

# LONDON TOPOGRAPHICAL SOCIETY

## Newsletter

Number 59  
November 2004

### The Annual General Meeting 2004

This year's AGM, held at the Royal College of Music on 13th July, was as well attended as ever. It is difficult to be sure, but we think about 310 members and guests packed into the hall, which would be slightly ahead of the record numbers in 2003. Serving refreshments to so many people in a reasonably short time is becoming increasingly difficult and unfortunately the RCM catering staff were not as well organised as they might have been. We were grateful for members' patience and good humour while they waited to be served. We were, as always, also very grateful to Joyce and Donald Cumming for providing the wonderful cakes and other home-made food, and to everyone else who brought contributions.

Roger Cline reported a small deficit for 2003, but predicted a return to surplus in 2004. Ann Saunders recommended the annual publication – *Old St Paul's* – which was “as exciting as any detective story” in its description of the Society of Antiquaries' diptych. Next year she hoped the Society would be able to publish the London Metropolitan Archives' series of bomb damage maps, which would be an extraordinary documentary source.

Simon Morris asked whether members would like to mark the Society's 125th anniversary in 2005 with a celebratory meal at a central London hotel, costing £60 a head. Some sixty to ninety members indicated that they would be interested.

Pamela Tudor-Craig, author of *Old St Paul's*, described the imagery of the diptych, including an almost unknown view of London on the back. Christopher Whittick talked about Henry Farley, who commissioned the diptych, and his campaign to restore St Paul's. Finally, Hermione Hobhouse gave a talk that traced the development of Albertopolis (reproduced on page 5), the area in which the RCM is located.

### You Have Been Warned!

Your subscription for 2005 is due on 1st January. Many members pay in advance or by standing order but there is always the bunch of usual suspects who leave things until later in the year. In the past this has just meant that the Treasurer has more work to do sending out reminders, removing and then replacing names on the mailing list, but late payers have eventually received their publications.

In 2005 things will be different. The London Metropolitan Archives (LMA) who own the bomb damage maps we are reproducing have made it a condition that we do not sell any copies of the *Atlas* and that any spare copies we may have must be destroyed unless the LMA decides to buy them from us. This means that we shall only be printing enough copies of the publication for those members who are paid up by 1st February 2005.

Those who do not pay by standing order are asked to please pay their subscription either **now** or at the latest before 1st February 2005. Better still, print out the standing order form from the web site [www.topsoc.org](http://www.topsoc.org) and complete it in time for payment on 1st January.

– Roger Cline



Joyce Cumming surveys some cakes she baked for the AGM.



# The Restoration of Temple Bar to the City of London

by John Ansell

Sir Christopher Wren's Temple Bar is back in the City of London after languishing in a Hertfordshire wood for over a hundred years. And that is a matter of great satisfaction for all those who, over many years, have sought the completion of this bit of the Corporation of London's business, unfinished since 1878. The rather romantic story behind the piecemeal removal of the dismantled Bar from a yard in Farringdon Street to become the grandiose entrance to the Meux family's estate at Theobalds Park is outside the scope of this article. Rather, I will try to outline the importance of the Bar to the City of London; its registration as a scheduled ancient monument and its subsequent deterioration, which led to the formation of the Temple Bar Trust and a long twenty-five year campaign to restore the Bar to London.

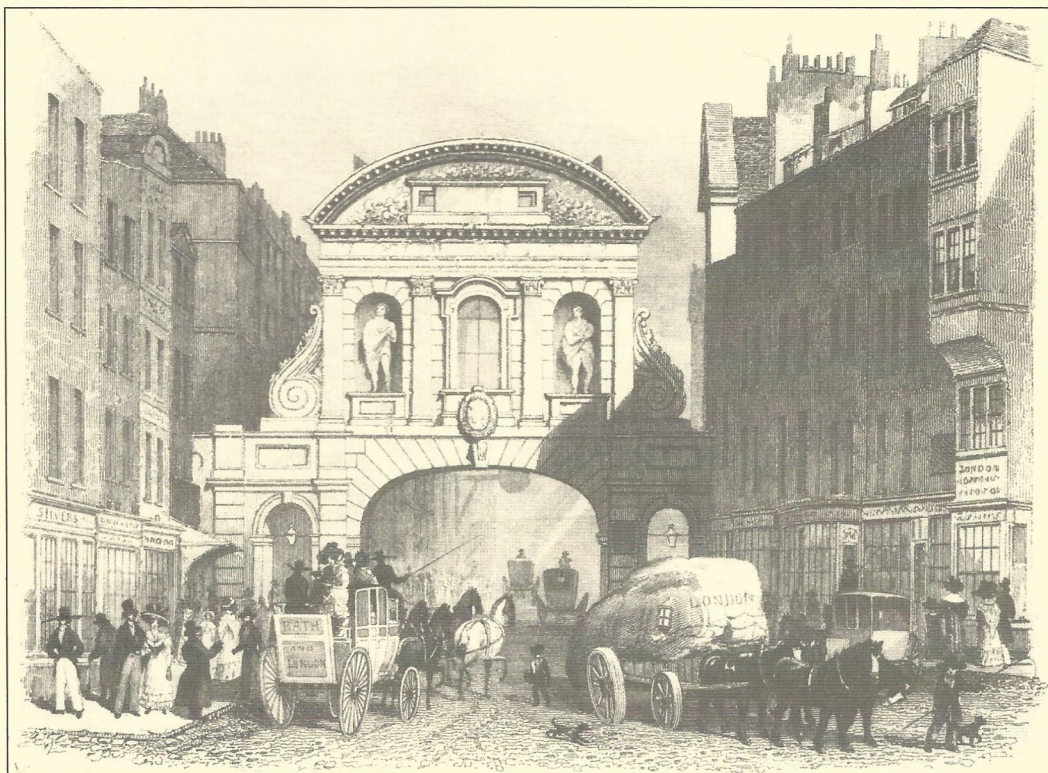
## The cultural and historical importance of Temple Bar

Unlike the gates into the old Roman City of London, which had all been dismantled by the latter part of the eighteenth century, Temple Bar is the only gate still in existence. From as early as the thirteenth century, a Bar across the highway at the junction of Fleet Street and the Strand marked the westward spread of the liberties of London and the eastward march of the suburbs of Westminster. Other bars at Holborn, Smithfield and Whitechapel also served to delineate the City's claims to jurisdiction over the burgeoning liberties outside its boundaries, but the Bar at the Temple was the best known of these. It has been the point at which, over the centuries, monarchs and mayors have met. If the docks to the east and south of the City were the tradesmen's entrance, Temple Bar was, in many respects, the City's front door.

By the reign of Edward III the post, rails and chain of the first Bar had been replaced by a gate and a 'house of timber'. Other constructions followed and during the repair and remodelling of St Paul's Cathedral between 1632 and 1642 Inigo Jones was invited to design a new gateway.

