Notice of the Annual General Meeting
Tuesday, 19th June 2001

The one hundred and first Annual General Meeting of the London Topographical Society will be held on Tuesday, 19 June 2001, in the Beveridge Hall at the Senate House, University of London. Tea will be served from about 5.45pm and the meeting will start at 6.30.

The Senate House was built in 1932–37 to designs by Charles Holden. A striking building, it is frequently used as a location for film and television productions. It can be approached from either Malet Street or Russell Square and is a short walk from at least six underground stations, the nearest of which are Goodege Street, Russell Square and Tottenham Court Road.

We have arranged a talk by Richard Simpson about the Senate House and by John Schofield and Ann Keay on two of this year’s publications. We also plan to sell off some of our less attractive surplus publications at bargain prices. Members may invite guests to the AGM and this year there should be room for all.

The year’s publications will be distributed to members at the meeting. Members are urged to collect the three publications at the meeting in order to avoid postage costs (a stout bag might be a good idea). Those who cannot attend might like to let the Treasurer or Secretary have a central London delivery address; otherwise members will be sent the publications by post, probably in July or August but please do not query non-arrival before October.

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

AGENDA

1 Minutes of the 100th Annual General Meeting
3 Financial accounts for 2000
4 Hon Editor’s report
5 Election of officers and members of Council
6 Proposals by members
7 Any other business

Items 1–3 are all published in this Newsletter.

- Patrick Frazer, Hon Secretary


For their annual subscription in 2000 members were issued with a screen print by Andrew Ingamells, specially commissioned by the Society, illustrating two thousand years of London buildings. The Society also reprinted two of its most popular publications, the A–Z of Victorian London and the 1903 Parishes Map. There was a small surplus of income over expenditure for the year. At 31 December 2000 there were 953 paid-up members and three Honorary members – an increase of just over 4.25% per cent during the year.

As usual, the Newsletter was published in May and November. Members of Council met in January, April and September to discuss the Society’s publication programme and administrative matters.

Minutes of the Annual General Meeting of the London Topographical Society 2000

The one hundredth Annual General Meeting of the Society was held at St James’s Palace on 13 June 2000 in the presence of the Society’s patron, HRH the Duke of Edinburgh. The meeting was attended by Mr Peter Jackson, the officers of the Society and about 240 members. It was not possible to accommodate guests because of strict limits on the numbers attending.

His Royal Highness was welcomed by the Chairman and introduced to officers of the Society before opening the meeting. The Annual Report of the Council and the Minutes of the 1999 Annual General Meeting, which had been previously circulated, were approved and the Annual Accounts
were adopted. The Hon Editor spoke about the very special publication for 2000 and the three publications planned for 2001.

All the officers were re-elected, viz: Peter Jackson as Chairman, Roger Cline as Hon Treasurer, Ann Saunders as Hon Editor, Simon Morris as Publications Secretary, Penelope Hunting as Newsletter Editor, Patrick Frazer as Hon Secretary and Hugh Cleaver as Hon Auditor. Similarly, the other members of Council were all re-elected.

After the business part of the meeting, Andrew Ingamells talked about the year's publication, on which he had worked over a four-year period. The Duke of Edinburgh took his leave after closing the meeting with a short address. Christopher Lloyd, surveyor of the Queen's pictures, then talked about the function of St James's Palace and the paintings on display. Afterwards, members were able to enjoy the fine rooms of the Palace and take home their copies of the publication.

Publications for 2001

Members will be issued with three publications this year: the London Topographical Record vol xxviii, as expected, with eight colour plates. In addition members can look forward to a monograph on The Elizabethan Tower of London. The Haliward and Gascowyne plan of 1597 by Anna Keay, published in association with Historic Royal Palaces and the Society of Antiquaries of London, and Tudor London: A Map and a View edited by Ann Saunders and John Schofield with contributions by Peter Barber, Stephen Marks and John Schofield.

Charitable giving

Although existing covenants continue to be valid, no new covenants can be accepted. The charitable giving law has been simplified in that all donations to a charity can qualify for tax rebate provided that you have signed a Charitable Giving Declaration and sent it to the Society. Some of you have already done this but the remainder of the membership is urged to complete the form enclosed with this Newsletter and to return it to the Treasurer or Secretary. The conditions for signature are made clear in the declaration. It does not matter if you already have a valid covenant; the declaration can come into force after the end of the covenant term.

- Roger Cline, Hon Treasurer

The Accounts

The Hon Treasurer continues: A hawk-eyed reader noticed that the income figure in the 1999 accounts enclosed with the November 2000 Newsletter did not add up. This was because there was a typing error in the current subscriptions figure – £17,086 was mistyped as £17,806.
Tokenhouse Yard and the Great Fire
by Dorian Gerhold

On Leake and Hollar's map of London after the Great Fire, a row of surviving buildings protrudes into the devastated area north of Lothbury, marked 'New buildings'. What were these 'new buildings', and how did they survive when all around them was destroyed? The answers are provided by a series of deeds and the records of a Chancery suit, which also contain an eye-witness account of fighting the Great Fire.¹

The buildings were on the east side of Tokenhouse Yard, which was newly-created at the time of the fire. Tokenhouse Yard occupied the site of 'the late great capitall messuage or tenement called Loathbury House or Place'. It was sold in 1596 by John Legh to Sir William Killigrew, who occupied the house and retained it until his death some time before 1632. Killigrew took in hand the separate house over its gateway to Lothbury and also made small extensions, notably by purchasing land to its north from the Mercers' Company and by acquiring an eighty-year lease of two rooms over the vestry of St Margaret's Lothbury, the upper one of which had a window looking into the church itself. In 1636 the house was purchased by Lord Mautravers, son of the Earl of Arundel and Surrey, and Sir Francis Crane. Mautravers and Crane had a patent for issuing farthing tokens, and this seems to have given rise to the name Tokenhouse Yard, which is first recorded in 1668.²

In July 1657 the son and widow of Henry, Earl of Arundel (formerly Lord Mautravers) sold the premises to Edmund Warcup and Robert Abbott, and this seems to have been when the old mansion disappeared and development began. Abbott was described in his will as a gentleman of London, and he held property in London, Essex, Berkshire and Lincolnshire. Warcup (1627-1712) was from an Oxfordshire family and a nephew of Speaker Lenthall, which smoothed his path into the magistracy and other offices.³

The names of Robert Clayton and his partner John Morris, described as scriveners but in fact major moneylenders, property speculators and (effectively) estate agents,⁴ appear in the deeds from 1657 to 1660, and it may well have been they who brought the investment opportunity to Abbott's and Warcup's attention.

