

LONDON TOPOGRAPHICAL SOCIETY Newsletter Number 72 May 2011

NOTICE OF THE ANNUAL GENERAL MEETING

The one hundred and eleventh Annual General Meeting of the London Topographical Society will be held on **Wednesday, 6 July 2011** at the Liberal Jewish Synagogue in St John's Wood. As last year, 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 5.00 p.m. in the Synagogue's Montefiore Hall and the AGM will start at 6.00 p.m. The front entrance is no longer in use, therefore please use the entrance at the back, on the right hand side when facing the building.

AGENDA

- 1 Minutes of the 110th Annual General Meeting
- 2 Annual Report of the Council for 2010
- 3 Accounts for 2010
- 4 Hon. Editor's report
- 5 Election of officers and members of Council
- 6 Proposals by members
- 7 Any other business

– Mireille Galinou, Hon. Secretary

Items 1 and 2 are on pp.17-18 of this *Newsletter*. No. 3, the Treasurer's Report, is included as a separate sheet.

The AGM will be introduced with a talk from Rabbi Alexandra Wright and it will end with two short talks by the authors of this year's publications: Professor Port on the Palace of Westminster and Paul Holden on Samuel Molyneux's letters.

Those attending the AGM may like to EXPLORE ST JOHN'S WOOD – see pp.3-5 for a self-guided walk. As the synagogue is opposite the main entrance to Lord's cricket ground you may also decide to take advantage of this and book yourself on one of Lord's excellent tours (they generally include the famous Long Room and the Media Centre). They last around 1h30, cost £15 and run at 10 a.m., 12.00 p.m. and 2.00 p.m. Booking is advisable and you can buy tickets on line (Google Tours of Lord's) or by ringing 020 7616 8595.

Notes and News

New publications. The two 2011 publications will be available for collection at the AGM. Those with limited storage space may welcome the format of *The Survey of the Palace of Westminster before the Fire*, which will consist of seven folded sheets in a box. They record the detailed plan of the medieval palace, together with its current room use, on the eve of its destruction in 1834. There will also be an illustrated volume containing letters describing *Samuel Molyneux's visit to London in 1711*.

Following comments at the last AGM, exciting plans are in hand to enhance the LTS website with more details about our publications, including illustrations, and further special features. More news soon.

London Metropolitan Archives

It has been announced that the Libraries, Archives and Guildhall Art Gallery Department will have to make savings of 15.9% in its budget for 2011-12. Details are as yet unclear but it is likely that the London Metropolitan Archives will need to close on Saturdays and on an additional weekday, and will increase charges and make some reduction in the conservation for access programme. However, it is encouraging that the LMA now has an academic committee. Our editor, Ann Saunders, is a member, and will be able to voice any concerns from the LTS. There have been complaints that not all the staff at Northampton Road are familiar with the material that has been transferred from the Guildhall, and that items requested by readers, even when very precise references were given, could not be located. We hope that measures will be taken to tackle these teething troubles, which are frustrating for researchers with limited time.

Good News from Bancroft Road, Tower Hamlets. On February 14 a large crowd gathered to celebrate the formal reopening of the library after the completion of the first phase of its refurbishment. As reported in *Newsletter* 67, November 2008, an

energetic campaign succeeded in reversing proposals to sell the building to Queen Mary College, and the borough of Tower Hamlets is now committed to developing the building as a local history and archive centre. The first stage has achieved the redecoration of the ground floor hall for temporary exhibitions, improved fire security, and the thorough cleaning and reorganisation of the formerly desperately overcrowded research room, with new plan chests, open access shelves at convenient height, and the overflow housed in the former lending library. Money is available to repair the roof, and a heritage lottery application is in hand for further work, including disabled access. The handsome Victorian building of 1861, tucked away behind the sprawling buildings of Queen Mary College, was built as Mile End Vestry Hall, converted to a Library in 1902, and since 1969 has been the main repository for the rich local history collections of Stepney, Poplar and Bethnal Green. It now will continue to serve this purpose, with improved facilities, and it was heartening also to hear the Mayor of Tower Hamlets, Lutfur Rahman, declare firmly that the present crippling cuts to services would not include the borough's libraries. Encouraging evidence of what local campaigns can achieve.