His plans for a grand Roman triumphal arch were not carried out and an old wooden arch was still in place at the outbreak of the Great Fire in 1666. The Fire stopped short of the Temple Bar which remained in place creating a bottleneck between the cities of London and Westminster, and gradually it fell into disrepair. In 1669 the Corporation of London decided that the Temple Bar should be rebuilt and Dr Wren was required to represent Charles II in what was to be done.<sup>1</sup> But funds were not available and the Lord Mayor, on being summoned to appear before the King, pleaded that the costs of rebuilding the City after the Fire had been overwhelming, whereupon the King insisted that the Bar should be rebuilt and that the City should accept the sum of £1,500 for that purpose. The new gateway was completed by March 1673 at a cost of £1,397 10s. This new baroque gateway of Portland stone spanned a wider roadway through its central arch and stood between Wren's entrance gate to the Middle Temple and buildings on the site of the present Royal Courts of Justice.

The position of Temple Bar, between the Cities of London and Westminster, gave it a greater prominence over the other Bars for a number of reasons, but principally because it was on the ceremonial route from the Abbey and Palace of Westminster to St Paul's and the Tower of London. As such, it became a focal point for riots and demonstrations, even taking the place of the Bridge gate at London Bridge for displaying the remains of traitors, which was accomplished by means of three large spikes above the gateway. The history of the Bar and the fact that it was such a well frequented place inevitably led to its use as a site for public punishments. Daniel Defoe was in the pillory there in July 1703.



Temple Bar, from The Strand, by Thomas Shepherd, 1829. The Bushnell statues of Charles I and Charles II, reinstated on the restored Bar, now face St Paul's Cathedral.



Despite its somewhat gory and turbulent history, it is the catalogue of the great ceremonial events occurring at Temple Bar for which it is best remembered: from the time when Edward Prince of Wales, the Black Prince, rode through on 19th September 1356 following his victory at Poitiers, accompanied by his captive the King of France; the triumphal procession of Queen Elizabeth I passed through on the way to St Paul's Cathedral for a service of thanksgiving upon the defeat of the Armada in 1588; through all the intervening years kings and queens travelled beneath it on great occasions or sometimes to their trial and incarceration in the Tower; and Queen Victoria's procession went through the arch when she dined at Guildhall on Lord Mayor's Day in 1837. The Bar was decorated to celebrate national triumphs and also on more sombre occasions, such as the funeral of Admiral Lord Nelson at St Paul's Cathedral. As the ceremonial entrance to the City of London, the Bar held a very special place in the lives and hearts of the citizens of London, and in addition to its historical significance, its cultural significance is embodied, even today, in its very fabric, in its setting and in the sheer volume of the associated documents.

As early as 1735, as traffic to and from the City became heavier and more frequent, Temple Bar began to be a bottleneck but such was the sentimental attachment of the City fathers to the Bar that in 1787 the Common Council of the City voted against its demolition. It was not until 1876 that the Council at last agreed to demolish it stone by numbered stone and ordered it to be stored in a yard at Farringdon until a site could be found to re-erect it elsewhere in the City.

### **The Temple Bar Trust and the saving of the Bar**

In 1910 Lady Meux died. It had been her initiative and enthusiasm that saved the Bar the first time by having it re-erected at Theobalds Park but the Corporation of London always retained the right to approve any further sale. But by 1930 when it was scheduled as an ancient monument, the Bar was vacant and disused. Damage by military vehicles during World War II and subsequently by vandals and the weather meant that by 1970 it had become little more than a ruin. But there were many enthusiasts both in this country and the United States of America who were anxious to see it restored to its former glory, preferably within the City of London. In the 1940s Lord Holford had included a site for it in his proposed scheme for the rebuilding of Paternoster Square but no initiative to move the Bar was forthcoming and it is believed that Lord Holford later changed his mind and recommended a site for it in Noble Street.

In 1976 Sir Hugh Wontner, who had been Lord Mayor of London in 1973, together with a small group of distinguished City leaders, formed the Temple Bar Trust, with the object of restoring the Bar to the City. Sir Hugh's leadership at last focused

the enthusiasms and aspirations of many people into a viable campaign to achieve this aim. The task was a daunting one. There was no money. No site had been found on which to rebuild the Bar, although more than twenty-five sites had been proposed from time to time. No one had experience of dismantling and removing a scheduled ancient monument. Its provenance as a Wren building was disputed. The monument itself was rapidly deteriorating. There were no plans for the future use of the Bar once it had been returned to the City and there was no existing organisation to maintain into the future.

A determined fundraising campaign led by Sir Hugh raised sufficient cash to employ an architect, carry out some temporary stabilisation work to the fabric, build a security fence and attempt to halt further deterioration of the structure. The four Bushnell statues of King Charles I, King Charles II, King James I and Queen Anne of Denmark were removed and placed in secure storage with English Heritage. And finally the Trust purchased the Bar from the Meux Trust for the sum of £1.

In 1979 the Temple Bar Trust, with the agreement of the Dean and Chapter of St Paul's Cathedral, found a site in the north-west corner of St Paul's Churchyard, between what was then Bancroft House and St Dunstan's Church. This had the somewhat reluctant support of the Fine Arts Commission, who as early as 1974 had urged that the Bar should not be a free-standing monument on an open site like the Marble Arch. They had recommended that the only really satisfactory site was at the head of Paternoster Square. Nevertheless planning permission for the proposed site was eventually granted by the City Corporation. In 1983 the National Heritage Memorial Fund and the Department of the Environment offered the Trust grants amounting to £500,000. All that then remained was to obtain scheduled monument consent to dismantle, remove and repair the Bar and to rebuild it on the new site. To this effect a public enquiry opened in October 1983 and re-opened in 1984 with the inspector's recommendations being published in February 1985. Considerable opposition to the Trust's proposals was evidenced at the enquiry, in particular the inappropriateness of the conservation measures and the possible danger of damage to the fabric arising from the dismantling procedure. The possibility of atmospheric pollution in London damaging the Portland stone and the inappropriateness of the chosen site that would result in the construction of a modern replica, which would be out of scale with the Cathedral to the detriment of both the Cathedral and the Bar, were other factors. In view of the insufficiency of funds to complete the removal to the City at that time, the Historic Buildings and Monuments Commission, objecting to the Trust's proposals, recommended that the Bar should be restored and preserved *in situ* at Theobalds Park where arrangements could be made to present it to the public and to secure it from damage and vandalism.



The inspector, while noting the well-founded objections to the site on the grounds of disparity of scale, attached a great deal of weight to the long-standing and widespread belief that the Bar should be in the City of London and he argued that its associations with the historic and social life of the City were so striking, so cogent and so well documented that few could object to its removal. He found that professional opinion was evenly divided as to whether or not the disparities of scale between the Bar and St Paul's, its design and condition would be acceptable or not, and in a very long and detailed report<sup>2</sup> he concluded that there was no great likelihood of a long term solution for the preservation and maintenance of the Bar at Theobalds Park. He accepted Professor Kerry Downes's conclusion that it was more likely than not that the Bar was the work of Sir Christopher Wren. He acknowledged that there were valid conservation procedures that would minimise the risk of damage to the fabric during the dismantling process and also against the threat from atmospheric pollution. There would be greater opportunities for public access if the Bar was in the City and adjacent to St Paul's. He concluded that the introduction of the Bar on the chosen site would serve to define the spaces of the Churchyard without seriously disrupting views of the north façade of St Paul's or disturbing the symmetry of the west front of the Cathedral. He reiterated that Temple Bar should be in the City of London where it might be experienced by the public as a whole rather than in a private woodland where it would be the subject of rather rare academic pilgrimages.

