

## The Annual General Meeting held on 19 June 2001

A great deal of planning and activity preceded the AGM this year: with three publications per member to be distributed (in assorted plastic bags) it was all hands on deck. The Beveridge Hall at Senate House was only just big enough to accommodate the many members attending, and tea was taken in the adjoining hall. Once the official business had been dealt with members settled to hear John Schofield give an outline of *Tudor London: a map and a view* (LTS publication no. 159). He was followed by Anna Keay, author of *The Elizabethan Tower of London* (publication no. 158), who had clearly not given up hope that the original Haiward and Gascoyne survey of the Tower (1597) might come to light. Richard Simpson then talked about Senate House and the reasons for it being situated in Bloomsbury.

At the AGM a member of the Society raised the point that the membership had no clear idea about the careers and qualifications of Council members and officers of the LTS, and it was suggested that members would like to know more about those for whom they voted at the AGM. Consequently, in the interests of transparency and accountability, this *Newsletter* contains brief autobiographies of Council members and officers. Each piece has been contributed by the person in question, subject to guidelines, and it is hoped to include entries from the missing few in the next *Newsletter*. We trust you will find us a worthy bunch!

### Officers and members of Council Who's Who

**Stephen Marks, MA, FSA, RIBA, Vice-President.** Born in 1932, he trained as an architect and worked for many years taking planning inquiries (including the first Palumbo scheme for a Mies van der Rohe tower block near Mansion House); he is now retired. Stephen has been a member of the LTS since 1962, was Honorary Secretary 1966-1983 and also edited the *Newsletter*. Publications include: *The Map of Mid Sixteenth Century London* (LTS 1964), contribution to *Tudor London: a map and a view* (LTS 2001), facsimile edition of *Ye Parish of Camerwell* (1976), (ed.) *Transactions of the Association for Studies in the Conservation of Historic Buildings* (vols 2-22, 1977-1997), (ed.) *Concerning Buildings, Studies in Honour of Sir Bernard Feilden* (1996), *The Church of St Peter and St Paul, Kilmersdon, A Guide* (1999). Now researching the names on the Copperplate Map. Heavily involved in obtaining Lottery grant of £950,000 for Radstock Museum. Special interests: fine printing and typography, wood-engraving, English architecture and architectural history, Powys books.

# LONDON TOPOGRAPHICAL SOCIETY Newsletter Number 53 November 2001

**Miss Elspeth Veale, PhD, FRHistS, Vice-President.** She spent twenty years teaching in schools and twenty at Goldsmiths' College, University of London as lecturer in history, head of the history department and later Dean of the School of Humanities, retiring in 1977. Elspeth's keen interest in London history led to her joining the LTS in 1957; she became a member of the Council in 1980 and a Vice-President in 1991. Her article on 'Sir Theodore Janssen, Huguenot and merchant of London c.1658-1748' in *The Strangers' Progress, essays in memory of Irene Scouloudi, Proceedings of the Huguenot Society of Great Britain and Ireland* vol xxvi no 2 (1995) was written as a tribute in memory of Irene's invaluable support of the LTS. Elspeth's other publications have sprung from an interest in London livery companies: *The English Fur Trade in the later Middle Ages* (1966); 'Craftsmen and the economy of London in the fourteenth century' (1969) reprinted in *The Medieval Town* (1990); 'The "Great Twelve": mystery and fraternity in thirteenth-century London' in *Historical Research* vol 64 (1991); 'Matilda Penne, Skinner' in *Medieval London Widows* (1994).

**Iain Bain, FSA, FRSA, Vice-President,** worked in book printing and publishing, whence came his idea for issuing *Tallis's London Street Views* (1969). Iain was publisher at the Tate Gallery 1972-94, Vice-President of the Printing Historical Society and its founding Secretary in 1964. He is a liveryman of the Stationers' Company, Past President Double Crown Club and Private Libraries Association, sometime Fellow of the Society of Typographic Designers, on the Council of Bibliographical Society and a trustee of the Wordsworth Trust. He has published books on the history of wood engraving and copperplate printing and published new printings from original copper plates of Gainsborough, Stubbs, Constable, William Daniell and Landseer. He is a practical printer on the hand press, printing original blocks of William Blake for the British Museum and Lucien Pissaro for the Ashmolean. In



retirement he is a book designer on the AppleMacintosh – currently working on John Speed's Town Plans and the translation of Little Domesday. He joined the LTS in the days of Miss Honeybourne and Philip Whitting and has been involved in the production of a number of the Society's publications.

**Peter Jackson, FSA, Chairman.** Peter Jackson was born in Brighton in 1922; served in the Civil Defence during the war and studied at Willesden School of Art. In 1949 he joined *The Evening News* as a cartoonist and historical illustrator. He joined the LTS in 1953, becoming a member of Council in 1966 and was appointed Chairman in 1973. His books include *London Bridge* (1971), *George Scharf's London* (1987) and *Walks in Old London* (1993). With the late Felix Barker he produced *London. 2000 Years of a City and its People* (1974), *The History of London in Maps* (1990), and with Annabel Walker *Kensington and Chelsea* (1987). For the LTS he wrote the introduction to *John Tallis's London Street Views* (1969), *Drawings of Westminster by Sir George Scharf* (1994) and a number of articles for the *London Topographical Record*. An exhibition of his paintings of reconstructions of old London was held at Guildhall Library in 1998.

**Roger Cline, MA, LLB, Honorary Treasurer,** was born in 1938, joined the Society in 1983 and was elected Treasurer in 1985. Present LTS jobs include dealing with publication sales and storage, delivering current publications in central London on the trusty bicycle and maintaining existing membership records to provide despatch labels. Roger does similar jobs for other London-interest societies, increasingly since his retirement as a Patent Agent in 1998. He was persuaded to join the LTS by his predecessor as Treasurer, Anthony Cooper, with tales of the special places where the AGM was held. He was persuaded to remain as a member by the quality of the membership, not least the superb hospitality of the Hon Editor! Highlight of membership of the Society was the trip to Essen to see the World City Exhibition in 1992. Roger Cline is a liveryman of the Worshipful Company of Horners. After his physics MA at Oxford and LLB at London, he completed Vanessa Harding's MA London studies course at Birkbeck College in 1991 but book-keeping (in two senses!) or general lethargy has resulted in little written output on topographical subjects.

**Mrs Ann Saunders, PhD, FSA, Honorary Editor,** was born 23 May 1930. Educated at Henrietta Barnett School 1934-46; Queen's College, Harley Street 1946-48, Plumtree Scholar. Read history at University College, London 1948-51 and took PhD at Leicester University 1963-65. She was elected a Fellow of the Society of Antiquaries in 1975 and pursues a career as historian, editor and lecturer. As Deputy Librarian Ann cleaned up Lambeth Palace Library after bombing (1952-55), acted as a temporary Assistant Keeper at the British Museum 1956-57 and was Borough Archivist for St

Marylebone 1957-63. Thereafter, having married Bruce Saunders and having a family, Ann worked from home. Publications include re-writing two Arthur Mee volumes on London; *Regent's Park* (1968, 1981); *Art and Architecture of London* (1984, 1988 and reprinted at intervals), won London Tourist Board Award; *The Royal Exchange* (1997) edited and part-written for the LTS; *St Paul's* is forthcoming this autumn and a history of the Merchant Taylors' Company is in preparation. Since 1967 Ann has been Hon Editor of the Costume Society and since 1975 to the LTS. Hopes to continue while wits and strength remain.

