

**Notice of the Annual General
Meeting
Thursday, 3rd July 2008**

The one hundred and eighth Annual General Meeting of the London Topographical Society will be held on Monday, 7th July 2008, at St Pancras Church, on the south-east corner of Euston Road and Upper Woburn Place. Refreshments will be served from about 5.15pm and the meeting will start at 6.30.

The church is almost opposite Euston station and close to Euston Square, St Pancras and King's Cross stations. Bus routes pass the church, in both east-west and north-south directions. Members should be aware that there is only one lavatory in the church, but we will be hiring a couple of portaloos – and there is always Euston station.

St Pancras Church is a grade I listed building, designed by local father-and-son architects William and Henry Inwood in 1819-22, and is famous as London's earliest pure neo-Grecian church, with caryatids inspired by the Erechtheum in Athens.

The annual publication will be distributed to members attending the meeting. Those who cannot be there will be sent their annual publication by post, probably in August or September.

As usual, members may bring guests to the AGM. We will be providing food and drink, but volunteers will be welcome on the day to help with refreshments and issuing publications.

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

AGENDA

- 1 Minutes of the 107th Annual General Meeting
- 2 Annual Report of the Council for 2007
- 3 Accounts for 2007
- 4 Hon. Editor's report
- 5 Election of officers and members of Council
- 6 Proposals by members
- 7 Any other business

Item 1 was published in the November *Newsletter*; items 2-3 are included in this one.

– Patrick Frazer Hon. Secretary

**108th Annual Report of
The Council of the London
Topographical Society for 2007**

The publication for 2007 was the *A-Z of Edwardian London*, which was issued to members at the annual general meeting. To meet continuing demand, the Society also reprinted the *A-Z of Victorian London*.

The annual general meeting was held on 2nd July at St Mary's Church, Wyndham Place. It was followed by a talk by Professor Michael Port about the building of St Mary's and other churches in St Marylebone. A full report on the meeting appeared in the November *Newsletter*.

A total of 57 new members joined the Society during the year, a slight increase on both 2005 and 2006. At the end of the year there were about 1,070 paid-up members, effectively unchanged from the previous year.

The *Newsletter* was published in May and November. Articles included *Sir Rafe Sadleir of Sutton House* by Mike Gray, *Saving London Squares* by Aidan Flood, *The Span Phenomenon* by Tony Aldous, *St Paul's Cathedral: a poem in two parts* by Brian Slater, *St Marylebone Churches* by Professor Port and *The Riddle of the Tower Ravens almost resolved* by Geoffrey Parnell, as well as notices, news, notes and reviews. Bridget Cherry kindly agreed to take over editing the *Newsletter* from Denise Silvester-Carr, who was unfortunately unable to continue due to ill health.

As usual, Council meetings were held in January, April and September to discuss the Society's publication programme, membership, finances and general administration.

Notes and News

Current and future publications

This year's publication is *The Pleasures of London*. It is intended as a memorial to two much-loved members of the Council of the Topographical Society, Peter Jackson, chairman from 1974-2003, and Felix Barker, who served on the Council from 1982 until his death in 1997. Peter and Felix intended this volume to be a sequel to *London: 2000 years of change* (1974), written by Felix and illustrated from Peter's remarkable collection of London material. The pair, who were close friends and colleagues on the *Evening News*, prepared the text and planned the illustrations for *The Pleasures of London*, but were unable to find a publisher prepared to tackle such a copiously illustrated volume. At the Annual General Meeting in 2003, after Peter's death, the 300 members present urged the Council that the book should appear. Achieving this has proved more complicated than anticipated, but has been accomplished thanks to much hard work from many who have helped assemble the material and check details. Felix and Peter wrote and compiled this book from their hearts, out of their extraordinary knowledge of London. The Council hopes that members and others will read it with equal enjoyment and will consider it a proper tribute to two remarkable men who loved London.

Next year we plan to publish a detailed account of Old Somerset House, the royal palace on the Thames that preceded the present building, written by Simon Thurley and others.

Past publication in demand

Our 2005 publication, the LCC Bomb Damage Maps book, has proved to be one of our most outstanding successes and we are constantly being asked for copies that we cannot supply. London Metropolitan Archives was the sole source for non-members and the few copies they ordered were soon sold. As a result, it now has considerable scarcity-value. Second-hand booksellers seem to have no stocks, but a copy did come up for sale on eBay in March, giving an indication of the pent-up demand. Eight bidders drove the price up from £4.50 to £113.67 (plus postage), while no doubt many others watched in awe from the sidelines.

Help for the British Museum's prints and drawings catalogue

Your Council has decided to extend our charitable actions by contributing to the British Museum appeal for help in cataloguing the Crace Collection which contains a large number of London views. (See further, Sheila O'Connell's article elsewhere in this *Newsletter*.) A further three years' work for about four cataloguers remains to be done and we feel that this contribution would be a good use of our funds, without detracting from the quality of our annual publications. We are thinking of five or

ten thousand pounds annually for three years. If you have any comments, please send them to the Secretary; the matter will be raised at the AGM, but it would be useful to have the comments in advance for a considered discussion.

Coming Events in 2008

London Open Squares, 7-8 June. Access to gardens and squares not usually open to the public. See www.londongardenstrust.org for further information.

Heritage Open Day in Tower Hamlets, 13-14 September. Trails revealing some of East London's lesser known treasures. Details will be announced on Heritageoflondon.com

London Open House, 20-21 September. See Londonopenhouse.org for details of this excellent way to explore London's architecture.

Out and About: Exhibitions with London Themes

At present there are an exceptional number of exhibitions which can enhance an understanding of London topography. They are listed here roughly in chronological order of subject.

Sir John Soane's Museum, 13 Lincoln's Inn Fields. *In Pursuit of Antiquity, Drawings by the Giants of Neo-Classicism*. 1 February-1 June.

A selection of treasures from Soane's collection includes some magnificent architect's drawings of London subjects, from Dance's Newgate Gaol and Adam's Home House Portman Square to Soane's designs for Westminster, as well as views of some of the classical buildings which inspired such works.

Sugar and Slavery opened in 2007 on the 3rd floor of **Museum in Docklands** to coincide with the commemoration of the bicentenary of the abolition of slavery in Great Britain (it displaces the Rhinebeck panorama, which is to be displayed at the Museum of London from 2009). London was the fourth biggest slave trading port in the world. The trade increased rapidly from the 1780s; the ships that sailed from West India Dock to west Africa between 1802 and 1807 transported 24,962 enslaved Africans to provide labour on the American plantations (over 3000 did not survive the journey). The exhibition could hardly be more appropriately housed – in a West India Dock warehouse designed to store the plantations' products of sugar, rum and coffee. The Dock's foundation stone of 1800 reveals contemporary pride in an enterprise intended to 'contribute stability, increase and ornament to British Commerce'. The exhibition reveals the price that was paid, predictably emphasising the horrific nature of the voyages, but also exploring the wider context: the shipowners involved, Africans who made their homes in London, and the impact of the trade on London's material culture.

Victoria and Albert Museum, Room 38, 21 March-22 June. *Thomas Hope*, designer, design reformer and collector, was a key figure in the development of early 19th century taste. His extensive Grand Tour travels in Europe, Greece, Turkey and Egypt inspired his interest in antiquities as a source of design for furniture and metalwork, and from 1799 the themed interiors of his house in Duchess Street, Portland Place, provided inspiration for London's fashionable Regency homes.

London's Victorian architecture will feature strongly in the *Victorian Society's Anniversary Exhibition* recalling the society's triumphs and defeats over the last 50 years. From 6-29 May at the **Royal Institute of British Architects**, 66 Portland Place W1.

Royal Academy of Art, Burlington House, Piccadilly. *Artful Practice, the architectural drawings of Norman Shaw*, (to 25 May), displays some of Shaw's dramatic presentation drawings exhibited at the Royal Academy. Rich with detail drawn from the English vernacular tradition, they demonstrate Shaw's impact in the 1870s-80s on the London streetscape, from the City to Chelsea, Kensington and Hampstead.

Turning from architecture to people: at **Camden Local Studies Centre**, Holborn Library, 32-38 Theobalds Road, an exhibition will open in May on *Little Italy, the Italian Community in the Clerkenwell area*.

