

NOTICE OF THE ANNUAL GENERAL MEETING on Wednesday, 7 July 2010

The one hundred and tenth Annual General Meeting of the London Topographical Society will be held on Wednesday, 7 July 2010, at Wesley's Chapel, the mother church of world Methodism. We shall be starting half an hour earlier than usual, in order to give members more time to get home afterwards, so refreshments will be served from about 5.00pm and the meeting will start at 6.00pm.

AGENDA

- 1 Minutes of the 109th Annual General Meeting
- 2 Annual Report of the Council for 2009
- 3 Accounts for 2009
- 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

The meeting will be followed by three short talks on our present venue and aspects of this year's publications:

The Rev. Jennifer Potter: introduction to Wesley and his church.

Robin Woolven: the Middlesex Bomb Damage maps

Ralph Hyde: The Stationers' Almanacks.

Arrangements for the AGM

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. As usual, members may bring guests to the AGM. We will be providing food and drink, but we will be glad of volunteers from 4.30pm onwards, to help lay out the food, pour cups of tea and hand out publications at the meeting.

This year's publication is *London Displayed, Headpieces from the Stationers' Almanacks*, by Ralph Hyde, LTS publication no. 170. We also hope to have the 30th volume of the *Record* available at the AGM. It will have nine papers ranging from the Middle Ages to the bombing of Middlesex in World War II, and the Editor trusts that every member will find at least one of particular interest. As ever, the Society is greatly indebted to the authors, and in particular to the hard work of our resourceful and indefatigable editor, Ann Saunders whose workload has been especially heavy this year. Institutional Librarians

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should note that Vol. 30 of the *Record* also has a publication number, so they should be careful to catalogue the *Record* under both volume and publication number to avoid spurious claims for an allegedly missing publication.

Publications 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.

The *Record* will contain a list of members' names and addresses except those whose wish not to appear in the list has been recorded. If your entry needs updating, please let the Secretary know. This is particularly important if your address has changed or will change since it will be your responsibility to rescue a 2010 publication sent to the address we have recorded for you from which you have moved by the time of despatch (approx. August 2010). Parcels do not appear to be covered by the Royal Mail letter forwarding service.

Wesley's Chapel is at 49 City Road EC1Y 1AU, just north of Finsbury Square. It is within 10–15 minutes walk of Old Street, Liverpool Street and Moorgate stations, and there are plenty of buses going up and down City Road.



Wesley's Chapel

For members who have time to arrive early, there are a number of opportunities to learn more about the building and neighbourhood:

The Museum of Methodism includes interesting material about the City Road site and its buildings. This closes to the public at 4.00pm, but members will be able to visit it between 5.00pm and 6.00pm. Members who arrive earlier can visit **John Wesley's house**, though it can only hold a small number of people at any one time (last admission 3.30pm).

Bunhill Fields, opposite the chapel, with the graves of John Bunyan, Daniel Defoe, William Blake and many other non-conformists, is open until 7pm. Maps showing the most important burials can be downloaded from the City of London website. For those interested, our Council member, Robin Michaelson, who is a blue badge guide, will lead a 30 minute guided walk around the burial ground, starting at 4.30pm (or two shorter walks should the numbers interested be very large).

The history of Wesley's Chapel

The chapel was built in 1778 by John Wesley, who called it 'perfectly neat but not fine'. The architect was George Dance the Younger, architect to the City Corporation, who was busy at this time developing this still largely unbuilt area to the north of the City boundary. The building of the chapel and its changing character epitomize the rising respectability and significance of Methodism. John Wesley (1703-71), the founder of Methodism, began life as an Anglican clergyman, but from 1738 was inspired to preach salvation by faith, travelling widely, and ordaining his own followers as ministers, which caused a break with the Anglican church. In 1739 he established a London base at 'the Foundery' in Moorfields, an industrial site formerly used for making cannon before this activity was moved to Woolwich. By 1776 Methodism had become a powerful movement, and Wesley was granted permission by the Corporation of London to build a new chapel nearby, provided it was discreetly set back from the road, with houses in front. The agreement was that there should be five houses, but only two were built: Wesley's own house to the south, and one to the north for visiting preachers (later rebuilt). The courtyard was left open so that the chapel was visible from the street. The original railings remain. The plain pedimented front of the chapel was given a porch in 1815. The interior was formerly simpler, but during the 19th century was much embellished by gifts from all over the world. The timber columns, made from ship's masts donated by George III, were replaced in jasper in the 1890s to commemorate the centenary of Wesley's death, and stained glass was installed at about the same time. The ceiling was raised to allow for tiered seating in the galleries. Reredos, communion table and rails remain from the 1770s, as does the pulpit, although it was originally higher. In the adjacent small chapel are simple benches from the Foundery chapel. In 1972 the chapel was deemed unsafe and had to be closed, but reopened

six years later in time to celebrate its bicentenary. The statue to Wesley in the forecourt is by Adams Acton, 1891. Wesley was buried in the small burial ground east of the chapel

This area around City Road still bears traces of activities characteristic of land on the edge of the built up City. Opposite the chapel is Bunhill Fields, the Nonconformist burial ground, in use from the late 17th century, with shady walks between closely packed monuments. Just to its south are the grounds of the Honourable Artillery Company, the oldest regiment in England, which was established in 1537 and moved here in 1642. Behind the deliberately military looking gatehouse and barracks of 1857, Dance's Armoury House of 1793 overlooks a spacious parade ground. South of this, Chiswell Street leads to 18th century buildings remaining from Whitbread's Brewery.



Bunhill Fields

110th ANNUAL REPORT OF THE COUNCIL OF THE LONDON TOPOGRAPHICAL SOCIETY FOR 2009

The annual publication, issued to members at the annual general meeting, was *Somerset House: The Palace of England's Queens 1551-1692* by Simon Thurley, with contributions by Patricia Croot and Claire Gapper, and edited by Ann Saunders and Roger Cline.

The annual general meeting was held on Wednesday, 15th July at the City of London School for Girls, Barbican. It was followed by illustrated talks by Anna Maude (about the LTS-funded work she is doing to catalogue the Crace Collection) and Elaine Harwood (about the Barbican development, which had opened exactly forty years previously). A full report on the meeting appeared in the November *Newsletter*.

A total of 36 new members joined the Society during the year, a drop of nearly 40 percent compared with the average of the last three years. At the end of the year there were about 1,130 paid-up members.

As usual, Council meetings were held in January, April and September to discuss the Society's publication programme, membership, finances and general administration. Having been co-opted earlier in the year, Mireille Galinou and Robin Michaelson were formally elected to Council at the AGM.

The *Newsletter* was published in May and November. Articles included George Scharf the elder: Radicalism in the Topographical Views of London? by Jerzy Kierkuk-Bielinski, America Square in the Minories: Some Notes and a Question by Stephen Massil, Blackmoor Street, Drury Lane by Robert Thompson, Cataloguing Crace by Anna Maude and The Survey of London in Woolwich by Lorna Coventry, as well as notices, news, notes and reviews.

Income from subscriptions and other sources totalled £34,385 while expenses were £35,009, giving a small net deficit. The Society's year-end net worth was £181,216, equivalent to about five years of normal expenditure.

Notes and News

Future LTS Publications

Members may be interested to know of future plans. We are considering for our 2011 publication, a survey of Westminster made shortly before the fire of 1834, and for 2012 an illustrated catalogue and text of Peter Barber's excellent 2007 exhibition of London maps.

The Guildhall Library archives. A useful information leaflet has been published giving advice to those consulting archives at the Guildhall Library. While most archives have now been transferred to the Metropolitan archives at Clerkenwell, the Guildhall retains the archives of five important organisations: the Stock Exchange, Lloyds of London, St Paul's Cathedral, Christ's Hospital, and the City Livery Companies. It is stated that items from these collections will be produced within an average of 20 minutes. To consult them you need to obtain (with proofs of identity and address) a History card from the LMA, or (for Guildhall archives only) a Library card. For further details contact www.cityoflondon.gov.uk/lma or for the Guildhall: www.history.ac.uk/gh

We are told, encouragingly, that the manuscript material in the Guildhall really is being produced within 20 minutes.

