 1980s saw a 50% replacement of building stock. This does create some practical difficulties with the guide. For example, in the London Wall walk, where Terry Farrell's slick post-modern Alban Gate (1991) has become an indisputable focal point, the book's old route is not revised to take account of the maze of walkways. For this reader, the maps are as quaint as the spots visited and an A-Z is advisable if one is not thoroughly acquainted with all the areas covered.

The authors find nothing "off-beat", in their terms, with any of the architecture which belongs to our century. They are extremely defensive and sentimental about their selection of unexpected treasures which they see as being surrounded and

threatened by looming contemporary developments. However, it must be admitted that it is precisely this inherent feature of London which lends character and surprise to Wittich and Phillips's interesting tours.
– Victoria Lane

MoLas '95

The Museum of London Archaeological Service has issued its annual review for the year 1994, available from the Museum shop at £9.95. The good news is that in 1994 there was a substantial increase in development in the City of London; hopefully this trend advances. 1994 saw important excavations at Number 1 Poultry – even those opposed to this development must congratulate Altstadtbau (Lord Palumbo and Dieter Bock) on their generous funding of the excavation of the site. The investigations at Guildhall Yard continued and there were other excavations at Bishopsgate, Thames Street, Monument Street and Wormwood Street. The Greater London area continues to reveal its secrets, and there was a surprising number of excavations in the heart of Westminster. For those requiring more detailed information about particular sites and finds a bibliography points the way. MoLAS's own publication programme is ambitious but will take some while to complete due to the complexity of research and analysis.

The Strangers' Progress

Volume xxvi no 2 (1995) of the *Proceedings of the Huguenot Society* edited by Randolph Vigne and Graham C. Gibbs consists of eleven essays written in memory of Irene Scouloudi, who was Hon Secretary and Hon Editor of the Huguenot Society 1951-87. She was also a longstanding member of the Council of this Society and a Vice-President. The essays fall under the heading of *The Strangers' Progress. Integration and disintegration of the Huguenot and Walloon refugee community, 1567-1889*, within which there are some absorbing stories such as "The Tyssens – lords of the manor of Hackney: from strangers to English landowners" by Rosemary Weinstein, "Marital problems of women in the French Church of London in the later 17th century" by Robin Gwyn and "Sir Theodore Janssen, Huguenot and merchant of London c. 1658-1748" by Elspeth Veale. All in all 175 pages, illustrated and with an index crammed with exotic-sounding Huguenot names, £8.00. Please contact Randolph Vigne, Huguenot Library, University College, Gower Street, London WC1E 6BT.

Hackney History

The Tyssens (see above) are also featured in volume i of *Hackney History* (1995), produced by the Friends of Hackney Archives. Tim Baker's article traces the family from 1697 to the present lord of the Hackney manors, William Hugh Amherst Cecil. Isobel Watson, the editor of the first issue of *Hackney History*, has recruited an impressive line up of authors – among them Dr Richard Luckett,

the Pepys Librarian at Magdalene College, Cambridge who writes about Pepys and Hackney, Mike Gray who is co-author of a forthcoming monograph on Sutton House, and Tim Gray, editor of the VCH on Inner Middlesex (1995). Can the high standard of this issue be sustained? Available for £3.00 by post (cheques payable to London Borough of Hackney, please) from Hackney Archives Dept., 43 De Beauvoir Road, London N1 5SQ, tel 0171 241 2886.

The Law Society's Hall

This excellent 20 page booklet is an illustrated architectural history of the Law Society's Hall in Chancery Lane 1823-1995, written by Finch Allibone and Lynn Quiney. Lewis Vulliamy was the architect chosen from sixty-two entries and his building was completed in 1857. P.C. Hardwick was responsible for extensions of 1864-75, Charles Holden and Percy Adams for those of 1901-4. The publication of this well-presented booklet marks

the completion of the restoration programme of 1970-95. Would that the architectural histories of more individual buildings were thus chronicled. £6.95 from the Law Society Shop at 227 The Strand, London WC2R 1BA, tel: 0171 242 1222.

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