Currently on display in the **Guildhall Library Print Room** is a fascinating collection of photographs of *Victorian and Edwardian Londoners*: from tough bearded sewage cleaners and working paviors to a sedate group of (all male) Guildhall librarians, and a hockey team of c.1895 from St Dunstan in the West parochial girls' school in fetching but surely impractical hats.

A more notorious Londoner will feature from 15 May to 2 November 2008 at the **Museum in Docklands**. *Jack the Ripper and the East End* will be the first major exhibition to examine the murders and their enduring legacy of myths and legends. Stepping back in time to the labyrinth of late-Victorian Whitechapel, the exhibition promises to uncover the human stories behind the sensational reports and explore the lives of the victims, witnesses, suspects and police, through original documents including police files, newspapers, photographs and letters from the public.

Finally, early C20 London is captured evocatively in many of the works exhibited in *Modern Painters, the Camden Town Group*, at **Tate Britain**, Millbank, to 5 May. Among them, the jumble of traffic at Piccadilly Circus by Charles Ginner, studies of cab horses by Robert Bevan, and Spencer Gore's informal view of Mornington Crescent (when it still had a garden) memorably reflect a sensitivity to the poetry of everyday life.

The London Bridge Experience

Well, if Tower Bridge has one, then it is natural for London's original bridge foundation to have an experience as well. On the whole, it is an entertainment aimed at young visitors to London and tells the history of London in general, in fairly gory detail – selected visitors are given an apron and invited to stir the cauldron in which traitors' heads are being boiled up prior to being stuck up on the bridge. All pretence at history-telling is abandoned in the lower rooms, where strobe lights flash and actors leer out at you to the accompaniment of club-like noise levels.

What might attract the LTS member is the Peter Jackson Gallery, a haven of peace, in which the history of the Bridge is displayed, using items from the collection of our late Chairman. On the opening night, there were some inaccuracies in the displays but these were probably due to a last minute rush to open and one hopes they have since been corrected. There are some rare and interesting Bridge items in the showcases.

The experience is at 2 Tooley Street – the entrance is opposite that for the Glaziers' Hall in the road under the southernmost arch of London Bridge; it extends through the vaults under the roadway. An adult ticket costs £14.95, child £10.95.

– Roger Cline

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Circumspice

We introduce here a new feature for the *Newsletter*, to encourage your exploration of lesser known parts of London. Where is it? What is it? Answer on page 9.



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Changing London

Stations and Railway Lands

The reopening of St Pancras Station as the terminus for Eurostar was celebrated with a lively arts festival from 14-25 November 2007. The station is easily the most outstanding recent example of imaginative conservation to be seen in London. Barlow's splendid train shed has been restored and adapted, with the undercroft which once housed beer barrels opened up for shops and services; a new extension by Foster & Partners copes with the long Eurostar trains. Scott's hotel, awaiting a use for the last forty years, can at last, with suitable refurbishment, return to its original function. Not least of the successes are the improved connections between the underground lines, and there is an extra bonus in the conservation of the former German Gymnasium next door, an unusual building of 1864 whose future was for long in doubt.

The transformation of St Pancras may be the catalyst for change to the derelict areas north of Kings Cross where regeneration has been slow to take off. The smart new offices of the late 1990s around the Battlebridge basin of the Regents Canal, and the more recent 'Regents Quarter' created from a medley of old and new between York Way and Caledonian Road may now be joined by larger schemes. The outstanding challenge is the derelict Kings Cross Goods Yard with its great granary building of 1852. The development proposed here, by the Argent Group, is to include the conversion of granary and eastern transit shed for Central St Martin's College of Art and Design, with new additions by Stanton Williams. It leaves a question mark hanging over the future of the college's present distinguished building of 1907 in Southampton Row Holborn, built under the guidance of W.R. Lethaby.

From Trafalgar Square to Parliament Square

These two great 19th century public spaces were not intended merely as traffic roundabouts, although that was their fate by the end of the 20th century. Since 2003 visitors to Trafalgar Square have been able to stroll in greater comfort around the pedestrian plaza in front of the National Gallery, the first stage in the realisation of Foster & Partners' *World Squares for All Master plan* of 1996. Attention has now turned to Parliament Square, where the traffic still whirls relentlessly around a virtually inaccessible green lawn and tourists huddle awkwardly around the security barriers in front of the Houses of Parliament. The present layout of the square dates from 1950-1, designed by Grey Wornum as part of improvements at the time of the Festival of Britain. Wornum acknowledged that Parliament Square had lost its old character of an informal outer courtyard to the Palace of Westminster, and with the creation of the large Edwardian government buildings to its south, had

become a fully urban space. He created a dignified backdrop by creating a raised western terrace where 19th century statues of politicians are lined up along a leafy walk (with the recent addition of Nelson Mandela, by Ian Walters, at the south end). In front are seats from where one can admire the majestic profile of the Houses of Parliament. But because of the lack of pedestrian crossings the view is enjoyed only by the few who are brave enough to confront the traffic. The lower walk on the north side has become the site for more disparate later statues (Lloyd George, Smuts and Churchill). New proposals aim at some radical changes: the exclusion of traffic between Westminster Abbey and the square, and the remodelling of the central area as a more accessible public space. This poses many questions: the lawn is unlikely to survive the footfall of thousands, and may give way to hard surfaces; the steps to the upper terrace do not meet current disability access requirements; the future of the statues is unclear.

Greenwich is, temporarily, to have its own Ferris wheel – despite the opposition of the local planning authority. A planning application by PWR Events in association with the Foundation for the Old Royal Naval College was refused by Greenwich council but upheld on appeal. Planning inspector Colin Ball concluded that Greenwich World Heritage site and key protected views would not be seriously affected, and gave weight to support for the scheme from, among others, the World Heritage Site executive. The wheel will be a free-standing skeletal structure 55 metres high (London Eye 135m), with 40 gondolas each able to carry six people. It will be constructed over a two-week period in June and will be open daily from 10am to 10pm for 14 weeks from 21 June. The wheel will stand in front of the Pepys Building visitor centre, and is seen as filling the gap left in Greenwich's tourism appeal by the extended repairs to the Cutty Sark.

A more disruptive and potentially damaging development to the World Heritage area is the proposed use of the site in 2012 for the Olympic Equestrian events; the Queen's House is to be dwarfed by a large arena and grandstand between it and the Royal College, and the park is to be the site for a cross country equestrian route with its attendant spectators.



Parliament Square: the West terrace

Use them or lose them!

Over 130,000 visitors came to the British Library to see the *London: A Life in Maps* in less than three months last year. People seem to have realised that the maps revealed a lot about perceptions and problems of Londoners and about their social, cultural and political history. You might have thought that map collections in libraries would be equally popular. Unfortunately, it is not the case.

You may well not have known that such places exist outside the Royal Geographical Society and perhaps the British Library and Guildhall Library. But they do – and with them related collections of views and gazetteers – a real potential treasure-trove. Even the smallest map section is likely to house unexpected local and international treasures – such as the earliest known detailed maps, by the explorer William Browne, of the Darfur region in Sudan of the early 1790s, and manuscript drafts for some of the earliest British geological maps. These totally unexpected examples came to light in an atlas formerly owned by Wandsworth libraries, just as the authorities there were dispersing their map collections. Fragments from the British royal map collection emerged when the contents of another academic map library were investigated prior to possible dispersal.

But many distinguished map collections may not exist for much longer. Map libraries are under threat from numerous directions. For several decades now academic geographers have generally (there are noble exceptions) neglected and even scorned paper maps and the history of cartography in favour of electronic Geographical Information Systems (amazingly valuable though these are). Geography departments in universities have traditionally been the custodians of university map libraries, but these are now disparaged, starved of resources and ultimately closed without consulting other departments – such as history or art – which may have a legitimate interest in them. Maps are often large and housed in map cabinets that occupy space that is eyed enviously by administrators. The activities of map thieves and the high prices reached by antiquarian maps may also have played a part in alerting library managers to problems of expensive security, and possible profits through dispersal. Then there are the conservation costs... Above all, though, map libraries do not have many readers. The public increasingly expect everything to be available on the internet and are not prepared to leave their homes to do research. Even the more adventurous researchers are unaware of many map libraries or map sections of libraries, sometimes because of intentional neglect by the authorities. The post of map curator is left unfilled when the previous occupant retires, and after a few years managers argue that the collection is inaccessible, neglected and unused.