Scheduled monument consent for the removal of the Bar was granted in February 1985 but to no avail. The Dean and Chapter of St Paul's together with their Surveyor, who had never given his wholehearted support to the Trust's proposals, withdrew their agreement for the Bar to be re-erected in St Paul's Churchyard. The Trust's plans were now in total disarray. Not only had they lost their site but with it the offer of funds from the Heritage Memorial Fund and the Department of the Environment. It was necessary for a fresh start.

There had been a long term plan to pull down Lord

Holford's uncompromising 1960s Paternoster Square development and in the late 1980s the first of two masterplans was drawn up to rebuild the Square. Although this plan did not actually incorporate the Bar in the design, the developers, Paternoster Associates, noted that space could be established for it between Juxon House and the new building to the west of the Chapter House. This masterplan did not find favour with the City Corporation and the Trust now set upon finding a site for the Bar at which it would once more stand as a gateway between other buildings in the style in which it had originally been constructed.

Sadly, Sir Hugh Wontner died in 1993, just as the Mitsubishi Estates Company was putting forward a new masterplan. His place as Chairman of the Trust was taken by Sir Christopher Collett, who had also served as Lord Mayor of London and who shared Sir Hugh's determination to bring the Bar back to the City. However, the problems facing the new Chairman were little fewer than those faced in 1976. Scheduled monument consent had lapsed. A large part of the funds raised had been spent on the public enquiry, on securing the Bar from vandals and creating some protection for it from the weather and also on the administrative costs of processing the original proposal for the site in St Paul's Churchyard. No site had been found and some of the enthusiasm engendered during the 1984 campaign had waned with the collapse of the proposal.

However, in 1998 William Whitfield (now Sir William), who had all along been a protagonist for the re-erection of the Bar at the top of the Paternoster steps, incorporated the Bar into his design for Paternoster Square. He was doing this on behalf of the Mitsubishi Estates Company who were developing the site. Once again the Bar was



Detail from Hogarth's *Burning the Rumps* at Temple Bar shows the three spikes on which the skulls of traitors were exhibited.







Museum. There was a large conservatory at the northern end with arcades, whose lines can still be seen in the road pattern. The design of the gardens was managed, as was so much else in South Kensington, by the triumvirate from the Science and Art Department, Henry Cole, the secretary, Richard Redgrave, the inspector for art, and Francis Fowke, the engineer and architect, all working under the Prince. The consultant architect was Sydney Smirke and the garden was designed by W.A. Nesfield and opened by the Prince Consort in 1861. It was one of the largest and most elaborate public gardens ever laid out in England. It became very fashionable among the inhabitants of South Kensington and featured some spectacular evening concerts with innovative floodlighting.

The centrepiece was the memorial to the Great Exhibition designed, under the supervision of Prince Albert and the triumvirate, by Joseph Durham in 1859-61. The original idea was to have a figure of Britannia: then one of the Queen was suggested. It was intended to be purely celebratory but on the unexpected death of the Prince Consort in December 1861 the central figure was changed from Victoria to Albert. When the gardens were finally built over, the memorial was moved to its present position to the south of the Albert Hall. It has recently been cleaned and restored and a new inscription commemorates the gardens.

The gardens were used for public exhibitions for a number of years, ending in the spectacular Colonial and Indian Exhibition of 1886 where the floodlighting was particularly memorable. In 1888-92 the Imperial Institute was built and Prince Consort Road and Imperial Institute Road were laid out across the rest of the site, though some of the arcades survived as storerooms and ancillary museum buildings until the 1950s.

The South Kensington Museum was established at Brompton in the 1850s on the site of the modern Victoria and Albert Museum, developing into the present museum by the end of the nineteenth-century. A number of associated museums and colleges were built piecemeal throughout the area, like the Natural History Museum, and the scientific collections were gradually moved from the V&A to the present site of the Science Museum on the west side of Exhibition Road between 1913 and 1977.

The National Art Training School moved from Marlborough House under Richard Redgrave and shared part of the South Kensington Museum buildings. It became the Royal College of Art in 1897 but was only given its own site to the west of the Albert Hall in 1951. The present buildings went up between 1960 and 1964, the architects being



The Royal Horticultural Society gardens and the Albert Hall. 1871.

members of the college staff, like H.T. Cadbury-Brown, Hugh Casson and R.Y. Gooden, Professor of Silversmithing. They chose a reinforced concrete frame to give strength and flexibility, with as much natural lighting as possible.

On the science side, the various constituents of the later Imperial College for Science and Technology had moved to South Kensington from elsewhere in London during the late nineteenth century but only in 1907 was the college established. It was based largely on German models and assisted by money from the firm of Wernher, Beit, which had mining interests in South Africa. A major expansion took place after 1953. This led to the development of the centre of the site and to the demolition of the remains of earlier institutions such as the Imperial Institute, the garden arcades and some of the domestic buildings on the east side of Queen's Gate. The architects for the island site were Norman & Dawbarn working with Sir Hubert Worthington and Sir William Holford as consultants.

For any project with which Prince Albert was associated music had to be included, and a hall for music was incorporated into his scheme. The Royal Albert Hall was promoted from 1857 by Henry Cole. It was intended to serve both as a sort of Sheldonian Theatre for academic gatherings and a music hall, a translation from the German *musik halle* rather than the English music hall. Cole enlisted the help of John Kelk, the developer of large parts of the area, who built and largely financed the 1862 Exhibition building. The Prince's death provided the opportunity to build the hall. It was financed by subscription for the purchase of seats and with help from the 1851 Commission.

The Albert Hall was built between 1867 and



1871. The planning and internal arrangements were largely by Francis Fowke, the exterior architecture by Lt Col. Henry Scott who specified brick and terracotta. Artistic embellishment was provided by members of the South Kensington Museum. The terracotta frieze was executed by Minton, Hollins and Company who employed the ladies of South Kensington mosaic class to make the slabs. A number of artists were employed, including many who had trained and worked in South Kensington, such as Townroe, H. Stacey Marks and F.R. Pickersgill.

A National Training School for Music was set up under the patronage of the Prince of Wales in 1874 and given a site by the 1851 Commission immediately to the west of the Albert Hall. Henry Cole was again a prime mover and he found another developer Charles Freake as an ally. The first building, after the fashion of South Kensington, was financed by Freake and designed by Cole's son, Lt H.H. Cole, R.E., who gave his services free. Decorative work was by F.W. Moody and carried out by South Kensington artists. The new school building was opened in 1876 under its director Sir Arthur Sullivan.

The needs of women students were taken into account and Queen Alexandra's House was opened in 1886 as a hostel for female music and art students on a site west of the Albert Hall. It was also promoted by Henry Cole who found yet another ambitious promoter, Francis Cook, heir to Cook's Tours, to fund it. It was designed by C. Purdon Clarke of the South Kensington Museum and Robert Downe, and decorated in both the students' sitting room and the dining room with tiles contributed by Doulton. Cook was given a coveted baronetcy for his pains, an encouragement for other donors.

In 1883 the National Training School became the Royal College of Music. The college was so successful that it outgrew the original building and under Sir George Grove plans were drawn for new and improved buildings. The old buildings were then let by the 1851 Commissioners to the Royal College of Organists. The organists moved in the 1990s to accommodation in the City; the building became a private residence and the façade has been splendidly restored.