Abbott was to have a two-thirds share and Warcup one-third. However, Abbott died in 1658 and his two-thirds was transferred to Warcup in December. This was evidently beyond his resources, as the funding was obtained by mortgaging the premises, and in March 1660⁵ the greater part of the site was sold by the mortgagees to William Petty, political economist, John Graunt, statistician and haberdasher, and John Martin, citizen and stationer of London. Petty is often credited as the creator of Tokenhouse Yard but this distinction in fact belongs to Warcup and Abbott. By the time of Petty's purchase in March 1660 Warcup's part of the site was already built on, five houses and the foundations and walls of others already stood on Petty, Graunt and Martin's land west of the Yard, one house and the foundations and walls of others stood on their land east of the Yard, and the new street was 'lately layd forth'. The passage at the north end to Bell Alley (through Trotman's Buildings) also existed in March 1660, and can still be walked through today.

Warcup retained the north-east part of the site, formerly part of the mansion's garden, though he mortgaged it to William Maggs in 1662. Here in March 1660 were 'Mr Edmund Warcup's five Houses'. The earliest recorded lease, of the southermmost house, began in June 1660; two others were dated April and September 1661. Warcup had built on a grand scale. Each house had eleven or twelve hearths, and they were of at least three storeys plus a garret, with yards both in front and behind, which was to be significant in 1666.⁶ Petty's deed provided that the Yard must remain open, but Warcup's tenants could place 'a rayle and posts' not more than four feet in front of their courtyards. Strype in

The map attached to the deed of March 1660 conveying land on both sides of Tokenhouse Yard ('The new Strete') to Petty, Graunt and Martin. The sale included all the land to the west and all that to the east except the sites of Warcup's five houses. North is to the right.

Guildhall Library by permission of the Scriveners' Company.
1720 described Tokenhouse Yard as “a large Place, with well built Houses fit for good Inhabitants, especially the Row on the East side, which have Court Yards, with Brick Walls before them”. In 1671 all five of Warrcup's houses were occupied by merchants. They were of course built of brick. Unfortunately no-one ever seems to have drawn them.

In 1664 the middle house in the row burnt down. Warrcup had drawn up a lease with the occupier which would have made the latter liable for the cost of rebuilding, but the lease had not been sealed so Warrcup had to bear that cost, which he claimed was nearly £500. In a hearth tax list of 1665-66 the house is recorded as empty. In July 1666 Warrcup was approached by Peter Paravicine, a merchant, who agreed to pay a £100 fine and £46 per year (together with twenty-four quart bottles of claret, which Warrcup changed to Canary) for a twenty-one-year lease (rents of the other houses ranged from £48 to £63). Unknown to Warrcup, Paravicine intended to live there with another merchant, Nicholas Lecheare, with whom he was in partnership, and he gave possession of the house to Lecheare, who laid out at least £200 on fitting up the rooms and wainscoting several of them. Warrcup had a spell in the Fleet Prison in August 1666 (having used Secretary of State Arlington’s name to cover his own financial transactions), and on his release was surprised to find Lecheare occupying the house.

Warrcup stated that his experience in the earlier fire had “made a deep impression in [his] memory as it had done before in his purse”. In fact he nearly got into exactly the same situation again, without a duly executed lease, but this time he was lucky. According to Warrcup, the row of houses “was miraculously preserved by the extraordinary care and at the great cost and charges of this defendant”, despite being refused the keys to Lecheare’s house when demanded “in the heat of the fire” and being kept out of the house; indeed he had “hazarded his life to save the said house from burning”, no doubt encouraged by the thought that he might have to pay for its construction a third time. A letter of September 1666 recorded the “extraordinary offers made by the owners of houses to workmen to save their houses, including £100 “at the new buildings in Lothbury”.

However Lecheare was keen to emphasize that he too had acted to save the house. His brother-in-law, Samuel Rousseau, who had assisted, gave evidence on his behalf:

“Some chippys rubbish & boards which was then in the backe yard of the said house takeing fire both... Lacheire & all those hee could procure did then take very greate paynes & use their best endeavours to quench & put out the said fire which was burneing very much in the said yard amongst the said chippys rubbish & boards, And that hee this deponent then alsoe did... endeavor to help to quench the said fire & to save the said house hee this deponent then helping to carry & hand bucketts of water to throw upon the said fire to quench the same. And hee this deponent alsoe wett a great canvas cloth in water & did therewith cover some parte of the said house to hinder the fire from takeing hold on the house. And... Lecheir did take very great paynes himselfe in helping to hand & carry water which was had both out of the streete & from his the defendants cesterne & coocks, to quench the said fire, And... Lecheire likewise ventred into the very flame to throw water thereon & to tread out the fire & to throw wet clothes thereupon whereby to save the said house & to quench the said fire & that... Lecheare was soe ventrious [sic] aboute the same that this deponent was fearefull least hee the defendant might have received some hurt or beene destroyed in the said fire.”

Eventually the flames were extinguished, according to Rousseau, saving the adjoining houses too. Evidence was given to similar effect by two others. Clearly these deponents were on Lecheare’s side, but the story, which is not especially heroic, seems credible. The incident probably occurred on Wednesday 4 September, three days after the fire broke out, since according to Thomas Vincent it was on the Wednesday that the fire was checked in Lothbury, and “the citizens began to gather a little heart, and encouragement in their endeavours to quench the fire”. “The material in the yard was presumably set alight by the burning brands carried by the wind which caused so much destruction...
during the fire. If Ogilby and Morgan's map can be trusted on this point, buildings in the back gardens of the row, including Lecheare's, were burnt.

The result of the various efforts was that Warcup's five houses stood intact, with devastation around them. Their windows must have afforded extraordinary views of the destroyed city. Ogilby and Morgan's map shows that Trotman's Buildings north of Tokenhouse Yard also survived, together with the northernmost house in nearby Angel Court. Petty's houses were among those burnt, though they too were apparently of brick. There were five reasons for the survival of Warcup's houses, none of which would have been sufficient on its own: they were built of brick; there was space in front of them and behind them (making flying brands the main risk); water was available (presumably New River Company water); they were not directly threatened until Wednesday when the wind had died down; and action was taken to protect them.