**Mrs Penelope Hunting, PhD, FSA, Newsletter Editor,** joined the Society in 1982, was invited onto the Council in the same year and has edited the *Newsletter* since 1989. After an Honours degree in history from Bedford College, London University, she was awarded a PhD in architectural history in 1979 and was soon contributing articles to *Country Life* and *Architectural History*. *The Survey of Hatton Garden in 1694* (LTS 1983) was her discovery. She has written several books on London including *Royal Westminster* (1981), *Cutlers Gardens* (1984), *Broadgate and Liverpool Street Station* (1991) and the histories of three City livery companies. Her *History of the Society of Apothecaries* led to a commission to write *The History of the Royal Society of Medicine* to be published this November.

**Simon Morris, MA, Publications Secretary.** Simon is aged forty-three. He went to school at Aberdour and Whitgift Schools before reading law at Caius College, Cambridge. He qualified as a solicitor and has just completed twenty-one years with CMS Cameron McKenna where he advises banks, fund managers and brokers on commercial and regulatory issues. By way of light relief Simon reads and writes about London history and is completing a PhD on London's nineteenth-century tolled roads and bridges. Simon joined the Society in 1981 and became Publications Secretary in 1983 and was originally responsible for maintaining the Society's stock and despatching orders. Simon has written introductions to several of the Society's publications and has also written and lectured for a number of other societies on London mapping, postal districts and roads.

**Patrick Frazer, PhD, Honorary Secretary,** aged fifty-six. Patrick joined the Society in 1978, becoming Publications Secretary in the same year, then Honorary Secretary in 1983. His responsibilities include arranging Council meetings and AGMs, dealing with new members and some publication orders, managing the website, reporting to the Charities Commission, replying to enquiries and dealing with general correspondence. After degrees in engineering and operational research, Patrick worked in banking almost all his career (in pure research, as industry spokesman, editor of a specialist newsletter, stockbroker's analyst, and now consultant) and he is the author of several books and reports on credit cards, retail banking etc. His



interests include prints and drawings of London. He was recently awarded a PhD for his thesis on Thomas Way and TR Way (commercial and artistic lithographers working in London).

**Peter Barber, MA, FSA, FRHistS**, was brought up in London and is a past Chairman of the Hornsey Historical Society and of the Lauderdale House Society; he is a committee member of the Camden History Society. After reading international relations and international history at Sussex University and the LSE he joined the Department of Manuscripts at the British Library in 1975. After twelve years during which time he helped to catalogue the papers of the first Duke of Marlborough, he transferred to the Map Library of which he became head (as Map Librarian) earlier this year. Peter has published extensively on cartographic (particularly medieval and early modern), diplomatic, immigrant, numismatic and local history, has mounted several British Library exhibitions and has been involved in the production of a number of television and radio series on the history of maps. He has been on the Council of the LTS since 1988.

**Stephen Croad, MBE, BA, FSA, FRGS** was born in Bridgwater, Somerset, on St Patrick's day 1946, and was educated at the local grammar school. After reading the history of European art at the Courtauld Institute of Art, London University, he joined the staff of the National Monuments Record (formerly the National Buildings Record, which had become part of the Royal Commission on Historical Monuments [England] in 1963) on 1 January 1968. He became Head of the architectural record in 1981, retired in 1996 and was appointed MBE in 1997. He is the author of *London's Bridges* (1983) and *The Thames Through Time* (forthcoming) as well as contributing to other RCHME publications and various journals. Since 1994 he has been assistant editor of the *Transactions of the Ancient Monuments Society*. He joined the LTS in 1994 and was elected to Council in 1996.

**Trevor Ford, ARAM, ARSCM, HonRCO, FRSA, DipRAM**. Trevor was introduced to the Society (then, and still, one of London's best-kept secrets) when a friend took him to an AGM of the LTS held at the Society of Antiquaries in the mid-1970s. He subsequently volunteered to help at the LTS centenary exhibition in 1980 and was elected a member of Council at the following year's AGM. In 1982 he became the Membership Secretary, taking on responsibility for maintaining membership records, collecting subscriptions and printing address labels by the thousand – a task that had previously been done manually. Trevor resigned as Membership Secretary in 1999 and the responsibilities, now made easier by computerization of the Society's records, have been returned to the Secretary and Treasurer, from whom they originally devolved. He remains on Council in a general dogsbody role. Trevor Ford works in the music profession as a performer, lecturer and administrator.

**David Johnson, OBE, BA, FSA, FRHistS** retired as Clerk of the Records in the House of Lords in 1999 and is now Hon. Chairman of the British Records Association. He has been a member of the LTS Council since 1968 and has contributed to the Society an article on London railways in 1863 (*London Topographical Record* vol xxiv) and an introduction to Joel Gascoyne's maps of Stepney (LTS publication no. 150), as well as giving occasional help with the Society's stock. He was commissioned by the Corporation of London to write *Southwark and the City* (1969) and is now working on St Paul's lands in the sixteenth and seventeenth centuries for the forthcoming commemorative volume on the cathedral.

**Miss Sheila O'Connell, BA** was born in 1947. She is Assistant Keeper in the Department of Prints and Drawings at the British Museum with responsibility for British prints up to c.1900. She was the Andrew W. Mellon Fellow at the Yale Center for British Art 1985-86. Publications include articles on Simon Gribelin, William Hogarth, William Larkin, John Nost and other London artists, and on the London print trade from the sixteenth to the nineteenth centuries. Her book, *The Popular Print in England* accompanied an exhibition which opened at the British Museum in 1999 and later toured the country. She is currently planning an exhibition on London in the 1750s to be held at the BM in 2003. She joined the LTS in 2000 and was made a member of Council in 2001.

**Professor Michael Port, MA DLitt FSA, FRHistS**. Retired Professor of modern history, Queen Mary and Westfield College, London University. Architectural historian and author of *Six Hundred New Churches* (1961), co-author of *History of the King's Works vol vi 1782-1851* (1973) – awarded A.D. Hitchcock Medallion of the Society of Architectural Historians 1974; editor and part-author of *The Houses of Parliament* (1976); author of *Imperial London* (1995), *Hampstead Parish Church* (1995). Co-founder of *The London Journal* 1974-75 and editor 1977-82. Founder of the London Journal Trust 1980 and trustee 1980-2000. Michael Port writes articles and reviews for learned journals and is a contributor to *New Dictionary of National Biography* (?2004). Member of the LTS since 1974 and on the Council since 1995. Contributed to the *London Topographical Record* vol xxiv (1980), vol xxvii (2001) and to *The Royal Exchange* (1997).