The new Royal College of Music building was financed by Samson Fox, an ironmaster from Leeds. J.J. Stevenson was suggested as architect but the college decided on the more experienced Arthur Blomfield. The building opened in 1894 on the south side of Prince Consort Road in a long red-brick building containing classrooms and the smaller practice rooms on the street side. The fall in the ground meant that two floors of basement were required to bring the level up to that of Prince Consort Road. Behind the Blomfield building was to be built the projected concert hall but meanwhile the theatre over the west porch of the Albert Hall was used for performances. At the top of the building was the college library, which included among its inaugural treasures the Library of the Sacred Harmonic Society, the Concert of Ancient Music



The National Training School for Music, later the Royal College of Organists.

presented by Queen Victoria and, later, Sir George Grove's own collection.

The college was opened by the Prince of Wales on 2nd May 1894 in the presence of members of the Royal Family, including the Duke and Duchess of York, the Duke of Saxe-Coburg and Gotha and Prince Christian of Schleswig-Holstein.

Sir Hubert Parry was the director of the RCM from 1895 until 1918. The inaugural concert in the hall (where our AGM was held) took place on 13th June 1901 in the presence of the Duke of Cambridge. It was designed by Sidney J. Smith, who had recently designed a hall for the Cripplegate Institute. After the 1914-18 war the examination room was converted to the Parry Memorial Theatre.

When the centenary of the foundation of the RCM came round in 1982, an ambitious scheme for the building of a new, improved concert theatre was proposed and fundraising began. In due course the new Britten Theatre was built on the garden to the west of the college. It was designed by Casson, Conder and Partners under Sir Hugh Casson and David Ramsey and built in 1985-86. The library replaced the Parry Theatre in the basement and other accommodation was also improved.

The area has been well recorded by the historians of the *Survey of London*, an institution founded by C.R. Ashbee, and owing a lot in its early years to voluntary work by devoted Londoners, many of whom were members of the London Topographical Society.

*\* This article is an edited version of the talk given at the Society's AGM in the Royal College of Music in July. Mrs Hobhouse, former editor of the Survey of London and author, was until recently a Commissioner for the 1851 Great Exhibition.*



## News and Notices

### 125th Anniversary

We plan to hold a celebration to mark the Society's 125th anniversary in 2005, probably on a smaller scale than the dinner suggested at the AGM and possibly after next year's AGM. Details will be given in the next *Newsletter*. The publication of the *Atlas of Bomb Damage London*, which you will receive at the AGM, will also be a cause for celebration. It is the most ambitious and most expensive publication the Society has ever undertaken, and, as the Treasurer indicates on page 1, it will be available only to members. The introduction, written by Dr Robin Woolven, formerly of the Royal Air Force, will carry a number of photographs from sources such as the Imperial War Museum, Guildhall Library and the Museum of London. More than 100 maps covering the whole of the London County Council area will be reproduced. The *Atlas* should prove of inestimable value to historians, researchers and anyone interested in wartime London.

### The Writer in the Garden

Topographical views, manuscripts, paintings and maps of a number of London parks, gardens and estates will be among the fascinating array of illustrations supporting the British Library's major exhibition *The Writer in the Garden*, which opens on 5th November. A rare view of the Vauxhall estate in 1681, Paxton's elaborate gardens at Crystal Palace, Pope's grotto and garden in Twickenham, Keats's garden in Hampstead and even a manuscript map by the architect John Thorpe of Theobalds in Hertfordshire in 1611 – long before the Temple Bar went there – will all find their place in this ambitious show which looks at how gardens, both real and imaginary, have influenced writers and at how writers have perceived gardens from medieval times to today. The exhibition in the British Library on Euston Road runs until 10th April. Admission is free.



Alexander Pope's house at Twickenham.

### Christopher Wren

A one-day exploration of the work of Christopher Wren, with particular emphasis on his part in the creation of London's cityscape, takes place at the National Maritime Museum in Greenwich on Saturday, 27th November. Topics to be explored include his designs for St Paul's Cathedral and his schemes for Greenwich Hospital and the Royal Observatory. Speakers will be Dr James Campbell of Finch Forman, Chartered Architects, Gillian Darley, Dr Gordon Higgott of English Heritage and Professor Lisa Jardine of Queen Mary University of London. The fee is £29 (£22 concessions). Bookings: tel: 020 8312 8560 or e-mail: bookings@nmm.ac.uk or [www.nmm.ac.uk/tickets](http://www.nmm.ac.uk/tickets)

### Sea-London

The year 2005 has been designated the year of the sea and the many events being organised will culminate in festivities commemorating the 200th anniversary of the Battle of Trafalgar during the weekend of 21st-23rd October ([www.seabritain2005.com](http://www.seabritain2005.com)). Prior to this, on 16th September, a symbolic re-enactment of Admiral Lord Nelson's waterborne funeral procession will be held on the Thames from Greenwich to Whitehall.

One of the first events takes place in the New Year when the National Maritime Museum in Greenwich takes a look at the renaissance of the Thames. In eight lectures (10.30am-12.30pm) over eight weeks, beginning on Thursday, 27th January, a diverse range of topics will celebrate the tidal Thames – from the degeneration and regeneration of the docks, the working port and shipping on the Thames today to the ecology of the river and the art that it has inspired. Each session will be chaired by Peter W. Kent and delegates will have the opportunity to create a dialogue with the speaker in the second half of each session. The speakers will be Sunny Crouch of the London Docklands Development Corporation, Geoff Adam of the Port of London Authority, Chris

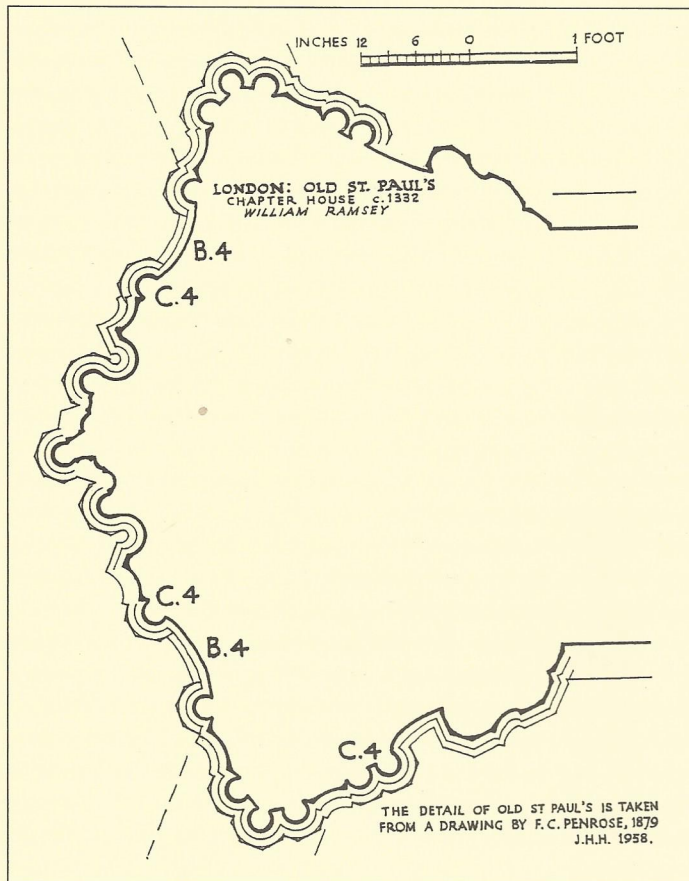
Livett of Livett's Launches, the art historian James Taylor, Bill Edgeley and Stuart Wolff. The fee is £40 (£30 concessions) or £7.50 per session. Booking details as for Wren above.