The consequences are that map libraries are closing at an increasing rate. In the past year, in the

London area alone, the School of Oriental and Asian Studies at London University has dispersed most of its map collection. Wandsworth – the heirs of Battersea as the centre of expertise for maps in the old LCC – has dispersed its collection of historic maps (though the British Library was offered the most significant items in both cases). Elsewhere there is pressure for collections to be outhoused in places where they cannot be effectively studied. This fate awaits the world-famous Prints and Maps department of Guildhall Library. At present the maps and views can be studied side by side with the books, manuscripts and institutional archives at the Guildhall Library's purpose-built main building. But now there is a proposal to move them to the London Metropolitan Archives in Clerkenwell where it will only be possible to study them in the context of local records (many of which have their own specific attached plans) and probably without the range of reference material necessary. There seems to be no awareness on the part of the Library's managers of the value of maps in a wider cultural context – precisely the aspects highlighted in the London map exhibition at the British Library.

What is to be done? Well, the answer largely lies with you, the readers of this note. First and foremost – go to your libraries and ask for the maps! Visit the Guildhall Library and the British Library. Complain if the maps are not easily available (though you should be prepared to travel to your local history library if it is not housed in your local branch library). If you do not get satisfaction, take it further and ask to see the managers. If that does not resolve the problem, notify the local press and major libraries and remember it when you cast your votes in local elections. Once dispersed, the maps will be lost for ever – including unsuspected treasures, lingering among the more commonplace maps, that could potentially overturn traditional assumptions about past and present.

– Peter Barber

Peter Barber MA FSA FRHistS is an LTS Council member. He is Head of Map Collections at the Map Library, British Library. He was the curator of the 2007 exhibition at the British Library, London, A Life in Maps. He draws on the research for this in the article on the following pages. He can be contacted at Peter.Barber@bl.uk



London's Past: The mapping of London 297-1900

*This paper was given as a talk at Gresham College,
15 October 2007*

The development of London has been marked by the periodic appearance of an image or map that served as a model for numerous smaller maps and images that followed over the following years, decades and, in earlier periods, centuries. These 'milestone' maps and images recorded the appearance and, in later centuries, the plan of the built-up area. But even the later examples, which are rightly regarded as scientific achievements of their times, were not objective records of reality. Certain buildings were named, highlighted by symbols, and even depicted, others of the same size were all but ignored. The decoration and text panels also conveyed particular messages about the intentions and values of the mapmakers, their patrons and the society in which they lived. This is most clearly illustrated by comparing these grand maps, with their frequently grandiose visions, with some of the less grand maps produced by contemporaries who had more prosaic objectives. This survey illustrates how the image of London evolved from its first appearance as a walled city on a medal on AD 297 to the numerous general and thematic maps that existed in 1900.

The image of a walled city dominated by its churches endured until the late fifteenth century when, for about 80 years, the image was set by a now-lost printed map, possibly created by an Italian in the late 1470s, showing London more or less as it might have looked to a merchant standing atop the mast of a ship arriving in London along the Thames or standing on a fictitious hill east of

the Tower. In the late 1550s this gave way to a German-style bird's-eye view map probably commissioned by German merchants of the Hanseatic League based in the Steelyard (on the site of Cannon Street Station) in an unsuccessful bid to win royal support for their attempts to preserve their privileges from attack by a consortium of English City merchants led by Sir Thomas Gresham. Only three of an original 15 copperplates are known to survive from this map, but its appearance is known from a more roughly produced and smaller woodcut derivative, the so-called 'Agas' map of about 1561 (which substituted an English propagandistic message) and from a book-size copperplate map published in Cologne in 1572 (which perpetuated some of the German merchants' texts).

This image endured for almost exactly a century until, in the closing years of the Commonwealth, it gave way to map surveyed by a Somerset squire, Richard Newcourt, which was engraved in the workshop of William Faithorne. Although superficially an objective rendering with the suburbs to North, East and West that had grown up since 1660, ongoing research by Dr David Marsh suggests that the image is of an idealised London, aware of its ancient origins, dominated by its Anglican churches and by well-planted royal gardens and lacking all sign of the defensive fortifications erected during the Civil War.

This image was short-lived and was followed by decades when the mapping of London – interrupted by the disaster of the Great Fire – mirrored the cultural and political divisions of Restoration society. The Bohemian etcher Wenceslaus Hollar struggled, ultimately unsuccessfully, to win support for an enormous ichnographic (bird's-eye view based on a plan) map-view. Meanwhile, following the Fire, leading members of the newly-created Royal Society



William Morgan's map of London, Westminster and Southwark, 1682

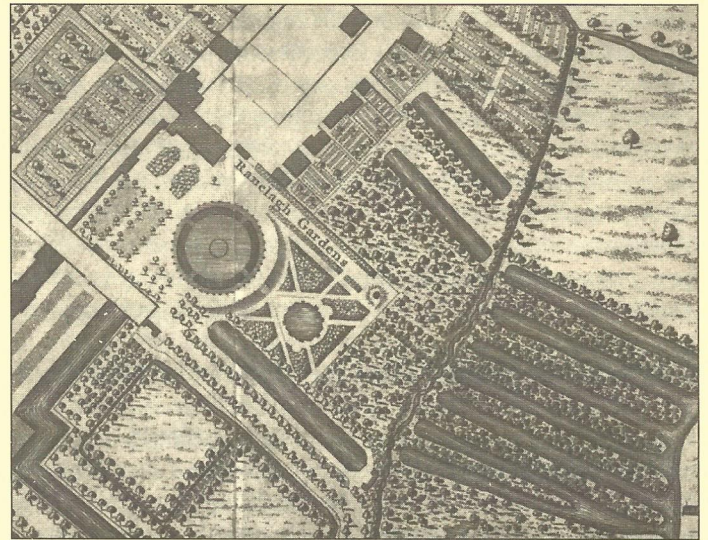


Vignette of Whitehall, from Morgan, 1682

gave their support to John Ogilby's efforts to create a scientifically surveyed ground plan of the rebuilt City. This culminated in a handsome, extremely detailed map, published in 1676/7, showing every building in the City. Particular attention was focused on the halls of the livery companies and the homes of the wealthy and predominantly Whig aldermen.

The Whigs were at the time in the political ascendant. By 1682 the tables had been turned and it was the King and the Tories who were in control – though the City had been the last to submit. The decoration of the map of London, Westminster and Southwark that was published in that year by Ogilby's partner, William Morgan, is a work of political propaganda on the King's behalf and was intended for public display. Its decoration includes a portrait of Charles II and a statue of him and another of his father, with the names of the whole of the English and Anglican ruling elite, while in a small text panel, Morgan criticised numerous City livery companies for their failure to subsidise the 1676 map. Based on surveys of Westminster and Southwark of a quality similar to that of the City depicted on the 1676 map, which it incorporated, the cartographic content is nevertheless different. The scale is smaller and amidst the prevailing ground plans, in contrast to the proud austerity of the Ogilby plan, it includes miniature elevations of important buildings and a very accurate panorama to increase its visual appeal.

Nearly 65 years elapsed before the creation of the next great plan of London and Westminster published in 1746. This included almost all of the West End squares that had come into being in the interim, together with the pleasure gardens, the hospitals and the theatres which characterised Georgian England. It was the work of a skilled French-trained surveyor, Jean or John Rocque of Geneva, and probably the most accomplished English-born



Detail of Ranelagh Gardens, from Rocque, 1746

engraver of the time, John Pine. The map has extraordinary visual appeal, making the Morgan map seem quite provincial. Its French sophistication and cartographic style would also have come as a something of a shock to English viewers. They were not, however, intended to be the map's primary market. The map, produced using the latest techniques and instruments as the accompanying brochure made clear, was intended as a celebration and proof to Europe and the world – and particularly to the French, with whom Britain was then, almost as usual, at war – of the fact that London had surpassed Paris as the largest city in Europe and that England could culturally and artistically hold its own against anywhere in Europe.