**Miss Denise Silvester-Carr**, journalist and author, was born in Dublin at the outbreak of the Second World War. Although she returns frequently to Ireland she has lived in London almost continuously since the 1960s. For almost twenty years she edited a weekly arts magazine and subsequently was also an editor on the Illustrated London News Group. She is a contributor to *What's On in London*, to magazines on both sides of the Atlantic and is a consultant editor for a publisher in Greenwich. For many years she has reviewed films for an international







## William Strudwick – a photographer reclaimed

by David Webb

Posterity has been less than generous to the memory of William Strudwick. His photographs are regularly reproduced in books on Victorian London, but poor Strudwick rarely receives an appropriate credit. In this respect, Strudwick suffers from the same indifference and ignorance as his local London contemporaries – James Hedderley in Chelsea, David Gay in Greenwich, George James in Hackney, and Thomas Barnes in Stepney, to name but a few, all working in the 1860s. Of the 306 photographs reproduced in Roger Whitehouse's book, *A London album: early photographs recording the history of the city and its people from 1840 to 1915*, all but a minute handful are credited as 'photographer unknown': similarly, in the more detailed survey by Gavin Stamp *The changing metropolis: earliest photographs of London 1839-1879*, the usual credit line is simply 'anon'. Ironically, Stamp notes in his introduction "It is just sad that the names of all the important people in group photographs are seldom recorded"; it is even sadder that the photographer is almost never recorded, even where his name is known to exist (Stamp and Whitehouse use substantially the same collections for their reproductions). To add insult to injury, Gordon Winter's book *Past positive: London's social history recorded in photographs*, reproduces a photograph of Lambeth with no credit, and dated fifteen years too early. Not until Mike Seaborne's volume, *Photographers' London 1839-1994*, is any attempt made to give proper credits, with brief biographical notes.

Strudwick's fall into the black void of anonymity seems all the more reprehensible given the wealth of documentation about him and his work. This essay is an attempt to rehabilitate his reputation and restore him to his rightful place among the pioneers of topographical photography in Victorian London.

William Strudwick was born in a house on the Edgware Road, in Paddington, in 1834. At present his father's profession is unknown. Strudwick first emerges into the photographic world as the keeper of a photographic store (i.e. photographic apparatus) in Bolton Terrace, Lambeth, in the early 1860s. He had married Julia, a young lady from the same area of South London, who was a year older than him. He was also practising as an architect – proba-

bly in partnership with George Rennie, based in Parliament Street, Westminster. He had started taking photographs at this period, in the early days of the 'wet plate' and its attendant hazards, as he reminisced at the end of the century, "I gave a good deal of time to taking photographs in the streets of London... The picturesque character of some parts of London (there are not so many now) had long been present to my mind. I found a good number of subjects in old Lambeth between Westminster and Vauxhall. One of the illustrations... reduced from 12 x 10 negatives... shows Bishop's Walk, then the principal thoroughfare (pedestrian) between Westminster Bridge and Lambeth Palace... I made a large number of pictures of this class, the negatives of which I still have, but they have been very little seen. In this work I was assisted very much by a large dark tent or house on wheels (a home-made one). It had a boarded floor and carried all the



William Strudwick's photograph of the Henry VIII Inn, High Street, Lambeth, c.1866. All the properties shown were demolished for the Albert Embankment. Photograph from the Peter Jackson Collection, reproduced by kind permission.

working plant, and was large enough for me to stand upright in, with ample elbow room... This tent was drawn by a man, and on arriving at a given point, I could have a plate ready in ten minutes.... It was finally sold at Stevens's Sale Rooms, Covent Garden, for, I think, fourteen shillings."

Strudwick's growing reputation in topographical photography led to an order from the South Kensington Museum (later Victoria & Albert Museum) for two copies each of forty-one topographical subjects, in April 1868, including twenty-five views of Lambeth and its riverside, together with various views of Westminster, including Charing Cross and the Houses of Parliament. In August 1869 Strudwick forwarded to the Museum's director, Sir Henry Cole, a list of twelve proof photographs of London scenes, chiefly in the City of London; these were also bought. Between March and May 1874, Strudwick was commissioned by the



Metropolitan Board of Works to photograph the Victoria and Chelsea Embankments, at a total cost of £6.17 shillings.

His steadily rising status in the photographic world enabled Strudwick to move into more appropriate accommodation, at Albany Villas, in Thurlow Park Road, Tulse Hill. In 1860 he had published a small booklet on photographic technique: *The art of photographic etching*, which was popular enough to warrant two further printings. For some reason, Strudwick felt sufficiently aggrieved at a sermon on the Irish Question preached at his local church, St Mary, Newington, to rush out a refutation of its arguments: *An essay on the Irish Church Question*, dated October 1868. In addition to his photography, Strudwick also worked as a draughtsman and etcher; the Prints and Maps Department at the Guildhall Library has three specimens of his expertise in these fields (all London scenes). He exhibited sporadically at various London galleries throughout the 1860s and 1870s. All the surviving photographs by Strudwick fall into the period 1865-69; several are dated in the negative right down to the actual day. Indeed, the photograph reproduced in Gordon Winter's book, referred to above, showing Bishop's Walk, Lambeth, is dated to 17 April 1866, in Strudwick's reminiscences. By the late 1870s, Strudwick seems to have been phasing out his connection with photography in favour of drawing and painting, though there was a brief attempt to launch a commercial studio in Wardrobe Chambers, part of the then newly completed Queen Victoria Street in the City, in the autumn of 1880. It was unsuccessful (the venue, on the third floor of an office block, was probably unsuitable, despite the proximity of Cannon Street Station – and Strudwick was probably swamped by his close competitor, the giant chain firm of A & G Taylor).

The downturn in Strudwick's fortunes by the end of the 1880s forced him to move to smaller accommodation in Kestrel Avenue, Herne Hill in 1891. By the end of the 1890s, photography had long been abandoned and Strudwick had turned to poetry, perhaps in a desperate effort to make ends meet. It seems probable that at some point, Strudwick had met Joseph Gwyer (1835-1912), the self-styled Potato Poet of Penge, (an alliterative sobriquet to strike terror into the heart of any poet laureate), South London's answer to William MacGonagall. Thus, when Strudwick issued his first poetic effort, entitled 'The Royal Tour and Home Coming' in 1901, the style was definitely derived from Gwyer:

"Was ever a story of travel so grand,  
So wisely contrived for the good of the state,  
So pure in its purpose, so perfectly planned,  
So rich in result, and in blessing so great?"

Six more excruciating verses follow, together with an even more unspeakable chorus, to be repeated seven times. It would appear that copies were available from Strudwick at a penny each, as were copies of the follow-up in the next year, 1902, 'The romance of Oliver Grove piers':

"That some men were glad – and that some could  
shed tears,  
Re Oliver Grove – and the loss of its piers,  
Was plainly perceived when, with pick-axe and  
spade,  
The Council's men came, and the onslaught was  
made." Etc, etc.

There is at least, the consolation that, unlike Gwyer, who would sell you three pounds of King Edwards along with his poems, Strudwick was never persuaded to put his poems between hard covers.

It would be interesting to know whether Strudwick was aware that a selection of his photographs taken in the 1860s was published in an early volume of the *London Topographical Record* in 1903, as part of a series on demolitions and rebuilding in Victorian and Edwardian London. Philip Norman, who selected the photographs and wrote the caption texts, had to use the collection acquired by the Victoria & Albert Museum, since Strudwick's personal collection was not in the public domain. Despite his reference to the Embankment, Norman chose to concentrate on views in the City of London and Westminster, and only two photographs of the Lambeth Riverside are reproduced. It is uncertain if Norman was aware that Strudwick was still alive; the overall tone of Norman's text suggests not.