### London at the City Lit

The City Lit, which has long out-grown its premises in Stukeley Street in Covent Garden, is to move to a new £21 million building in Keeley Street, off Kingsway, next May. Meanwhile courses continue in Stukeley Street and places are still available on a number of weekend walks. On 14th November, for instance, the lecture on Scandalous and Sinister London will be followed by a walk around Smithfield and St Paul's. Sculpture in the City will be topic of the lecture and walk on 20th February and



Anyone wishing to join the second term of courses beginning in January on a variety of London subjects is welcome to do so. Fees are in the region of £66 for six or seven sessions (£40 seniors). Details: tel: 020 7831 7831 or [www.citylit.ac.uk](http://www.citylit.ac.uk)



At the time of going to press, the Museum of London's archaeologists have uncovered fragments of the footings of the medieval Chapter House of St Paul's Cathedral and areas of the stone floor. These can be seen close to the steps to the south entrance, and once the current work is completed the area will be backfilled. The illustration, drawn by F.C. Penrose in 1879, shows a plan of the inner, north end of one of the buttresses which supported the Chapter House. The actual mouldings have now decayed and the drawing, which was copied by John Harvey, will be used in future treatment of the monument in landscaping.

One of the most popular items sold by the British Museum during the London 1753 exhibition last year was the CD of John Rocque's 1746 map. It is one of a number produced by Motco, which currently has CDs of Stanford 1862, Cary 1786 *15 Miles Round London* (only one inch to the mile) and Harben's *Dictionary of London*, all of which can be obtained from Motco (see below), Foyles, Stanfords, the Museum of London or Guildhall Library book-

The most recent, *Find your way round early Georgian London*, is a fully indexed version of the Ward and Parish Maps from Strype's 1720 edition of Stow. It also contains all the topographical images. This retails at £22.50 but Motco is offering LTS members the opportunity to buy it at the trade price (until 31st December) of £13.50 (plus £1.50 p&p). Orders should be sent to Patrick Mannix, Motco Enterprises Ltd, The Court House, Shamley Green, Surrey, GU5 0UB. Tel: 07966 210 063 or email: [enquiries@motco.com](mailto:enquiries@motco.com). The CD will be mailed with an invoice payable after receipt by cheque or bank transfer.

The view of old St Paul's, taken from the Society of Antiquaries' diptych, which appears on the cover of our publication this year, has been reproduced on a commemorative Christmas ornament produced exclusively for St Paul's Cathedral. The ornament, which can be hung on the Christmas tree, is available from the Cathedral shop at £14.95 and there is also a Christmas card featuring the same design. This comes in packs of five for £2.99.

The Society's book of Press cuttings was entrusted to a member some four or five years ago. We now have some pieces to add and unfortunately memory fails us. We cannot recall who volunteered to look after it. The Hon. Editor is convinced it is a tall (and presumably dark and handsome!) gentleman. Please contact the Hon. Editor or *Newsletter* Editor if you know where it is.

## Book Reviews

Editor: Patricia E.C. Croot. Institute of Historical Research/Boydell and Brewer 2004. 298 pages, plates, maps, plans, figures. £90 but available to LTS members at £67.50 until 30th November from Boydell and Brewer, PO Box 9, Woodbridge, Suffolk IP12 3DF. Tel: 01394 610600, quoting ref. 04192.

At last, the definitive history of Chelsea. There still appears to be a market for books on particular aspects of Chelsea, such as Dan Cruickshank's coffee-table number on *The Royal Hospital* (2004) and *A History of Chelsea Old Church* by Tom Pocock and Alan Russett (2004). The VCH, how-ever, is something else and this volume maintains the high standard we have been led to expect from the series. Indeed its publication at a time when local government funding for such projects is drying up, is a triumph – achieved through the generosity of Cadogan Estates.



Two old ladies continue to command centre stage on the subject of London history and topography: *The Survey of London* (volume one was published in 1900 and there are now forty-five) and the Victoria County History for Middlesex (work began in 1899 and volume thirteen on Westminster is in draft), while the Pevsner guides generally take the lead in architectural history. The early-twentieth-century volumes on Chelsea produced by *The Survey* are essentially a register of buildings of historic or architectural interest; the original Pevsner known as *London 2* (1952) gave Chelsea just eighteen pages and is in need of revision. So the star performer as far as Chelsea is concerned is this new volume of the VCH.

Chelsea owes its existence to the firm gravel which provided a useful landing place on the north bank of the Thames within reach of the seat of power at Westminster. There was a wharf next to Chelsea rectory by 1388 and the river highway encouraged courtiers and aristocrats to live in this quiet enclave where they could moor their barges. Who will forget the scenes in the film *A Man for All Seasons* featuring the brooding Sir Thomas More being conveyed by barge between his house at Chelsea and the Palace of Westminster – and finally to The Tower?

Competing with More as Chelsea's most famous resident is Sir Hans Sloane (material here for another film?). He was certainly its principal benefactor and developer. Having purchased the manor in 1713 Sloane rescued the Physic Garden for the Apothecaries in 1722, acquired, demolished and developed Beaufort House from 1737, surrendered his great garden for building and after his death at the manor house in 1753 that site was allocated to some of the most attractive houses in Cheyne Walk.

The word Chelsea conjures up diverse images: porcelain, Pensioners, a football club, Peter Jones, the King's Road, market, nursery and botanic gardens, the Old Church, Ranelagh Gardens and the

Arts Club. After More and Sloane many brilliant, often eccentric characters are associated with the area: J.M.W. Turner, Thomas Carlyle, Dante Gabriel Rossetti and Oscar Wilde, to name a few. All these subjects have their place within these covers, interspersed with more prosaic sections about public services and nonconformity.

Let us start at the beginning with the parish church of All Saints, familiarly known as the Old Church, for the settlement around the church was – and is – the core of Chelsea. The Church or parish was first mentioned in 1157 and despite large scale destruction in 1941, the Old Church flourishes on the same site in 2004.