We are concerned to learn of a possibly uncertain future for some of the records of individual London boroughs, for example planning documents. If any members have experience of difficulties in having access to these, or information about their destruction, we would like to know so that we can report on the situation in a future *Newsletter*.

Out and About

The architecture space outside the restaurant at **the Royal Academy, Burlington House** is occupied until 22 June by **Lost London**, 28 evocative photos from the collection of 120 deposited in the Royal Academy by the Society for Photographing Relics of Old London. They were commissioned from A & J Bool and Henry Dixon & Son, from 1875-1886, and so are slightly earlier than most of the photos in Philip Davies' splendid book of the same name (see p12). The Society's aim was to document a fast disappearing older London: neglected coaching inns, shabby timber-framed houses, picturesque detail from 'the age of Wren'. Some of the subjects are familiar, such as the much photographed and lamented courtyard inn, the Oxford Arms, demolished in 1878 for houses for St Paul's canons, or the Paul Pinder timber frontage in Bishopsgate which was later rescued and is now displayed, not very happily, in the V & A's new medieval and Renaissance galleries. Other now vanished subjects are less familiar, such as the 1630s Tennis Court building in James Street Haymarket, or the gaunt triple-jettied Golden Axe tavern at the corner of St Mary Axe and Bevis Marks. The Society's work was complemented by the campaigns of the Society for the Protection of Ancient Buildings (founded 1878) and a number of threatened subjects survived. Some of them shown here are instructively contrasted with more recent photos taken after restorers had been busy. The captions draw on the original text by the Society's chairman Alfred Marks, with his hopeful attributions to Wren updated by recent research. More of the collection can be seen on line at www.racollection.org.uk

Topography is being well served by the Royal Academy. **Paul Sandby, Picturing Britain** is in the Sackler Wing, 13 March-13 June. Sandby, who died 200 years ago, has been described as 'the father of English watercolour painting'; he trained as a military draughtsman working in Scotland in the 1740s, and became renowned for his depictions, both accurate and picturesque, of landscapes, buildings and ruins in England, Scotland and Wales. The section on London and its environs includes both of the British Museum's two large panoramic views showing the gardens in front of Old Somerset House (one of which is illustrated in our publication of 2009) and military encampments in the London parks and at Blackheath, the latter with a finely detailed windmill in the foreground. The exhibition is complemented by a small display of fine **18th century watercolours** from the RA's own collection (to 16 May), among them a view of a lime kiln at Hammersmith, attributed to Sandby, and a carefully detailed depiction of Westminster Abbey seen from the east, by Edward Edwards, which shows the much altered state of the Chapter House before Scott's restoration.

Meanwhile, at the **Victoria and Albert Museum**, the exhibition **Horace Walpole and Strawberry Hill** (to 4 July) explores the exceptional character of one

particular building and its contents. Strawberry Hill, Walpole's famous villa at Twickenham, which did so much to establish picturesque Gothic as an attribute of the Romantic movement, is currently being rescued from its semi-derelict condition. Strawberry Hill began as a small late 17th century house which Walpole leased in 1747, and remodelled with Gothic detail. He then added a gallery wing in a more sumptuous manner, but this was not well constructed, hence the need for thorough repairs. This autumn it will reopen to the public. The current research into its history has provided the background for a resourceful exhibition which both displays views of the house as it developed, and reassembles a goodly collection of the objects and pictures (alas, for this exhibition only) which were scattered over the world following the great sale of 1842. They demonstrate Walpole's pioneer approach in collecting visual evidence for British history, for example Holbein drawings and portrait miniatures, but also his fascination with curiosities and fine craftsmanship of every kind: medieval enamel work, French porcelain, Dr Dee's mirror, a cardinal's hat and a cravat carved by Grinling Gibbons. All are discussed in the book by the exhibition's curator, Michael Snodin, **Horace Walpole**, Yale University Press, £40.

Horace Walpole helped to lay the foundations for today's museums which use visual means to explain the past. For London's history a major event will be the reopening on 28 May of **The Galleries of Modern London** at the **Museum of London**. The £20m project, designed by Wilkinson Eyre, is the most ambitious investment since the museum opened in 1976. It will tell the story of London from 1666 to the present day, with the help of 7000 objects, oral history and much else. Among the excitements promised are an 18th century pleasure garden and a glass-fronted gallery overlooking London Wall. We plan to include a review of the new display in the next *Newsletter*.

Another reopening to note is that of Leighton House, 12 Holland Park Road, Kensington. The luxuriously exotic interiors of the house built for the fashionable artist Frederic Leighton (1830-96) President of the Royal Academy, have been meticulously restored over the last eighteen months at a cost of £1.6 million by the borough of Kensington and Chelsea. Visitors can now see not only the studio, picture gallery and the spectacular Arab Hall with its fountain, Islamic tiles and gilded dome, but also the private rooms, including the striking red Dining Room and Leighton's own austere bedroom, all returned to their Victorian appearance. The house was built between 1864-79 to designs by George Aitchison, and was much extended over the next thirty years to house Leighton's own collections as well as his pictures. This 'private palace of art', which was opened to the public on Sundays, established the social respectability of the Victorian artist, and inspired a whole genre of late Victorian artists' houses in London, though none could compete with

Leighton's. After his death the house was acquired by the borough. It is open from 11.00am to 5.30pm except Tuesdays; free to Kensington library card holders; £3/£1 for others.

In the next few months there are several opportunities to explore aspects of London not easily accessible.

London Open Garden Squares weekend, 12-13 June, organised by the London Parks and Gardens Trust, offers access to 200 open spaces, for the price of a single ticket – see their website for a list of all the places that will be open.

The London Festival of Architecture, 19 June – 4 July will have a varied programme of tours, open studios, exhibitions, installations etc; details will be available on their website.

Many **Churches** will be open on **11 September** for the annual Ride and Stride event that encourages sponsored visits.

London Open House, now to be called **Open City, 18-19 September**, promises 700 sites to visit: details will be available from 9 August.

The Hampstead and Highgate Festival in September will include two walks: Sunday 26 Sept, 1.45pm: Highgate Village; Wed 29 Sept, 2.10 pm: Hampstead; both in association with London Walks. For details see www.hamandhighfest.co.uk

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Circumspice

What is it, where is it? For the answer see p18.



Kensington Palace

The problem of what to do with a major tourist attraction during its refurbishment is being tackled with startling imagination at **Kensington Palace**, where Historic Royal Palaces are embarking on a much needed reorganisation of the interior. Up till now a tortuous visitor route made it impossible to appreciate the architectural interest of the interior, in particular the grand approach via the baroque painted staircase to the state rooms. The new arrangement will create a visitor entrance in the east front, with an internal route following a more logical sequence, focusing on high points in the palace's history. But this will take two years – what in the meantime? Visitors are not excluded; an ingenious temporary exhibition entitled **The Enchanted Palace** opened on 26 March, created by a team led by Joanna Marschner. Exploring the hidden corners of the building becomes a multi-sensory treasure hunt for the seven princesses who were once its residents (can you name them? go and find out), with interventions by the theatre group Wildworks, and spectacular contributions from contemporary fashion designers.

The setting of the palace within Kensington Gardens has been the subject of much discussion. Originally buildings and park were a unity, but the opening of the gardens to the public while much of the palace remained private, led to an awkward relationship, with the building closed off behind railings and hidden behind shrubberies. The aim is now to recapture the 18th century concept of seeing the palace within the wider context of the landscape. [fig 1] Railings and bushes concealing views from the southeast have already been removed, [figs 2, 3] and a new eastern approach has been devised by the landscape architect Todd Longstaffe-Gowan. This is inspired by the early 18th century work of Charles Bridgeman, but incorporates the later statue of Queen Victoria which stands between the Palace and the Round Pond. From here cascading lawns flanked by abstract topiary based on 18th century examples will lead to the new entrance. [fig 4] To the right a



Fig 1: The gardens c.1750, with the palace clearly visible in the midst of the grass lawns which had replaced the formal gardens of the later 17th century.