By 1902 Strudwick was forced to move again, this time to Portland Road, South Norwood. His wife died in 1906 and soon afterwards he moved yet again, to Frant Road, Thornton Heath. Strudwick's last years must have been gruelling; he had no children, the art work had long since dried up, and the poetry had been a chimera. In May 1910 he was forced to have himself admitted to the Infirmary at Croydon Union Workhouse for treatment of a bronchial complaint. Although he was discharged after five days he had to readmit himself in early July for further treatment; a heart attack on 18 July killed him. With no known relatives, Strudwick had to be buried at the expense of the parish in the Paupers' Cemetery. In the circumstances, it is hardly surprising that there are obituaries of Strudwick. The *Amateur Photographer* of 23 August 1910 noted "Many hundreds of old negatives were brought in a van to Croydon Town Hall recently, by permission of the Croydon Board of Guardians, to allow prints to be taken for preservation by the Surrey Photographic Survey and Record. They formed the collection hoarded for some forty years or so by Mr William Strudwick, an artist, who recently died in poverty in Croydon Union Infirmary. The work was done by the wet-plate process, and shows some good results. Many public streets and buildings and architectural features of London are disclosed in aspects with which the present generation are quite unfamiliar." In fact, despite the Croydon connection, the surviving negatives of Strudwick's collection were acquired by Charles Woolley (1846-1922), a wealthy City merchant, Master of the Turners'



Company, and a member of Lambeth Council from 1900-1912. Woolley was allowed by the Photographic Survey to obtain all the photographs relating to Lambeth in November 1913, and some eighteen months later, in the spring of 1915, he offered them, together with a substantial collection of antiquarian prints and examples of local pottery, to the Council, for a proposed Lambeth Museum. In a letter to the Council, dated 12 April 1915, Woolley notes (after listing stoneware and Lambeth delftware, prints, engravings, a complete Doggett's Coat and Badge outfit and models of Lambeth sculpture), "My views comprise photographs (12 x 10), prints and engravings. The photographs are altogether unique, and as I own the glass plates from which these prints are taken, there are none other than these, as a set, in existence. They deal with the old riverside frontage and foreshore in Lambeth Reach, prior to the creation of the Albert Embankment, and the process of construction of this latter. The earliest date back about sixty years, and indicate the conditions of life of that period in all its primitiveness and insanitariness." The collection was accepted and it was proposed that it should be housed temporarily at the Carnegie Library in Herne Hill to await the eventual acquisition of a site for the museum. This, sadly, never materialized and today both the photographs and the pottery are kept at Lambeth Archives Department, at the Minet Library in Knatchbull Road. The Council issued a catalogue in April 1915; the section listing Strudwick's photographs indicates that there were originally seventy-nine in the collection, though seventy-six are known today. The prints now available were made afresh in 1915. Today, apart from the material at Lambeth Archives, collections of photographs by William Strudwick can be seen at the Victoria & Albert Museum, at the National Monuments Record (mostly unidentified and scattered through the files), the Museum of London, the London Metropolitan Archives, the Guildhall Library, and the private collection of the Society's Chairman, Mr Peter Jackson. Mr Jackson has kindly allowed the reproduction of one of the photographs in his collection, which does not seem to be represented in any of the other collections.

I should like to thank the staffs at the Victoria & Albert Museum, Lambeth Archives, Croydon Archives, the Guildhall Library Print & Map Department, the London Metropolitan Archives, and the British Library for their help in the research for this article,

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## News and Notes

### Lie of the Land: the Secret Life of Maps

Members are urged to take advantage of a free, fascinating, amusing and beautifully presented exhibition at the stunning Pearson Gallery just inside the main entrance of the British Library, 96 Euston Road, NW1 (until April 2002). The title 'Lie of the Land' refers to maps that lie: the use of maps to deceive is an old ploy – there have long been deliberate attempts to mislead, in a war-time situation, for instance, or in the interests of national or local pride. More amusing and sometimes not appreciat-

ed for many years are the deceptions dreamed up by mischievous, bored or overworked cartographers.

This is a major exhibition of maps ancient and modern: world maps, World War II escape maps, estate surveys, a map of Paradise and a diagram showing Anne of Cleves's route to England – and Henry VIII's marriage bed (1539-40). The point is that you cannot always believe what you see on a map. Maps, like books, reflect the views of their makers and those for whom they are made: some are produced for an exclusive purpose such as William Lambard's map of Kent giving the positions of the beacons that would relay news of a Spanish invasion from the coast to London (1585).



This map purports to reproduce a medieval map of Roman Britain. A copy was sent to the antiquarian William Stukeley in 1743 by a student, Charles Bertram, accompanied by a manuscript history of Britain. It was not until the 1860s that it was proved that the text and map were an eighteenth century invention based on classical sources. The British Library.



From the same era is Lord Burleigh's map of Lancashire with sinister crosses marked against the homes of potentially treasonable Catholic gentry. More threatening is the Russian map of the Thames estuary and Dartford Tunnel giving, in Russian of course, all the information necessary for an invasion (1977).

On a more light hearted note, there are the maps and plans designed to be sycophantic or to mislead: in 1687 William Hack represented 'Pepys Island' for the benefit of one Samuel, recently appointed Secretary of the Admiralty. And one eighteenth-century forger produced a map of Roman Britain which fooled academics for a century.

A book related to the exhibition is forthcoming. The exhibition is open every day but please check on Sundays.

### **London Archaeological Archive and Research Centre**

Major building work at the Museum of London's Eagle Wharf resource centre provides a new home for LAARC (London Archaeological Archive and Research Centre) and offices for MoLAS (Museum of London Archaeology Service). They join staff of the Museum of London Specialist Services (archaeological and environmental specialists) already based at Eagle Wharf Road. For the first time all the Museum's staff, activities and collections will be in just two buildings, at London Wall and at Eagle Wharf Road. To mark the achievement, the latter has been renamed Mortimer Wheeler House in recognition of the well-known archaeologist.

The LAARC at Mortimer Wheeler House will become *the* place in London for anyone interested in London archaeology. Researchers, students, local society members and school parties will be able to make an appointment to consult the archaeological archive – the finds and records from over 4,000 excavations. LAARC will be open to the public early in the New Year between 9am and 9pm on weekdays and until 4pm on some Saturdays. Meanwhile if members would like a preliminary tour, please telephone John Shepherd on 020 7566 9317. Mortimer Wheeler House is at 46 Eagle Wharf Road, off New North Road, London N1 7ED. The nearest tube station is Old Street and buses run from there and from Moorgate.

### **The Royal Exchange**

LIFFE, with its frantic, agitated brokers, vacated the Royal Exchange in 1997, but it left its huge black box behind. Now that has gone too. Gresham's courtyard is open again, and both the main arcade and the gallery – the Upper Pawn – are being fitted out with small, exceedingly expensive shops. Sir Thomas Gresham would be delighted – his Exchange is becoming a public space again, as he intended it to be. At the moment, it is filled with the deafening noise of workmen hammering and banging and drilling as they make good damage that had been done, and install the shop fitments, but the

deadline is at the end of November, so before Christmas we should be able to enter the courtyard once again.

It is intended to have a coffee house and a small sushi restaurant at the upper level. If the contracts go through, we should be able to sit at ease and survey the transformation.

The wall paintings are safely boarded up, awaiting restoration. They will need it; when I last saw them, a few years ago, it looked to me as if the traders in their multi-coloured jackets had thrown their coffee grounds freely in all directions; but eventually matters will be put right and Dr Willsdon will be able to contemplate the series once more.

I stood there, in hard hat and metal-bonded boots, and rejoiced. If Sir Thomas Gresham could return, he would be cheering. This third incarnation of his Exchange (see LTS publication no. 152 for 1997) is being given back to Londoners. We may no longer have an Empire, of which it was once said to be the heart, but the building is still there – London's icon, functioning once more as it was meant to do – and we can all flock to it in welcome.