By the end of the century, London had grown still more and had a population of approximately one million. Richard Horwood's enormous map, surveyed and published between 1792 and 1799, was the last to depict the whole of the built-up area on one surface and to attempt to show in the same format every single house – a task made easier by the introduction from 1762 of house numbers. If in this respect the map was traditional, its spirit was very different. In the very years that Napoleon famously branded the British as a nation of shopkeepers, the map is dedicated not to royalty, aristocrats or municipal worthies but to the Phoenix Insurance Company which had given Horwood a loan of £500 towards its production costs, and it gives prominence to London's commercial and industrial premises.

In the years that Horwood was at work the infant Ordnance Survey had begun to map the environs of London at scales of two and three inches to the mile and between 1805 and 1822 one inch to the mile printed maps derived from them were published. The preliminary maps provided the source for Thomas Milne's precocious – and extremely rare – land-use map of the environs of London of 1800 – the first of its kind in which colours were used to distinguish between various categories of use. Ordnance Survey also produced extremely large-scale maps of London between 1848 and 1851 containing detailed information on ground levels, an



John Rocque at work, from his map of London and Westminster, 1746

essential step towards providing the city with much needed modern sewers. Because of opposition from commercial mapmakers to what they saw as unfair government competition, however, the maps showed no more than the outlines of buildings, included only so that ground levels could be easily located. It was several decades before this opposition was overcome and Ordnance Survey began producing large-scale maps of the same quality as those prepared for other English cities, particularly in the North.

Meanwhile the field was left open for private mapmakers: in 1850 John Arrowsmith was contemplating the publication of yet another revised addition of Horwood's map. In the end it was the firm of Edward Stanford Ltd which filled the gap, providing maps at all the scales required by government, business and administration. The Library Map, first published in 1862, provided a detailed, multi-sheet map of the streets of London, including the outlying districts, with some types of information that would not have been found on Ordnance Survey maps and it and Stanford maps at other scales provided the base mapping for the increasing number of thematic maps that were used to investigate an infinity of urban administrative and social problems. It was only at the very end of the century that Ordnance Survey maps began to be generally used for such purposes.

From the lost map of about 1475 to the Horwood Map, the great maps of London were intended to celebrate London. The more utilitarian Ordnance Survey and Stanford maps, however, had predecessors going back to the 1540s. Today, in an age when Google Earth has taken the symbolic role of the great maps, these 'lesser' maps continue to be the sort of maps through which most Londoners and visitors to London come to grips with an enormous and ever-changing city.

– Peter Barber

Appendix

Among the maps mentioned above, the following are available as LTS publications. For further details see the Society's website.

Copperplate map: *Tudor London – a Map and a view*, (No. 159, 2001).

Agas: Published as *A-Z of Elizabethan London* (No. 122, 1979).

Ogilby & Morgan, *The City of London 1676*: Published as *A-Z of Restoration London* (No. 145, 1992).

Rocque 1746/7: Published as *A-Z of Georgian London* (No. 126, 1982).

Horwood: Published as *A-Z of Regency London* (No. 131, 1985).

Milne: *Thomas Milne's Land Use Map of London and Environs* (Nos. 118-9, 1975-6).

Ordnance Survey: *Facsimile of the Ordnance Surveyors' drawings of the London area 1799-1808*, (No. 144, 1991).

South London Parks improved

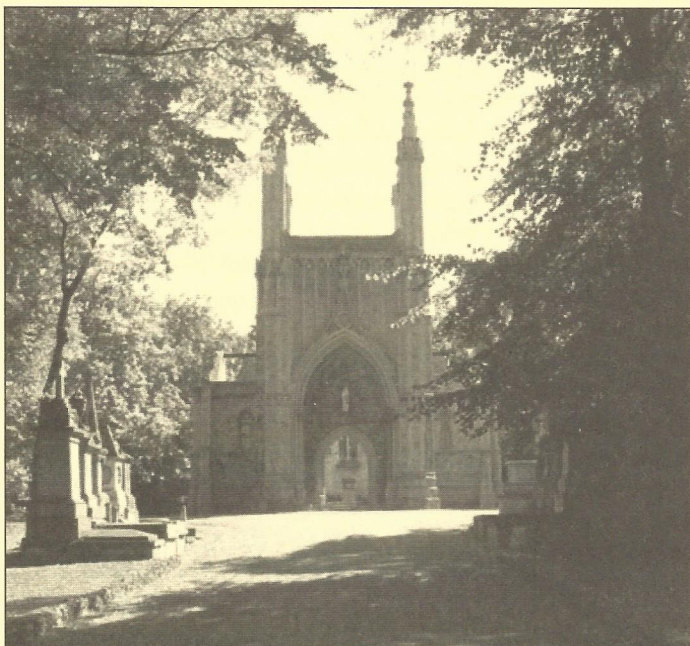
In the 1990s many of London's public parks looked in a bad way. Local authorities, facing budget cuts, economised on maintenance and shelved refurbishment projects. Parks were seen as a low priority; even London's splendid chain of royal parks were not getting the money they needed, though they managed to keep up appearances. But council-run parks appeared in many cases in terminal decline.

Since then, most London boroughs have seen the light, realised what an asset well-kept and well managed parks are for their areas, and launched refurbishment and improvement programmes. In this they have been powerfully assisted by lottery funding. How much better things are was brought home to me when I decided to go from Blackheath to Dulwich Picture Gallery, perhaps perversely walking from New Cross Gate and taking in a string of public open spaces en route.

First came Telegraph Hill, on the residential heights south of New Cross. Once known as Plow'd Garlic Hill, Telegraph Hill got its name because of the Admiralty semaphore telegraph station erected there in 1795. News of Wellington's victory at Waterloo came to London by way of Telegraph Hill. The actual semaphore tower stood on what is now the upper of two parks, from which even today you have impressive views towards Westminster (and the Admiralty), though the view east towards Shooter's Hill (next stop on the way to or from Deal and Dover) was long ago blocked by Victorian housebuilders. These fields became a public park in the 1890s, complementing the residential development carried out by the Haberdashers' Company on its Hatcham estate.

A decade ago this park was looking very rundown and shabby. Then, thanks to a £1.1m grant from the Heritage Lottery Fund, the London Borough of Lewisham and its parks contractor Glendale Grounds Management have refurbished the park and restored historic features including a small but attractive lake and cascade; installed interpretive boards telling the story of the admiralty telegraph station; and combined a ranger's office with a public toilet. For parks to be used by people with small children, a good clean loo and nappy-changing facilities are essential. Combining these with the park ranger's office is often an effective way to curb vandalism.

Next stop was Nunhead Cemetery, opened for burials on its hilltop site in 1840 – the second to be planned by the London Cemetery Company. Now in effect a public park, with burials no longer taking place in the main cemetery, Nunhead is a beautiful and tranquil space with the formality of its lime avenues and memorials contrasting with a degree of managed wildscape. It was laid out by James Bunning, who also planned Highgate Cemetery. He designed Nunhead's splendid lodges and lodge gates, but its two chapels were the work of Thomas Little. Burials ceased in 1969 and Nunhead suffered decades of neglect and vandalism. The Anglican



Nunhead cemetery

chapel fell victim to arsonists; the Dissenters chapel was the casualty of a World War II bomb.

But thanks in large measure to a campaigning Friends organisation, Nunhead has survived to be transformed by its present owners Southwark Council with the help of a £1.25m HLF grant. The shell of Little's Anglican chapel has been stabilised and restored; lodge gates and railings are looking pristine; one of the two lodges has been restored and work appears to be in progress on the other; and the avenue from the gates up to the vista-stopping Anglican chapel, suitably repaved, is a joy to wander up.

My third green stepping stone on the way to Dulwich was Peckham Rye Park. Lying on high ground to the south of Peckham Rye Common, it was laid out in 1893 by the recently established London County Council and contained several formal set pieces including a Japanese garden, lakes, meandering paths and formal avenues. It has recently benefited from an HLF grant of £2.37m which has returned it to the immaculate appearance it must



Peckham Rye Park, Sexby garden

have had in the days of the LCC's first parks officer, Col. J. J. Sexby. His name attaches to the now beautifully restored Sexby Garden, an ornamental garden with fountain and pergolas providing a tranquil oasis full of blossom, birds and butterflies.