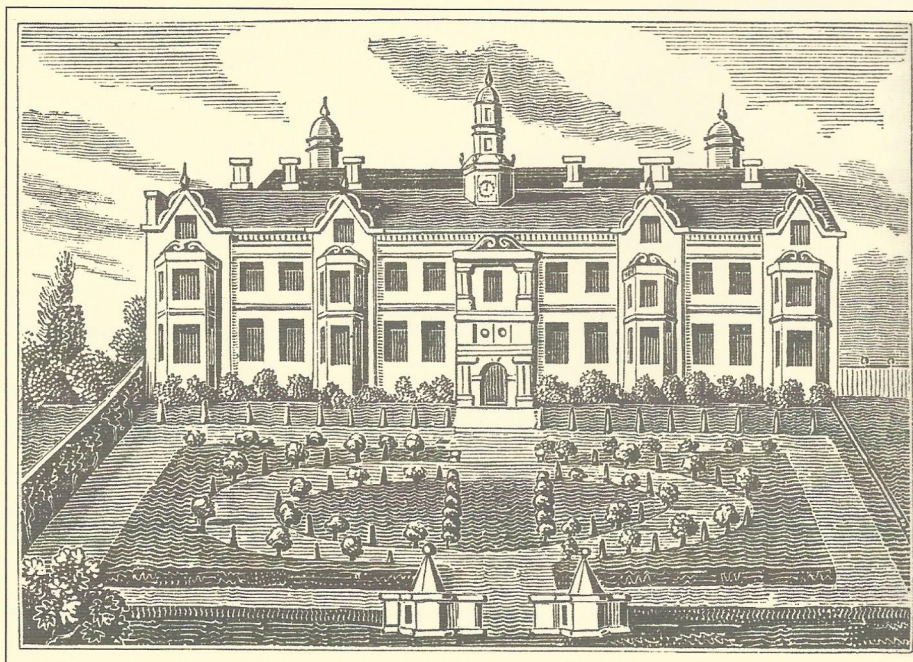
The medieval riverside village focusing on the Church soon attracted eminent residents whose households supported the community in the west of the parish. To the east the foundation of Wren's Royal Hospital by Charles II gave a boost to the prestige and population of the parish in the late seventeenth century and by 1724 the riverside was strung with aristocratic seats, leading Defoe to describe Chelsea as "A Town of Palaces". The area was also known as a pleasure resort (the Rotunda, Ranelagh Gardens and later Cremorne Gardens), and a retreat, providing a haven for Queen Catherine Parr and Princess Elizabeth and a weekend refuge for Sloane before his retirement here.

A major surge in the development of Chelsea came with the building of Hans Town by Henry Holland and his son from 1777. This estate, built on eighty-nine acres owned by Sloane's successors, gave us Sloane Street and Square, Hans Place, Cadogan Place and so on. The nineteenth century brought the Embankment, "Pont Street Dutch" architecture and a colony of artists who painted the river views and lived in the studio houses designed by William Burges, R. Norman Shaw, C.R. Ashbee and E.W. Godwin. Chelsea was still renowned as the hub of London's artistic life in the 1920s, sustained as it was by Augustus John and his cronies

at The Pheasantry, by John Singer Sargent in Tite Street and by the students of the Chelsea School of Art. Then came "the swinging sixties" with Mary Quant in the King's Road at its epicentre.

In recent years artists have emigrated, tourists have flooded in and the upmarket retail development of prime sites forges ahead. Sloane Street is a promenade for extravagant shoppers and the Duke of York's (originally an asylum for soldiers' children) is now the backdrop to cafés, London Fashion Week and more shops. Fortunately, the cornerstones upon which the settlement was founded, Chelsea Old Church and The Royal Hospital, remain true to their purposes, steadfast amid the changing scene.

– Penelope Hunting



Beaufort House, an illustration of 1834 taken from Kip's view.



### **The House in Berkeley Square. A History of the Lansdowne Club**

By Maria Perry. The Lansdowne Club, 9 Fitzmaurice Place, London W1. 2003. 287 pages, many illustrations. £25.

There can be no better demonstration of the fascination of the British public with stately homes than the queues of visitors who line up on London Open House weekend each September to visit the great houses of London. Of the scores of fashionable town houses which adorned London in the seventeenth and eighteenth centuries only a handful remain, and many of those that survive have been severely mutilated. Not a single one serves its original purpose as an aristocratic London town house. Spencer House is perhaps the best surviving example, but it too no longer fulfils its original function.

Maria Perry has performed a very useful service in illustrating the origins and history of Lansdowne House in Berkeley Square, one of the greatest of the London houses. Since 1935 it has been the home of the Lansdowne Club, which commissioned Ms Perry, a club member and author of a number of books on history and the *beau-monde*, to write this account. Unlike *A House in Town*, the splendid architectural history of 22 Arlington Street, Ms Perry has produced a popular account of the house and of the club and some of its more conspicuous members. In addition to the standard sources, Ms Perry has had access to the club records and to the Lansdowne archives. The book is attractively produced and lavishly illustrated with photographs, drawings and colour plates.

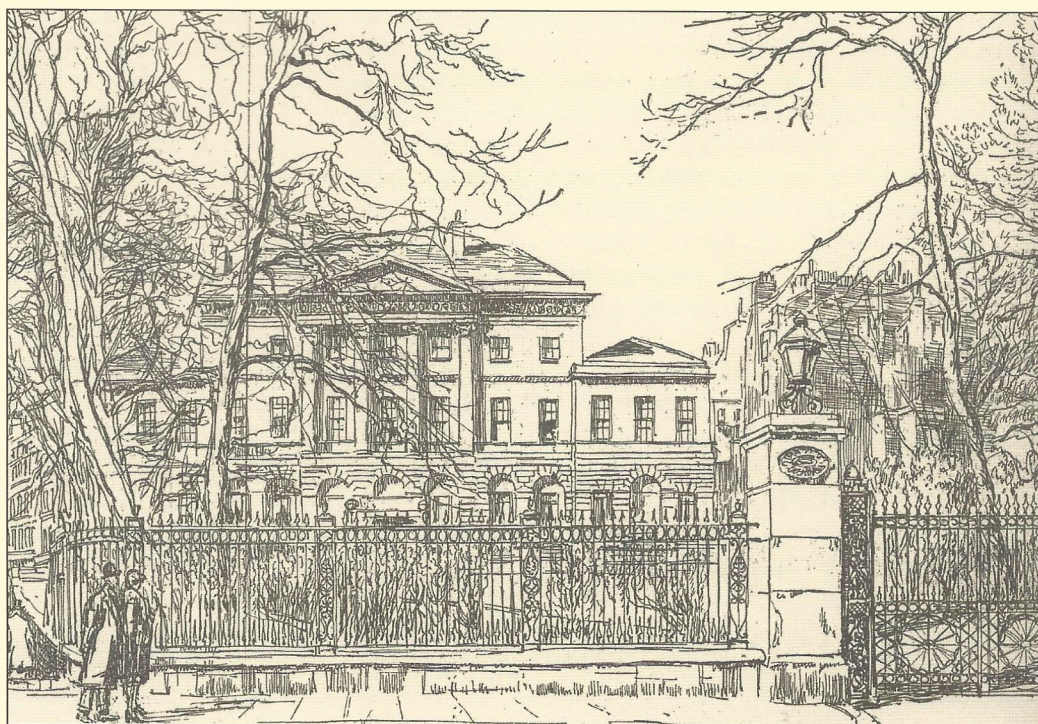
Lansdowne House is important for a number of reasons. It certainly ranks among the top ten remaining London houses in terms of architectural merit, and historically it was closely connected with important events in eighteenth and nineteenth century politics. Unlike most of its contemporaries Lansdowne House underwent a renaissance after the First World War when it was acquired by Gordon Selfridge whose flamboyant life style epitomised the "roaring twenties".

Visitors to the house are frequently puzzled by its location. It is set at an odd angle to Berkeley Square and its main façade faces on to Fitzmaurice Place rather than on to the square. The house was built on land which had originally belonged to Lord Berkeley. Berkeley House was sold to the Duke of Devonshire in 1696, but the Berkeley family retained the Hay Hill estate

to the north of the Tyburn Brook. Lansdowne House was built on a triangular plot between Devonshire House garden and the Tyburn. Since the lease stipulated that the Duke's views to the north must not be obstructed, Lansdowne House was built on the west of the plot with its gardens extending along the south side of Berkeley Square.