The destruction of so much of London obviously raised the rents of the remaining houses, and Warcup determined to benefit from this, helped by the fact that the lease to Paravicine had not been executed and by Lecheare's willingness to take the house for himself. He demanded a £400 entry fine instead of the £100 previously agreed. Lecheare later stated that he had refused to pay the £400, but he evidently reached some agreement with Warcup, as he obtained a lease of the house dated 24 September 1666, Paravicine, who was liable for Lecheare's expenditure on fitting up the house, took them both to the Court of Chancery, but apparently without effect. Lecheare stayed in the house until 1670 or 1671. In 1671 Warcup sold the row of houses for £4,300 (£2,000 of which went directly to Maggs, the mortgagee). Meanwhile Warcup had recovered favour at court and in 1667 was again a magistrate and a farmer of the excise, and he later played a prominent role as a judge during the Popish Plot. The houses survived into the nineteenth century, still with their yards in front of them.

Acknowledgement: I am grateful to Stephen Porter for locating the reference to the £100 payment to workmen during the fire.

Notes
1. The deeds are Guildhall Library Ms 28943 (deeds of 1660) and Ms 8871 (mortgage of 1662 and list of deeds 1567-1657, and British Library Add Ch 76966 ( Petty's deeds 1567-1660). The main Chancery suit, not further footnoted here, is Public Record Office C7/493/74. Occupants are recorded in Guildhall Library Ms 4352/1 and 2 (rate books of St Margaret Lothbury), the 1662 mortgage (above), PRO E179/147/617 and PRO C6/195/8; the latter lists the occupants in order from north to south.
5. Stated as 8 March 1659 in the deeds.
6. PRO E179/147/617; PRO PROB 4/19086 (house of John Maurolis, formerly Lecheare's).
10. Malcolm op cit p.43.
11. British Library Add Ms 5073 ff.55-62 (there were said in 1668 to be "many bricks upon the ground to be implored towards the building thereof").
13. Ibid.
14. See Horwood's map, LTS publication No 131.
The Foundling Hospital
by Rhian Harris

The Thomas Coram Foundation for Children, formerly known as the Foundling Hospital, was one product of a great wave of philanthropic activity that took place in England during the eighteenth century. The liberal beliefs of the Latitudinarian branch of the Church of England, formulated in the seventeenth century, partly account for this; they emphasized benevolent deeds as opposed to mere church worship, coupled with a reliance on natural goodness, belief in the perfectibility of man and a sense of moral or spiritual duty to the less fortunate.

In 1700 the only medical hospitals in London were the royal hospitals of St Bartholomew and St Thomas. There were other hospitals for special categories, such as Bethlem for the mentally ill, or Greenwich for sailors. Between 1719 and 1750 five new general hospitals were founded in London and nine in the country. These were for the sick, but the term ‘hospital’ was also used for institutions concerned with the poor or destitute, as in the case of the Foundling Hospital.

Foundlings (abandoned infants and children born outside marriage) were a common feature of life – flung on dung heaps or lying dead in the gutters. London was far behind other European cities in providing welfare for these children. Puritan morality and disapproval of illegitimacy (the usual reason for deserted children) may account for this. The only establishment dealing with foundlings, as well as legitimate orphans was Christ’s Hospital, founded in 1552, but by 1676 the illegitimate were prohibited.

In general, the only provision for these babies was the parish poorhouses or, from 1722, the workhouses where they frequently died of neglect. Mortality rates were extremely high: over 74% of children born in London died before they were five. In workhouses the death rate increased to over 90%. The impulse towards social reform in London was largely the desire to reduce this terrible waste of life.

This was the London discovered by Captain Thomas Coram on his retirement to Rotherhithe in 1719. He had achieved success in the American colonies, establishing a shipwright’s business in Boston, and later in Massachusetts. Though retired, Coram continued to trade in London, and on his frequent walks through the city he was appalled by the sight of dead and dying babies abandoned on the streets. This tragedy spurred him into action. He was fifty-four years old. The enterprise would turn him gray during seventeen long years of pleading on the foundlings’ behalf.

His idea was to petition the King for a charter to create a non-profit-making organization supported by subscriptions, but at first this met with no success. He found it impossible to gain the support of anyone influential enough to approach the King: there was opposition to the idea of a Foundling Hospital, partly because it was considered to encourage wantonness and prostitution.

In 1727 George I died and George II came to the throne. His wife, Queen Caroline, was sympathetic to the rescue of foundlings, even to the extent of writing a pamphlet on the Hospital for Foundlings in Paris, published after her death. Coram decided to enlist the support of noble and fashionable ladies after discovering the important role of women in the Paris hospital.

After presenting the King with numerous petitions which emphasized not only Coram’s compassion for the children but also concern for their subsequent education, subscriptions poured in and on 17 October 1739 the King signed a Royal Charter. The Governors and Guardians of this new enterprise met to receive the Charter on 20 November 1739 at Somerset House. The group included many of the important figures of the day: the aristocracy was represented by dukes and earls; magnates and merchant bankers represented the financial world and men of standing included Dr Richard Mead (the foremost physician), the artist William Hogarth and Captain Coram himself. Thus the Foundling Hospital was established for the ‘education and maintenance of exposed and deserted young children’.

The first children were admitted to the Foundling Hospital on 25 March 1741, to a temporary house located in Hatton Garden. Scenes of extraordinary drama and poignancy followed, as the cries of the departing mothers and children echoed through the night. The Governors soon began the search for a

The site of the Foundling Hospital, Lambs Conduit Fields. Building work on the hospital, which was designed by Theodore Jacobsen, began in 1742. A detail from Rocque’s survey of 1746-47, LTS publication no. 126.
permanent site that would house the purpose-built hospital. At one stage Montague House (later the site for the British Museum) was considered.

A solution was found in the area known as Bloomsbury Fields, the Earl of Salisbury’s estate, lying north of Great Ormond Street and west of Gray’s Inn Lane. It consisted of 56 acres of land amidst green fields. The price was £7,000, the Earl donating £500 of this to the Hospital.

The Governors of the Hospital sought a plan for the new hospital that would house 400 children and be built in stages. The winning design came from a Governor, Theodore Jacobsen. His design consisted of a brick building with two wings and a chapel; it was plain and effective. In 1742 the foundation stone of the Hospital was laid and the west wing was completed by 1745, when the children were able to move from Hatton Garden.

Artists and the Foundling Hospital

In the 1740s there were no public places for artists to exhibit their work. Churches, to a certain extent, provided this role in Catholic countries, but the Church of England frowned on such display. Therefore, in general the only place for artists to show their work was the studio. At this time the profession of an artist was a very insecure one; there was no state support and the few private patrons tended to employ European artists.