Supplies of our mammoth publication on the Exchange are almost exhausted, and we shall not reprint, so if you have joined since 1997 buy your copy at member's price.\* I don't think you will be disappointed.

– Ann Saunders

\*Full price: £45.00.

Member's price: £33.75 (£40.00 including p&p).

### **Maps in Milan**

The Italian publishers De Agostini are celebrating their centennial by sponsoring a magnificent exhibition on the history of mapping, *Segni e Sogni della Terra* (Symbols and Dreams of the Earth) at the Palazzo Reale next to the cathedral in the centre of Milan. The exhibition, which continues until 6 January 2002, contains loans from numerous libraries, museums and private collections. The British Library and the Bibliothèque Nationale de France are particularly strongly represented. Although there is nothing directly about London, the exhibition includes a lot that anyone interested in urban mapping will enjoy, including the sole known example of the immensely influential 'Catena' map of Florence of about 1500 and the earliest multi-sheet plan-view of a town north of the Alps, Augsburg, dating from 1521. Also on show for the first time is the early-thirteenth-century Vercelli world map (which was probably created in England), plans by Leonardo da Vinci and magnificent Renaissance planispheres. The exhibition takes a thematic/chronological approach and extends in time from classical antiquity to the present.

There is a catalogue written by an international team of experts. Though it is in Italian it has colour illustrations of virtually all the exhibits and is good value at around £17: *Segni e Sogni della Terra* ISBN: 88-415-9901-4.

– Peter Barber





Waterloo Bridge and the Lambeth Waterfront from Westminster Stairs, an oil painting by Charles Deane, 1821. Museum of London.

## World City. London 1789-1914

A new gallery opens at the Museum of London on 7 December: World City, concentrating on the capital during the period from the French Revolution to the First World War. The new gallery will replace the nineteenth and twentieth century galleries and over 3,000 objects will be on display, ranging from the whipping post at Newgate Prison to Nelson's sword of honour (left-handed – he lost his right arm in 1797). This was a period of innovation (the Metropolitan Police, railways, electric light) and extremes (the Great Exhibition, the Great Stink). Paintings, early photographs, models, costumes and the Victorian Walk will illustrate London as the centre of the world – confident, wealthy, powerful and at the same time sick, overpopulated and polluted.

The Museum's admission charge (£5, £3 concessions) is valid for a year.

## Nonsuch Palace

Members are welcome to attend lectures organized by the British Archaeological Association at the Society of Antiquaries, Burlington House, Piccadilly at 5pm. Of special interest is the lecture on 5 December by Professor Martin Biddle who will speak about 'Nonsuch Palace Revisited'. Please make yourself known to the Hon. Director on arrival and sign the visitors' book.

## LAMAS Lectures

Lectures organized by the London and Middlesex Archaeological Society start at 6.30 pm in the Interpretation Unit, Museum of London, 150 London Wall, EC2, with refreshments from 6pm. Admission is free and all are welcome.

21 November 2001: 'At Gordon Square and nowhere else: Virginian Woolf and Bloomsbury' by Dr Anna Smith.

12 December: 'After the Fire – London Furniture 1666-1714' by David Dewing.

16 January 2002: 'The Twilight Zone Revisited:

redisplaying London's earliest 'past' by Jonathan Cotton.

20 March 2002: 'Medieval Churches of Middlesex' by Bridget Cherry.

17 April 2002: 'Sutton Hoo: Past, Present and Future' by Angela Evans.

## Bevis Marks Synagogue

To mark the tercentenary of the Bevis Marks Synagogue, Kenneth Rubens will give a lecture 'On the building of Bevis Marks 1698-1701'. The lecture is at 8pm on Tuesday 15 November at the Florence Michaels Hall of the St John's Wood Synagogue, Grove End Road, London NW8. Please telephone the Jewish Historical Society of England to reserve a seat: 020 7723 5852.

## The Reform Act of 1832. Surveys and Town Plans

As a prelude to the 1832 Reform Act a massive survey of the British Isles was undertaken to ascertain the most logical spread of parliamentary seats. The survey gives detailed descriptions of more than 400 towns and counties along with maps/plans of their layouts. Previously the information has only been available to those with access to the twelve volumes in a major library. The material is now on CD. The list of towns, from Aberavon to Woolwich, covers the entire British Isles including Chatham and Greenwich. Until the end of this year Richcow is offering the CD to members of local societies and other groups for £19.95 (usual price £39.95). For further information or to order, contact Richcow, PO Box 248, Crewe, Cheshire CW2 8GD, tel: 01270 568730.

## Rhinebeck Panorama Jigsaw

For those who find a jigsaw more amusing than a CD (see above) a 250 piece wooden jigsaw of part of the Rhinebeck Panorama (LTS publication no. 125) has been produced. It features the Thames, its boats and bridges and features 'whimsies' in the shape of nautical objects. £21.95 (not including post and packing), from the National Art Collections Fund Christmas Catalogue, tel: 01736 333333.

## Pour mémoire

As mentioned in the May Newsletter there is to be an important meeting on the sixteenth-century Copperplate Map at The Warburg Institute, Woburn Square, London WC1 on 15 November at 5pm. Four speakers will present recent research and new theories. All are welcome.

Looking further ahead, The Historical Association is organizing Local History Week, 4-12 May 2002. Hundreds of local and national history societies, museums and archives are liaising to provide fairs, walks, lectures etc. In London, the Society of Genealogists Family History Fair will launch Local



History Week at the Royal Horticultural Hall, Westminster and the climax of the week will be a conference at the Beveridge Hall, Senate House, Malet Street, on Saturday 11 May when speakers from a wide range of organizations will discuss current issues in local history and local projects. The event welcomes everyone: visit the website at [www.history.org.uk](http://www.history.org.uk) and click on the Local History Week logo, or contact Suzanne Cawsey at The Historical Association, tel: 020 7735 3901.



## Book Reviews

### **Landmarks in History. The Tower of London.**

#### **A 2000-Year History**

by Ivan Lapper and Geoffrey Parnell. Royal Armouries and Osprey Publishing (2000). 48 pages, lavishly illustrated. £4.99.

### **The Royal Menagerie at the Tower of London**

by Geoffrey Parnell. Royal Armouries and National Geographic Society (1999). 32 pages, lavishly illustrated. Originally £2.95 now at a discounted price of £1 from the Royal Armouries at the Tower.

A year does not go by without a sprinkling of new books about the Tower of London. These two can be recommended. Their author, Geoffrey Parnell, now Keeper of Tower History at the Royal Armouries, probably knows more about the buildings than anyone else alive today. The booklets contain little that the expert will not already know, but Parnell summarizes the latest research in an extremely accessible way.

The subtitle of the Landmarks in History booklet could be misleading since the publication is purely an architectural history but the story could hardly have been presented in a livelier way. The core of the booklet is formed by fourteen pictures by Ivan Lapper showing the Tower at different stages of its history. No less than four show the site before the White Tower was built: a reminder of the enormous strides made over the last few decades in our knowledge of early London. These pictures are supplemented by one or more views, drawings or photographs illustrating developments mentioned in the text and by (generally numismatic) portraits of the ruler of the time. Text and pictures combine to give a far clearer idea of the development of the complex of buildings that is the Tower than is possible from the potted history in the official guidebook.

