NOTICE OF THE ANNUAL GENERAL MEETING

Wednesday, 15 July 2009

The one hundred and ninth Annual General Meeting of the London Topographical Society will be held on Wednesday, 15 July 2009, at the City of London School for Girls, The Barbican. Refreshments will be served from about 5.15 pm and the meeting will start at 6.30.

AGENDA
1. Minutes of the 108th Annual General Meeting
3. Accounts for 2008
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 with this one.

There will be two short talks: Anna Maude will speak about her work cataloguing the Crace Collection at the British Museum, which is being funded by the LTS.

Elain Harwood will give an introduction to the Barbican redevelopment, of which the City of London School for Girls forms a part.

The annual publication will be distributed to members attending the meeting. Other members will receive theirs by post, or by hand-delivery where possible. As hand-delivery can take some time, the last publications may not be delivered until October.

As usual, members may bring guests to the AGM. We will be providing food and drink, but we welcome volunteers to help with issuing publications at the meeting. Past publications of the Society will also be on sale.

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.

The school is situated within the Barbican, 10–15 minutes walk from Moorgate, Barbican and St Paul’s underground stations. The school’s recommended route is at street level from Moorgate station, via the pedestrian precinct at the junction of Fore Street and Wood Street.

– Patrick Frazer, Hon. Secretary
The Barbican

The Barbican

Those who have time to arrive early for the AGM may enjoy exploring the immediate surroundings of the school buildings. These date from 1962-9, and form part of the comprehensive post-war rebuilding by Chamberlin Powell & Bon of the badly bombed area immediately north of the City wall, the subject of Elain Harwood’s talk at the AGM. The heart of this multi-level pedestrian precinct combines new and old in a grandly-scaled landscaped setting. A formal canal with fountains divides the school from the Barbican Arts Centre to the north. Close to the school lies the miraculous survival of St Giles Cripplegate, which retains its largely medieval appearance despite numerous reconstructions and repairs: it was rebuilt in the 14th century and again after a fire in 1545, repaired and refaced in the 19th century, and restored after wartime bombing. Oliver Cromwell was married in the church, John Milton was buried there and Daniel Defoe’s death is recorded in the registers. The church is now home to many furnishings brought from elsewhere: the monuments include a bust to John Speed (died 1629), and one to John Milton given in 1793. Directly opposite the school entrance is a bastion of the City wall, and beyond this is the Museum of London (open to 6 pm, admission free).

A special Barbican walk, arranged for the LTS by the City of London Guides Association, will take place on Saturday, 25 July. 11 am or 2 pm. Walks will be limited to 20 participants and advance reservation will be necessary – please e-mail robinmichaelson@hotmail.com to secure a place. Meet outside Boots in Moorfields (parallel to Moorgate), close to the Circle and Metropolitan line entrance to Moorgate station. The walk (about 2 hours) will tour the Barbican Estate, and visit parts of the garden area and lakeside not generally accessible to the public. There may also be a chance to visit one of the tower blocks. The walk will end at the Museum of London.

The City Guides will guarantee sufficient guides to accommodate everyone who responds by 1 July. Members are encouraged to bring friends. There will be a nominal charge of £7 per person. Please respond as soon as possible. Reference to these walks will be made at the AGM – it will then be strictly first come, first served!

Out and About:
Current and Future Events

Sir John Soane’s Museum. 13 Lincoln’s Inn Fields. George Scharf, from Regency Street to the Modern Metropolis. 20 March – 6 June. Scharf was an exceptionally wide ranging and appealing topographical artist from whom we can learn much about the transformation of London in the early 19th century. Jerzy Kierkuc-Bielinski, curator of this appealing exhibition, throws new light on Scharf’s interests in a piece specially written for this Newsletter (see p.7). He also contributes an account of Scharf’s life to the excellent well-illustrated catalogue (price £14.50). This includes an essay by Caroline Arscott, Archaeology of the Modern, and an illuminating survey by LTS member Susan Palmer: The Changing Face of Scharf’s London, which explores the diverse subjects which attracted Scharf’s attention, from buildings under construction and new forms of transport, to the workmen busy on lighting, sewers and water supply.

The Whitechapel Art Gallery reopened on 5 April after a subtle two-year remodelling programme by the Belgian firm Robbrecht en Daem. The gallery has been enlarged by expansion into the premises of the neighbouring library, and now offers nine white-walled exhibition spaces of different sizes, as well as café and restaurant. Historically both library and gallery are institutions of great significance for the cultural life of the area. The gallery, built 1898-1901 by the Arts and Crafts architect Harrison Townsend, was established through the campaigns of the Rev. Samuel Barnett of St Jude’s Whitechapel and his wife Henrietta to make works of art accessible to the people of East London. It was a permanent successor to art exhibitions held in St Jude’s school, and an expansion of the educational and social work in progress at the Barnett’s foundation of Toynbee Hall nearby. It soon developed a reputation for being in the forefront of avant-garde art. The adjacent library, built in 1891, became the meeting place in the early years of the 20th century for a group of remarkable local artists and writers, the children of Jewish immigrants, who contributed to the founding of British Modernism. Among them were David Bomberg, Jacob Epstein, Mark Gertler and Isaac Rosenberg. They are celebrated by a small exhibition, The Whitechapel Boys, in Gallery 4 (to 20 June), which appropriately lies within the old library building. One approaches by the handsomely refurbished library stair past a display
of the old foundation stones. It is encouraging to see that the Gallery's long-established tradition of involving local schools also continues: Gallery 5, *Archive Adventure*, presents children's selections of material from the archives, demonstrating a new generation's lively interest in local history and topography.

An older artistic legacy, together with some modern works, can be enjoyed in the special exhibition, *Treasures Past and Present* at the Museum at Fulham Palace, Bishops Avenue SW6. 18 April-31 May, admission free, catalogue £5. The selection from the rich collections of the Borough of Hammersmith and Fulham's Archives and Local History Centre includes many little known topographical views by local artists: among their subjects are the former moat at Fulham Palace, lost waterways at Hammersmith Creek and Brook Green, the old timber Fulham Bridge and a fascinating print showing watermen gathering to pay homage to Queen Caroline at Brandenburg House in 1820. Tiles by William de Morgan, the spectacles of William Morris (resident of Hammersmith), and archives from the local football clubs are also among the exhibits. The former Bishop's Palace, a major Tudor and 18th century courtyard house in its own grounds, has now been splendidly refurbished with the aid of a Heritage Lottery grant and is worth a visit in its own right. Open Mon, Tues 12-4; Sat 11-2, Sun 11.30-3, admission free.

**King’s Cross Voices.** Camden Local Studies and Archives Centre, Holborn Library, 32-38 Theobalds Road, 15 June – 26 September 2009, will present photographs and extracts from oral history recordings collected from 2004-8. They will tell the stories of those who have lived and worked in King’s Cross, both past and present, from railway workers and market traders, to politicians and publicans, and many, many more.

**The Monument** reopened to the public in February after an 18 month repair programme by Julian Harrap Architects. This magnificent memorial on Fish Street Hill may be outbid in height by today’s office buildings, but at 202 ft it still claims to be the world’s tallest freestanding column. As well as commemorating the Great Fire of 1666 and the rebuilding of the City that followed, the Monument was devised by Sir Christopher Wren and Robert Hooke as a scientific tool which was to be equipped with a telescope and used to measure barometric pressure. Open daily, admission £3 (concessions £2). If you cannot face the 311 steps, enjoy the views on the website (www.themonumentview.net), which are updated daily in response to changing weather conditions.

This year is the 250th anniversary of the death of the composer George Frederick Handel, a significant figure in the cultural life of 18th century London, who is celebrated by two exhibitions. **Handel the Philanthropist**, at the Foundling Museum, Brunswick Square, displays views of the Foundling Hospital, where Handel was a governor, together with portraits of musicians and original documents. 16 Jan to 28 June; Tues-Sat 10-5, Sun 11-5. Entrance to the museum £5; Illustrated Catalogue £5. **Handel reveal’d**, at the Handel House Museum Brook Street, 8 April-25 October, concentrates on his life.