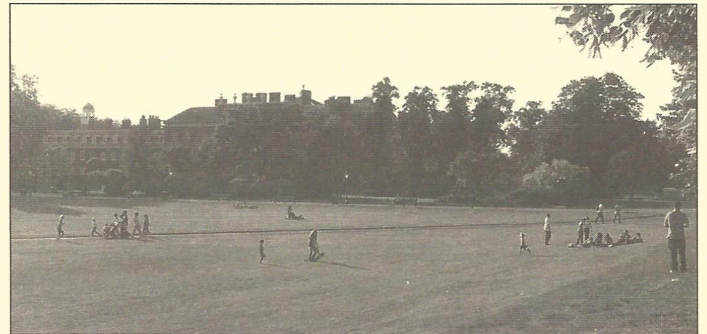


Fig 2: The scene in 2008 when the palace was largely concealed by shrubberies planted to provide privacy for the residents.

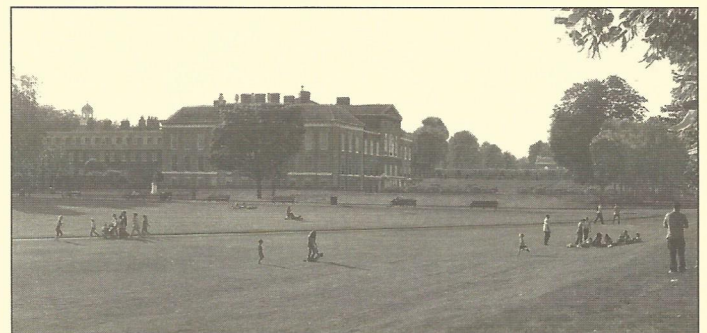


Fig 3: The effect to be achieved after removal of shrubbery and railings.

discreet new building by John Simpson will cater for visitors' requirements. The Edwardian north eastern gardens are also receiving attention; the Cradle Walk around the sunken garden has already been replanted and there are plans to remodel the area around the Orangery.

Illustrations © T. Longstaffe-Gowan

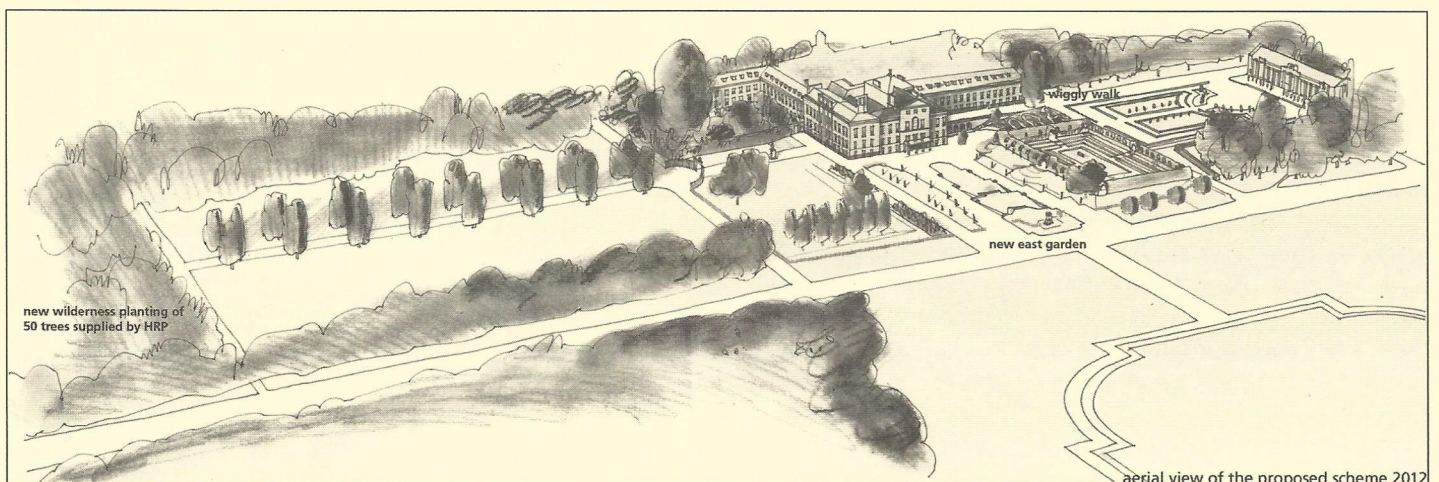


Fig 4: Drawing by Todd Longstaffe-Gowan showing the new eastern approach; the 'round pond' is on the right.

Magnificent Maps: Power, Propaganda and Art Paccar Gallery, British Library 30 April – 19 September 2010

A visitor to the merchant and politician Sir Nathaniel Herne in the late 1670s would have seen 'a mapp of the city of London' (almost certainly Ogilby and Morgan's great map of 1676) hanging in his great parlour, the principal reception room of his City home near Lothbury. The presence of paintings and expensive furnishings in the same room suggests that the map had not been acquired solely for the utilitarian purpose of providing information. It could have been used for these ends much more easily if it had been kept in its constituent sheets in his study. The portraits of Charles I and Charles II in the dining room next door indicate that the map in the great parlour had a principal purpose that extended beyond geography. If the royal portraits were meant to suggest Herne's loyalty to the political establishment, then the

map demonstrated his civic pride. Had he lived into the early 1680s, and the Ogilby and Morgan map suffered the damage and speedy destruction that was almost invariably the lot of wall maps, Herne may well have substituted Morgan's map of 1682 which incorporated royal portraits into its detailed depiction of London, Westminster and Southwark.

One of the few surviving early examples of Morgan's map will be on display in the space devoted to the Merchant and Landowner's house in the British Library's forthcoming exhibition *Magnificent Maps: Power, Propaganda and Art*. It will be the first ever exhibition devoted to display maps and the contexts in which they have been displayed through the ages. The exhibition will include some of the most beautiful maps ever produced, mainly taken from the British Library's collections. About three-quarters have never been displayed before in London.

The purpose of the exhibition will be to draw attention to the importance originally attached to such maps, and which justified their great cost, by displaying examples in surroundings that suggest



Detail from Morgan's map of London, Westminster and Southwark, 1682.

London's Changing Railways

The rail map of London has changed, is changing, and is about to change a whole lot more. Not since the 1950s has there been a comparable enlargement of the rail connections available to Londoners. And the maps on our tube station walls are at last, thanks to Oyster, beginning to catch up with the reality. But more of rail cartography later. Before that, details of this big spurt in rail development.

First, **Docklands Light Railway**. Initially derided as the 'toy railway' (and it was designed down to a price set by a sceptical Whitehall), the DLR has year after year won prizes for punctuality and reliability. Its reward is government backing for expansion. In February 2009 it completed the extension of the City Airport line under the Thames to Woolwich. At the same time it was busily extending platforms (and in one case, South Quay, building a relocated station) [Fig 1] so as to allow longer trains to cope with peak-time overcrowding, especially on the Bank-Canary Wharf-Lewisham route. The DLR began phasing in these trains (three rather than two articulated vehicles) in March.

A third leg of DLR expansion provides a link to Stratford International station and the main Olympics site. It runs from Canning Town to Stratford International using the adapted tracks of what was the **North London Line** as far as Stratford (now to be known as '**Stratford Regional**'), then curves round into the international station. The line, due to open this summer, will provide a direct link from London City Airport to the Olympic site, and provide a service with much greater frequency and more stops. The NLL (now part of London Overground) now terminates at new platforms on the west side of the regional station.

Meanwhile, through the international station, **South Eastern's** so called 'Javelin' trains have



Fig 1: South Quay's new DLR station bridges the canal between West India and Millwall Docks. The platforms of the old station could not be satisfactorily lengthened because of curves at both ends. © T. Aldous



Fig 2: Shadwell station (East London Railway) has an upgraded booking hall with a second entrance towards the nearby DLR station. © T. Aldous

begun high-speed commuter services from St Pancras International along '**High Speed One**' to a whole array of destinations in east Kent. The trains necessarily run more slowly once they leave HS1, but cuts in journey times have been sufficient to persuade many commuters to pay the premium fares involved.