My final calling point was Dulwich Park, opened in 1890 by Lord Rosebery, first chairman of the LCC, leader of its 'Progressive' majority, and future prime minister. In its 72 acres are American and dry gardens, a lake with a boardwalk and wild fowl, a statue by Barbara Hepworth, and an excellent (and child friendly) park cafe. This park, too, has benefited from HLF funding – an impressive £3.9m – which explains why it is now looking immaculate. Its western entrance delivered me just across the road from Alleyn's picture gallery. This gentle little trek left me wondering why it is that politicians, civil servants and local government officers seem always to let places run down to the point of disintegration before galloping to the rescue with money for spectacular restoration projects. Quite often these would not have been needed (at least not on the same scale) had more modest sums been vouchsafed for timely regular maintenance. Why is 'a stitch in time' a maxim they seem never to have heard of.

– Tony Aldous

Circumspice *(see page 3)*

It was called 'the cathedral of sewage'. This exotic building in the Italian gothic style is certainly eclectic in its borrowings: Byzantine fenestration, Greek cross plan and Russian cupola. It is not, as you might at first sight suppose, in Istanbul, but in east London, between West Ham and Stratford-att-Bow. Abbey Mills pumping station was built between 1865 and 1868 as a key element in Joseph Bazalgette's new London sewerage system, which freed the Thames of sewage and ended the scandal of the Great Stink. It is the most spectacular of the system's four pumping stations (Pimlico and Abbey Mills north of the river, Deptford and Crossness to the south) whose function was to raise sewage to the high level of the northern and southern outfall sewers whence it could gravitate down to outfall points on the lower Thames.

Abbey Mills pumping station was designed by architect Charles Driver under the direction of Bazalgette, chief engineer to the Metropolitan Board of Works. The entire system, completed in 1875, comprised 1300 miles of sewers, mostly brick built. The 82 miles of main interceptor sewers are the largest and most spectacular, though largely hidden under broad, grassy embankments with broad asphalt access roads along the tops. Free of traffic apart from occasional maintenance vehicles, these now form signposted foot- and cycle-paths known as the Greenways. A little to the east stands the building which, in practical terms, has superseded Driver and Bazalgette's 'cathedral'.

Book Reviews

Mapping London: Making Sense of the City

by Simon Foxell, 2007. London, Black Dog Publishing. ISBN 78196 155070 95995. 280pp. £39.95.

Another history of London in maps to add to what is a rapidly expanding shelf. In this case, the shelf will have to be capable of considerable expansion, because it is another of those unmannerly and over-designed modern books that will not sit comfortably on conventional shelves. The wingspan makes it not only awkward to shelve, but awkward to read – and disappointingly brings little of the anticipated benefit in viewing the maps, the detail of many of them still disappearing into the fold.

At second glance, we hit more serious problems. Following immediately on from an intelligent introduction on the potential layers of meaning to be extracted from maps, we meet our first example: a rare map board-game of, we are told, “circa 1800”. Apart from the allegedly “missing” instructions being clearly printed across the top of the map, the elephantine building at the foot would appear to be the Crystal Palace, already removed to Sydenham – an event which we are told on p.196 did not take place until 1854. If there were any lingering doubt about the dating of the game, the fully developed ring of railway stations would suggest that 1800 is not a particularly encouraging guess.

Confidence in our guide somewhat shaken, we move on to a selection of maps and views arranged partly chronologically and partly thematically. These do not appear to include “the earliest Roman and Saxon maps” (whatever they may be) we are promised on the cover, but are pictorially an attractive mixture of the well-known and the less familiar. There are one or two surprising omissions, and perhaps rather too many images seemingly chosen simply because a photograph was available. The accompanying text is particularly disappointing, short on reference, and apparently derived almost entirely from secondary sources. There are rather too many errors and misunderstandings, these compounded by skimpy proof-reading – the references to the great English writer “William” Chaucer and the introduction of the London omnibus in “1929” being notably unfortunate examples. There is virtually nothing on the mapmakers who made the maps, without a knowledge of whom it is difficult to place any great weight of interpretation on their productions. And the interpretation placed on many of the older maps is either faulty or simply trite. For all the author’s laudable intentions, it is difficult to see that he adds anything of substance to our understanding of London’s history.

Much the most successful parts of the book are those dealing with the twentieth century – and particularly the innovative maps of the twenty-first. The author is here on more solid ground. I particularly liked the very recent maps of Silent London by

Simon Elvins and the Greenwich Emotion Map by Christian Nold, set side-by-side on facing pages. To these can be added the “VistaGram Modern” 3-D map of the West End by Silvermaze and the equally up-to-date myhouseprice.com map of London house prices. It may seem churlish to say so, for the book is filled with good intent, but I fear this might have been a better, if briefer, exercise had it concentrated entirely on the modern period.

– Laurence Worms

Locating Privacy in Tudor London

by Lena Cowen Orlin, 2007.

ISBN 978 0 19 922625 2. 369 pages. 45 black and white illustrations. £55.

Locating privacy in Tudor London ranges over boundaries, ground plans, surveys (including poor quality reproductions of Treswell’s early-seventeenth-century plans), wills, inventories and the “great rebuilding” of England between 1570 and 1640. Having looked into all of that and more, the question arises “what privacy?”. It was a scarce commodity.

Early modern London was ordered by surveillance and punishment: neighbours squinted through peepholes and tales were told; masters disciplined apprentices, shops were searched and informants lingered on street-corners. At home, partitions between rooms were often flimsy and even in bed privacy could not be guaranteed. Multi-occupancy beds might be found in the bedchamber, hall, parlour, kitchen or privy, and when the husband was away his wife would share their bed with a daughter or maid. Warmth, companionship and security were higher priorities than privacy. Far from being havens of family privacy, wealthy households were social centres of production and consumption. At the other end of the scale, the population explosion meant that accommodation in overcrowded tenements was shared, subdivided and shared again.

Orlin pursues her subject from many directions, the key figures being Francis and Alice Barnham. Francis, as Master of the Drapers’ Company, Merchant Adventurer, Alderman (1568-78), governor of Bridewell and St Thomas’ Hospital, was in a position to know and influence the private lives of hundreds of people. Alice, a silkwoman and mother of four, was a businesswoman with a determined curl to her lips, as portrayed in the painting of c.1557 which identified her, mistakenly, as Lady Ingram. The Barnhams emerge from the records (especially the archives of the Drapers’ Company) as a competent couple with fingers in many pies. They and their mercantile contemporaries enjoyed a privileged position in Elizabethan London, as property-owners with possessions and power but little privacy.

– Penelope Hunting

The Printed Image in Early Modern London: urban space, visual representation, and social exchange

by Joseph Monteyne. 2007. ISBN 978 0 7546 6019 4. Ashgate Publishing Limited, Gower House, Croft Road, Aldershot, Hampshire, GU11 3HR. 286 pages. 82 illustrations. £60.

Joseph Monteyne looks at episodes of London life in the Restoration and how they were treated in prints: the Plague, the Great Fire, a series of anti-Catholic processions, the frost fair of 1683-84. He argues that the coffee house (first appearing in London in 1652) was important as a place where printed material was read, shared and discussed. "Print culture" gave Londoners a perspective on the events of a traumatic period. In 1665 plague broadsides listing weekly death tolls were illustrated with crude images of burials outside the walls and citizens fleeing to the country. In the following year the Great Fire, an event with even greater repercussions, was marked by a more sophisticated range of prints: before-and-after views dramatised the horror of an entire city in flames, while post-Fire maps and surveys encouraged a scientific approach to rebuilding. The next decade saw the Exclusion Crisis when the Whig opposition attempted to prevent the Roman Catholic Duke of York from succeeding to the throne. Monteyne focuses on a series of particularly elaborate protests that took the form of processions crossing the City and ended with the burning of the pope in effigy at Temple Bar. High quality broadsides portraying these processions included several devised by the great, but largely unsung, print designer Francis Barlow, while in retaliation Roger L'Estrange, official Surveyor of the Press since 1662, produced his own printed counterblasts. A more cheerful event for much of the populace was the fair held on the frozen Thames in the winter of 1683-84. A number of cheap prints show bull-baiting, footballing, ox-roasting and fair-ground rides in ships hauled by horses, beside a row of taverns, coffee houses and printing presses set up in makeshift tents. Particularly evocative are images "printed on the Thames" accompanied by the name of a fair-goer. Monteyne makes much of these souvenir prints as the beginnings of a commodification of experience where consumers shop in advance for future memories.