The plot was first acquired by Lord Bute, a close friend and mentor of George III, and briefly Prime Minister in 1762-63, who commissioned Robert Adam to build a *rus in urbe* mansion for him on the site. Before the house was completed financial necessity forced Bute to sell the house to Lord Shelburne, owner of Bowood in Wiltshire, and a leading member of Pitt's administration. Shelburne was created Marquess of Lansdowne as a reward for his services. Bute House was Adam's first major house in London and he produced a light, elegant and cheerful house which, although not the equal of Derby House and Home House, nevertheless was far more innovative than Sir William Chambers' contemporary Melbourne House in Piccadilly. As finally built, Lansdowne House (as it was known after 1784) was an elegant essay in sophistication. The sumptuous 'Eating Room', shown as the frontispiece to Ms Perry's book, was a magnificent salon with a columned screen and statues from the marquess's collection filling niches around the walls. Following the destruction of the Palace of Westminster by fire in 1834 the Eating Room at Lansdowne House was used for meetings of the Privy Council. When the front of the house was demolished in 1932 the Eating Room was bought by the Metropolitan Museum in New York where it was carefully re-erected.

The façade of Lansdowne House, which faced south-eastwards on to the garden, was a graceful Palladian edifice with a rusticated ground floor and an imposing Ionic portico with a plain pediment



A drawing of Lansdowne House in 1929.







the powerful Company and the supplicant householder, liable to be disconnected at a whim and deprived of his intermittent supply.

In short, this book is well researched, well written and a thoroughly interesting contribution to London topography. The maps are particularly helpful, while several of the illustrations of Islington Hill – a name lost when the area around Sadler's Wells was built up – and supplied by London Metropolitan Archives were new to the reviewer.

– Simon Morris

**The Small House in Eighteenth-Century London. A Social and Architectural History**

By Peter Guillery. Published for The Paul Mellow Centre for Studies in British Art by Yale University Press, New Haven and London, in association with English Heritage. ISBN 0 300 10238 0. 351 pages. 278 illustrations. £40.00.

Peter Guillery is a senior investigator for English Heritage and every page of this lavishly illustrated and important book draws upon his professional experience and expertise. His point of departure is M. Dorothy George's chapter in *London Life in the XVIII Century*, "Housing and the Growth of London", where she remarks: "We know little of the artisans and labourers, the shopkeepers and clerks and street-sellers, who made up the mass of the population. The houses they lived in have been swept away or transformed out of recognition." To see the extraordinary photographs gathered here by Guillery to illustrate his text would appear to belie this statement until, again and again, we read at the end of the caption "Demolished". The photographs, many from the nineteenth century and just after, are a revelation and vividly illustrate the dramatic contrast with Guillery's other point of departure, Sir John Summerson's *Georgian London*, where "wealth" and "taste" were the foundation stones of a history of building "aristocratic" London, largely in the centre and west.

Guillery's concern is with the urban vernacular, the houses built for and occupied by artisans, skilled tradespeople and their families of modest means; the housing of the poor and transient having been truly swept away. Not surprisingly, many of the case studies examined are from the east and south, including the silk district of Bethnal Green, tanning and timber districts of Southwark and Bermondsey, the ribbon developments of Mile End Road and Kingsland Road, and shipbuilding districts of Deptford, Greenwich and Woolwich. London's "outlying settlements" are also examined, including Islington, Highgate and Hampstead, Wandsworth, Clapham, Peckham and Dulwich, before becoming subsumed in the nineteenth century. Further still, the "resonance" of London's urban-vernacular is uncovered elsewhere in Britain and along the Atlantic coast of North America.

The "demise" of this architecture is then addressed, for example pointing to how the Building Act of 1774 for the first time enforced

standardisation. The Act established a scale of fee to be charged by district surveyors when certifying each new house based upon four ratings, each with a maximum size of ground-floor plan. Not surprisingly, builders built to the maximum within each rating. With the outbreak of war in 1793 costs escalated; mixed housing and the artisan builder gave way to the contractor and dense, uniform tracts based upon the new codification. In terms of these ratings, few of the houses dealt with by Guillery are larger than Third Rate (18 x 27 feet) with a basic two-room floor plan, and many are Fourth Rate (15 x 23 feet) with a one-room plan for each floor, of which examples survive from the late sixteenth century.

For the first time Guillery maps what was once extensive vernacular housing throughout London, not always where we would expect it, and by a great variety of examples reveals extraordinary ingenuity and flexibility of construction given what were often severe limitations of space. For how these houses were furnished and lived in one must turn elsewhere, but now from an entirely new and comprehensive perspective.

– Michael Phillips

*Dr Phillips, a member of the Society, is Reader in the Centre for Eighteenth-Century Studies at the University of York.*

**English Shops and Shopping: An Architectural History**

By Kathryn A. Morrison. Yale University Press, New Haven and London, 2003. ISBN 0 300 10219 4. 343 pages, 313 illustrations. £30.

This volume began as a project initiated in 1998 by the Royal Commission on the Historical Monuments of England before it was subsumed into English Heritage. Fortunately the latter has had the good sense to continue the survey, which has been brought to a highly successful conclusion with this publication. Kathryn Morrison and her collaborators are to be congratulated on an outstanding achievement, which has been produced by Yale University Press to its usual high standard. The book is illustrated with drawings, engravings and archive photographs as well as the superb views taken by the former Commission photographers. It is a delight to leaf through the pages and admire the plates.

The author pursues a broadly chronological course, commencing with the early history of commerce and trade before reaching the "Birth of Fashionable Shopping". Although the survey covers the whole of England, this she places in London, "By the late sixteenth century... the undisputed social and business centre of the country". After a relatively brief survey of the eighteenth century, there is a chapter on shop-front design with numerous examples of once familiar Victorian and Edwardian lettering. Morrison devotes most space to the nineteenth and twentieth centuries with indi-





England's first moving staircase, installed in Harrods in 1898.

vidual chapters on specialist traders, bazaars and arcades, market halls, warehouses and emporia. From there she moves on to the Co-operative Stores and other multiple shops and chain stores, many of them still in existence. The growth and development of familiar names such as W. H. Smith & Sons ("Britain's first multiple retailer"), Montague Burton, Marks & Spencer, Boots, Woolworths ("when the Americans came to town"), Tesco and many more is highly informative. Needless to say, in London the big stores, Harrods, Liberty's, Selfridges, D. H. Evans, Heal's, Whiteley's *et al* are given due prominence. A useful distribution map, showing the positions of some twenty-five of these stores since the early nineteenth century, demonstrates the growth of the West End. Here "the most advanced structural techniques, the most modern architectural styles and the newest forms of internal organisation could all be found".

It is good to see in a chapter headed "Building a Better Tomorrow" the post-war developments of Coventry, Stevenage and Birmingham. These now appear almost as dated as the Art Deco co-op. Also the much derided Tricorn Centre at Portsmouth, now being demolished, has at least been recorded to show future generations where the best of intentions went wrong. The book concludes with two chapters on the retail outlets of today, neatly entitled "Big Box Retailing" and "Shopping Unlimited", illustrated by huge developments such as the Trafford Centre, the Metro Centre, Gateshead, and Bluewater. It is an exhilarating if sometimes depressing ride as the shops grow ever larger, more impersonal and indistinguishable from one another.