This spring has also brought glimpses of London Overground's distinctive orange and white trains testing their paces on the remodelled and extended **East London Railway** north of New Cross. They were due to operate in earnest from April 2010. The ELR takes over Brunel's Rotherhithe to Shadwell tunnel, previously used by London Underground's Cinderella East London Line. [Fig 2] This has now been extended to Dalston Junction to the north, largely using the route of the abandoned Broad Street line. It also runs south to twin termini at West Croydon and Crystal Palace, sharing Network Rail tracks with Southern trains.

A further extension from Dalston Junction to Canonbury and Highbury and Islington opens in 2011, and work has already started on a link from south of Surrey Quays towards Peckham, where it will join existing Network Rail tracks towards Clapham Junction. This starts operating in 2012. [Fig 3] Transport for London is heralding this as London's new orbital railway, though if the purpose of an orbital railway is to link major centres and points of interchange, the Surrey Quays to Clapham Junction phase is deficient: its trains will sail through Brixton (big shopping and cultural centre, interchange with Victoria Line and other National Rail services) for want of any platforms to stop at.

London Overground is, of course, TfL acting as a franchised operator of National Rail tracks, though with a frequency and standard of staffing much closer to the tube than the previous franchisees. [Fig 4] The ELR's northward extension boasts new stations at Shoreditch High Street, Hoxton, Haggerston and Dalston Junction. The first three of

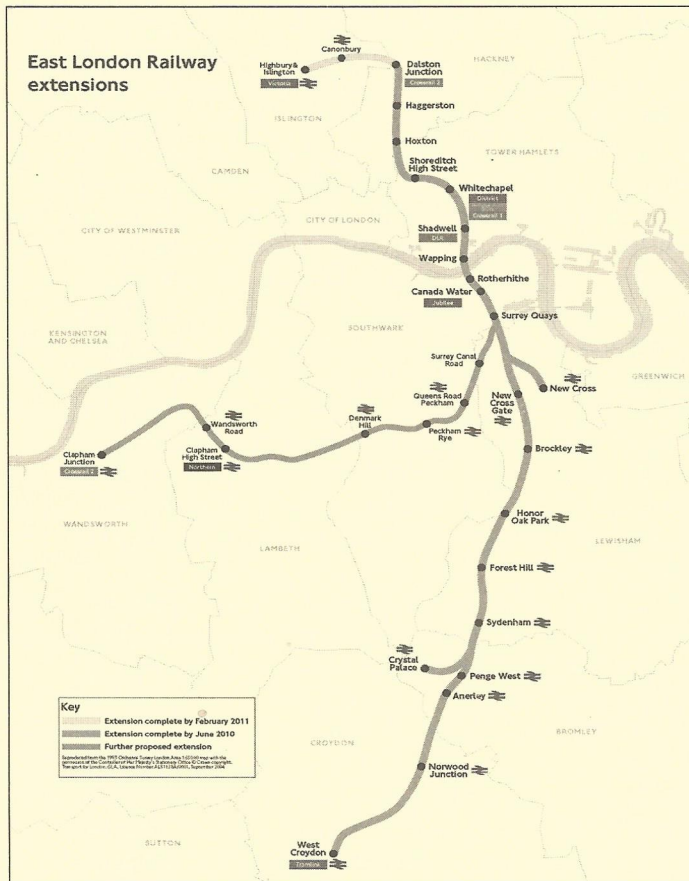


Fig 3: East London Railway planned extensions.
© Transport for London

these are high level and their lifts, stair towers and entrances look to have come from the same clean-lined kit of parts as the new west London Overground station at Imperial Wharf.

Meanwhile the mega-project that used to be called **Thameslink 2000**, in optimistic expectation that it might be complete for the Millennium, is at last very much under construction. Work is very visibly in progress at Blackfriars, where a new station straddling the Thames will have an entrance on the south bank walkway, improving access to Tate Modern and the booming Southwark office and hotel zone. Re-using the old tunnels under Smithfield in the 1990s to connect lines north and south of the river was an excellent strategy, undermined chiefly by the constraints of Borough Market junction. Because Thameslink trains heading south through London Bridge had first to cross the paths of trains to Charing Cross, London Bridge station became virtually a no go area for them in the evening peak. The controversial widening of this junction is now happening, while the very popular market contrives to function, though with some stallholders perforce adopting a nomadic existence. A jolly Victorian pub whose listing was one of the jolts that threw the original, stymied Thameslink scheme off the tracks, is saved – but with viaducts elbowing it on both sides instead of one.

Another aspect of the £5.5bn Thameslink 'programme', as it is now called, is an increase in capacity. Longer platforms and improved signalling will allow more and longer trains. City Thameslink,

built in 1991 as an underground replacement for the old terminus, Holborn Viaduct, needs little modification. Farringdon is a different matter. To accommodate 12-car trains, Network Rail has had to kill off the Thameslink branch to Moorgate, though the tube still covers that route. Work at Farringdon is well advanced, with a new booking hall on the south side of Cowcross Street emerging from a huge demolition crater. It will look out over a pedestrianised space to the preserved white faience-tiled 1922 front of the Metropolitan Line station. There is unhappiness at the Commission for Architecture and the Built Environment (CABE) about the façade of the new building. It is not a worthy neighbour to the faience-fronted building across the road.

Farringdon is, however, more than just Thameslink and the tube. The work in progress also provides for interchange with Crossrail, at £16bn London's biggest transport project. Farringdon will be a mega-hub, with direct trains to Heathrow, Gatwick and Luton airports and one-change connections to Stansted and London City. The already bustling area centred on Cowcross Street will be subject to immense pressures, not least in sheer pedestrian footfall. The station will also have entrances in Turnmill Street and further east near Barbican.

Thameslink services currently run north to Bedford and south to Gatwick and Brighton or loop through southern suburbs via Sutton. The increased capacity will allow other destinations on the south coast and in other Home Counties areas to be linked through Thameslink's tunnels. Thameslink's new underground station at St Pancras International – spacious, lofty, clean-lined and passenger friendly – gives a taste of what Crossrail's new central London stations ought to be.

All this is due to be delivered before the Olympics. Crossrail comes after (completion planned for 2017); so does a key element in Thameslink, the rebuilding of London Bridge station, with more through platforms and escalators to an extended concourse below the



Fig 4: London Overground's new East London Railway crosses the Regents Canal. One of several 'bowstring' bridges which have filled the gaps in the surviving viaducts on this line.
© T. Aldous

Finally **Crossrail**. This scheme links lines from Maidenhead and Heathrow into Paddington to lines from Shenfield into Liverpool Street, plus a new line serving already overcrowded Canary Wharf, the Royal Docks, Woolwich and Abbey Wood. Work is already on the go in selected locations. Perhaps the most visible is the rebuilding of Tottenham Court Road station, which will have not only two tube lines – Northern and Central – but Crossrail platforms accommodating much longer trains than the tube. Thus it will have not only a new ticket hall under Centre Point but a western entrance in Dean Street, Soho. Similarly Liverpool Street Crossrail platforms will have entrances both at Liverpool Street and Moorgate and Bond Street will have a second entrance at Hanover Square.

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Tony Aldous is a journalist specialising in planning, architecture and transport. He is a member of the LTS, a keen walker, and also the author of our hitherto anonymous Circumspice articles.

Changing London

One is accustomed to seeing giant cranes in the City, as a prelude to some new office tower. Cranes in Westminster, until recently, have been a rarer sight. But now traffic jams and diversions signal dramatic activity directly behind the Regent Street Quadrant, north of Piccadilly. Here, until 2009, tucked away among the fragments of streets cut through by Nash's great route, stood the Regent Palace Hotel, built 1912-15 (i.e. contemporary with the rebuilding of Regent Street) by Sir Henry Tanner and W. J. Ancell. Their clients were Salmon and Gluckstein, directors of J. Lyons & Co; like some of Ancell's Lyons Corner Houses, the hotel was faced in white faience. With over 1000 bedrooms it was claimed to be the largest in Europe at the time. The interior was notable for its art deco public rooms created by Oliver Bernard in 1934, including the Atlantic Bar and Grill. After much discussion it was agreed that these rooms should be dismantled and reassemble within 'Quadrant 3', the new building being developed by Stanhope for the Crown Estate, which will also make use of some of the external walls. The replacement, by the architects Dixon Jones, will provide seven floor of offices over shops and restaurants. It will also include the novelty of an environmentally-friendly high energy centre, with hydrogen fuel cell (for more detail see Stanhope's website). The photo (*right*) shows the shored up façades around the huge site of over 1 acre.