He insists on ignoring variations between prints as "examples of either high art or popular culture" and in doing so avoids some of the complexity of the late 17th century print market. It is fair enough to assume that illustrated broadsides sold on the street would have been seen by all classes of society, but prints of the quality of Wenceslaus Hollar's views of the Great Fire were expensive and their audience would have been limited. Political propaganda was likewise aimed at the wealthier classes: L'Estrange's "Committee" depicting Whiggish non-conformism as "Popery in Masquerade" sold for a shilling – far beyond the pocket of the disenfranchised urban poor. Such elegant engravings cannot

be equated with crude woodcut illustrations on penny broadsides. Nevertheless it is refreshing to find prints being used as the basis for a considered view of an aspect of London's history. The book is derived from Monteyne's Ph.D. thesis and there is a valuable bibliography with many contemporary and recent sources.

– Sheila O'Connell

Streets of Camden

On 19 February 2008 the Camden History Society hosted a celebration at Holborn Library to mark the final publication in its series on Camden streets, *Streets of Highgate*. John Richardson, chairman of the CHS, outlined the history of this remarkable achievement covering the 1,300 streets of the whole borough, and paid tribute to all those involved. The project began soon after the foundation of the Society in 1970, and owed much to the enthusiasm of the publisher of the first volumes, Ian Norreys of the High Hill Bookshop. The initial interest in the origin of street names expanded to embrace both buildings and their occupants. *The Streets of Hampstead*, written by Christopher Wade, 1972, was followed the next year by *More Streets of Hampstead*, compiled under Christopher Wade's editorship by the Society's Street History Group, whose members have gone on to complete eleven further volumes.

The whole enterprise is a model of constructive cooperation between volunteer researchers and the staff of the Camden Archives Centre, given shape and coherence by skilful editing. The later books, from 1994 under the general editorship of Peter Woodford, pack a vast amount of detail into a compact format, describing the origins of the areas before they were built up, and lost buildings as well as those standing today. The series takes a commendably even-handed approach to buildings of all periods, including the 20th century. The introduction in the penultimate volume, *Streets of Gospel Oak*, includes a well-informed introduction covering the redevelopment that overtook much of this area in the 1950s-60s, including the battle to save Oak Village, while *Streets of Highgate* gives generous space to the different phases of the rebuilding of Highgate New Town.

Highgate, already a small town in the 18th century before it was absorbed into the Victorian suburbs of London, has an exceptionally interesting history and this latest book in the series is an enjoyably rich feast of information – indeed so rich that it is best taken in small helpings. Detailed (sometimes slightly nannyish) instructions are given for the pedestrian, but attention to the streetscape may well be distracted by the fascinating mini-biographies that stud the text, from the wealthy Baroness Burdett Coutts, to the son of a local bootmaker, the antiquary George Potter, whose invaluable collections ended up in the British Museum. The byways of local history can be wonderfully unexpected: I treasure the informa-

tion that a photo of the pop group, The Kinks, in front of a feline boarding house in Retcar Street named Cats on Holiday led to the adoption of the latter name by an Ohio rock band. There are many interesting historical illustrations, although more maps would have been welcome. There is a useful index to both people and places.

– Bridget Cherry

The following is a complete list of Camden History Society's *Streets* books: some are already in revised editions, other revisions are in preparation. The Society would welcome new volunteers to help with this work.

The streets of Hampstead, 3rd edition (2000)
The streets of Belsize (revised edition, 1991)
The streets of West Hampstead (2nd ed. 1992)
From Primrose Hill to Euston Road (revised 1995)
Streets of Bloomsbury & Fitzrovia (1997)
East of Bloomsbury (1998) in revision
Streets of Old Holborn (1999) in revision
Streets of St Giles (2000)
Streets of St Pancras, Somers Town and the Railway Lands (2002)
Streets of Camden Town (2003)
Streets of Kentish Town (2005)
Streets of Gospel Oak and West Kentish Town (2006)
Streets of Highgate (2007)

**The Greville Estate,
the history of a Kilburn neighbourhood**
by Marianne Colloms and Dick Weindling;
occasional paper 6, Camden History Society, 2007.
112pp glossy card covers, portrait 174x245mm.
£7.50 (pp£1.50 from the reviewer!)

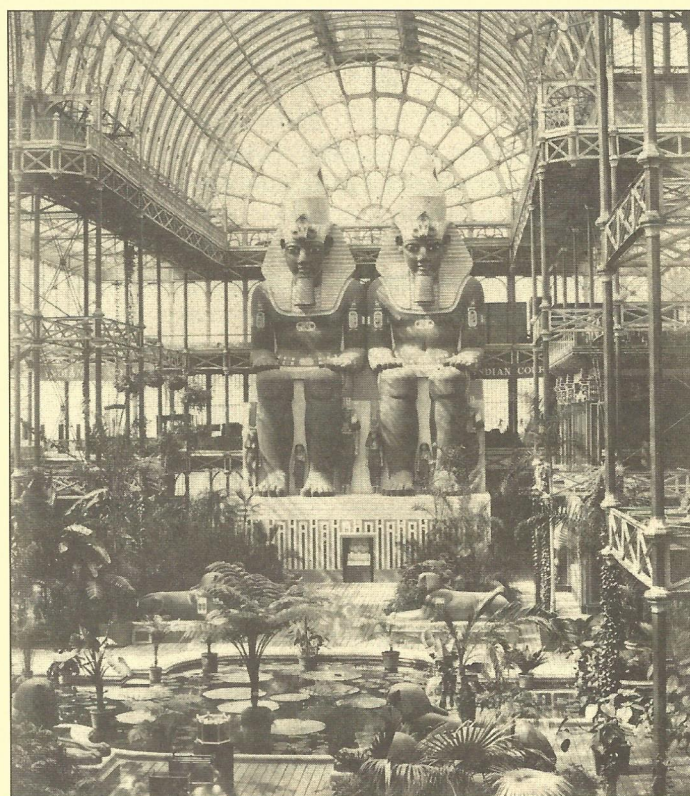
Although the recently completed series of books covering the streets of Camden are admirable, they are tantalisingly thin on the history of any given street. This book fills the gap in providing a detailed history of the houses in the few streets in the estate and giving biographical details of the inhabitants. The estate, lying to the south of the Euston main line and to the east of the Edgware Road by Kilburn (High Road) station, was laid out from 1820 with streets lined with large detached and semi-detached villas and the inhabitants led prominent lives. They include Annie Besant, John Lewis of partnership fame and Charles Douglas-Home, a recent editor of *The Times*.

A thoroughly satisfying book, with plenty of maps, building illustrations and portraits.

– Roger Cline

**Delamotte's Crystal Palace:
a Victorian pleasure dome revealed**
by Ian Leith. ISBN 1 85074 949 3.
English Heritage, 2005. £17.99.

Some people and some institutions are inclined to hide their lights under bushels. One such is the National Monuments Record, now in Swindon in



Crystal Palace

the building once occupied by the Engineers' Department of Brunel's Great Western Railway. Established in 1941 in London as the National Buildings Record, under the pressure of wartime destruction by Walter Godfrey and John Summerson, the NMR collects drawings, paintings, and – above all – photographs of English buildings, past and present. It is, quite simply, a national resource which is far too little known or used. Its excellent, reasonably priced, publications are hard to find, rarely stocked by booksellers, Foyle's being an honourable exception.

Paxton's Crystal Palace at Sydenham was a successful attempt to recreate the triumph of the Great Exhibition of 1851. Opening on 10 June 1854, the artist and photographic pioneer Philip Henry Delamotte, who had already recorded the building of the Palace, produced between 1858-59 a set of photographs showing the amazing structure and its contents in their full, fresh glory. In September 1858, *The Times* announced the preparation of a set of sixty photographs; in 2003, forty-seven of these came up for sale. English Heritage, with the aid of the London Development Agency and the Crystal Palace Foundation, purchased them at auction. They are all reproduced in this volume with an excellent text by Dr Ian Leith.