Although originating as an architectural survey, it is as much a social history. The goods on sale tell us much about the social and economic conditions of the times and the layouts and staffing of the stores even more. With the result that it is impossible to avoid twinges of nostalgia reading about and looking at the shop interiors of one's childhood. Whether it is the shoe shop lined with boxes, the coloured jars in the chemist, the whole carcasses hung up outside the butcher, the overhead cash railway or the bent-wood chairs for the customers. Indeed, there is something here for everyone – there cannot be many architectural histories which could include a photograph of Don Bradman being measured for a suit at Burton's store in New Oxford Street.

– Stephen Croad

#### **Lords of all they Survey: Estate Maps at Guildhall Library**

By Martin Devereux, Stacey Gee and Matthew Payne. Guildhall Library Publications. 2004. ISBN 0 900422 50 5. 69 pages; illustrations. £5 (plus £1.50 p&p) from Guildhall Library Bookshop, Aldermanbury, London, EC2P 2EJ.

The Manuscripts and Prints and Maps sections at Guildhall Library between them look after a lot of estate maps. They normally languish in tubes on shelves in the store, being called up by researchers for the information they carry. But estate maps were intended not only to convey information but to be proudly displayed on walls. Many are striking works of art. From 9th August until 30th October a selection of them were exhibited in the cramped space of the Guildhall Library Print Room.

The exhibition was organised by three young, enterprising archivists in Manuscripts who are also the authors of this book. The text tells us how Guildhall Library came by its maps and describes twenty of them. Each of the twenty is reproduced in colour.

Let us not forget the Corporation of London Record Office also has estate maps, including some by John Norden, and the London Metropolitan Archives has plenty too. The CLRO is currently being incorporated into the LMA and the LMA and Guildhall Library are shortly to be united. So in the future why not a full-scale exhibition of London estate maps in a venue large enough to do the subject justice. Guildhall Art Gallery would do nicely.

– Ralph Hyde



### Highgate Walks: A Local History Guide

By Joan Schwitzer. Hornsey Historical Society, The Old School House, 136 Tottenham Lane, London N8 7EL. Tel: 020 8348 8429. 2004. ISBN 0 905794 33 8. 38 pages; illustrations: Oliver Cox. £3 (plus 50p p&p).

Tucked into an elbow-bend of London, between the knowing prettiness of Hampstead and the urban grot of Archway, is Highgate, a small hilltop treat which has been spared Hampstead's noisy weekend partying, mainly because it is a ten-minute hike from the tube, so braying rich kids are reluctant to swarm in. Joan Schwitzer's excellent, microscopically updated *Highgate Walks* not only details four key walks which embrace all of Highgate, but is also fine for those who prefer a footstool and a cup of tea. Plain-spoken but resonant, spraying the reader with facts which paint pictures, this handy guide (so easily slipped into inside pocket or hand-bag) is a busy examination of ever-fascinating Highgate, including its influential denizens past and present, the power of whom saved one side of the high street from vanishing under concrete.

– John Marriott

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### Book Notices

Robin Woolven's research into the life of the peripatetic George Gissing has revealed more than twelve London addresses for the novelist in the period 1877-91. He gives details about each in the *Camden History Review* vol. 28. Eight were in the Camden area, the rest in Marylebone, Chelsea and Islington. Another article focuses on the life of the Congregationalist minister the Revd Silvester Horne of Whitefield's Church and his son Kenneth, whose fame as the creator of the radio show *Round the Horne* was to eclipse that of his father. The *Review* can be purchased for £5.95 (plus £1 p&p) from CHS Publications, Flat 13, 13 Tavistock Place, London WC1H 9SH.

There are more than 16,000 Church of England churches – more churches than petrol stations – in the country. More than 12,000 are listed, with two-thirds being Grade I or Grade II\*. In *How do we keep our Parish Churches?* Trevor Cooper pulls together facts and figures on this issue, and provides useful statistics and case histories. As this huge portfolio of buildings is largely maintained by congregations, he pointedly asks how well does this voluntary system work and with dwindling numbers attending church will it – can it – continue? Two speeches on the subject to the annual conference of the Diocesan Advisory Committees in September 2003 are reprinted, the first entitled "Building Bridges", by the Rt Hon. and Rt Revd Richard Chartres, Bishop of London, the second by Dr Simon Thurley, Chief Executive of English Heritage. Copies can be obtained post free at £6.50

from the Ecclesiological Society, P.O. Box 287, New Malden, Surrey, KT3 4YT or downloaded free of charge on [www.ecclsoc.org](http://www.ecclsoc.org).

*Sporting Chelsea* is the small (32 pages) booklet produced by the Chelsea Society to accompany its exhibition in Duke of York's Square last summer. Chelsea's short heyday as a centre of sporting activity was in the nineteenth century when the Middlesex County Cricket Club occupied Quail Field before moving to Lord's and tennis, racquets and squash were played at the Prince's Sporting Club. When Chelsea Football Club was founded in 1905, it lay a few hundred yards west of the borough boundaries, causing one newspaper to comment that the club had "no more to do with Chelsea than Timbuctoo"! Chelsea, however, can claim a tiny role in the first sub-four-minute mile: Roger Bannister and Chris Brasher did part of their training on the cinder running track at the Duke of York's barracks. The Chelsea Local Studies Library at Kensington Town Hall has several copies, which can be inspected there, and may possibly be willing to sell or give copies.

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### Tail-piece

One of the most ambitious regeneration schemes in London has been forging ahead almost unnoticed for the past six years. Some eighty acres of land – roughly the size of Soho – behind Imperial College and St Mary's Hospital in Paddington are gradually being transformed into an area of highly desirable apartments and offices. The attraction of Paddington Waterside lies in the fact that new state-of-the-art buildings by Terry Farrell and Richard Rogers overlook the cleaned-up Paddington Basin and the entrance to the Grand Union Canal.

The Basin and Canal can both be crossed by four new bridges, three of which are essentially sculptures serving as functioning footbridges. Marcus Taylor's Helix Bridge at the east end of the Basin and Langlands and Bell's at the entrance to the Canal were both commissioned by the Public Art Development Trust for the Paddington Development Corporation. The former is able to perform the remarkable feat of twirling across a section of waterway – much to the delight of patients in the hospital wards that look down on it. Ben Langlands and Nikki Bell – in contention for this year's Turner Prize – have designed the larger crossing, an elegant theatrical wall of glass and steel with gently sloping walkways.

More than 1,000 metres of new towpath gives access to the Basin and this part of the Canal for the first time in 200 years, and it is a pleasure to see the number of barges now moored in this once derelict area.



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Registered charity no. 271590

The Society's web site address is: [www.topsoc.org](http://www.topsoc.org)

### **ISSN 1369-7986**

The *Newsletter* is published by the London Topographical Society and issued by the Hon Secretary, Patrick Frazer, 36 Old Deer Park Gardens, Richmond, Surrey TW9 2TL.  
Editor: Miss Denise Silvester-Carr.

Produced and printed by The Ludo Press Ltd, London SW17 0BA.  
Tel. 020 8879 1881. Fax 020 8946 2939.