A tribute to The London Gardener

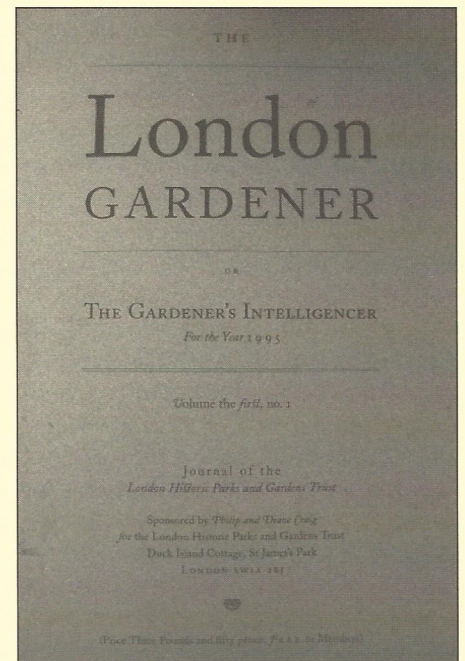
The first volume of *The London Gardener* or *The Gardener's Intelligencer* appeared fifteen years ago, a slim volume with demure grey cover, edited by the landscape architect and historian Todd Longstaffe-Gowan. Its elegant and deliberately antiquarian title and style were inspired by the 18th century Thomas Fairchild's *The City Gardener*; its typeface and style recalled the *Gentleman's Magazine* (though rather better printed). But this was no escapist excursion into the past. The periodical was the product of the newly formed London Historic Parks and Gardens Trust, and its concerns were made clear by the tone of the critique on the state of London Parks by the anonymous 'Perambulator', and by an article by Hazel Conway, 'The Dilemma of our Public Parks'. 1995 was a turning point, the year when the Heritage Lottery Fund began to consider applications for improvements to open spaces. The extent of the decline of public parks through a mixture of lack of funding and lack of management was now recognised, but there was concern about the need to understand their historical evolution. Was the HLF to be 'wicked witch or fairy godmother', asked another contributor, repairing what was there sympathetically, or sweeping away historic features in the name of progress?

The London Gardener has taken on the task of providing an outlet for the considerable recent research in progress on open spaces in and around London. This often takes place in the context of projects for restoration and improvements, as historical appraisals now form (or should form) a part of grant applications. But *The London Gardener* is not confined to such cases. The scope is broad, covering not only public parks, but private grounds and gardens, and including along the way much about houses, owners and surrounding neighbourhoods and the general character of London. The annual volumes have gradually increased in length – 48 pages in the first volume,

96 in No. 14, the most recent. The covers have blossomed into a rainbow of coloured spines. The brief notes which follow attempt to give some idea of the range of the contents; numbers refer to the relevant volumes. A complete list of articles and their authors, with index of names, places and subjects in vols 1-13 can be found on the LPGT website.

Themes from all periods appear: a medieval garden at the Tower of London, 5; the evidence of later medieval gardens in London (together with a list of gardeners), 12. 20th century subjects range from Derry & Toms roof gardens, 4, to the Festival of Britain at Battersea and its restoration, 7, post war sculpture in London parks, 13, and Span housing estates, 7. As one might expect, much space is given to the 17th to 19th centuries. New research uncovers revealing details such as the encroachments into the Royal Parks which provided private gardens for grander houses, as in the case of Spencer House on the edge of Green Park, 1. The changing use and appearance of London squares feature in a number of articles: Bloomsbury, 2; Hanover, 6; Lincolns Inn Fields, 10, 12; Stepney, 12; Parliament Square, 13, as do the semi-private gardens of the Inns of Court, 3, 7, 14. Human interest is added by the investigation of less well known private gardens and their

sometimes eccentric owners: the secretive Duke of Portland who concealed his garden (now lost) at Harcourt House, Cavendish Square, behind high fences; Lady Mary Coke who in the 1760s enthusiastically weeded and planted at Notting Hill House (now Aubrey House) undeterred by local vandals, or Thomas Carlyle and Jane Carlyle at Chelsea: Jane wrote letters about her attempts to cultivate gooseberries and nettles, Thomas is pictured smoking a clay pipe under an awning, 2, 4, 9. There is no doubt that gardens however small were valued by Londoners, and were often a significant feature of the estates developed in the 18th and 19th centuries, as is shown in the study of the Portland estate, 6.



offered more detailed treatment on the reconstruction of London after the Great Fire.

The 18th and 19th centuries were great periods of change, and the author describes how London became a city at the centre of a growing network of communications – including, interestingly, Cheshire cheese that came by ship – and also a city of immigrants, many from the more distant parts of the island. London now comes alive and, with the survival of more records, we begin to hear what it was like to live in London, a city of theatres and concerts, hospitals and trades. A city where foreign visitors noted that, astoundingly, women were allowed out on their own (often up to no good, we hear) and where the King while promenading Vauxhall Gardens might be the butt of commoners' jokes.

Victorian London was the zenith of magnificence, the nadir of inequality. Here the author is in his element, describing in a convincing and engaging manner a city of astounding contrasts transformed by the railways and enriched by the docks; a labouring London, a leisured London, a polluted London and a reforming London, all brought to life by a wide range of factual and literary quotations. There are also some tantalising references to London's role in the slave trade, so often overlooked, and to the relative lack of racial prejudice in early 19th century London but, alas, the price of a general history is economy of detail.

Then we arrive at the 20th century, a difficult period to cover because there is so much material upon which to draw and, once selected, we may not have the historical perspective to evaluate it. Yet this is the best part of the book; the author has selected well and distilled a century of hyperactivity into a scant hundred pages. This is vigorous writing and the author switches easily between themes, although he does have a tendency to duck and weave between topics and across decades.

This is no groundbreaker, and in the reviewer's opinion contains rather too much, at least in the early years, of what merely took place in London. Nonetheless, this is a universal history that manages to cover everything, or at least most of the things that matter, without falling into the trap of superficiality. It is sufficiently comprehensive to inform a novice, yet contains enough insights to please even the most jaded palate. Moreover, the book reads well – one unfortunate sentence of eight commas and three subordinate clauses aside – and is handsomely produced with attractive and apposite colour illustrations throughout; it would make an excellent present for any Londoner. So, a place on my shelf? Most definitely.

– Simon Morris

Simon Morris is a member of the London Topographical Society's Council who is interested in the way that London has developed over the centuries and how different authors have sought to express this.