William Hogarth, a founding Governor, personally contributed paintings to decorate the walls of the new Foundling Hospital building. His example inspired many other contemporary British artists to donate works to this pioneering and philanthropic institution. Thus the Foundling Hospital became the first public art gallery and is now seen as the catalyst for the Royal Academy, established in 1768.

The rich and powerful were encouraged to come and view the pictures in the hope that they might commission works from one of the exhibiting artists and contribute to the work of the Hospital. As the donations of paintings and other works of art increased, so did the fame of the Foundling Hospital. Daily a crowd of elegant spectators in their splendid carriages gathered at the Hospital to admire the paintings. The foundlings, clean and tidy in their uniforms, were an added attraction, and the Hospital became one of the most fashionable places to visit during the reign of George II. The notion of visiting an art gallery was a new experience for Georgian Londoners and the encounter must have proved intriguing.

George Frideric Handel also supported the Hospital’s charitable work by giving performances of his work in the chapel.

The Foundling Hospital in the twentieth century

In 1742 the site of the Foundling Hospital in London was in green fields. But by 1926 the unhealthy atmosphere of the area, caused partly by the coming of the railways and pollution forced the Hospital to move. Several ideas for the sale of the site were considered, including one to use it for new university buildings. Finally it was sold in 1926 to a property speculator, Mr James White, who intended to transfer Covent Garden Market there, a plan which failed because of local residents’ opposition. The only casualty was the original Hospital building which was demolished. The Hospital moved the children to Redhill, Surrey; and then in 1935 to a new purpose-built school in Berkhamsted, Hertfordshire.

Later, around 7 acres of the original site were purchased, largely through the help of Lord Rothermere, to be preserved as a playground for children. This became an independent charity known today as Coram’s Fields.

The Foundling Hospital itself bought back 2.5 acres of land, and in 1937 number 40 Brunswick Square was built as the administrative headquarters for the Foundling Hospital and a place to house the collection, followed by a children’s centre in 1939. Fortunately the main features of the court room and the boys’ wing staircase were rescued intact from the original building, and with two faithful reconstructions of the picture gallery and committee room, are housed at 40 Brunswick Square.

Over the next twenty years child-care policy and attitudes changed. Individual fostering and adoption replaced large institutions. The Berkhamsted buildings were sold to Hertfordshire County Council for use as a school and the Foundling Hospital began a new life as the Thomas Coram Foundation for Children, today known as Coram Family.

The Foundling Museum

The Thomas Coram Foundation for Children (now called Coram Family) still does remarkable and innovative work with the most vulnerable of London’s children, whose current needs, while different from those of Coram’s foundlings, are no less pressing. History has left Coram Family with a heavy responsibility for important artworks by Hogarth, Hayman, Gainsborough, Reynolds and many others, as well as a strong musical heritage through the patronage and Governorship of George Frideric Handel.

As a child-care charity, Coram was not able to develop and open up its collection to as wide an audience as it wished, so in 1998 the Foundling Museum was established as an independent charity to assume that responsibility. The Museum is currently raising money to refurbish 40 Brunswick Square into an inspiring and viable museum.

All enquiries: Rhian Harris, Curator. The Foundling Museum, 40 Brunswick Square, London WC1N 1AZ.
London’s ‘Danger’ Zones
by Mireille Galinou

The planned opening in mid-May of a ‘secret’ site at Waltham Abbey near Epping Forest will soon enable visitors to dwell on the paradox which exists between the idea of a ‘visitors’ attraction’ and the ‘deadly serious’ nature of the site which is now the attraction. For 300 years or so, Waltham Abbey manufactured explosives for war purposes. Its early history is that of a private company but in 1787 the site was bought by the Crown and was extensively upgraded to become the Royal Gunpowder Factory.

By some fascinating coincidence, the institution which was closely linked to the beginnings of Waltham Abbey as a government establishment will also be opening its doors to the public in May 2001 after a massive refurbishment programme. ‘Firepower’, the new resounding name of the Royal Artillery Museum, sited in The Arsenal at Woolwich, will in many ways complement the Waltham Abbey experience. Access to both institutions now makes it possible to gain insight into the industries that sustained British wars between the seventeenth and twentieth centuries.

Some of you may be surprised to read that the beginnings of the war supplies industry in Britain started in London and its immediate surroundings. The story has recently been told in great detail in Wayne Cocroft’s masterly publication Dangerous Energy but it is also effectively told in Glenys Crocker’s slim but well conceived Shire publication.

Woolwich arguably holds the bigger picture as the site was used for storing weapons as early as 1565, for making explosives from 1696 and from 1854 for making weapons as well as being the home of the Royal Artillery Regiment formed in 1716. However, gunpowder was manufactured at Waltham Abbey first and their introductory display claims provocatively: “Some say that the Battle of Waterloo was won on the playing fields of Eton. It might be truer to say that it was won here.”

Waltham Abbey was one in a number of gunpowder mills along the River Lea, but as the historian Brenda Buchanan points out: “this site alone, out of all those in the Lea Valley and indeed the country as a whole, is able to claim the special distinction of having been in production as an explosives works for nearly 300 years and of maintaining that association to the present day.”

Woolwich and Waltham Abbey contrasted
The earliest record of gunpowder production at Waltham Abbey dates from the mid-1660s while Woolwich did not start making gunpowder until 1696 when two Royal Laboratories were erected for that purpose. The early history of Waltham Abbey is of a site in private hands while, almost from the start, Woolwich was in the hands of the Crown. While Waltham Abbey was safely tucked away in the countryside, Woolwich was potentially at the forefront of invasion assaults: in 1667 for instance, while the early owners of rural Waltham Abbey were busy developing mills and adequate waterways, Prince Rupert was preparing a gun-battery on the riverfront of Woolwich’s ‘Warren’ to provide a defence against the Dutch fleet on its way to London. Other sombre associations to derive from Woolwich’s setting came with the mooring of the ‘hulks’ or floating prison-ships in the immediate vicinity of the Warren. When England could no longer send its convicts to the colonies, they were parked in large ships off Woolwich. The prisoners all carried at least one, sometimes two irons on their legs and they were employed at the Warren to carry out hard labour tasks. One such task was to help build the wall around the Warren (finished in 1857).