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Out and About

Discoveries at Fulham

Fulham Palace, the country seat of the Bishops of London from Saxon times up to the twentieth century, for long a white elephant in the hands of Hammersmith and Fulham council, reopened in 2006 after major repairs funded by the Heritage Lottery Fund. A second phase is now in progress, which is focusing on its exceptional grounds and outbuildings. These works include the restoration of a section of the ancient moat beneath the Moat Bridge at the main entrance to the grounds. The moat was filled in between 1921-4 but its substantial depth has now been revealed. The picturesque Gothic style lodge to the left of the entrance, dating from c.1820, which for long stood shamefully derelict, has also been restored. Lodge and bridge now form an enticing prelude to the leafy approach which leads to the atmospheric Tudor outer courtyard. In the grounds on the other side of the Palace, the original central doorway to the late Georgian Vineries is being reinstated, and the bothies behind are being reroofed, in preparation for productive use of the walled garden. The palace, museum and grounds are well worth a visit; further details and opening times can be found on the Fulham Palace website. Museum, Palace and grounds are now all managed together by a new, expanded Trust, supported by revenue from functions and refreshments.

In contrast, small museums which are directly dependant on local authority funding are increasingly vulnerable. A sad example is **Church Farm Museum Hendon**. This delightful small

building, a museum for 55 years, provided a rare opportunity to visit a vernacular 350-year old Middlesex farmhouse, as well as a place for interesting changing exhibitions. Cuts imposed by Barnet Council led to its closure on 31 March and the dismissal of its curator. The Hendon and District Archaeological Society (HADAS) have put forward a plan to take over the museum, with a volunteer staff, continuing with the furnished rooms while using the museum to store and display their archaeological finds and to hold meetings and courses.

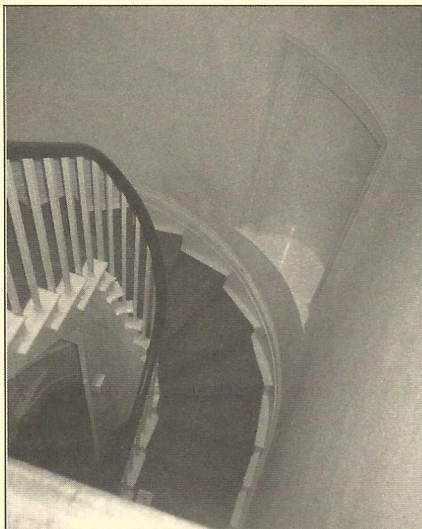
Turner in Twickenham

In 1812 the artist J.W.M. Turner bought three acres of land in rural Twickenham. As a country retreat for himself and as a home for his elderly father, a retired barber, he built a miniature Regency villa at the crest of a slope running down east toward the Thames. Between 1812 and 1826 his father kept house and tended the garden, and Turner could enjoy an elegant and comfortable base for his fishing and sketching expeditions along the Thames. The three acres have shrunk to a small back garden, but the house survives, as No. 40 Sandycombe Road, among the Edwardian villas of the St Margarets suburb of Twickenham. In 1946 it was rescued from dereliction by Professor Harold Livermore and his wife, who made it their home for over 60 years. In 2010 Professor Livermore bequeathed the house to the Sandycombe Lodge Trust, established in 2005 with the aim of preserving the house 'as a monument to Turner in Twickenham'.

From the road, the house appears only two storeys high, with three main rooms on each floor: a simple white stuccoed centre with pedimented gable, flanked by small, originally lower, wings. On the garden side the service basement is visible. Distinctive details, such as the tall, minimally moulded arches of the tiny entrance hall, and the



Turner's villa from the back garden



Turner's villa, detail of the staircase

gracefully curving
toplit stair, are
reminiscent of
the work of
Turner's great
friend, the
architect Sir John
Soane, and it is
quite possible
that they
designed the
house together.
The Trust is now
exploring options
for the
conservation and
future use of this
unique building.