The Story of London is a special project initiated by the Mayor of London and supported by the Greater London Authority – a month long celebration of London’s past, with successive weekends devoted to different themes. **Walking Weekend** 6-7 June will offer free guided walks by various organisations, including East London walks organised by the Heritage of London Trust together with the Pevsner Architectural Guides (see Heritage of London Trust website for details). **Film Weekend**, 13-14 June will have London themes at the British Film Institute. **Lectures**, 20-21 June, promise London subjects ranging from the building of St Paul’s and horrors of the Victorian slums to Whitehall of the Cold War and the story of the West End. During **Living History Weekend** 20-21 June Tudor Knights will joust at English Heritage’s Eltham Palace; Apsley House will celebrate the anniversary of the Battle of Waterloo; the grounds of Kenwood House will host a Victorian Country Fair and on 20 June, Historic Royal Palaces will commemorate the 500th anniversary of King Henry VIII’s Coronation by a spectacular Tudor river pageant; with traditional entertainment continuing on Sunday at Hampton Court Palace. Finally **Building Lives/The Lives of Buildings**, 26-28 June will consist of architectural events organised by London Open House and English Heritage.

See www.london.gov.uk/storyoflondon for more detail.

June will be a busy month. 13-14 June is **London Open Squares weekend**, organised by the **London Parks and Gardens Trust** (more details on their website). This splendid opportunity to explore London’s hidden green spaces has expanded to include far more than squares. Among the new sites open this year are Grays Inn, the House of St Barnabas Soho, Lady Mico’s almshouses Stepney, The Herb Garden at Eastbury Manor Barking, Creekside Educational Trust Lewisham, and the intriguing Naturewise Edible Forest Garden in N19. The LPTG also offers weekday afternoon walks: Thurs 14 May: Kennington Park; Tues 16 June: City of London lost gardens and found churches; Tues 11 Aug: West Norwood cemetery garden. While on the subject of gardens, it is well worth visiting the **Garden Museum** in St Mary’s church Lambeth, which celebrates British gardens and gardening. It reopened in November with a newly designed interior which can accommodate temporary exhibitions as well as its permanent display.

The Museum of London is also offering special events in June. For the national **Festival of British Archaeology**, 18 July-2 August, the River Thames will be the focus for events for both adults and families, at the Museum of London’s main building and at Museum of London Docklands. See www.britarch.ac.uk for details.
Circumspice

What is it, where is it? Answer on p.11.

Notes and News

LTS Membership

We reached our highest ever membership in 2008 and the eagle-eyed among you may therefore wonder why the subscriptions received in the accounts are slightly reduced compared to last year. There are two reasons for this, both concerned with my pleas to members to relieve me from the chore of sending reminders and processing cheques each year either by paying by standing order or by paying several years in advance.

Standing order payments are allowed a £2 discount which reduces the average subscription payment per member as more members use this method of payment. I allocate the advance payments received to the individual years being paid for and I found on checking my calculations that I had made an error in 2006 and allocated about £600 too much to 2007 and about £150 too little to the next four years. This error is the main reason for the distortion in the subscriptions comparison this year. The distortion will not be apparent in future years since all the years 2008-2011 have been treated alike and by 2012 it will have worked its way through.

The error does not affect the amount of money recorded as having been received – it has just put too much money into the 2007 surplus and too little in the liability figure for advance subscriptions. I have not gone back to correct the accounts for 2007 since they have already been filed with the Charity Commissioners. I pointed the error out to the Auditor when I sent him this year’s papers and it is possible he may wish me to adjust the accounts nevertheless.

– Roger Cline

Members will recall that it was agreed that the Society should offer some financial assistance for the cataloguing of the Crace Collection in the Print and Drawings Department of the British Museum. Anna Maude has been appointed to carry out this work, and it is hoped that her 15-month full-time contract will enable her to catalogue all 6,000 prints and drawings. At the same time a proportion of the donation will be used to fund scanning, so that the images will appear on-line more or less at the same time as the catalogue entries. Anna Maude will talk about her work at the AGM and there will be a more detailed report in the next Newsletter.

Good news for local historians concerned about Tower Hamlet’s Bancroft Road Library. Following the successful campaign against its closure, the borough has now allocated funds to further the plans to make this ‘a hub for improved local history and archive services’ and a steering group has been established to oversee progress. (For more information see www.savebancroftlibrary.org.uk)

Latest news about the Guildhall collections:

Prints, Maps and Drawings have now been moved to London Metropolitan Archives, 40 Northampton Road, EC1R 0HB, available by appointment up to 31 May, with full access from 1 June. Tel: 0207 332 3820; ask.lma@cityoflondon.gov.uk. During refurbishment of the Guildhall Manuscript room, the Guildhall Manuscripts are currently available at the Metropolitan Archives, with 48 hours advance notice; for detailed instructions see www.history.ac.uk/gh. Your Council remains extremely concerned about the reduction of skilled staff with detailed knowledge of the collections, and the possibility that access to research material will become more difficult. We propose to review how the new system works over the next year and would welcome reports from users.

Localhistory.co.uk is the name of a free website created by Jack Whitehead which makes available his very informative books aimed at schools: The Growth of Stoke Newington, The Growth of Muswell Hill and The Glacial Drifts of Finsbury and Muswell Hill. It also includes a section which provides detailed information, including historic maps, relating to the surroundings of individual schools in Stoke Newington, in the hope that this may be useful for future teachers and inspire others to create similar collections.

The Spas and Wells of London by James Stevens Curl is a new illustrated book being prepared for publication in 2010/11. In true 18th and 19th century fashion, it will be dependent on advance subscription. For £22.50 you will receive a copy of the book and your name will be included in the subscribers list (cheques to Historical Publications Ltd, 32 Ellington St, London N7 8PL, before 31 July 2009).
America Square in the Minories: Some Notes and a Question

The question concerns ‘America Square’. George Dance’s civic development of 1768-1774, in the Minories and the eponymous ‘Americans’ of his day who apparently formed a sufficient group of its inhabitants for the name to stick. The question has been put before: in Notes and Queries, 1925, p. 206.

My research, starting in 2004 and including a paper to the Jewish Historical Society published in 2007 with some architectural and social notes relating to the Square en passant,1 has had the benefit of advice from the London Metropolitan Archives, the Georgian Group, and some investigative reading. My chief findings concern the family of Naphtali Hart Myers (1711?-1788) settled there from about 1776, and his son Dr Joseph Hart Myers (1758-1823) who lived and practised as a physician there. The contemporary directories give names, businesses, and occupations of the successive inhabitants. The records of policy-holders of the Fire Insurance companies yield names as well down to the 1830s. The young painter John Constable was living in the Square in 1803 and other names come through with their own marks of interest. Rather later, the Square figures in Dickens’s ‘Christmas Stories: Message from the Sea’, 1860, and a late but temporary American connection of 1855 appears in a recent book.2

America Square, a smart3 City address in a development of 1766–72 by George Dance, junior, comprised the first example in London of crescent, circus and square in a modest imitation of innovative developments in Bath at the time.4 The square itself, less novel than the crescent and circus, was modelled more on Grosvenor and Cavendish Squares in the West End and was graced by a ‘fluted obelisk’.5

Apart from the Myers family, I have yet to identify other Americans resident in the Square and such Americans at the time of the development would have been merchants with interests on both sides of the Atlantic rather than ‘loyalists’ expatriated from the embattled colonies during and after the War of Independence. Myers was a prominent member of the Great Synagogue of Duke’s Place, president in 1766 when he and his colleagues commissioned George Dance to refurbish the older building of 1722,6 and subsequently office-holder in various lay capacities, and warden, a position later also held by Joseph, and benefactor in many ways. A ceremony at the Great Synagogue of April 1781, widely reported in the press, records the marriage of “Mr Henry Noah, of Crosby-square, to Miss Minka Levy, daughter of Mr Judah Levy, an eminent American merchant, in Heydon-square, in the Minories”.7 The Jewish connections of the Square from the beginning and down to 1830 are slightly more numerous than those of any Americans.

The occasion of my research into the family of Naphtali Hart Myers is the prominence of his son Joseph as the dedicatee of Haim Bolaﬀey’s ‘Easy Grammar’, published under subscription in 1820,8 so besides Myers’s daughter Maria (1794-1868), another of the local subscribers was S. M. Samuel. The London Encyclopaedia records that N. M. Rothschild lived at No. 14,9 but this remains uncorroborated (by the Rothschild Archive); rather the detail must refer in fact much later to his son Meyer (1818-1874) when a bachelor before his marriage to Juliana Cohen in 1850.