The main focus of the booklet on the Royal Menagerie is not the buildings but the animals and the people who looked after them. The Menagerie was in existence from about 1204 until 1835 and Parnell, utilizing a wide variety of written and pictorial sources, deftly demonstrates its transformation from an attribute of medieval royalty (and source for depictions by medieval chroniclers and, I suspect, creators of bestiaries and great *mappae mundi*) to being, from a surprisingly early date, a popular

entertainment competing with travelling menageries. The architectural history of the Menagerie is also recounted and illustrated with details from the paintings by Ivan Lapper and by photographs – one as recent as April 1999 shows archaeologists at work in the Lion Tower.

It is appropriate that these histories should be published by the Royal Armouries, the last of the numerous official bodies such as the Royal Mint and the Menagerie that have occupied different buildings in the Tower over the centuries.

– Peter Barber

### **The Stationers' Company.**

#### **A history of the later years 1800 – 2000**

edited by Robin Myers. Phillimore (2001). xxi + 265 pages, 82 black and white illustrations. £29.99.

There have been few worthwhile accounts of livery companies' activities in more recent times. As soon as livery companies lost contact with their trades in the eighteenth century, historians' enthusiasm waned. They turned their back on what seemed like self-indulgent feasts and ceremonies, querulous responses to democratic pressure and the general irrelevance of old men's clubs. This has begun to change. There are now a number of histories of the livery companies which 'keep going' right to the present day.

We now have a history of the 'later years' of the Stationers' Company which devotes a full length volume to the last two centuries. Unusually, it takes the form of a collection of essays, all written by contributors who are either well-known London historians or experts on the print or publishing trades. The first chapter deals with the Company's trade relations. It is written by David Whitaker, a member of the famous Almanack family. The chapter concludes, perhaps rather apologetically, that, as far as the associated trades are concerned, the Company 'is there, when it is needed'. Michael Berlin and the editor, Robin Myers, look at the impact of technology on the membership of the Company. There is a mixture of statistical analysis and more personal information. The Company, unlike many others, has attracted successful members of the trade prepared to play a real part in Company life. We are also introduced to the Rivington family which supplied four successive, influential clerks between 1800 and 1965. Michael Harris then uses his expertise on the newspaper industry to show, in particular, how the Newspaper Makers integrated with the Stationers in 1933.

David Whitaker contributes a second chapter on the registering office and the administration of legal deposit. *Newsletter* readers will be generally familiar with the copyright and library deposit system but they will probably not have come across Joseph Greenhill and his high-handed behaviour. With this chapter, the volume moves up a gear and interestingly does so when dealing with a topic of more than domestic interest.

The same may be said of Richard Bowden's chapter on the English Stock. This was a self-contained



trust fund, essentially a (real) company within the livery company, whose finances derived from a monopoly in the sale of almanacks. Serious profits were made out of the sale of *Old Moore* and other publications in the early nineteenth century. Dividends went to certain members of the Stationers' Company in their own right. In due course, almanack sales gave way to property income. Eventually, the decision was made to wind up the trust but a mixture of conservatism and personal interest made the process of obtaining the necessary Act of Parliament a delicate one.

The remaining chapters, being concerned once again with more domestic affairs, are inevitably less exciting. Penelope Hunting, the *Newsletter* editor, contributes an account of the Company's administration, finances and entertainment. The topsy-turvy financial history of the Company is described and there are also interesting references to some 'peaceful agitation' on the part of some 'bolshevik' liverymen after the First World War. She is also responsible for a chapter on the charities, the Company's school and technical training. The story of the loan charities is a familiar one and the agonized closure of the school is also characteristic of livery company experiences elsewhere.

The LTS literary editor, Ann Saunders, gives us a characteristically lively account of the Hall. The story is not a dramatic one but has some interesting elements and, of course, is probably of most interest to the readers of this *Newsletter*. Here, the many illustrations in the book serve the reader particularly well. The editor, Robin Myers, looks at the archive, the library and the Company's heritage. The bibliographical records are justly famous. The relationship with the Bibliographical Society is charted and many distinguished scholars (Arber, Pollard, McKenzie) appear. The Company, at least in the nineteenth century, was just as secretive as other livery companies and regarded researchers as little better than spies! Michael Harris concludes the volume with an account of the Company's role in the City of London.

Each of the chapters has some interesting things to say; and if the most stimulating ones, for the outside reader, are those on copyright and the English stock, then that is no more than a reflection of the limitations of livery company history. The only complaint derives from the topic-by-topic format. There are a number of uncomfortable overlaps between the chapters and, though some cross-referencing helps, some themes (particularly financial and organizational) are repeated awkwardly from time to time. A less thematic treatment would have teased out these points and allowed the volume to make a more effective contribution to the overall study of livery companies. On the other hand, we would have lost the benefit of experts talking about their own areas of specialist knowledge and, in particular, we would not have had the focused accounts of the way in which the Company interacted with the outside world.

– Ian Doolittle

### **The Merchant Taylors' Company of London: Court Minutes 1486-1493**

edited and introduced by Matthew Davies. Richard III and Yorkist History Trust in association with Paul Watkins (2000). x + 342 pages. Available to members for £20 including p. & p. (non-members £30) from Paul Watkins Publishing Ltd, 1 High Street, Donington, Lincs PE11 4TA.

By the later fifteenth century an increasing number of the City's livery companies possessed formal Courts for the transaction of business relating to their respective crafts. The Merchant Taylors were amongst this number and their Court occupied a central place in the life of the Company. Comparatively few Court Minutes survive for the London livery companies before the Reformation – the most significant being those of the Goldsmiths, Mercers and Merchant Taylors. Although they cover just seven years, from April 1486 to August 1493, the surviving Merchant Taylors' Minutes are unique in providing a day-to-day record of more than 400 meetings held in the presence of the Master and Wardens alone or with a larger body of 'assistants' in attendance.

The Taylors' Court dealt with a wide variety of business ranging from administrative matters such as the payment of its officers and almsmen and the receipt of rents and of fees for registering apprentices, to the imposition of fines on members of the craft for breaches of its regulations, arbitration in disputes between members and the Company's relations with other livery companies and with the City government.

The enrolment of apprentices was central to the activities of the Court and occupied much of its time. This was because of the numbers involved and the importance of apprenticeship as the route by which an individual could rise through the craft to become a shop-holder, freeman and, if successful, a member of the fraternity of St John the Baptist, an exclusive association for the most prominent and wealthy freemen, who constituted the Court. Dr Davies's detailed analysis of the admissions of apprentices shows that a remarkably large number were recruited from the Midlands and the North of England and illustrated the attraction of membership of one of the 'Great Twelve' livery companies to ambitious young men from the provinces.

The administration of the Taylors' estates was another important aspect of the Court's work. By the late fifteenth century the fraternity's considerable income from its estates (all in London) was in excess of £150 per annum. There are many entries in the Minutes relating to the repair of Taylors' Hall in Bradestrete (now Threadneedle Street) with its adjacent almshouses and to the rebuilding of the Saracen's Head in Friday Street, a property acquired by the fraternity in 1401. Regulation of the letting and sub-letting of the fraternity's other properties was also of concern to the Court, leading to many references in the Minutes to London streets and buildings.