Parallels between Waltham Abbey and Woolwich
The same concern with closing the site is also found at Waltham Abbey. The distinguished engineer/architect John Rennie was exasperated by the apparent openness of the works to the outside world. He wrote imploringly in his 1806 report: “I beg leave humbly to observe, that such an Establishment should be entirely confined within itself & the public should have no access to it without leave. I therefore think that a Ditch & fence should be made round the works.” While Waltham Abbey opted for natural fencing, Woolwich’s response to its more urban context was to build a wall, later attracting descriptions such as ‘secret walled city’ – reminiscent of its Chinese namesake: the closed imperial city, a city within the city.

From the late eighteenth century the rules that governed Waltham Abbey were in fact those that governed the Royal Arsenal at Woolwich. In 1805, the evocative name ‘Warren’, so suggestive of an organic rabbit maze, had been dropped in favour of the awe-inspiring name ‘Arsenal’, at the King’s suggestion. This new era corresponded to the reign of Major William Congreve, a military man of great
insight with many duties: Lieutenant-General, Colonel Commandant of the Royal Artillery, and Comptroller of the Royal Laboratory at Woolwich. During the American War of Independence, the Army and Navy were very concerned about the unreliability of the gunpowder issued to them. The Board of Ordnance, urged on by Major Congreve, persuaded the Crown to buy the Waltham Abbey mills and to set new production standards in 1787, and Congreve became its first Superintendent, initiating from Woolwich a vast programme of technical, organizational and safety improvements which were to transform the gunpowder production of this former private company.

Even when Waltham Abbey acquired its own superintendents, the link with Woolwich remained very strong: the gunpowder was shipped down to Woolwich and there was constant collaboration between the two institutions over scientific research projects. As late as the Second World War, RDX, the vital component in the Bouncing Bomb, was developed at Woolwich but was first experimentally manufactured at Waltham Abbey.

What you will be able to see
Despite the common heritage shared by the two sites, the visual experience that awaits could not be more different. The urban dominates the Woolwich ‘experience’ while Waltham Abbey has largely retained its rural context. While both institutions have educational and historic displays (involving the same team of designers), Woolwich works largely as a museum experience while Waltham Abbey’s story unfolds most evocatively when you amble past the mills, along Canal Walk, onto the Burning Ground, soaking in the atmosphere and uncovering the functions of the many buildings that have survived.

At Woolwich there will be five major exhibitions: 'Field of Fire', 'The History Gallery', 'The Medals Gallery', 'The Real Weapons' and 'Gunnery Hall', the whole overlooked by Hawkmoor's Old Military Academy, the early-eleventh-century landmark building which is being restored.

By contrast your Waltham Abbey visit will be made up of many different components: the visitors’ centre, conceived as a museum, will provide the background story and an introductory film will be shown in the Lecture Theatre. As mentioned previously, the magic of the site is revealed by walking round the various historic buildings of the ‘secret site’.

Those familiar with the previous Royal Artillery Museum at the Rotunda and Royal Artillery Institution at Woolwich will be amazed by the ambitious new scale of ‘Firepower!’. At Waltham Abbey, on the other hand, simply brace yourself for something completely new. There is nothing like it in this country and the opportunity to piece together the story of explosives and weapons for a deep understanding of the world at war should not be missed.

Royal Gunpowder Mills, Beaulieu Drive, Waltham Abbey, Essex EN9 1JY
Open daily 10am - 6pm (last entry 5pm) from mid-May to October 28 (it is planned to open in mid-May but please ring beforehand as the opening has been postponed due to foot and mouth disease).
Adults £5.90, children £3.25, Concessions £5.25, Family £17 (2 adults, 3 children).
Telephone: 01992 767 022.
Website: www.royalgunpowderrmills.com

Firepower! The Royal Artillery Museum, Royal Arsenal, Woolwich, London SE18 6ST
Open daily from 27 May 2001 10am – 5pm.
Adults £8.50, children £4.50, Concessions £5.50.
Telephone: 020 8855 7755.
Website: www.firepower.org.uk

Notes
3. The story of the site will only be told when Greenwich Local History Museum relocates in The Arsenal (planned for 2002).

Mireille Galinou, formerly Curator of Paintings, Prints and Drawings at the Museum of London, worked on The Royal Gunpowder Mills project for just over one year prior to its opening to the public.
News and Notes

The Copperplate map continued

Members who have followed the discoveries, discussions and articles surrounding the mid-sixteenth-century Copperplate Map of London may like to learn of the latest scholarship at a Maps and Society meeting at The Warburg Institute, Woburn Square, London WC1 on 15 November, starting at 5pm. Among those contributing to the round table discussion on ‘London in the 1550s: aspects of the Copperplate Map’ will be Peter Barber, Mireille Galinou and Stephen Marks; our Council member Laurence Worms will chair the proceedings. The evening will undoubtedly be stimulating, admittance is free and there will be refreshments afterwards.

Creative Quarters: the Art World in London 1700 to 2000

London, at the start of the twenty-first century, is acclaimed as the capital of the visual arts. Becoming home to thousands of artists over the last thirty years, the East End is London’s current artists’ quarter. Artists descended on this area to capitalize on cheap, spacious and adaptable accommodation in converted post-industrial buildings or salvaged low-grade housing stock. Following the colonization of independent pioneers such as Langlands & Bell artist-led groups, notably Acme and SPACE studios, have facilitated the influx of artists by providing an infrastructure of work and exhibition space. Ironically, the artists’ transformation of the East End into a vibrant creative quarter has precipitated a gentrification of the area that may force them to move on.

From Reynolds to Bacon, Chelsea to the East End, ‘Creative Quarters’ is an exhibition that will reveal the people and places that have been at the heart of the London art world since 1700. Over the past three centuries, London has been a magnet to thousands of visual artists. They are drawn to the capital not only for its cultural vibrancy, but for the wide-ranging economic possibilities it offers. Looking at the districts in which artists congregated, this exhibition charts the development across London of ‘creative quarters’, where art and its associated trades, industries and institutions took hold and flourished. Each generation has established its own distinct creative quarter. The exhibition maps these quarters from Covent Garden in the eighteenth century, via nineteenth-century Hampstead, Marylebone and Chelsea to early-twentieth-century Camden Town and Soho. It culminates in the East End, currently home to thousands of artists.

‘Creative Quarters’ is a roll call of some of London’s greatest painters – Reynolds, Hayman, Constable, Blake, Whistler, Sickert, Freud and Auerbach. But more than an overview of art in London, this exhibition digs deeper and takes as its focus the importance of specific areas to artistic production and promotion. By tracing the whereabouts and workings of London’s artistic quarters over 300 years, the exhibition provides a completely new approach to the history of art in London. With a wealth of paintings, prints and other materials this exhibition investigates London’s artists – where they lived, who they worked with, why they were drawn to specific parts of London. It also charts the growth of a city, its social climates, its commercial interests and how its various artistic subcultures came to reflect and influence the fortunes and ambitions of the artists who lived and worked there.