Dr Myers and the medical presence in America Square is also of some interest. Myers has a place in Penelope Hunting’s recent history of the Royal Society of Medicine,10 where he was a colleague of John Coakley Lettsom, also American-born (Caribbean). Myers was born in New York in 1758 but was brought to London in 1764 so it is curious how both the medical sources and the University of Edinburgh in its citation for his medical degree of 1779 stress his American origins. His surgery (if that’s not too modern a term) at 6 John Street, America Square served as one of the earliest of the Jennerian stations for the inoculation against the small-pox from about 1803 and apparently a succession of medical men resided at the house into the 1840s. Myers died in 1823; his widow Leah Hart Myers, née Jacobs (1768?-1832), left the house only in 1829 when she moved to York Terrace, Regents Park.

I have to conclude this note with Naphtali Hart Myers who had secured endenisation under the
Colonial Naturalisation Act of 1740 in New York in 1764 prior to his sailing to London with his young family. On an earlier visit to London, he had married Hester Moses, of Bury Street (granddaughter of Chief Rabbi Aaron Hart (1670-1756), in 1754 before taking her back to New York where he was well-established amongst the merchants and active with the Shearith Yisrael Synagogue, a benefactor there and a Warden, likewise a benefactor of the Touro Synagogue in Newport, Rhode Island. In London from 1764 to 1770 he made his home in Mark Lane prior to taking up in America Square. In New York from 1755 until 1764 his address was equally resonant: 'opposite the Golden-Key, Hanover Square',11,12 Hanover Square, New York, was the focus of the Georgian development of the colonial town and despite post-Independence intentions and endeavours, the name has survived the attempts to have it changed. For the time-being, while I solicit further references and suggestions, I must take it that Naphtali Hart Myers was the most notable of the 'Americans' of America Square, and from its inception, and the family's transposition from Hanover Square, N.Y. to America Square in the Minories bears some weight of city topography. — Stephen Massil


2. Catherine Petroski A bride’s passage: Susan Hathorn’s year under sail, Boston, Mass.: Northeastern University Press, 1997, pp. 66-9 [with footnotes, p. 241-2], including a reproduction of Dibdin's (Guildhall) picture of the obelisk

3. A hundred years later in an account of John Constable’s early residence there in 1803 there is a different view: “That his success was uncertain, and that the proceeds of his art came in but slowly and at long intervals, is proved by the fact of his being compelled, for the sake of economy, to take up his quarters, during the first period of his studentship, in America-square, Minories — a place so remote from the haunts of fashion, that we dare say many of our exclusive readers are ignorant of its existence. Genius, however, cannot long be buried in obscurity, even when domiciled in the far East; and a picture which Constable painted and exhibited at the Exhibition of the Royal Academy, while he was still a sojourner in the purifies of Whitechapel, brought him into notice” — John Cassell's art treasures exhibition, 1858, p. 79

4. D. Stroud, George Dance (London 1971), pp. 77-8, and: 84-6. Refers to the first leases in the Minories scheme advertised in July 1769 and refers to the fact that Lots 1, 3 & 4 were taken by John Jordan, carpenter and Lot 2 by Benjamin Hammett, who subsequently took on other Lots (pp. 86-7)


8. H.V. Bolaffey, An easy grammar of the primeval language, commonly called Hebrew, entitled [Orah miyshor] or, the 'straight path' to real knowledge, fully exemplified by instructive and elegant extracts... Also, to render it complete, an appendix, showing how to read Hebrew works... With notes, philological and illustrative. By H. V. Bolaffey... (London: printed for Hatchard and G. & W. B. Whittaker, 1820) xvi, 491, [1], 16 p., engraved frontispiece plate; 21.2 cm (8 in). Frontispiece signed "R. Nixon, 1820", described by the author as "my friend the Rev... a private artist" (p. 15). Bolaffey gave as his address, 157 Fenchurch Street. Nixon at this date, with sons at the Merchant Taylors, ran a school in East Smithfield


10. Penelope Hunting, History of the Royal Society of Medicine, Royal Society of Medicine Press, 2003, pp. 56, 66, 76, and 83


12. Location by that date of the New York publishing houses (e.g.: A catalogue of books: sold by [James] Rivington and Brown, booksellers and stationers from London, at their stores, over against the Golden Key, in Hanover-Square, New-York: and over against the London Coffee-House, in Philadelphia, 1760. At both which places will be found, a constant supply of books as well as the wares of such merchants as Myers.

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Blackmoor Street, Drury Lane

This former cul-de-sac on the east of Drury Lane is somewhat obscure, so that there has been little agreement on its form of name, and none on its origin. The spelling above follows the first London County Council street index (1901), but the street had disappeared by the time of the later editions which might have given any known history. This spelling also appeared on the maps used for the A-Z of Victorian London (1888), and of Regency London (1813). In the A-Z of Georgian London (1747) it appears as Black-Moor street.

However, in John Diprose’s account of the parish of St Clement Danes (1868-76, i. 288) it occurs as Blackmore street, and in John Lockie’s gazetteer (1813) as ‘Blackmore-St. Drury-Lane, – at 100, 4th on the [Right] from 320, Strand’. In A New View of London [by Edward Hatton], 1708, it is listed on page 8 as ‘Blackmore street, a small one, between Stanhope street north-east and Drury Lane south-west’ (abbreviations silently expanded). William Morgan’s Black more Str [a] on his 1682 map may be considered a minor variation.

More significantly, in Hatton’s description of St Clement Danes (1708, p. 207), it occurs as Blackamore street, and that was also the spelling on John Streyne’s 1720 map of the parishes of St Clement Danes and St Mary le Strand. The reason for
George Scharf the Elder: Radicalism in the Topographical Views of London?

Although certain views of the London street by George Johann Scharf (1788-1860) have been reproduced in studies on the development of London in the Regency and early Victorian periods, as an artist he is little known. He was not appreciated in his lifetime for skills in topographical drawing (for which he is remembered today) and he died in relative poverty and obscurity. It can be said that he is as anonymous as the figures of everyday Londoners who populate his highly observant depictions of the metropolis.

One of the reasons that his depictions of the city seem so persuasive is his attention to detail. Nothing escaped his eye or his pencil. He was interested in both the monumental and the mundane. From the opening up of Trafalgar Square, to the creation of the metropolis' new infrastructure of gas and water mains to the flyposters of London's nascent consumer society to the pushing through of the London to Birmingham Railway through the tenement areas of Camden, Scharf's eye was drawn to all these novelties as only the eye of an outsider could be. This type of fascination with both the monumental and with the mundane can, in part, be explained by his origins.

Although London would become his city he was in fact born in the town of Mainburg, Bavaria. Having been taught art as a young boy, in 1805 he enrolled at the Maler-und Bildhauerakademie in Munich. There, he studied miniature painting and lithography – the new printing technique which had been developed and practised in Munich amongst the circle of professors who taught Scharf at the Akademie. Scharf would later claim that amongst
his fellow pupils were several who would become prominent in their fields, such as the architect Friedrich von Gärtnner (1791-1847) and the lithographer Johann Nepomuk Strixner (1782-1855). Unlike these more successful fellow students, Scharf does not seem to have made a great impact as a student, although the first King of Bavaria Maximilian Joseph (1756-1825) purchased a copy by Scharf of a portrait of Prince Eugene Beauharnais.4

Scharf stayed at the Akademie until 1810 when he decided to deploy his skills as a miniaturist, specialising in painting military sitters, pursuing the lucrative commissions that were arising as a result of the European conflicts. Scharf left Bavaria to follow the Grand Armée and the allies as they wheeled across the Continent. He was pragmatic enough to accept portrait commissions from both sides in the conflict. In 1811 he visited the fortress at Verdun which was full of British prisoners of war. He took commissions from both interned British Officers as well as from the French garrison guarding them. It was whilst Scharf was on his way to the Siege of Antwerp in 1814 that the course of his life altered. En route, he stopped off at Michelin, then under Prussian occupation, where he was advised to go to the British headquarters and enlist. Scharf compiled and entered the British Army as a 'lieutenant of baggage' in the Engineers. It was in this role that he is said to have taken part in the Battle of Waterloo. With the declaration of peace, Scharf joined the British Army occupying Paris. However, instead of returning home to Bavaria, Scharf decided to follow his fellow British Officers to England. Leaving Paris on New Year's Day 1816 he made his way to London which would become his new home for the next 44 years until his death.