Lost London, 1870–1945

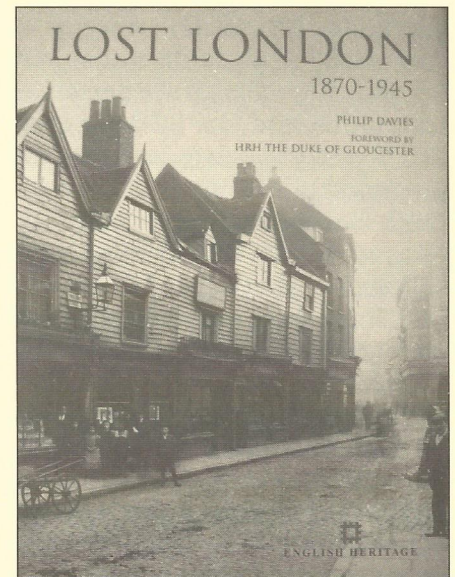
by Philip Davies, Transatlantic Press, 2009. 368pp, about 560 b+w illus, ISBN: 978-0-9557949-8-8, £29.99

This is a marvellously evocative book made up of hundreds of photographs, many have not been previously published. Well produced and reasonably priced, it is already being reprinted. Quality and quantity aside,

the first thing to stress is that this is not a simple lament. The photographs are, with a few exceptions, topographical views of buildings and streets. But the eye is invariably caught by the people, who were evidently drawn to the camera. It is to the poor majority among them that Davies, a senior and battle-hardened manager in English Heritage for whom realism easily trumps sentiment, devotes about the first third of his short but encompassing introduction. He inverts the usual top-down overview and, drawing on Jack London and Booth's survey, reminds us that in London around 1900 about half the population lived on or below the poverty line. That poverty is graphically present in the book's photographs and it is not something that any sane person would not like to keep 'lost'. There is, to be sure, much here to give rise to regret, from the great and obvious – Euston Arch shown in Ozymandian splendour, to everyday ephemera, such as signs for 'tea, coffee and cocoa, 1d per pint'. It is lost ways of living as much as lost monuments that make the pictures so compelling – the garb of the dustmen outside the Old Dick Whittington Inn. But Davies concludes that 'it would be wrong to wallow in nostalgia'. He recognises positive aspects of change and does not fail to highlight the long unlovely street, the 'dreary monotony' of much of demolished London.

The photographs are from among those that were made by the London County Council as records in the face of change. Posterity was always in mind. Nearly three-quarters come from the extended Edwardian period (1900–1914). Only twenty views antedate 1900 and those, of course, are from 1889 onwards. The book does also reproduce a few pictures from other sources, such as the Society for Photographing Relics of Old London's views of the Oxford Arms from 1875, but the first seven chapters (of nine) portray London a century ago.

The LCC took up some responsibility for inventorising historic buildings in the 1890s when



C. R. Ashbee established the Committee for the Survey of the Memorials of Greater London. Overlapping voluntary and official initiatives led to collaboration. From 1900 Sir Laurence Gomme, Clerk to the LCC, was a crucial figure who galvanised work under the heading of 'Records' that fed into the strengthening relationship between the committee and the LCC that was to settle down as the Survey of London. An agreement in 1903 produced a joint commitment to concentrate on the huge clearance areas around what were to become Kingsway and the Aldwych. This led to the third volume in the Survey series, Lincoln's Inn Fields (1912), and generated a substantial number of the photographs in Davies's book.

The Edwardian pictures are organised topographically, moving from the centre outwards. Two final chapters present later pictures, first from the 1920s and 1930s, often made prior to demolitions. It is sometimes difficult to be sure; dates of demolition are often not given, though to have done so systematically would have been a huge labour. Finally come photographs from the 1940s, most showing war damage, but occasionally anticipatory, as in an exquisite picture of Christ Church, Blackfriars Road, a year before it was bombed.

Some views suggest that what prompted the dispatch of the photographer was inspired opportunism of a distinctly un-bureaucratic kind. For this we can be grateful – we can see Tower Bridge being built in 1893, Burges's Tower House in 1895, and Buckingham Palace being refaced in 1913. Occasionally time passes, as on Three Colt Street in Limehouse or Lambeth High Street, both photographed around 1900 and again in 1923, or on Bishopsgate Street Without. In March 1909 the shopfront of City Boundary Studios had a sign reading 'Special Offer for Three Weeks, Vignetted Silver Cabinets 2 for 1s'; seven months later another in its place began 'Let us be done for a lark'.

Brought together like this these photographs are enlightening in all kinds of ways. They convey a strong sense of what London's seventeenth-century buildings looked like that it is not now possible to gain outdoors. The prevalence of horizontal sliding (Yorkshire!) sashes is striking, as is that of timber construction and weatherboarding in what are apparently eighteenth-century buildings.

The anonymous LCC photographers had an approach that differed from that of commercial practitioners. Their views are not cleansed, but cluttered, more a moment in time. Positions are carefully chosen, but the results are reminiscent of Atget's casual documentation of ordinary Paris. Many have great if unselfconscious beauty – the ghostly Baroque lines of St Mary le Strand loom behind the derelict skull of a slum in Denham Court. There are many interiors, some of superb quality, but on the whole in this book their depiction suffers comparatively merely for want of incident.

The crispness of the images generated from the whole-plate glass negatives is astonishing. There is so much fascination in the detail. We can just about read that Houghton Street is being resurfaced by the Improved Wood Pavement Company. A magnifying glass is an essential accessory.

More was legible in blown-up versions of some pictures at an associated exhibition at Kenwood House. There a link was made to English Heritage's Architectural Study Collection, managed by Treve Rosoman, who also curates the day books of the LCC photographers. From 1903 the LCC undertook limited salvage from some of the sites photographed – Great Queen Street, Holland House and Columbia Market, for example. The objects were long housed at the Geffrye Museum, for didactic purposes. At Kenwood they were engagingly re-presented via an interactive touch-screen that presages an online version of the collection wherein a number of the photographs from this book will sit alongside detail of fabric and context.

The LCC's prints and negatives are, in principle, housed at London Metropolitan Archives, but not necessarily nor findably. This book was made from prints that are housed with the London Region of English Heritage (as an inheritance from the GLC's Historic Buildings Division). There they, and many others, are securely sleeved and boxed, and, though in working use, can be consulted by the public, by prior appointment. We can look forward to improved arrangements for the consultation of photographs, prints, drawings and maps at the LMA, and English Heritage aims in the longer run to digitise and place online all its pre-1945 LCC photographs. Whatever the future holds, for now, for anyone reading this *Newsletter*, this book is a must.

– Peter Guillery

Peter Guillery is an architectural historian working for the Survey of London. He is the author of The small house in eighteenth century London, 2004.

Into the Belly of the Beast:

Exploring London's Victorian Sewers

by Paul Dobraszczyk, Spire Books Ltd, hardback 2009. 236pp, ISBN 9781904 965244

'There are more ways than one of looking at sewers,' wrote John Hollingshead in the foreword to his *Underground London* (1862), a sentiment very much at the heart of Paul Dobraszczyk's *Into the Belly of the Beast*. Taking its beguiling title seemingly from the biblical idiom, rather than a contemporary quotation, this largish book looks at the planning and construction of the metropolis's mighty sewerage system in the 1850s and 1860s, and how this was both represented and perceived by contemporaries. The story of this undertaking, famously engineered by Joseph Bazalgette, and the events that occasioned it, will be familiar to many readers, encompassing elements such the 'Great

Stink of London' in the hot summer of 1858, and Bazalgette's no-nonsense scheme of intercepting and diverting the flow of existing sewers and underground rivers eastwards into the Thames estuary by a network of new, low-level main sewers. It was a vast undertaking in the best traditions of heroic Victorian engineering, and one that still serves the metropolis today. But rather than commemorating or contributing to the established narrative, Dobraszczyk turns a more critical, post-modern eye on the creation of London's mid-19th-century sanitary infrastructure, exposing deeper social and cultural undercurrents and meanings.

The introduction overviews the sizeable literature on London's sewers and its other subterranean spaces, and introduces Dobraszczyk's own approach and influences. *Belly of the Beast* is concerned less with the nuts and bolts of Bazalgette's achievements, and more with how the ongoing project was represented visually, textually and architecturally, and how those representations created new meanings, sometimes contradictory, within the mindset of the contemporary press and public. As such it takes the types of approach adopted in such recent works as Lynda Nead's *Victorian Babylon – People, Streets and Images of Nineteenth-century London* (2000), David Pike's *Subterranean Cities: the World Beneath Paris and London, 1800-1945* (2005), and Michelle Allen's *Cleansing the City: Sanitary Geographies in Victorian London* (2008). These variously draw upon a range of source materials, including contemporary maps, engineers' plans, photographs, newspaper articles and illustrations, but Dobraszczyk also considers at length, over two chapters, the ornate pumping stations which 'summed up' in a celebratory architectural statement... 'the vast but invisible sewerage system' underground. The architectural analysis is extended to the sewerage system itself, using the notion of 'space' as explored by the late 20th century work of French cultural theorists Henri Lefebvre and Michel de Certeau.