The National Monuments Record is a veritable treasure trove of England's appearance, history, and buildings, especially since the mid-nineteenth century. It should be better known and used and appreciated. Should there be a London Maze at the Guildhall this autumn, let us hope that there is a team from the NMR with a grand display of their publications. There are likely to be plenty of buyers, spending their money well and wisely.

– Ann Saunders

Anglican Church Building in London 1915-45

by Michael Yelton and John Salmon, Spire Books
2007. ISBN 9781904 96513 8. 164 pages.
Numerous black and white illustrations.

Keen church-crawlers will find this a useful introduction to a little studied subject. Church building in the period between the wars concentrated in the rapidly growing outer suburbs. Most of the book consists of a gazetteer arranged under modern boroughs, with location, architect and date set out at the start of each entry. The main entries, covering some 140 churches, are illustrated by black and white photographs, the work of one of the authors. The many interior views are a valuable asset, as these buildings are not easy to penetrate, and are often more impressive inside than one might expect from their generally self-effacing brick exteriors. Barking leads with twelve churches, mostly built for the LCC housing of Becontree at Dagenham; but Ealing, a very different kind of suburb, follows close behind with eleven. Some comment on the contrasting social character of the different areas would have been illuminating.

Few of these churches have prominent sites, they tend to be hidden down leafy suburban streets, and their styles are similarly unassuming, often an unadventurous muted Gothic. But there are some rewarding exceptions: Curtis Green's powerfully spare and minimal St George Waddon, Giles Gilbert Scott's subtle St Alban, Golders Green, Ernest Shearman's intense and lofty Ealing churches. Round-arched styles, variously Early Christian, Byzantine or Romanesque, were alternatives for those seeking something more austere. Nearly all are traditional in their planning, with optimistically long naves for large congregations. Unconventional liturgical arrangements appear occasionally: an altar under the central tower at St Francis, Gladstone Park by J. Harold Gibbons (a church modelled on the lower church at Assisi); twin lecterns at the end of the altar rails at St Mary Becontree, by N.F. Cachemaille Day, the most progressive among church architects of this period. These produce some revealing comments on differing churchmanship: St Francis followed an Anglo-Catholic tradition (rarer in outer than in central London), while St Mary "was in the hands of the ultra-Evangelical Pastoral Aid Society".

How did these churches come to be built? The introduction touches on episcopal church building campaigns, and there were a few major private donors: Barking has two churches given by a Mrs Lavinia Keene, and another by Dame Violet Wills of the tobacco family, while, exceptionally, St George and St Ethelbert at East Ham received funds donated by the diocese of Hereford. But other questions remain for further research: the role of individual clergy, the costs involved, the social make up of the congregations.

There is a useful list of churches under architects, but the book would be easier to use if the boroughs appeared in running heads to the

gazetteer, and it badly needs a comprehensive index listing all the churches by name.

– Bridget Cherry

The Life and Times of the Brunswick, Bloomsbury

by Clare Melhuish. Camden History Society
occasional paper No.5, 2006, 104pp.
ISBN 089044 91 676.

The completion of the refurbishment of 'The Brunswick' last year makes it timely to take note of this excellent study. The stepped profile of glass-roofed flats raised above a podium will be familiar to all using the Russell Square underground station opposite. The design of this striking imposition on the late Georgian area east of Bloomsbury goes back to 1960. It started as a private redevelopment of the run-down Foundling estate terraces west of Brunswick Square. At the time it was a radical and innovative approach to high density urban living, separating people from the ever growing urban blight of the motor car, but seeking an alternative to the tower block. The original intention was for the podium to extend further north to Tavistock Place. Although this did not happen, the recipe of stepped flats over car parking had a significant impact elsewhere in London during the 1960s-70s. It was especially favoured for Camden council housing, although later versions rarely included the mixture of shopping and amenities which the Brunswick was intended to offer.

Clare Melhuish's account, based on an academic research project, disentangles the complicated history: the collapse of the original developer and the sacking of the architect, Patrick Hodgkinson; the redesign of the flats as low cost rental housing leased to Camden, the general economies that led to neglect and decay, the sequence of unsuccessful schemes to deal with the building in the 1990s, and eventually, the rebirth of the Brunswick centre as 'the Brunswick' a High Street for Bloomsbury. Interviews with both Patrick Hodgkinson and with Brunswick residents provide revealing insights into the humane intentions of the architect and the reactions of the tenants. Hodgkinson never saw his building as an alien 'megastructure' (although it was often described as such), but as a descendant of Robert Adam's multi-functional Adelphi, expressed in a modern idiom. It is instructive that it was only after the special character of the Brunswick was recognised by Listing in 2000, that effort was put into finding a constructive solution for the future, in consultation with the original architect. The new work was designed by Levitt Bernstein, whose two partners had worked with Hodgkinson in the 1960s. The Brunswick, revitalised with new shops, its surfaces gleaming with cream paint as originally intended, now looks set to have a happier future than Adam's Adelphi.

– Bridget Cherry

Miscellanea

East London History Society's *Mile End Old Town 1740-1780*, by Derek Morris, first published in 2002 and reviewed in *LTS Newsletter* no. 58 by Michael Port, has been issued in a new edition, 2007, with some additional material. (ISBN 9780950 625867.) This includes information from the archives of the Moravians, who leased a house in Stepney in 1743. An inventory of their house in Mile End Road survives, and is given in full (pp.33-5). This valuable record of a mid-18th century Stepney house includes much fascinating detail, enumerating fireplaces, panelling, shutters, and different types of windows; sash windows are mentioned only in one front room, "one sash of each window to slide".

A different kind of record of a Georgian house is provided by the Islington Society's beautifully produced *53 Cross Street, Biography of a house*, 2007 (ISBN 9780954 849009) by Mary Cosh and Martin King, which is lavishly illustrated with 36 pages of evocative colour photographs by Pauline Lord. Text and photos reveal the layers of history lovingly uncovered by Martin King during his occupation of this modest 1780s terrace house in the 1990s, together with a discussion of the fragment of rare stencilled wall decoration uncovered in the entrance hall.

Vaulting Ambition, The Adam Brothers, contractors to the Metropolis in the reign of George III, 2007, is the catalogue of an excellent exhibition held at Sir John Soane's Museum last winter. Those who missed it will find rewarding compensation in this well illustrated volume by the exhibition's curator, Alistair Rowan, (ISBN 9780954 904180, 87pp. £10). It draws not only on Soane's magnificent collection of Adam drawings, but on illustrative material elsewhere to demonstrate the Adams' impact. A succinct introduction describes the audacious careers of the ambitious brothers from Scotland who sought to make their fortune from speculative developments in London. A particular focus is the ingenious but ill-fated Adelphi, whose varied character is re-created from enticing designs and artists' views: the novel scheme included fashionable Thames-side residences (including one for David Garrick), extensive commercial basement stores, a range of house types for different classes, churches (not built), and the still extant Royal Society of Arts.

The History of the Worshipful Company of Feltmakers 1604-2004, by LTS council member Rosemary Weinstein, 2004 (ISBN 186077 298 6) draws on the records of the company to trace the ups and downs of a City Livery company which began as an offshoot of the Haberdashers. The feltmakers' significance increased together with the 17th century passion for felt hats; the book is enlivened by descriptions and illustrations of felt making and hat fashions as well as anecdotes of individual members. It comes as a surprise to learn that from the later 19th century, as the

Company's interest shifted toward social networking and charitable activities, members included a large number of politicians.

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Online News

The British Museum online

On 18 October 2007 the British Museum launched the first phase of its on-line collection database, see http://www.britishmuseum.org/research/search_the_collection_database.aspx. This first phase includes more than a quarter of a million catalogue entries for two-dimensional material, nearly half of which have images. There are prints, drawings, paintings and so on from countries around the world, from an Egyptian tomb painting of 2600 BC to drypoints by Ana Maria Pacheco made last spring. Catalogue entries for millions more objects from the Museum's collection will be released to the website over the next two years, and images are being added at the rate of several hundred a day.