Scharf settled in the then 'artists quarter' located at the end of St Martin's Lane, which would later be demolished to make way for Trafalgar Square. He married the sister of his landlady – Elizabeth Hicks – in St Martin's in the Fields in 1820. Four months after the marriage, Elizabeth gave birth to their first son – the future Sir George Scharf the Elder (1820-1895) – who would become prominent through his role in founding the National Portrait Gallery.

In London, Scharf initially intended to continue his work as a miniature portrait painter. However, he had little success. Instead, it was his ability as a printmaker that was in demand. London was the first city outside Germany to have lithographic presses and it is likely that this may have contributed to his reason for moving to London. His earliest print commissions, such as the Representation of the Election of Members of Parliament for Westminster, 1818, aquatint and etch-
appear by the 1830s as Scharf turned towards other subject matter. The newly founded Royal College of Surgeons, Geological and Zoological Societies had need of printmakers who could reproduce images for their scientific publications. London was rapidly becoming a centre for scientific research and Scharf readily found work with these organisations. Throughout the 1830s Scharf specialised in making lithographic reproductions of anatomical specimens, prehistoric fossils and natural history subjects working for such illustrious patrons as Charles Darwin. He even produced a lithograph of the Vivarium at Sir Joshua Brookes’ Museum off Oxford Street. His images began to circulate amongst the general public. His 1836 lithograph of the newly arrived giraffes at the gardens of the Zoological Society was exceptionally successful. Sets of this print were sold to both the British and Prussian Royal family. The Ridgeway potteries even used his design on their plates and teapots. Unfortunately Scharf did not benefit financially from the success of his work as much as he should have. He constantly undercharged clients throughout the 1830s. In spite of the successful franchising of his giraffe design he did not receive a penny from the Ridgeway potteries. They wanted to pay him in kind with a tea service decorated with his own giraffes.

In this period, only on one occasion was he able to display his full abilities as a topographical artist in a commissioned work. In 1830 he produced two large-scale watercolours of the rebuilding of London Bridge from the northern and southern approaches. These paintings, formerly in the Guildhall Art Gallery were lost during the Blitz, however the lithographs that were produced from them do survive. These are both technically and artistically exceptional works. The large format of the two prints some five feet long required the use of two lithographic stones per print that had to be aligned perfectly. Scharf used a highly foreshortened perspective which would have been difficult to delineate convincingly. The detail of the images is also astounding. In spite of this his views of London were not widely appreciated during his lifetime.

It seems then that Scharf’s topographical work, for which he is known today, and his earlier political printmaking are unrelated. He abandoned political subjects in favour of ‘bread and butter’ work for scientific institutions whilst continuing his love of sketching the London street (often out on the street by 5 am in order to sketch before the working day started). However, this might be a simplistic view. The theme of renewal runs quite clearly through both aspects of his work. As London was renewing its physical fabric, its streets and its buildings, so too was it being institutionally renewed. And Scharf’s topographical drawings, whilst documenting the physical renewal of London’s landmarks and of its infrastructure, also reflected the political changes that had overtaken them. A case in point was Scharf’s fascination with the old Palace of Westminster and the new Houses of Parliament as they were rebuilt.
On the evening of 16 October 1834, at around six thirty, a stove in the old Palace, which had become overheated, set alight the old medieval Palace of the Kings of England. The fire, burning through the night, was witnessed by large crowds of Londoners, including Turner, who had gathered by the Thames near Westminster Bridge. Scharf went to the burnt-out site of the Palace the next morning, when the ruins were still smouldering, having received permission to sketch there from Sir Robert Smirke. Scharf recorded in his journal how "...it being dangerous to go into the ruins of St Steven's Chapel [sic], I went upon the lead of Westminster Hall... but staying until it was dark, and going to the Door through which I came up and found it locked, after knocking and waiting for sometime, I called out to somebody in a court below who went to tell them of it at the Exchequer Office". These various studies of the ruins included drawings of the burnt-out shell of St Stephen's chapel and small sketches of architectural details such as the iron work that formed the gates which gave access to Sir John Soane's Scala Regia. Scharf's magnificent Panoramic View of the Late Houses of Parliament, 1834 was the result of these studies. As Barry and Pugin's new building began to rise amidst the remains of the old buildings Scharf also documented the construction process. It seems that Scharf may have been inspired by a lecture he heard earlier in 1834 at the Royal Academy read by Henry Howard, Secretary of the RA. The lecture had originally been written and given by Sir John Soane in 1819 and its subject was the transience of monumental and historical buildings (including those that had once stood in London) and also on the origins of Gothic architecture. In a city that was as rapidly modernising as London during the mid-nineteenth century (a modernisation process that Scharf recorded in his drawings) the loss of the ancient Palace of Westminster would have been particularly poignant.

However, Scharf's interest in the destruction of the old Palace and the building of the new Houses of Parliament can also be seen in a political light. The question of the physical renewal of the building went hand-in-hand with the call for the institutional renewal of British politics. The radical MP Joseph Hume (1777-1855) called for the rebuilt Houses of Parliament to reflect political 'accountability'. Scharf's Panorama can be seen as a potent symbol of this act of political renewal, this destruction of the old order and its replacement by a new reformed future. In this manner his topographical work can be seen to continue the reformist themes of his earlier political prints. This is what makes Scharf's views of London so compelling. They are not just objective records of the appearance of long-vanished streets. They are documents also of social renewal and reform. It is this which makes his work relevant to the viewer today.

-- Jerzy Kierkuc-Bielinski

This article is based on a talk given at Sir John Soane's Museum on 1 April 2009.

Scharf's journals, on which his biographical details in large part are based, are in the archives of the National Portrait Gallery. These exist for the period 1833 to 1852 with one volume for 1860.

1. The Department of Prints and Drawings at the British Museum has nearly 1,500 drawings by Scharf which entered the collections in two phases: in 1862 his widow Elizabeth sold some 1,225 works to the department and in 1900 Sir George Scharf bequeathed a further 200 drawings by his father. Other notable holdings of drawings by Scharf can be found in the Department of Manuscripts, the British Library and in the Guildhall Library.
2. It is not clear from whom (if at all) he was taught topographical drawing at the Akademie.

3. Journal entry 31 December 1846, p. 43. Scharf seems to have been in contact with Gärten on at least one occasion following his leaving the Akademie. See journal entry 1 October 1836.

4. A clear picture of Scharf's student career suffers from being under-researched.

5. It is possible that, as a student, Scharf came into contact with the military artist Wilhelm von Kobell (1766-1855) who, in the early 1800s, was commissioned by Crown Prince Ludwig of Bavaria to paint large battle scenes showing episodes from the Napoleonic Wars. Perhaps significantly von Kobell would later become a professor of landscape painting at the Akademie.

6. Scharf also recalled in his later entries in his journal that he had sketched a part of the fortifications at Verdun. Journal entry 15 June 1839.

7. Ibid.

8. This was perhaps, not such an unusual suggestion. Scharf was already practising as a topographical artist and his work had military implications, as his sketches of the fortifications at Verdun would indicate. He was also a trained lithographer and there is some evidence to suggest that the British Army was experimenting with this printmaking technique. There is a reference in The Philosophical Magazine, Vol. 49, 1817 that suggests lithography was used by the Duke of Wellington to duplicate dispatches with drawings of troop positions.

9. The presence of a native German amongst British ranks was not unusual. The King's German Legion was a British regiment formed of German volunteers. As it did not fight as a unit, officers were seconded to other regiments, including the Royal Engineers. Curiously, Scharf's name does not appear in the Army Lists for 1814-1816 either under the Royal Engineers or under the King's German Legion, nor under any other regiment. He is not listed on the roll calls of the Royal Engineers Regiment, 1600-1898, or on that of the Waterloo Medal.

10. In 1822 their second son Henry would be born. Although not as illustrious a figure as his elder brother, Henry would gain some success as an actor, eventually settling permanently in America.


16. Journal entry 9 September 1836.

17. Journal entry 27 October 1834.

18. Scharf certainly accorded it enough importance to record the lecture in his journal entry for 6 February 1834.

19. He urged that the new building be relocated to an area of London that would allow greater access for the ordinary population than Westminster afforded and that would allow for a building to be constructed with better light and airflow. Such considerations, Hume argued, would reflect Parliament's more progressive tendencies, instilling a greater trust by the people in their Government.