The book itself is structured into three sections, each with two chapters, which progress more or less chronologically over the period under consideration, 1848-68. The first, Planning, begins with a chapter on the type of maps produced in 1848-1851 that underpinned the eventual construction project of the 1860s, and the contradictory approaches they embodied. It is followed by one exploring Edwin Chadwick's theological-based notion of 'cosmic circulation', comparing it to Frank Forster and Bazalgette's radically different, rationalised, conception of flow, which ultimately triumphed. The second section, Construction, looks at the translation of the favoured, albeit abstract conception into a constructed reality, a process reliant on what Dobraszczyk terms 'technical representations' – primarily engineering drawings and specifications, whose audience, beyond those directly involved in the construction world, also

included the wider public. It also looks at how the press, particularly the *Illustrated London News*, represented the project in their accounts and engravings: perhaps unsurprisingly it was depicted sublimely, heroically, but on occasion 'as a force of destructive power', embodying 'demonic, subterranean forces out-of-control'. The final section, Architecture, begins by looking at the four main drainage pumping stations at Deptford, Pimlico, Crossness and Abbey Mills, focusing in particular on the last two, the latest and most flamboyant. The largely overlooked role of Charles Henry Driver as architect of Abbey Mills is rehabilitated, and the complex meanings embodied in its rich exterior and interior, including elaborate cast ironwork, are meticulously teased out. It finishes with the lavish opening ceremonies held in 1865 at Crossness and 1868 at Abbey Mills – which marked the operational commencement of the main drainage system – and concludes with a careful, and generally convincing, tying-up of the book's key themes, notably the shifting dialogue between newly promoted associations (rational, magical) and older, lingering connotations (monstrous) during the period 1848-68.

The book is not without its faults; at times it reads like a published PhD study, with some sections overly detailed and the running arguments sometimes laboured, repetitive even. The occasional lapses into the use of the first person are mildly off-putting. Factually, there are a few minor errors or overstatements: historiographically, engineering contractors have indeed tended to be overlooked, but the *Biographical Dictionary of Civil Engineering Vol. II* (1830-90) includes many, including some of those mentioned; similarly it is debateable whether the "The Board of Works set a precedent in its use of photography to document the construction of high-profile technological projects": what of Brunel's Great Eastern, photographed extensively in 1857, or the Royal Engineers' early use of the medium? And there seems to be no mention of structural wrought iron, alongside cast iron, in the accounts of the pumping stations. The main demerit of the book is, however, the quality of some of the reproductions, and insufficiency of colour. Clearly this would have pushed up production costs, but is surely essential in the case of the reproduced 10-foot scale map where a 'colour scheme was proposed to distinguish between sewers that were sound, decayed, or in danger of collapse'.

Such minor gripes aside, this makes for fascinating reading, with new insights and persuasive scholarship brought to bear on an otherwise familiar story – certainly a worthwhile acquisition, and especially so to those fond of Cultural Studies.

– Jonathan Clarke

Jonathan Clarke is a Senior Investigator in the Architectural Investigation Department of English Heritage, with a special interest in industrial buildings and engineering history.

The Statues of London

by Claire Bullus & Ronald Asprey, 2009

It is said that London has more statues than any other city; no one knows how many, but the figure certainly exceeds 500. This large book has a personal eclectic selection of about 100 examples in central London, with photographs of each statue, and a seven page section of '100 Additional London Statues'. Statues are notoriously hard to photograph; the photographer Dennis Gilbert has produced high quality images, but it has to be said that these are superior both to the text describing the lives of the people represented, and to many of the statues themselves.

The choice of subjects is curious. Some are important and interesting, some represent groups. Field Marshals Alexander and Slim are included, but not Montgomery, and coupled together are Disraeli and Gladstone, Oliver Cromwell and Charles I, neither pair natural bedfellows. Eligible 'statues' are not necessarily full size as the authors have selected Karl Marx (Highgate Cemetery) and Paul Julius Reuter (Royal Exchange Passage) which are just head and shoulder depictions. Some are not even in human form, as the book includes Eros (a memorial to Lord Shaftesbury) and Achilles (which is a tribute to the Duke of Wellington). Two subjects, Christopher Columbus and Abraham Lincoln, never came to London, their statues having been presented to the capital for various reasons.

The peak of statue erection in London was in the second half of the 19th century, so it is no surprise that over half the subjects were born between 1750 and 1850. The book serves some historical purpose in including some less well remembered figures, such as Richard Green (East India Company and shipbuilding) and Sir John Franklin (died searching for the North West Passage). But more in this vein would have been of interest, for instance some examples from the collection of thirty statues in Embankment Gardens recalling forgotten Victorian worthies.

The font used for the text throughout the volume is uncomfortably small. The book is effectively a coffee-table descriptive photograph album; it is not likely to appeal to LTS readers, and at £45 is hardly a bargain.

– Robin Michaelson

Robin Michaelson is a Council member of the LTS, a City of London Guide, and a retired actuary.

The Farriers of London:

1200-1674 The Lost Years

by Barbara E. Megson, The Worshipful Company of Farriers, 2009 109pp, 10 b&w, 8 colour illus, £18

The Farriers Company archives were lost in the Great Fire so this book is less a history of the Company itself than one of the trade of the farrier and of the place of the horse in British life from the

13th to the 17th century. Horse power was essential to both urban and rural life before the age of steam, and horses take a great deal of looking after. Farriers were the men, and occasionally women, who had the skills required not only to shoe horses but also to act as 'horse doctors'. For those interested in such matters this book provides a potted history based on historical documents with some charming illustrations from medieval manuscripts.

Until the 13th century the word marshal or mareschal was commonly used for farriers. The most important member of the craft was the King's Farrier or the Marshal of the King's Household whose administrative office, the Marshalsey or Marshalsea, ran a huge operation buying, breeding, moving, feeding and taking care of the thousands of horses required by the sovereign. Disputes were heard in the Marshalsea court and its prison eventually became one of the largest in London.

Megson says little about the undoubted role that the horse and its owner played in shaping London, although one gets a glimpse of street life in the 13th and 14th centuries from successive court cases against farriers whose forges and 'travises' or 'travails' (the wooden frames within which horses were tethered while being shod) blocked the highway. The Assize of Nuisance in 1244 heard complaints of travises opposite St Sepulchre, opposite St Martin's le Grand, near Walbrook, outside Aldgate and elsewhere in the City. Offending structures were ordered to be demolished, but in some cases they were allowed to remain on payment of between 2d and 4d a year. Farriers were still blocking the streets more than a hundred years later and we get a picture of an early London traffic jam from a complaint by the common sergeant: "Geoffrey Marshal, has built a forge in the parish of St Michael in Wood Street in the public highway, which is greatly narrowed thereby, and a pentice above it, so that laden horses and carts cannot pass without difficulty." Marshal was ordered to clear the road within 40 days. Traffic became more of a problem after 1564 when coaches began to appear on the London streets. By the late 16th century horses were taking on some of their present day identity with the development both of horse racing and of riding for pleasure. Farriers played their part in breeding and training horses suitable for these new functions.

– Sheila O'Connell

Sheila O'Connell is Assistant Keeper, Department of Prints and Drawings, British Museum and an LTS Council Member.

Hackney: Modern, Restored, Forgotten, Ignored. 40 buildings to mark 40 years of the Hackney Society

edited by Lisa Rigg, 2009. 169pp numerous illustrations, index, soft cover A4 size.
ISBN 9780953 673414, £14.95

The collection of old settlements which make up modern Hackney stretch from Shoreditch on the City fringe to the once rural villages of Stoke Newington and Clapton. Hackney's unique character owes much to its switchback changes of fortune: from London countryside to Victorian industry; from poverty to gentrification – every phase leaving traces today. “In the rich disorder of Hackney's townscape... all human life is here” as Ken Worpole says in his foreword. And so are all types of buildings: genteel villas, Victorian terraces, radically modern houses, high-rise council flats, municipal amenities, churches, chapels, utilities, factories, workshops, schools, theatres. All are represented in the selection offered by this celebratory book, with ten examples for each of the four adjectives of the title. It is good to see the Hackney Society reviving its tradition of high quality architectural publications; this is its first for ten years.