– Lucy Peltz

‘Creative Quarters: the Art World in London 1700 to 2000’ runs at the Museum of London until 15 July; entry is included in the Museum’s entrance fee of £5. The exhibition is accompanied by a book written by Kit Weld and curators Lucy Peltz and Cathy Ross. There will also be a conference, ‘Creative Quarters? The Social Geography of London’s Art World’, at the Paul Mellon Centre, 16 Bedford Square on 16 May. Tickets at £30 include lunch, a drinks reception and a private view of the exhibition with Dr Peltz. Telephone 020 7580 0311.

Garden squares day

London’s squares, a much admired aspect of the capital, are not necessarily accessible to the public. A joint initiative between English Heritage and the London Historic Parks and Gardens Trust will see more than sixty garden squares in nine boroughs open for a total admission charge of £5 on Sunday 10 June, though you’ll probably need a motorbike to visit even a quarter! They include St George’s Fields in Albion Street, off Bayswater Road, London W2, the former burial ground for St George’s Hanover Square, now a woodland garden with some rare New Zealand tea tree plants, and Westminster Abbey College Gardens, SW1.

Tickets for London Garden Squares Day will be available at participating squares. Telephone 0870 3331183 for information.

Maritime London

A seventeenth-century shop front representing Lloyd’s Coffee House is the entrance to ‘Maritime London’, the National Maritime Museum’s new permanent gallery which opened on 4 April. With maps, charts, objects d’art, ephemera and photographs, it looks at the reasons why London was, and is, a maritime city. Maritime services – legal, financial and brokering – and maritime trades – chronometer makers and foundries – as well as the wharves, warehouses, docks, shipyards and the Royal Navy are all part of the development of London as a port. These are aspects traced in four sections – Pomp and Pageantry; Shipping and Shipbuilding; Bridges and Buildings and Commerce and Cargoes. Everything from Homann’s 1737 map of the City and Westminster to charts
and paintings of the Docks are explained in clear and concise captions. There are City of London presentation swords, freedom boxes, paintings of royal yachts on the river and topographical models. Mementoes recall the tragic Princess Alice disaster in 1878 when 640 drowned in the Thames. The architect’s model for Nelson’s Column is shown for what is thought to be the first time, and a huge carved stone fragment from the Baltic Exchange and a time capsule found recently in the foundations are displayed. On a curving wall, the 1997 photographic panorama of the area of the Thames running east of Tower Bridge is shown beneath the panorama commissioned by the Port of London Authority in 1937. Incredibly quite a lot still stands, though the warehouses around Butler’s Wharf have been so spruced up that it’s hard to believe they are the same buildings. Newly commissioned film, combining archive footage with historic photographs, shows London's changing relationship with the river. The National Maritime Museum is open daily from 10am – 5pm.

- Denise Silvester-Carr

The Queen’s House, Greenwich

The Queen’s House, closed since September, has had an interior face-lift. The seventeenth-century Palladian villa re-opens on 18 May, the day after the Prince of Wales comes to see the two new exhibitions that have been installed. Gone is the pale imitation – a computer-generated photographic reproduction – of the Gentilei ceiling painting which Queen Anne allowed Sarah Churchill to remove to Marlborough House, and the furniture and fabrics that conveyed an impression of the days when Henrietta Maria lived here in the 1660s have been put into storage. For the foreseeable future the Queen’s House will show some of the large holding of paintings – more than 4,000 – owned by the National Maritime Museum. ‘Sea of Faces’, the first exhibition, will have 150 portraits of noblemen, captains and shipwrights, adventurers, explorers and naval men, many by artists such as Van Dyck, Hogarth, Gainsborough and Reynolds as well as several seventeenth-century war artists.

The second exhibition concentrates on Historic Greenwich and the history and architecture of the Queen’s House, its royal occupants and the surrounding area. An artist-in-residence will offer workshops (bookings necessary), and community and educational sessions will be among the practical projects in other rooms of the Queen’s House from mid-May onwards.

- Denise Silvester-Carr

Charles Booth Online Archive

The completion of the Charles Booth Online Archive at www.lse.ac.uk/booth in May 2001 is the culmination of a sixteen month project. The website provides free access to a detailed online catalogue of materials relating to Booth’s survey into life and labour in London (1886-1903). The catalogued is linked to digitized images of thirty-one of the survey notebooks and to an interactive digitized image of the twelve Maps Descriptive of London Poverty 1898-99 produced by the survey. The original notebooks (all 450 of them) and maps are housed in the Library archives at the London School of Economics and Political Science where the project is based. In addition, the site offers an online catalogue of Booth family papers held at the University of London Library archives, and digitized images of seven editions of the Booth family magazine.

The maps are colour-coded by street according to income and class from 'lowest class – vicious and semi-criminal' to 'upper-middle and upper classes – wealthy' and cover an area from Hammersmith in the west to Greenwich in the east, and from Highgate in the north to Clapham in the south (n.b. the LTS published four colour sheets of Booth’s Map of 1889 in 1984, publication no. 130). As a result of the LSE project, Booth’s map is now searchable by twentieth-century street names – it is hoped that eventually this gazetteer information will be supplemented by nineteenth-century data to allow users to search for streets which no longer exist – and by parish, area and landmarks, postcodes and wards.

The project has digitized the thirty-one 'police' notebooks which record the social investigators' comments, street by street, as they accompanied policemen on their beats across London. These comments were then used to update the first edition of the maps, which describe the situation in 1889.

- Caroline Shaw

Pevsner's Fiftieth

2001 marks the fiftieth anniversary of the first Buildings of England volumes and the series is set to continue with new paperbacks on England’s urban centres, beginning with Manchester.

Also due for publication this year is a special book, The Buildings of England: a Celebration containing reminiscences of Pevsner, an anthology of his ‘heroes and villains’ and old and new writing about the series. This can be ordered from The Buildings of England, 27 Wrights Lane, London W8 5TZ for £9. A conference at the Victoria and Albert Museum on 13-14 July and architectural walks are among the events planned for the summer, see www.pevsner.co.uk or the V and A box office tel: 020 7942 2209.