Circumspice (see p.4)

Until the 1850s drovers took their cattle all the way into London to Smithfield. In 1852 the City of London Corporation, after long resisting such a move, completed its new Metropolitan Cattle Market at Copenhagen Fields in Islington. Opened by the Prince Regent, it covered 30 acres, mostly with pens for livestock, but with this fine clock tower at its centre, wooden buildings containing banking and telegraphic facilities, four grand Victorian pubs at its corners, and railings and gates of a monumental solidity at its boundaries. The architect was J. B. Bunning, city architect and designer also of the magnificent Coal Exchange in Lower Thames Street, which the corporation demolished in the 1960s.

The Metropolitan Cattle Market was open for the sale of livestock only on Mondays and Thursdays, but a general market ('Caledonian Market') grew among the empty pens on Fridays. This thrived and became notorious because of its marche ouvert status, which gave those who bought goods there in daylight legal title even to stolen goods. The cattle market closed in 1939; the general market moved to Bermondsey. Most of the Copenhagen Fields site then went for council housing. Its northern section has recently been re-redeveloped (mixed use: coloured render, balconies) and on the back of this a park occupying the area north of Market Road has been nicely refurbished. Our photo looks from gates in Market Road towards the clock tower. The gateposts originally carried plaques depicting various livestock.

Reviews

London: The Illustrated History
by Cathy Ross and John Clark

There is much to admire in Ross and Clark's volume (published by Penguin/Allen Lane for the Museum of London), which covers the whole history of the London area from the pre-historic woolly rhinoceros to the 2012 Olympics, but there are also some elements that seem rather too familiar. Indeed, this new work is, on some pages at least, so visually similar to The Times London History Atlas, originally published in 1991, that it could almost be a new edition of that work. But maybe this is not a wholly bad thing, as the glory of both volumes is the specially commissioned maps, plans and aerial views - created in this new book by Richard Watts and Roger Hutchins. These more than make up for the familiarity of some of the other illustrations which, not surprisingly, draw heavily on the Museum of London's own collections - how many times have we seen those reconstructions of Roman interiors?
The main narrative covers all the great events in the history of London, but it also takes in individual communities, distinguished either by their trade, status, ethnicity or religion. Different themes are dealt with on each double-page spread and some of the less familiar of these reveal, particularly through the use of the new maps and plans, hidden histories of neighbourhoods that might be lost in a less visual format. We see that Colin McInnes lived right in amongst the art schools, cafes, pubs and jazz clubs that were at the centre of the bohemian set that he documented in Beatnik London – did you know that ‘Spasm’ was an early name for Skiffle? Similarly informative maps show that Clapham Common was once the centre of the Anti-Slavery movement, and that in 1550 there were nearly 50 taverns and alehouses in the short stretch of road that ran from London Bridge to the King’s Bench Prison.

Unlike many histories of London, Ross and Clark’s volume does not run out of steam when it reaches the 20th century. Particularly revealing are the maps locating the fascist and anti-fascist marches of the 30s, the social and racist unrest of the 70s and the location of the terrorist bombings of the last 40 years. This book is aimed principally at the average visitor to the Museum of London who would like to take away something attractive and informative, but not too taxing – rather like the museum’s own displays. For the more specialist reader it is really only the maps and diagrams that bring anything fresh to this familiar history of London.

– Peter Ross

The London Encyclopaedia

It has been 15 years since the last edition of the London Encyclopaedia, and in that time both of the original editors have died – Ben Weinreb a decade ago, while the death of Christopher Hibberd was announced just before Christmas. The publishers have entrusted the new edition to the husband and wife team of the Keays, professional compilers on a wide variety of topics, but with no previous experience on the history of London. They claim that for the new edition entries have increased by about 10%, and deletions kept to the minimum. Ominously, the Internet is acknowledged as a major source.

The problem with new editions lies in the fine balance between gains and losses. It is always tricky to draw a dividing line between what is historically and socially useful, and what is merely ephemeral. In this instance the ‘losses’ column includes Co-Operative Societies, rugby football clubs (but not football clubs), the Aerated Bread Company, Waterstones, Sainsburys and the National Union of Journalists. The endless cycle of takeovers, and even more recently the financial crunch, have decimated the entries on banks, while more than half of the individual entries for streets, particularly where the original entry consisted of a few short lines, have been cancelled.

The ‘gains’ initially look impressive, until it is realised that many are simply old buildings renamed (especially hotels and theatres). A rather slippery slope has been created with sociological and economic entries on immigration and ethnicity, the Congestion Charge and ‘gentrification’. Entries which somehow escaped previous editions and have finally been given the appropriate treatment include Wilton’s Music Hall, the Notting Hill Carnival, Heywood Hill, Victoria Coach Station, Speakers’ Corner and Ronnie Scott’s – but still no entry for Raymond Revue Bar! The never ending building and renovation cycle throughout London is featured in entries on Centrepoint, the Oxo Tower, the Menier Chocolate Factory, the Millennium Dome and a wide variety of mosques and religious temples. Swiss Re House (the ‘Gherkin’) gets the seal of approval; the ABN Amro building gets ignored. Individual historical events in London’s history which deserve special treatment, but prove difficult to shoehorn into an area entry, include the Siege of Sidney Street (much extended since the previous edition entry) and the Iran Embassy siege, as well as the Princess Alice and Marchioness shipping tragedies. Paddington Bear gets his own entry – but Harry Potter is confined to a footnote!

The updating of original entries is rather haphazard. In most cases this consists of an extra paragraph tacked onto the original entry; this, together with a cut-off date of 2006, allows the inclusion of the Diana Fountain, the Momart fire, and the shooting of Jean-Charles de Menezes. The devil is always in the detail, however – the Bishopsgate Institute lending library in fact closed in the mid-90s while the entry for Lyons Corner Houses makes no mention of their closure.

The illustrations from the previous editions have mostly been retained, supplemented by a leavening of new photographs taken by Ben Weinreb’s son, Matthew. The two-column layout has been retained, as have the person and places indices. As a one-volume work the London Encyclopaedia must surely have reached its limits – in any case, future editions seem more likely to feature on the Internet.

I will admit that my initial impression of the new edition was distinctly unfavourable, but allowing for some quirky material and a few perhaps unjustified entries, most of the objections have been eventually overcome. I am certainly relieved that the occasional humorous anecdote and snatches of relevant verse have been allowed to remain. But if you already possess a copy of the previous edition, my advice would be to wait until the paperback version is published.

– David Webb

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page 12
The White Tower


In 1598 good old John Stow suggested a building date for the White Tower of 1078, and this has stood as the accepted date until the present study 400 years later, which was made possible by the removal of much of the White Tower's contents to the new Armouries museum in Leeds, and a simultaneous repair programme.

After introductions, the main chapters deal with an archaeological analysis of the structure (Roland Harris), of the interior of St John's Chapel (John Crook), the function of the building (Jeremy Ashbee), the later history of the Tower up to the present (Anna Keay and Roland Harris), and then a section on the national and European context of the White Tower, in chapters by Philip Dixon and Edward Impey; followed by a chapter on the White Tower in medieval myth and legend by Abigail Wheatley. Thereafter are appendices on the measured survey, dendrochronology, geology of the stones, medieval and later carpentry, and a final selection of relevant medieval and post-medieval texts. This is a mighty work of size and scope to match its subject.

The new proposed dates of construction of the White Tower are a start probably between 1075 and 1079, an interruption in the 1080s which is signalled by a well-spotted change in mortar, a slight change in the capital designs in St John's Chapel, less use of ashlar stone and rather less of a change in stone types, then completion in a second stage (but without any alteration in the intended design) from the late 1080s to about 1100. If you want to see the line in the masonry which signifies the pause, it's in the external wall 1.2m up from the floor of the Chapel. There is much discussion of this break and pause, but since it had little effect, I think its importance may be over-emphasised. As to what caused it, the authors throw out one reasonable (to me) candidate, the Great Fire of 1087. The whitewashing which probably gave the White Tower its name dates from 1240 and the ultra-fastidious Henry III. Later additions include the raising of the roof of the western half to its present level around 1490: a date derived from the dendrochronology and other details, not from documents.