The Taylors undertook many religious and charitable activities, including the funding, by the 1480s, of five chantries in London churches and fourteen 'obits', an annual mass held usually on the anniversary of the founding liveryman's decease. Five of the 'obits' were celebrated in the church of St Martin Outwich, the advowson of which was granted to the company in 1405. The church became the Taylors' principal place of worship, apart from a small chapel in their own Hall (St Martin Outwich was demolished in 1874). The Court was active in ensuring that the wishes of benefactors were carried out, such as the payment of chantry chaplains, the funding and arrangements for the celebration of 'obits' and other charitable acts such as the support of almsmen and the distribution of coals to the poor.

The Taylors' Court supervised the arrangements for the participation of the craft in civic and royal ceremonial, from mayoral processions to royal entries. The Minutes record expenditure incurred by the Company on such items as barges for the annual procession to Westminster of the newly elected Mayor and the mounted parties of liverymen for royal entries into the City. The period covered by these Minutes coincides with the lavish royal ceremonial which was a feature of the early years of Henry VII's reign.

Dr Davies's edition includes useful appendices of lists of Masters, Wardens and Officials of the Company (including chantry chaplains) and biographies of the Masters, Wardens and members of the Court of Assistants 1486-93. This meticulously edited volume makes a valuable source for historians of London livery companies, of London topography and of late-medieval London in general.

– Harry Cobb

### **The Adelphi Past and Present. A History and a Guide**

by David G.C. Allan (2001). Large format paperback, 192 pages, over 50 black and white illustrations, 8 maps. £14.99 plus £3.50 postage, cheques payable to Alan Gordon Walker (marked Adelphi), PO Box 60, London SW15 5WS, tel 020 8480 5150.

David Allan, Honorary Historical Adviser to the RSA has now completed his study entitled *The Adelphi Past and Present. A History and a Guide*. As will be known to members, the area between the Strand and the River Thames, bordered on the east by Shell-Mex House and the Savoy and on the west by Charing Cross Railway Station and Craven Street, is rich in historical associations and surviving specimens of domestic and public architecture. In the middle ages the Bishops of Durham built a riverside palace which still gives its name to parts of the area: many of the dramatic conflicts in Church and State during Tudor and Stuart times took place within its walls, as the names of such residents as Catherine of Aragon, Thomas Wolsey, Lady Jane Grey, Sir Walter Raleigh and its use by Spanish and French Ambassadors suggest.

The name Adelphi was chosen by the Adam brothers to commemorate their development of the area and although their riverside terrace was demolished in 1936 amidst national outcry, much of the periphery of their estate remains, notably the Royal Society for the encouragement of the Arts, Manufactures and Commerce (RSA) in John Adam Street which is the earliest example of a purpose-built headquarters for a learned society in this country.

Within the walls of the RSA James Barry painted his masterpieces and the idea of the Great Exhibition was conceived. Charles Dickens, who served on its Council, had once worked in the hated blacking factory at Hungerford Stairs, and wandered in his misery through the Adelphi arches and vaults where, until quite recently, the Green Room Club maintained 'Fagin's Kitchen'. He had also lodged in Buckingham Street, a street that recalls the great George Villiers, Lord High Admiral.

Victorian ebullience led to the creation of the Embankment Gardens and the building of the Hotel Cecil and the Savoy Hotel. The impact of the Second World War is illustrated by some remarkable drawings of bomb damage preserved in the RSA.

The RSA has given permission to the author to reproduce original works of art and manuscripts in its collection, and Mr John P. Bond FRSA has contributed a survey of early street directories of the area. Dr Allan's book on the Adelphi is not intended to be profit-making but to cover costs of production. Persons or institutions interested in subscribing to or sponsoring the publication should contact Alan Gordon Walker (address above).

### **Heart of the City. Roman, medieval and modern London revealed by archaeology at 1 Poultry**

by Peter Rowsome. Museum of London Archaeology Service (2000). Paperback, 92 pages, fully illustrated in colour and black and white. £5.99.

Many of us were opposed to the destruction of the Mappin and Webb building in the heart of the City: the sophisticated French Gothic design by John Belcher (1870) occupied a triangular site opposite the Mansion House and was distinguished by its conical corner roof. The battle for planning permission to redevelop the site commenced in 1984 with the proposal for a new Mansion House Square dominated by an eighteen-storey steel and glass tower by Mies van der Rohe. When this was rejected the architect Sir James Stirling was called upon, and despite opposition from English Heritage, the Corporation of London, SAVE Britain's Heritage and the Victorian Society, the developers, headed by Lord Palumbo, won the day. The Victorian buildings were demolished and Number 1 Poultry was built between 1994 and 1996 according to Stirling's designs (he died before completion of the building).

During the redevelopment of this important site one of the largest archaeological excavations ever undertaken in London was funded by Palumbo's City Acre Property Investment Trust jointly with Dieter Bock and Advanta AG. Altstadtbau Ltd. A



team of fifty archaeologists from the Museum of London found seventy-three Roman buildings, eighty-four yards and four roads dating from between AD 50 and 410. Another seventy-seven buildings, fifty-two yards and four roads on the site dated to the medieval period and had been destroyed in the Great Fire. We are told little about the post-fire rebuilding although Horwood's late-eighteenth-century map indicates that the medieval street plan had been retained, including the lane called Bucklersbury (after the wealthy Bukerel family) and the trading street of Poultry (which took its name from the poulterers and grocers who lived there). Victorian street improvements, notably the construction of Queen Victoria Street (1867-71) created the triangular wedge soon graced by the Mappin and Webb building and its neighbours (1869-75).

Some continue to lament the destruction of the Victorian buildings and their replacement by Stirling's geometrical composition (Prince Charles described it as looking like a 1930s wireless set). Others regret the disappearance of the medieval lane of Bucklersbury, gone forever. On the other hand, the history of a site at the heart of the City of London has been revealed and the map of London as it evolved has been clarified. Nearly 20,000 archaeological layers have been recorded at 1 Poultry: 42,000 fragments of Roman pottery and 54,000 animal bones were found, which with seeds, shoes and metalwork tell of the life and work of those who have gone before us. Furthermore, the dating of a timber drain to AD 47 provides new evidence for the Roman foundation of Londinium at that date. Other major discoveries were the eleventh century walls of St Benet Sherehog and the underground cistern of the thirteenth century Great Conduit, located beneath the junction of Cheapside and Poultry.

The history of the Mappin and Webb site encapsulates the history of London, from the Bronze Age when Poultry supported a lime forest to the late twentieth century when City workers enjoy the colourful public spaces and the rooftop restaurant of one of London's most controversial modern buildings.

– Penelope Hunting

## Book Bag

By the time you read this, Open House Day will be past and gone, but do not fret – here is a book to read in preparation for 2002. It is *Mural Painting in Britain, 1840-1940: Image and Meaning* by Clare Willsdon (OUP 2000), at £75.00. Splendidly illustrated, it deals with a hitherto unjustly neglected subject, the works of art which adorn the solid, structural walls of public and private buildings in this country. The story begins with Prince Albert's aspirations and intentions for the newly built Palace

of Westminster. Note the second half of the book's title – *Image and Meaning*. The Prince Consort yearned to stress the benignity and far-sightedness of royal power, but the work had hardly begun before the Government had changed, and then, in 1861, Albert himself died; the emphasis began to be placed on the authority of Parliament. However, the technique of fresco proved unstable, the paintings began to peel off the walls and to fade; and in 1864, financial support ceased among recriminations from the politicians and regrets from the painters.