Wellcome Library: Medical Archives and Manuscripts Survey

The Wellcome Library is about to mount the first phase of material from its Medical Archives and Manuscripts Survey (MAMS) on its web-site. MAMS provides a comprehensive, detailed guide to primary records for the history of medicine and healthcare held in archives and libraries in Greater London for the period from 1600 to the mid-twentieth century. Survey reports can be browsed and
searched at http://www.wellcome.ac.uk/mams.

The material is broad in its scope. It includes papers generated by doctors and hospitals, state and private; local authorities; businesses, from pharmaceuticals to quackery; and individual patients. As well as the records of treatment and research the survey records material on health-related matters such as nutrition, water supply and sewage disposal, the disposal of the dead and the health implications of housing

**Adopt a book**

If you would like to make a lasting and essential contribution to the conservation of a book in the British Library, please respond to the Library's appeal by telephoning 020 7412 7034. Preserving one book (cleaning/repairing/possibly rebinding) can cost as little as £15 or as much as £4,000 and there is plenty of choice! Examples of books already adopted range from a copy of Sir Thomas More's *Utopia* (1685) to Albert Einstein's *Meaning of Relativity* (1922).

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**Book Reviews**

**London. The Photographic Atlas**

This book consists of aerial photographs of the whole of Greater London, all taken vertically from a constant altitude of 5,500 feet; and the whole of the resultant survey is digitalized. Specially adapted aeroplanes with automatically triggered survey cameras flew up and down straight lines (whenever weather permitted) across the metropolis. The photography was geo-corrected, a process that removes the distortions caused by the tilt of the aircraft and the contours of the ground. It was then colour-balanced and spliced together to form a single map-accurate mosaic of the entire area. The result presented here is, as the publishers rightly claim, "the most revealing London Atlas ever published".

Because Greater London is so vast, it was impossible within the confines of a single volume to present the whole area to the best advantage on a uniform scale. So Central London (roughly Bayswater to Tower Bridge) is presented at 1:3,000, Inner London (Ealing to Poplar) at 1:6,000, and Outer London (Heathrow to Upminster) at 1:12,000. Even so, the book provides nearly 300 pages of startlingly clear full-colour photographic images. There is also an extremely good street atlas (on a scale of 1:24,000), which has the same standard grid system of 500 metres as the photographic survey. And finally, every street in Greater London – more than 50,000 in total – has been indexed, each entry containing two numbers, one relating to the photographic survey and the other to the atlas.

Once you have got the hang of it, the book is extremely easy to use. You can find your house or block of flats – perhaps even your car parked in the street – or your place of work, and use it to enlarge your knowledge of London in innumerable ways. To anyone interested in the topography of London this book is a 'must', and although not cheap, it is well worth the price and certainly much better value than many of the copiously-illustrated books on London on sale at half the price. In the history of the mapping of the capital, this is as great a cartographical advance as was Rocque's map of 1746.

- Francis Sheppard

**Over London: A Century of Change**

Jason Hawkes is an enterprising photographer who ten years ago hired a helicopter to take some 150 aerial views of London's prominent sights. The result was *London from the Air*, with a text by the late Felix Barker. It is still in print and has gone into several editions. Since then Jason has produced a dozen books with aerial photographs of Britain, Ireland, Provence, South Carolina and Washington DC. This new book is a collaboration with Aerofilms, whose archive of overviews of London goes back more than eighty years. Following much the same air plan that he used on his first book, Jason has again photographed St Paul's and City landmarks, looked at the hubbub of the West End and various well-known spots to the north, west and south of London. Each picture he has taken is from a viewpoint captured in monochrome years ago by an Aerofilms cameraman. He has devoted hours of flying time to the East End and Wapping, to Canary Wharf, the Royal Docks and the river as its winds around the Greenwich Peninsula; he has again flown over the Jewish Cemetery in East Ham. In 1933 the Aerofilms photographer saw a large graveyard with tombstones covering less than 20% of the area. Sixty years later, not a blade of grass is to be seen. A nearby pre-war factory has disappeared, replaced by blocks of flats, though the row-upon-row of uniform terraced houses have survived. Some places like Crystal Palace, seen in 1928, have changed dramatically and are likely to alter again in the near future. Nowhere is the fickleness of change more evident than in Bermondsey. In 1946 warehouses and cranes line the Upper Pool, and the remains of a bomb-damaged church stand on the corner of Druid Street and Tower Bridge Road. The church has gone and so have the cranes and warehouses. Potter's Field is a muddy waste with HMS Belfast moored on its edge. That was last year. Go past there today and a vast glass egg – destined to be Norman Foster's headquarters for the Greater London Assembly – has sprouted on the mud bath.

Fly over there today and the skyline view of the
destroyer and the Customs House will be obscured. For the topographer the photographs illustrate dozens of bird’s eye examples of the changing face of London. Ian Harrison's pithy and lively text will give a newcomer to London an engaging hors d’oeuvre to a feast of history. A great gift for budding admirers of London.

— Denise Silvester-Carr

The Foreign Office.
An illustrated history of the place and its people

As Geoffrey Tyack remarked in his book on Sir James Pennethorne, “no story in the annals of Victorian architecture in England has been more often told than the building of the Foreign Office”. The episode centred on a mismanaged architectural competition amid changes of government and 'the battle of the styles'. It has been well covered in volume vi of The History of the King's Works by J.M. Crook and M.H. Port (1973) and by The Foreign Office: an Architectural History by Ian Toplis (1987). Why then this new book by Dr Anthony Sheldon, Headmaster of Brighton College and the author of a biography of John Major? The answer lies in the sub-title: an illustrated history of the place and its people.

The colour illustrations are superb, conveying the grandeur of the structure and the architectural detail that distinguishes the Foreign and Commonwealth Office. The restoration of the building in the 1980s and 1990s is displayed in all its glory from George Gilbert Scott's gold-encrusted reception rooms to Sigismund Goetze's murals on the grand staircase. The people element in the sub-title means Foreign Secretaries, most notably Lord Palmerston who was responsible for the building taking the form it did, and most recently Robin Cook, who is pictured an excessive four times. Not content with the magnificent building and its eminent, sometimes eccentric staff, the author extends his comments to official residences – 1 Carlton Gardens, Dorneywood, Chevening, British embassies, colonial hotels and Bletchley Park, with a final chapter on Lowering the Flag. All this provides variety and visual interest without taxing the brain.