Major later programmes of work are described in welcome detail. There was one in the 1530s which produced the onion-shaped cupolas, and another of the 1630s, at the orders of Charles I, which introduced the equally familiar Portland window surrounds. This is at the same time as Charles's support of the construction of Inigo Jones's portico at St Paul's. Was he trying to give his capital, soon to desert him, some royal buildings? By 1647 the White Tower was a record office, and here the victorious Thomas Fairfax called for and saw a copy of Magna Carta; as the authors say, what a public relations opportunity.

The model for the White Tower as a royal fortress is sought in north and east France; with innovations including the apsidal chapel and a gigantic spiral staircase communicating between all floors. The restored two-light windows you see now on the south face did not illuminate a large room, but a gallery skirting the low roof behind, on its way to the gallery of the chapel.

Aerial reconstruction drawings of the Tower complex at various times from 1080 to 1550 by Ivan Lapper are very fine; they are joined by an atmospheric reconstruction of Westminster c.1100 by our own late Peter Jackson. Another strength of the book are the stone-by-stone elevations by Roland Harris and the axonometric drawings showing the individual storeys by Helen Jones. One drawing showing a detail of the roof structure (Fig 126) is however incomprehensible, and there is a street naming slip on Fig 11. The frontispiece of the book is an impressive aerial view of the present Tower from the south-east, with the Gherkin behind. Perhaps it is a trick of perspective, but the marked-out line of the Roman city wall within the Tower, immediately east of the White Tower, does not seem to line up with the standing portion at Tower Hill, which it should. As ever, the internal photography by John Crook is exemplary.

The study is well on top of current topographical discussions. The presumed Anglo-Saxon royal palace is now thought to be north of the cathedral, not near Cripplegate. The study discusses the sites of the Norman castles at the west end of the City, the first Baynard's Castle and Mountfitchet's Tower, and adds to them speculation that the Old Bailey outside Ludgate may be a relic of a much larger royal bailey which would have included the Fleet Prison (as excavated in 1990). Thus the 11th-century City was contained with castles west and east. But otherwise the interaction of the Tower with the City (including the long-running acrimonious debate about who was in charge of Tower Hill) is not much discussed. I know the authors will say the book was big enough already.

The White Tower was a royal palace, with architecture to suit; its false storey on the west half faced the City and the river, heightening its threatening aspect to allcomers. Henry III made it white, a dazzling colour. It was probably the Buckingham Palace of its day, used for state occasions and ceremonies; though detailed evidence about its royal use is so far lacking, Yale is to be congratulated on producing a series of individual studies of important London palaces, with a healthy content (though often in appendices) of archaeological evidence and analysis (here with financial support from Historic Royal Palaces). Long may this sort of co-operation continue and we hope that in due course, as is Yale practice, they bring out a paperback of the present work.

All considered, this is an exemplary study of the core of a World Heritage Site. Importantly, it shows how archaeological analysis can inform and revise accepted architectural history. — John Schofield
Pirates of the East End
by Frank Meddens, produced and designed by
Jonathan Horne, Sampson & Horne Antiques and
Pre-Construct Archaeology Ltd, 2008. 16 pp. 37
illustrations. Some copies still available from
Sampson & Horne free plus p&p.

Wapping 1600-1800, A Social History of an
Early Modern Maritime Suburb
by Derek Morris and Ken Cozens, The East London
9-8. £9.60, p&p £3 from Derek Morris, 21 Haddon
Court Shakespeare Road, Harpenden, Herts, AL5
5NB, cheques to East London History Society.

These two very different publications have a com-
mon theme, a fascination with the evidence for the
lives of those who inhabited East London’s riverside
hamlets in the 17th and 18th centuries. The 19th
century reputation of the East End as a squalid
place of residence for the overcrowded poor has
come to overlie the much more complex reality.
These two notable pieces of research help to
redress the balance. Pirates was inspired by an
investigation by Pre-Construct Archaeology Ltd
of part of Narrow Street, Ratcliffe, opposite the sites of
wharves along the river bank. It is pleasing to find
that the archaeological research summarised in
this modest but attractively produced A5-sized
booklet (produced for an exhibition displayed at
Sampson & Horne’s premises) can be linked to docu-
mentary evidence about 17th century residents.
Many of the local inhabitants, who included pros-
perous sea captains and mariners involved in trade
and privateering, can be identified from written
sources. Excavations indicated that a late 17th
century house with tiled cellar, probably belonging
to Captain Thomas Harrison, was no mean build-
ing. The amazingly diverse finds reflect lives with
global contacts and advanced cosmopolitan tastes
(for example the rare, early examples of clay pipes
from the beginning of the 17th century). Besides a
high proportion of Italian and Spanish pottery, the
inhabitants made use of expensive Venetian glass,
Turkish Iznik ware, Chinese porcelain and there
was even a sherd of Caribbean pottery, the first to
be found in England. An excellent demonstration
of how to make complex research accessible and
interesting.

Wapping 1600-1800 is the result of trawls through impressively varied types of documents,
combining the research of Derek Morris, who will
be known to LTS members from his work on 18th
century Mile End Old Town, and of Ken Cozens,
author of a University of Greenwich MA thesis on
three 18th century London merchants. The evi-
dence is organised under themes ranging from
trade and industries to churches and crime, intro-
duced by some references to relevant recent work
on a national level. Separate chapters are devoted
to the particular character of two areas: St George
in the East, with its sugar refining, gunpowder
works and other industries, and the wealthier
Wellclose Square, with its Scandinavian links
through the Baltic timber trade. There is a general
bibliography but each chapter also has its own list
of sources, which makes for some confusion and
repetition. It may be frustrating for those who
might wish to pursue a particular point that
precise sources are generally not given. Much is
presented as undigested raw material, a stimulat-
ing hunting ground for future historians. There are
indexes of places and of 18th century people, and
more detail can be found in the series of append-
cices listing street names, ‘famous people’ (those
included in the DNB!), instrument makers, ship
owners, Roman Catholics, sugar refineries and
much else. A list of people associated with both
Wapping and the Home Counties indicates some
support for the familiar pattern of families moving
away as they prospered (classically, first to Mile
End Old Town, then to Essex), although one needs
to be cautious, it is not always made clear
whether such people lived in Wapping or just had
business interests there (the case of the Thornton,
whose Clapham links are not mentioned, is an
example). The book can also be dipped into for
some enjoyably vivid pictures of 18th century life,
particularly those drawn from court records and
newspaper reports. The theft of a silver coffee pot
and candlesticks in 1765, for example, suggests a
wealthy householder; other cases illustrate that
there was piracy at home as well as abroad: in
1798 witnesses reported on 400 lbs of coffee valued
at £50, stolen by night from a ship moored on the
Thames. Such pilling ended with the creation of
the enclosed docks, transforming the character of
the socially diverse riverside hamlets. London Dock,
built 1801-5, displacing many existing residents,
saw the end of the Wapping that is brought to life
in these pages.

– Bridget Cherry

A History of Regent Street: A Mile of Style
by Hermione Hobhouse, Phillimore & Co, Chichester, revised and expanded edition 2008.
196 pp, numerous colour and b&w illustrations. ISBN 9781860772481. £22.50

Hermione Hobhouse published A History of Regent
Street in 1975. Recently, she was invited by the
Crown Estate, the landlords of Regent Street, to
revise her book ‘to celebrate the magnificent trans-
formation and re-letting of the street over the last
five years’. However, there is much to lament as
well as to celebrate. Since 1975, Swan & Edgar’s
and Dickens & Jones have vanished, and Liberty’s
has retreated to its Great Marlborough Street
premises. It remains to be seen how other Regent
Street stalwarts – such as Hamley’s and Austin
Reed’s – will weather the ‘credit crunch’. But even
the most nostalgic shopper must accept that shop-
ing streets are forever in a state of flux; this is
part of their excitement.

Before turning to the new edition of Hobhouse’s
book, it is useful to re-evaluate the original work. In
example being the reinvention of Regent House (1898) as the Apple Store (2004). Opposite this, the long-established businesses of Liberty's and Dickens & Jones both remodelled their Regent Street premises shortly before shutting up shop. It is to be hoped that historic gems - such as the marbled interior of Church's, designed for Morny's perfumery in 1924 - will survive the Crown's redevelopment policy when their turn comes around.

These added chapters tell an interesting story, but the narrative flow is sometimes interrupted by the incorporation of old text (eg on the history of jewellers, p. 160), or by repetition. Occasionally, identical text appears in more than one place (for example, concerning congestion, on p. 156 and p. 173), and two separate sections, both entitled 'Lower Regent Street', open with the same wording (p. 164 and p. 182).