But others were attracted by the idea of mural decoration, and in 1892 a grand scheme was initiated for the adornment of the Royal Exchange with twenty-four huge panels to be set around the ambulatory; the finance was to come from wealthy individuals and from the City livery companies. This time, the technique was to be *marouflage*, whereby a canvas, usually painted in oils, is fixed permanently to a panel or wall with white lead. The predominant themes of the paintings were the importance of trade and commerce, and the sturdy individuality of the City's governance, thereby sending a firm message to the newly fledged LCC. The scheme was not completed until 1924 but it gave rise to two other major decorative undertakings in the City – the Halls of the Drapers' and Skinners' Companies, the former executed, rather strangely, by Herbert J. Draper. The latter by Sir Frank Brangwyn is, indeed, one of the great artistic achievements of the twentieth century, and clearly one of Dr Willsdon's most cherished favourites – her enthusiasm is heart-warming.

A second programme of decoration at Westminster was initiated in 1906 with plans for the east corridor and St Stephen's Hall. Here, the author has confused the Lord High Chamberlain – an hereditary office concerned with the physical condition of the Palace of Westminster – with the Lord Chamberlain, a political appointment concerned, among other duties, with censorship; this, however, will certainly be corrected in a second edition.

The First World War interrupted the Palace of Westminster's decoration, but in 1912 the artist Sigismund Goetze had generously offered to donate his skill and labour to adorning the Ambassador's staircase in the Foreign Office. Political and international events meant that the long-suffering painter had to keep adapting his theme from a glorification of Britannia to accommodating the League of Nations.

In the aftermath of war, a Hall of Remembrance was proposed with vast paintings, companions to those being undertaken in Canada. The full project was never realized, but some major works were executed, such as John Singer Sargent's agonizing *Gassed*, and Paul Nash's eerie landscape *The Menin Road*, now housed in the Imperial War Museum.

Mural painting was not confined to London, nor only to public buildings. There are splendid things in Manchester, Leeds, Glasgow and Birmingham; Stanley Spencer's works fill the Burghclere Chapel in Hampshire, and William Bell Scott's paintings around the Central Hall of Wallington Hall in



Northumberland – *Iron and Coal on Tyneside* and a peremptory Roman centurion chiding lazy Britons who are not striving to build Hadrian's Wall – are magnificent. However, I ought to confine myself to London, so I can only urge you to borrow the book from the public library or to read it in the reference section. It is expensive, but if everyone gives you book tokens at Christmas, Dr Willsdon's tome is worth every penny, and just tracking down the metropolitan references will keep you happily and profitably occupied for several weekends of Open Days.

After the leviathan come two minnows, but the little fish are still worth considering. First comes another admirable book from Shire – *Discovering London for Families* by Peter Matthews, who manages the Museum of London's bookshop and who worked for many years with the London Tourist Board. He knows his London and he is realistic about what can or cannot be attempted with various age groups. Did you realize that ten modern martyrs stand in the aedicules above the west door of Westminster Abbey? No? Neither did I, but I am going to look hard next time I pass or enter. And the re-ordered galleries in the Science Museum are there for explorers of all ages. The book is on sale at £9.99 and would still be cheap at a higher price.

The St Marylebone Society has produced an excellent little pocketbook, *Discovering St Marylebone*, with four walks round and about what was London's most elegant borough – and is still elegant, though now a part of Westminster. Costing a mere £2.50, copies are available from Daunt's Bookshop, 83 Marylebone High Street, or Westminster City Archives, 10 St Anne's Street, or WH Smiths, Baker Street.

Finally, another big one, this time not directly concerned with the topography or appearance of the capital, but with James I's attempts to colonize Northern Ireland at the expense of London's livery companies. Meticulously researched by Professor James Stevens Curl and handsomely produced by Phillimore, *The Honourable the Irish Society and the Plantation of Ulster, 1608-2000* (2000, £50.00) provides much information and much food for thought.

Happy reading till next time!

– Ann Saunders

The neighbourhood known as Seven Dials is in the parish of St Giles-in-the-Fields in the south-western corner of the Borough of Camden; Soho lies to the west and Covent Garden to the south. The Seven Dials monument from which the area took its name was erected in 1694 and was surmounted by sundials. The developer of the district was Thomas Neale whose plan of 1691 is reproduced in David A. Hayes's paper on *Victorian Seven Dials: a portrait based on contemporary accounts* published by the Camden History Society this year (obtainable for £6.95 including post and packing from the Publications Manager, Flat 1, 22 Daleham Gardens, London NW3 5DA). The paper is based on an original document or address written by an anonymous member of the Young Men's Society for the Relief of the Poor in the

Neighbourhood of St Giles in 1865; his direct style conveys the wretchedness of the place:

"And now we come to the veritable Seven Dials: yes, we are now on that spot which for years has been held up as the embodiment of all that is vile and wicked, and which is as a household word when a sentence is required to express all that is disreputable and bad. It is a round open space, out of which run seven streets. At the corner of two of the streets are gin palaces; at the other five corners a sweetmeat shop, a chemists, an oil and Italian ware-house, an old clothes shop and a baker's. All about are men whose countenances and general appearance proclaim them to be thieves and cadgers."

The young man's powerful descriptions are enhanced by David Hayes's notes, although notes is hardly the right word for the background research, additional information and illustrations he provides.

Camden History Society has also produced its largest issue of *Camden History* to date (no. 25 with 52 pages). It carries articles on 277 Grays Inn Road (variously a carriage and horse repository, the Royal London Bazaar, an Owenite Meeting Hall, Madame Tussaud's Waxworks), on the Aerated Bread Company and On Keeley House, Keeley Street, near Kingsway (about to be demolished). £7.95 including p. and p. from the address above.

The collection held by the Hampstead Garden Suburb Archive Trust is located at London Metropolitan Archives, 40 Northampton Road, London EC1. This archival material – drawings, plans and photographs – has recently been supplemented by *A Handlist of the Hampstead Garden Suburb Archive. A User's Guide* (£10 including p. & p.). The Handlist is illustrated and prefaced by a history of Hampstead Garden Suburb 1907-77, also an introduction to the archive and a biographical note on Brigid Grafton Green who was the author of the suburb's history. The Handlist is a memorial to her and is intended to encourage local historians to make use of the archive.

*London and Southwark Inventories 1316-1650: a Handlist of Extents for Debts* by Martha Carlin (1997, £6.99) is a tool for those investigating real or personal property in the City of London and Southwark 1316-1650. These inventories of the possessions of defaulting mercantile debtors are held by the P.R.O.; they provide a wealth of information on life, work, finance and the occupations of nearly 1,600 individual debtors (seventeen of them were women).

Another guide, to *Sources for the History of London 1939-45*, is written by Heather Creaton (1998, £12.50). This is arranged by topic such as air raid precautions (for animals as for humans). The pursuit of normal life in war-time covers commercial records, personal memoirs, transport, schooling, leisure activities (the Royal Opera House was converted into a public dance hall). Despite numerous and detailed references to sources, the text is easy to read; the bibliography contains more than 950 titles and there are indexes and addresses.

– Penelope Hunting



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New membership enquiries should be addressed to the Hon Secretary, Patrick Frazer. Correspondence about existing membership including renewal payments, requests for standing orders and covenant forms and the non-receipt of publications (after September) should be addressed to the Hon Treasurer, Roger Cline. The Honorary Editor, Ann Saunders, deals with proposals for new publications.

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