Members of the London Topographical Society will, of course, search immediately for views of London, and will find about 3,000 prints and drawings. These include such delights as news broadsides of the Great Fire published in Holland and Germany, Constable's rapid watercolour sketches from Hampstead, and Whistler's etchings of the Thames. Better yet, all images are free to download and to use for non-commercial purposes.

All 1500 of George Scharf's drawings of early 19th century London appear on the database. But why does a search under "Previous owners/donors: Crace, Frederick" produce only 89 results when we know that the Crace collection includes more than 5,000 views of London? Why only 22 prints and drawings from John Charles Crowle's extra-illustrated Pennant which includes more than 3,000 prints and drawings? Why none at all of 1607 extra-illustrations in Hermann Marx's Pennant?

The answer is that the Museum houses more than two million prints and drawings. It will take many years to enter them all on the database. The London views alone will need another three years' work. We are confident that there are bright and conscientious young scholars who would like to join the team of cataloguers. But we need to be able to pay them and the Museum simply does not have sufficient resources. To pay a modest museum salary to someone for three years will cost £75,000. It would take another year to make digital images of everything, bringing the total to £100,000.

We have received funding already for particular areas of the on-line database from such foundations as the Art Research Center, Ritsumeikan University, Kyoto, the Birgit Skiold Foundation, the British Institute of Persian Studies, the Gould Foundation, New York, the Paul Mellon Centre for Studies in British Art and the Tabor Foundation. A

number of individuals have also been generous in giving financial support. If any member of the London Topographical Society would like to help with this project, the Museum would be very glad to hear from you. Patrons might like to take responsibility for one section of the collection or to make smaller donations – with Gift Aid the value of these to the Museum can be considerably increased. We would be very pleased to talk about any suggestions. I can be contacted at the Department of Prints and Drawings, British Museum, London WC1B 3DG, by telephone at 020 7323 8208 or by email at soconnell@thebritishmuseum.ac.uk

– Sheila O’Connell

Online progress at Sir John Soane’s Museum

When the architect Sir John Soane died in 1837, among the rich and diverse collection he bequeathed to the nation in his house-museum in Lincoln’s Inn Fields were some 30,000 architectural, topographical and ornamental drawings. Apart from the office drawings from his own architectural practice, these included a large number of drawings by other architects which he had collected over the years. 57 volumes – some 9,000 drawings – were purchased from the family of the late Robert and James Adam in 1833. But there are also drawings by George Dance the Younger (in whose office Soane received his training), Sir William Chambers, James Playfair, John Thorpe and the Wren office, and a fine collection of Renaissance drawings.

The collection is rich in drawings of London topographic interest. Apart from the buildings designed and built by the various architects represented, Soane often sent his pupils out into London as part of their training to draw contemporary buildings, often in the course of construction. Many of these were worked up into the large-scale drawings used to illustrate his lectures as Professor of Architecture to the students at the Royal Academy. Another rich, and underused, source is his magnificent 6-volume extra-illustrated set of Thomas Pennant’s *Some Account of London* (1805), which includes, besides the engravings, a considerable number of pencil drawings and watercolours.

Since 2002 it has been possible to consult an outline list of the drawings collection – ‘The Concise Catalogue of Drawings’ – via the Museum’s website and conduct simple name and place searches – go to <http://www.soane.org/conciseintrodwrt> for a brief introduction explaining the layout, and limitations, of the catalogue, followed by a link to the catalogue itself. This catalogue does not include the Adam drawings, and does not yet include images, but an ambitious programme of digital photography and conversion is in train, and work will start later this year to link these images to the Concise Catalogue.

In-depth catalogues of Soane’s drawings collection began to be published from the 1990s: in 1998

Lynda Fairbairn’s two-volume *Italian Renaissance Drawings from the Collection of Sir John Soane’s Museum* (Azimuth Editions, ISBN 1-898592-13-6), in 2003 Jill Lever’s *Catalogue of the Drawings of George Dance the Younger (1741-1825) and of George Dance the Elder (1695-1768)* (Azimuth Editions, ISBN 1-898592-25-X). But the cost of production places these beyond the reach of all but large libraries. It is no longer economically viable to print catalogues which include images of all the drawings. The Museum has therefore decided that all its catalogues will in future be published online via the Museum’s website.

The first of these new online catalogues is of the Baroque drawings in the collection, written by Dr Gordon Higgott. The first tranche – the drawings for Greenwich Hospital – can be viewed at <http://soane.org.uk/drawings/> or by clicking on the ‘View Online Catalogues’ link on the front page of the Museum’s website www.soane.org. This is an exciting step forward for the Museum, and other catalogues will follow shortly: the rest of the Baroque drawings, including an important set of drawings for Hampton Court, and the Grand Tour drawings of Robert and James Adam and of Soane himself. Inevitably at this early stage there is some work yet to be done to improve layout and design, and there are plans to introduce larger images with a watermark similar to that used by the Collage database.

It is hoped that browsing these online resources will whet the appetites of Top Soc members to come to the Museum to look at drawings in their own areas of interest. The Research Library is currently closed whilst the books and drawings are moved into handsome new quarters in No.14 Lincoln’s Inn Fields (rebuilt by Soane in 1824), but will reopen during May (watch the website for details), when appointments can be made on 020 7440 4251 or library@soane.org.uk.

– Susan Palmer

Archivist, Sir John Soane’s Museum

British Newspapers 1600-1900

<http://find.galegroup.com/bncn/infomark.do?contentSet=LTO&docType=LTO&type=multipage&tabID=T012&prodId=BNWS&docId=Z2001588064&userGroupName=britlibtr&version=1.0&docLevel=FASCI MILE&docPage=article&source=gale>

This website, created by the British Library and the Gale Group, gives access to scanned versions of British newspapers from 1600 to 1900. Though it is a charged service, free access is available at the British Library. The texts can be searched under specific words and the search engine makes available instantly information which it might take hours or days to discover by searching the actual newspapers.

– Peter Barber

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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 gift-aid forms and the non-receipt of publications (after September) also any change of address, should be addressed to the Hon. Treasurer, Roger Cline. The Honorary Editor, Ann Saunders, deals with proposals for new publications.

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LONDON TOPOGRAPHICAL SOCIETY

INCOME & EXPENDITURE ACCOUNT 2007

Income	2007 £	2006 £	Expenditure	2007 £	2006 £
Subscriptions paid by members	21,279	19,831	Members' subscription publications		
Subscriptions from earlier years	118	100	Cost of Printing	-17,600	-9,792
Income Tax from Covenants/Gift Aid	4,146	3,781	Cost of Distribution	3,956	2,051
Total subscription income	25,543	23,712	Provision for next year's publication	30,000	30,000
Profit from sales of Publications	9,739	11,531	Alan Pearsall bequest publications purchase	-	1,500
Interest received	6,570	5,421	Total cost of members' publications	16,356	23,759
Grant Scouloudi Fndn/Howd de Walden	1,500	1,250	Newsletters	3,250	2,819
Alan Pearsall bequest	-	1,000	AGM	1,805	1,556
Sundry donations	688	179	Administration	45	315
Total Income for the year	44,040	43,094	Publications Storage and Service	1,423	1,283
			Total Administration Costs	6,523	5,973
			Total expenditure for the year	22,879	29,732
			Surplus/(Deficit) for the year	21,161	13,362

BALANCE SHEET 31 December 2007

Assets	2007 £	2006 £	Liabilities	2007 £	2006 £
Money in bank & National Savings	169,095	161,717	Overseas members' postage	105	120
Advance payment	3,667	-	Subscriptions paid in advance	4,060	5,154
Value of Society's stock of publications			Provision for future publication	30,000	30,000
Stock at end of previous year	23,780	8,109	Total Liabilities	34,165	35,274
Additions to stock	18,746	27,202	Net Worth of the Society	171,384	150,223
Less Value of publications sold	-9,739	-11,531			
Value of stock at year end	32,787	23,780	Change in net worth		
Total assets	205,549	185,497	Previous year's net worth	150,223	136,861
			Surplus for the year	21,161	13,362
			End of year net worth	171,384	150,223

The negative printing cost figures occur due to over-provision in the previous year.
The accounts are with our examiner and, assuming they are approved, they will be presented at the AGM