Despite its need for a sharp-eyed editor, this is a well-conceived and handsome publication; indeed, an admirable attempt to improve on a first-rate original. One hopes that a second edition might remove the flaws from this worthwhile enterprise. Hermione Hobhouse's History of Regent Street is required reading for anyone interested in 19th- and 20th-century London, and can be recommended as a model for historical studies of major streets, whether in London or elsewhere.

- Kathryn A. Morrison

The Lost Mansions of Mayfair
by Oliver Bradbury. Historical Publications, 2008. 255 pp. ISBN 978 1 905286 23 2. £25.95 (cloth)

Anyone seeking to know more about the architecture of Mayfair, past and present, soon encounters a great gulf in the published record. The Survey of London covers the south-eastern area in its volumes on the parish of St James Piccadilly (1963), and the Grosvenor Estate in the north-western angle in the definitive two-volume survey of 1977-80. Move outside those districts and the fog immediately descends, illuminated by such lesser lights as B. H. Johnson's Berkeley Square to Bond Street (1952) for the central area, and clearing somewhat better around the greater houses - Chesterfield House and Devonshire House among them.

The first thing to say about Oliver Bradbury's engaging book is therefore that it covers much more than the famous houses of this kind. 'Mansion' is an elusive word in English, but few will regret the decision to extend it to include smaller houses, school buildings, and even some shop terraces. Comprehensiveness cannot be expected within the pages of a single book, but the three major squares are given extensive treatment. The text is compendious in a rather old-fashioned way, with plentiful citations and quotations from topographical authors ancient and modern. A little more of the author's own voice would not have gone amiss, and in places one could wish for more information on fewer buildings. The under-documented houses of Hanover Square would make a good
study, for example; a detailed exploration of estate papers and building control files for Lord Scarborough’s development here must await a future historian. When the day comes, it will be interesting to see how closely the patterns of development in plan type and room function correspond to those mapped by the Survey for Grosvenor Square.

The illustrations include much unfamiliar material, drawing heavily on the two great collections at the London Metropolitan Archives and National Monuments Record. Drawings and engravings are included, but the most arresting images are (as so often) the large-plate photographs of the decades around 1900. Perhaps the most vivid impressions of lost London come not from the images of grand compositions or gilded saloons but from odd and awkward corners. The stable block of the ‘other’ Somerset House, by the junction of Park Lane and Oxford Street (within haranguing distance of Speaker’s Corner), is caught here in July 1912. By its undeserved prominence this very unornamental building must once have been a landmark to hundreds of thousands of Londoners. To modern eyes it is also an instructive reminder of the scale and prominence of service quarters in the age of the horse and carriage. The random pedestrians, loafers and poised street-sweeper now have their own fascination, caught by the camera on the summer pavements.

It is of course impossible to look through these pages without becoming angry and depressed at the failure to keep and find uses for so many splendid buildings. Paris and Rome had no difficulty in meeting this challenge, but London was still clearing good Georgian terraces and memorable Victorian buildings from Mayfair en masse into the 1970s. Conservation areas have since spread over most of the territory, and assumptions about the reuse of historic buildings have been transformed. Even so, it is no secret that the DCMS listings for Westminster, Mayfair not excluded, are less comprehensive than they might be. Thus several Georgian houses on Park Lane were demolished in the early 2000s; they were considered too altered for protection by listing, but their Thirties-streamlined restyling made them a valuable example of developing fashions in smart residential architecture. Eero Saarinen’s US Embassy in Grosvenor Square – one of the few notable post-war buildings in Mayfair, and a rare modern claimant for the title of ‘mansion’ – may yet go the same way. Or will we at last learn the lesson that the best buildings of every epoch should be valued and preserved?

– Simon Bradley

London’s Bridges


Whatever your field of interest, there is likely to be a Shire book on the subject. Launched in the early 1960s, almost as a cottage industry, they have become a publishing phenomenon, with around 1,000 titles, renowned for being small format, reasonably priced, well illustrated, and with authoritative texts. Last year they were taken over by Osprey, publishers of military titles, also highly illustrated and knowledgably written, but in a larger format. Recent volumes published under the Shire imprint have re-designed covers, but otherwise remain the same, which is encouraging for those of us with a fondness for collecting many of the titles. However, this volume on London’s Bridges is a new departure. It is a much more substantial, large-format volume and, gratifyingly, standards of writing and illustration have been maintained.

Books on London, especially the Thames and its bridges, are invariably popular, hence the similarity of many of their titles, although as the bridges are constantly changing there is always something new to say. The author sets out his purpose in recounting the story of the bridges as being “not confined solely to the work of the architects and engineers ... but... also about the pilots who have flown under them, the daredevils who have dived off them, and the artists and writers who have been inspired by them”. In this he has succeeded admirably, as the book includes all the facts one would want, together with engaging anecdotes.

Peter Matthews begins with a succinct general introduction followed by chapters, inevitably of varying lengths, on each bridge, beginning with Hampton Court Bridge and working his way down stream to Tower Bridge. Each chapter has a range of illustrations – paintings, drawings, engravings and both old and new photographs – all well selected and well reproduced. Some are familiar, but many are not, and the author has taken the opportunity to illustrate some lesser-known aspects, for example, the Second-World-War pillbox guarding Putney Railway Bridge and the statue of Whistler north of Battersea Bridge. Among the more arcane facts recounted are that under the 1736 Act of Parliament to build Westminster Bridge was a provision that anyone found guilty of causing malicious damage to the structure would be executed, or that it was intended that the lamps on the towers of Chelsea Bridge were to be lit only when Queen Victoria spent the night in London. Coming more up to date, it is very satisfying to learn that rules on the river prevail even over a visiting American President – apparently in 1996 President Clinton’s motorcade was held up at Tower Bridge because a ship was passing underneath, much to the consternation of his security staff. Also, LTS members will be pleased to see that reference is made to our late Chairman, Peter Jackson, as the museum at London Bridge contains items from his collection.

This latest volume on London’s bridges is a worthy addition to the canon and may be warmly recommended.

– Stephen Croad
Hornsey Past:
Crouch End, Muswell Hill, Hornsey
by Steven Denford. Historical Publications Ltd.
index. ISBN 978-1-905 286-27-0. £17.95 hardback

In this well-written book Hornsey’s history is given
in comprehensive and concise detail under subject
headings, with information obviously gathered from
many sources (footnotes are not given). ‘Highgate
Side’ of the ancient parish is excluded, but
Highgate is of course already covered by John
Richardson in a separate volume in his magnificent
‘Past’ series. Also left out is Stroud Green, but we
have the Bishop of London’s Hornsey Park, the
Clerkenwell nuns at Muswell Hill. Hornsey village
crossed by the 17th century New River, and the
1816 Enclosure Award. Hornsey parish was hilly,
wooded, under-populated and scenically beautiful
and London professionals favoured it as a place for
their villas and country estates. For me the most
interesting aspect of Hornsey’s history is how
lucky it was when urbanisation finally arrived in
the later 19th century. It was largely built up by
developers such as Edmondson, Hill, Collins,
Dickens and Farrer (for the Warners) who provided
uniform estates rather than small scale diverse
terraces and did so in good quality architectural
style, particularly in the later Edwardian period; it
also gained the Rookfield Garden Estate from
Collins, contemporary with Hampstead Garden
Suburb. Most important in all this was Hornsey
Local Board, led by Henry Reader Williams, which
insisted on wide roads and good building
standards, and planted countless roadside trees.
Also significant was Williams’s and the Board’s
role in preserving open spaces, so that Hornsey
today is incredibly ringed by greenery in the shape
of Crouch End Playing Fields, Alexandra Park and
Coldfall, Highgate and Queens Woods. In the Open
Spaces section the author draws on unpublished
research by Peter Barber (who also provided
illustrations), on Williams’s dealings with the
Ecclesiastical Commissioners over Highgate and
Queens Woods, which shows him doing secret
bargaining. Williams had earlier tried to save
derelict Alexandra Park from the builder, although
this was not achieved until 1901. Crouch End
Clock Tower was erected in 1905 to honour
Williams during his lifetime. Surely now this wine
merchant, Ragged School secretary, friend of Lord
Shaftesbury and wily local politician deserves a full
biography, not least as one of outer London’s local
heroes.