— Penelope Hunting

Victorian Babylon. People, Streets and Images in Nineteenth-Century London

The representation of London in the nineteenth century as Victorian Babylon derives from a quotation of 1862 comparing London with imperial Rome: “when we would express in one word the idea of her greatness, we call her 'the Modern Babylon”’. Like Babylon and imperial Rome, Victorian London was the centre of global commerce and the seat of an empire but there is a limit to the analogy: Babylon and Rome were brought down by luxury, sensuality and excessive indulgence; not so London – or not yet.

Babylon or not, what Lynda Nead offers is an account of modernity in London circa 1855-70 and what this boils down to is (a) mapping and water, (b) gas and light and (c) obscenity. LTS members will naturally be interested in (a) – a full eighty pages – and perhaps (b) which has a strong section on Cremorne Pleasure Gardens. Members may be surprised that the last part, on obscenity, is also of interest, focusing as it does on Holywell Street, 'The London Ghetto'.

Holywell Street was an Elizabethan lane extending from the churches of St Clement Danes to St Mary-le-Strand, parallel to and north of the Strand. In the mid-nineteenth century it was still a street of overhanging eaves and high gables, attracting artists such as T.H. Shepherd, J.W. Archer and W. Richardson whose watercolours are reproduced here in colour. For all its picturesque qualities Holywell Street was associated with poverty, criminality, crooked Jewish clothes merchants and obscene publications. The trade in obscene publications was targeted by the Obscene Publications Act of 1857, promptly enforced by the siege of Holywell Street by the police until 'the Royal Academy of Filth' was cleaned up. Nevertheless Holywell Street retained its notoriety until its demolition to make way for the Aldwych and Kingsway.

Contrasting with Holywell Street was Temple Bar, a place of ritual, pageantry and symbolism. Wren's gateway to the City was also 'a ghastly old obstacle' epitomizing the fog and mire of Dickensian London and obstructing progress until its removal in 1878. This leads to reflections on the ruins of London, but while we may regret that the Victorians ruined, demolished or obscured much of London, they also invented a new capital.

— Penelope Hunting

Wimbledon – A Surrey Village in Maps
by Richard Milward and Cyril Maidment. 82 pages A4 spiral bound. Available from the Wimbledon Society Museum (22 Ridgway, SW19 4QN) at £5.95 or by post at £7.50.

This publication is the contribution of the Wimbledon Society's Museum to the Surrey Archaeological Society's Millennium Project. The Project called for the compilation of a series of historical maps of each village to enable its historical growth to be charted and, judged against this criterion, this publication is a clear success.

The base map was compiled from large-scale Ordnance Survey maps for an area of approximately 1 mile by 3/4 of a mile corresponding to the centre of modern Wimbledon. Using this base map, eight detailed maps have been prepared to depict
the chosen area in 1745, 1776, 1787, 1800, 1838, 1865, 1890 and 1999. The earliest map uses Rocque's Survey, the first large-scale mapping of the area, with later maps drawing on information contained in a title map, the LTS's reproduction of Milne's Land Use Map and, later, Ordnance Survey maps.

The result is most valuable because, as each map covers an identical area and is on the same scale, it enables a reader to turn between pages and to observe, in best flick-book fashion, how a particular plot developed over the years. Each map is accompanied by a succinct description of Wimbledon's development at that time, which is both well researched and well written.

The publication also includes extracts from earlier small-scale maps, which are recognized as being of little practical use because Wimbledon is shown by a mere conventional symbol, a comparative map showing what features depicted in the 1865 Ordnance Survey map remain in 2000, and a set of detailed maps identifying residents in the village centre in 1617 (based on the survey of Ralph Treswell) and from 1776 to 1894.

The reviewer can commend this book to three classes of reader. For Wimbledon residents interested in finding out about the growth of their village this offers an accessible and stimulating source of information. For cartographers this publication demonstrates how, with meticulous research and skilful graphics, historical mapping can be used to illustrate sequential development. For local historians, this book sets a standard of how historical topography can be presented to a wider readership.

— Simon Morris

post and packing. F. Peter Woodford and a team of researchers have compiled a fascinating, illustrated handbook commenting on the styles and symbolism of the memorials and epitaphs and giving biographies of the 'grave occupants', ranging from the architect Ewan Christian to a Russian countess.

Jack Whitehead has published a revised edition of The Growth of Camden Town AD 1800-2000 at £11.95 with 227 pages devoted to the development of the New Town outside London and with improved maps and plans. The recent revival of Camden Town has been remarkable and will reach its culmination with the opening of the new Roundhouse Arts Complex in 2002.

The engaging image of a young girl in her spruce charity school uniform and bonnet stares from the cover of Ian Hartley's history of St Marylebone Charity School (Historical Publications) available at £5.45 including postage from the author, 25 Ashworth Road, London W9 1JW. The school was originally established in 1750 at the Marylebone Workhouse in a corner of the burial ground on the south side of Paddington Street, moving within a few years to a new schoolhouse on the west side of Marylebone High Street. From the 1830s until the early years of the twentieth century the school was housed in a substantial building designed by Philip Hardwick on the site of Marylebone Park House—a site now occupied by the Royal College of Music. The author has trawled the Minute Books of the Charity School (preserved at Westminster City Archives) which provide the outlines for a delightful vignette.

Local interest periodicals and booklets

The Newsletter has printed a fair amount about Hackney over the years, not least Mike Gray's article about 'The Old House on the Corner' (Sutton House) in May 1994. This was followed two years later by our AGM at St John-at-Hackney when members visited Sutton House nearby. Meanwhile, Hackney History was launched, dedicated to publishing original material on the history of the borough and reappearing regularly.

The most recent issue, volume 6, carries a piece by Mike Gray which continues the saga of Sutton House and explores the possibility of a Holbein portrait of Sir Ralph Sadleir who built the mansion in 1535. Another article, on the late-eighteenth-century development of Kingsland Road by Peter Guillery, may be of interest to London topographers. Enquiries regarding Hackney History (£4 an issue) to the Friends of Hackney Archives, tel: 020 7241 2886.

The Camden History Society has published The Good Grave Guide to Hampstead Cemetery, £7.95 from local bookshops or from Sheila Ayres, Flat 1, 22 Daleham Gardens, NW3 5DA at £9.15 including
# LONDON TOPOGRAPHICAL SOCIETY

## INCOME & EXPENDITURE ACCOUNT 2000

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## BALANCE SHEET 31 December 2000

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<td>76,392.17</td>
<td>75,177.59</td>
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The officers of the
London Topographical Society

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The Honorary Editor, Ann Saunders, deals with proposals for new publications.

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