There is much in this anthology to interest both historian and conservationist. The introduction by Lisa Rigg traces the changing relationship of the Society with the local authority, now less fraught than previously, and the local pressures which have affected both conservation and new build. The case studies by some forty voluntary contributors offer a variety of approaches, dependant on the four themes of the title. Each essay consists of a couple of pages of text and generous high quality illustrations, a format somewhat reminiscent of a glossy magazine. It is a pity that (as in many magazines) there is a shortage of maps and plans which would help to locate and explain the examples, especially the recent innovative residential buildings squeezed into small spaces. ‘Modern’ here means post 1960, and so ranges in date from Haggerston school by Ernő Goldfinger to the ingenious low-key Hothouse, a 21st century centre for Freeform Arts, a community enterprise which is also in its 40th year (and has done much to cheer up the area). The ‘Restored’ section is witness to some of the hard work that has ensured the survival of many familiar landmarks. Success here is not simple. The buoyant description of the Hackney Empire omits the long drawn out saga of its repair. The account of the rescue of the magnificent Round Chapel at Clapton acknowledges the shortcomings of the adaptation. New uses do not always emerge quickly. The Victorian baronial castle that disguised the New River Pumping Station at Stoke Newington found a purpose as a climbing centre only after standing empty for many years, demonstrating the need for patience and persistence in the face of threatened demolition; the reuse of the great portico from the London Orphan Asylum at Clapton tells a similar story. Not all endings are happy, appendices list 34 buildings on English Heritage's Risk register, and 24 which have been demolished since 1960. Some of the latter feature in the ‘Forgotten’ section: this includes some worthwhile historical research which should at least rescue their subjects from

total oblivion. Among them are the Clapton Federation Synagogue of 1931-2, shockingly demolished in 2006, and the Atlas Works, the Eton Manor Boys Club, and the towers of the Trowbridge estate, all three in the now totally transformed area of Hackney Wick. The splendid Pitfield Baths at Hoxton, pride of the borough of Shoreditch, was deemed too expensive to repair, and disappeared in the 1960s, while the little Tudor style cottages of Nichols Square Haggerston, recalled in haunting photographs, fell victim to postwar higher density policies. ‘Ignored’ or ‘in need of some love and attention’ covers some buildings where campaigners are already active (Haggerston Baths, Abney Park chapel); but Bodley & Hare's fine church St Mary of Eton (Hackney Wick again) is to be rescued only through demolition of its ancillary buildings. Others may need a change in public attitudes in order to be appreciated, such as the threatened former Training Centre in Morning Lane, an interesting example of 1960s Brutalism; but it seems extraordinary (though perhaps typical of Hackney's chequered character) that in 2010 there are two obviously fine houses remaining in such poor condition: Pond House, an attractive neo-classical villa at Clapton, and the New Lansdowne Club in Mare Street, which some excellent research shows was built c. 1700.

– Bridget Cherry

Bridget Cherry is a former editor of the Pevsner Architectural Guides, and co-author of the volumes in that series covering the London suburbs.

Streets of Old Holborn

Camden History Society, revised edition 2010.
132pp, illustrated, £9.50

The first edition of this book in the Camden ‘Street’ series was published in 1999. This revision is edited by Steven Denford and David Hayes, part of original team. The heart of the book is the information compressed into seven linear or circular routes: the Fleet Valley, Grays Inn and Lincolns Inn (but not the Fields), Hatton Gardens and Faringdon Road, a further stretch north to Mount Pleasant, and the main route of Holborn up to (but not including) Kingsway. Useful aids include an explanation of changing boundaries, sections on the history of the Inns of Court and of the Liberties within the parish, a thorough list of sources, index and maps. There is much fascinating detail to satisfy the perambulator's curiosity, from the Edwardian figures of kings opposite Holborn station, which recall James I's private route to Theobalds, to descriptions of the Italian community of ‘Little Italy’ and the varied industries which once filled the Fleet valley. The revision is efficiently up to date with developments since 2000 along High Holborn, indeed it jumps ahead of events, for at the corner of Great Turnstile there is currently only a dormant site rather than a building under construction.

– Bridget Cherry

published by the Herne Hill Society, 2009 140pp,
illustrated, soft cover. ISBN 978 1 873520741 £5

At first sight the subject seems unpromising, an indifferent group of south London Victorian terraced streets directly east of the railway line between Brixton and Herne Hill. Their story turns out to be unexpectedly interesting. As part of the manor of Lambeth, the land belonged to the archbishop of Canterbury; from the 18th century it was leased for market gardens; development, as so often, followed the railway, which arrived in 1862. However this was not standard speculative building, but an enterprise which sought to provide affordable housing for working people. The Suburban Village and General Dwellings Company was established in 1866. It would be interesting to know whether there was any contact with the better known Artizans, Labourers and General Dwellings Company, which had similar aims, and was founded a year later. The Artizans built a number of estates and continued for a century, but Milkwood was the sole product of the SVGDC.¹ The latter Company encouraged investment not only by 'gentlemen' but by tradespeople hoping to acquire a property, who could purchase single shares. It was not plain sailing, as the money was squandered by the Company secretary (the Artizans later had similar problems) and new Directors had to be appointed. But in 1869 Lord Shaftsbury laid the foundation stone and the estate was laid out to the design of Habershon & Pite in the 1870s. The census figures show residents with a wide variety of occupations, with clerks and domestic servants the largest categories. The modest two-storey buildings are dignified by bay windows, with some minimal stucco and red brick detail. Interestingly many of the houses were soon subdivided (over 50% by 1901). Of the 568 built, 330 remain; over 100 were destroyed or damaged in World War II, and others were replaced in the 1980s by an industrial park alongside the railway.

1. See *Artizans Centenary 1867-1967*, published by the Artizans and General Properties Company

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Snow Hill is one of three City police stations. The headquarters is at Wood Street, a rather chunky neo-classical building of 1966 in Portland stone by McMorran & Whitfield; the third is at Bishopsgate (1938, architects Vine & Vine), whose granite-faced ground floor includes a four-and-a-half ton lintel. This, according to the *Architects Journal* in 1939, was 'the largest piece of granite ever fixed in London'. And, for that matter, probably still is.

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LONDON TOPOGRAPHICAL SOCIETY

INCOME & EXPENDITURE ACCOUNT 2009

Income	2009 £	2008 £	Expenditure	2009 £	2008 £
Subscriptions paid by members	20,751	20,606	Members' subscription publications		
Subscriptions from earlier years	0.00	568	Cost of Printing	15,418	-6,121
Income Tax from Covenants/Gift Aid	4,430	4,610	Cost of Distribution	3,117	3,375
Total subscription income	25,181	25,784	Provision for next year's publication	30,000	30,000
Profit from sales of Publications	7,087	10,373	Total cost of members' publications	17,699	27,254
Interest received	626	6,176	Newsletters	3,763	2,931
Grant: Scouloudi Foundation	1,250	1,250	AGM	1,789	1,174
Sundry donations	242	127	Administration	52	373
Total Income for the year	34,387	43,710	Publications Storage and Service	1,706	1,522
			Total Administration Costs	7,310	6,000
			Annual Grant to British Museum (09-11)	10,000	-
			Total expenditure for the year	35,009	33,254
			Surplus/(Deficit) for the year	-624	10,456

BALANCE SHEET 31 December 2009

Assets	2009 £	2008 £	Liabilities	2009 £	2008 £
Money in bank & National Savings	191,521	186,464	Overseas members' postage	65	215
Advance payment	307	102	Subscriptions paid in advance	3,212	4,262
Value of Society's stock of publications			Provision for future publication	30,000	30,000
Stock at end of previous year	29,751	32,787	Total Liabilities	33,277	34,477
Additions to stock	0.00	7,337	Net Worth of the Society	181,216	181,840
Less Value of publications sold	-7,087	-10,373			
Value of stock at year end	22,665	29,751	Change in net worth		
Total assets	214,93	216,317	Previous year's net worth	181,840	171,384
			Surplus for the year	-624	10,456
			End of year net worth	181,216	181,840

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.

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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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