– Ken Gay

According to the blurb, practically every street in
Battersea is listed, generally accompanied by the
date when it [its name?] was approved, the name of
the estate in which it was situated and a comment
about the origin of its name. I checked the ‘practi-
cally every street’ claim against a 1963 official
guide street map and only found one street unlisted
in this book among the first hundred in the street
map.

There are about 900 names, including those pro-
posed for estates which did not get built and names
which were not used when the estate was built.
Names are given of the subsidiary terraces which
were incorporated into the street when proper
street numbering came in, but there is no index to
the subsidiary names. Sometimes the only informa-
tion about a name is that it is for example a surna-
me, but its origin or local connection is not
known, which is frustrating, but at least the name
is listed and such entries may encourage others to
research further.

There are useful appendices, one of building
estates, giving the date and the occupation of the
owner, and a second listing the multiplicity of
estates on some of the longer roads. A modern map
is provided, although the names of smaller streets
are hard to read. On the whole, this is a useful
book, linking many of the streets with their devel-
opers, original estate owners or local public figures.

– Roger Cline

* * * * * *

In Brief

The Streets of Battersea/Their names and
Origins
by Keith Bailey. Wandsworth Historical Society
paper 17. 74pp stapled A4 with flimsy covers. Price
not stated, available from Hilary Smith, 112 Putney
Bridge Road, SW18 1NJ

Information on local areas

Local archives are becoming increasingly adept at
making their material available to a wide audience
Discover Stoke Newington, a walk through history by David Mander and Isobel Watson, published by the Friends of Hackney Archives, 2008. 67 pp text and 139 coloured illustrations, ISBN 978-0-9517493-3-3, £4.95 p&p, £1.50. This handy, well-illustrated A5 sized booklet, impeccably researched, with map and further reading, offers a continuous walk through the old parish, later borough, which is now part of Hackney. The whole would take four hours, but is conveniently divided into eight sections, with an extra excursion at the end. Among the highlights is Abney Park Cemetery, with 17 illustrations providing a useful means of identifying the most important tombs. The walk draws attention to the fine 18th century houses of High Street and Church Street, noting also how many good buildings have been lost. An intriguing photo of the Victorian church before its spire was added is among the illustrations drawn from the rich collections of Hackney archives. Clissold Park and the Cubitt developments to its south are included, and the final walk ventures into the less known area toward Stamford Hill, including the unusual middle class Victorian flats of the Allen estate in Manor Road. A DVD Stoke Newington is also available, written and narrated by Bill Hall, with contributions from local residents and experts, £6.95 p&p £1.50. Both available from Hackney Archives, 43 De Beauvoir Road N1 5SQ.

Streets East of Bloomsbury. 2008. 127pp, 41 illustrations £7.95 plus £2 p&p is a new edition of an early volume in the celebrated Camden History Society Streets series, completely revised and rewritten. The street by street accounts collectively give an insight into how the once scrappy fringes of the capital in the area between Southampton Row, King’s Cross and Grays Inn were transformed during the last two centuries into busy inner London. The book is packed with information about buildings and institutions, with many gossipy snippets about their residents, and would be a handy companion should one be visiting the Foundling Hospital Museum (see p. 3) whose estate lies at the centre. There are useful maps, sources and indexes, and well-chosen, often unfamiliar illustrations of lost buildings and structures, such as the extraordinary William IV royal car of the ‘Suspension Rail-way’ at Panarmonium Gardens which briefly and unsuccessfully occupied the site of the future Argyle Square. Street names are illuminatingly explained: the modern Wells Square east of Grays Inn Road recalls the lost spa and gardens of Bagnigge Wells; nearby Cubitt Street is a reminder of the building yard of the ubiquitous Thomas Cubitt, some of whose stucco terraces remain in the neighbourhood. Despite intenser development during the 19th century, a surprising number of green spaces remain, from Brunswick Square, with its ancient plane tree, and Coram Fields by the site of the Foundling Hospital, to the former burial grounds which have become St George’s and St Andrew’s Gardens.

Around Ruislip; Eastcote, Northcote, Ickenham and Harfield, People and Places, by Eileen M. Bowlt, Sutton Publishing, 2007, 160 pp black and white illustrations, ISBN978-0-7509-4796-1, £12.99, is a collection of over 60 short articles on the subjects indicated by the title, with an emphasis on stories about people. There is much intriguing and lively historical detail here about this outer corner of Middlesex, but it is regrettable that the book includes neither an index nor the sources for the illustrations and text.
**LONDON TOPOGRAPHICAL SOCIETY**

**INCOME & EXPENDITURE ACCOUNT 2008**

<table>
<thead>
<tr>
<th>Income</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriptions paid by members</td>
<td>20,606</td>
<td>21,279</td>
</tr>
<tr>
<td>Subscriptions from earlier years</td>
<td>568</td>
<td>118</td>
</tr>
<tr>
<td>Income Tax from Covenants/Gift Aid</td>
<td>4,610</td>
<td>4,146</td>
</tr>
<tr>
<td><strong>Total subscription income</strong></td>
<td>25,784</td>
<td>25,543</td>
</tr>
<tr>
<td>Profit from sales of Publications</td>
<td>10,373</td>
<td>9,739</td>
</tr>
<tr>
<td>Interest received</td>
<td>6,176</td>
<td>6,570</td>
</tr>
<tr>
<td>Grant Scouloudi Fndn/Howd de Walden</td>
<td>1,250</td>
<td>1,500</td>
</tr>
<tr>
<td>Sundry donations</td>
<td>127</td>
<td>688</td>
</tr>
<tr>
<td><strong>Total Income for the year</strong></td>
<td>43,710</td>
<td>44,040</td>
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</table>

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Members' subscription publications</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of Printing</td>
<td>-6,121</td>
<td>-17,600</td>
</tr>
<tr>
<td>Cost of Distribution</td>
<td>3,375</td>
<td>3,956</td>
</tr>
<tr>
<td>Provision for next year's publication</td>
<td>30,000</td>
<td>30,000</td>
</tr>
<tr>
<td><strong>Total cost of members' publications</strong></td>
<td>27,254</td>
<td>16,356</td>
</tr>
<tr>
<td>Newsletters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AGM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>373</td>
<td>45</td>
</tr>
<tr>
<td>Publications Storage and Service</td>
<td>1,522</td>
<td>1,423</td>
</tr>
<tr>
<td><strong>Total Administration Costs</strong></td>
<td>6,000</td>
<td>6,523</td>
</tr>
<tr>
<td><strong>Total expenditure for the year</strong></td>
<td>33,254</td>
<td>22,879</td>
</tr>
<tr>
<td>Surplus/(Deficit) for the year</td>
<td>10,456</td>
<td>21,161</td>
</tr>
</tbody>
</table>

**BALANCE SHEET 31 December 2008**

<table>
<thead>
<tr>
<th>Assets</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money in bank &amp; National Savings</td>
<td>186,464</td>
<td>169,095</td>
</tr>
<tr>
<td>Advance payment</td>
<td>102</td>
<td>3,667</td>
</tr>
<tr>
<td>Value of Society's stock of publications</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock at end of previous year</td>
<td>32,787</td>
<td>23,780</td>
</tr>
<tr>
<td>Additions to stock</td>
<td>7,337</td>
<td>18,746</td>
</tr>
<tr>
<td>Less Value of publications sold</td>
<td>-10,373</td>
<td>-9,739</td>
</tr>
<tr>
<td><strong>Value of stock at year end</strong></td>
<td>29,751</td>
<td>32,787</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>216,317</td>
<td>205,549</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overseas members' postage</td>
<td>215</td>
<td>105</td>
</tr>
<tr>
<td>Subscriptions paid in advance</td>
<td>4,262</td>
<td>4,060</td>
</tr>
<tr>
<td>Provision for future publication</td>
<td>30,000</td>
<td>30,000</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>34,477</td>
<td>34,165</td>
</tr>
<tr>
<td><strong>Net Worth of the Society</strong></td>
<td>181,840</td>
<td>171,384</td>
</tr>
<tr>
<td><strong>Change in net worth</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Previous year's net worth</td>
<td>171,384</td>
<td>150,223</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>10,456</td>
<td>21,161</td>
</tr>
<tr>
<td><strong>End of year net worth</strong></td>
<td>181,840</td>
<td>171,384</td>
</tr>
</tbody>
</table>

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.
The officers of the
London Topographical Society

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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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