It is not yet fully open to the public, but small group visits are possible by arrangement: email: turnerattwickenham@gmail.com

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Exhibitions

At the **Museum of London** life in the street is the theme of two exhibitions. **London Street Photography**, to 4 September 2011, is a major exhibition displaying the work of 59 photographers, from John Thomson's *Street Life* in London of 1877 to Paul Baldesare's records of today's shoppers. There is an accompanying book and events (see the Museum of London website for details). **Street Cries**, to 31 July, draws on the Museum's art collection to present images of the capital's street traders, which are among the earliest portraits of the urban poor, some idealised, some realistic. They include works by Sandby, Doré, Gericault and Rowlandson.

In Tate Britain's interesting **Watercolour** exhibition, although topography has only a minor role, and London themes are few, there is much to enjoy. An interesting view of Eltham Palace Banqueting Hall by Sandby shows the building in a derelict state with windows blocked. There is one of William Capon's meticulous views of Westminster streets, drawn in 1808, painted in 1822, from the collection at the Society of Antiquaries, and an enchantingly atmospheric painting by Girtin of the White House at Chelsea, seen from across the Thames. In a totally different spirit a grand composition by Gandy records the 'Public and private buildings of Sir John Soane'. Among other highlights, demonstrating the variety of ways the medium was used for rapid recording, is an intricate estate map of 1582, and Hollar's sketches of the fortifications of Tangier made in 1669.

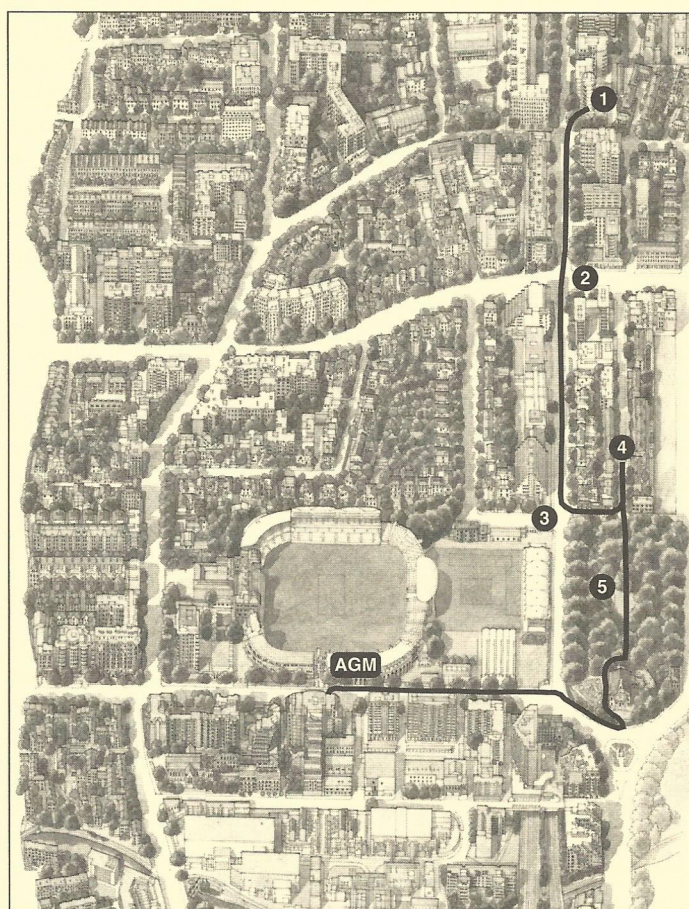
The London Metropolitan Archives, Northampton St N1 is presenting an exhibition on **Jewish East London**, with documents, prints and photos from its collections, open to 22 July; free entry.

A Walk through St John's Wood

from St John's Wood tube station to the Liberal Jewish Synagogue.

This walk has been devised for those coming to the AGM from the underground station. The direct walk takes 10 minutes, but allow half an hour to provide time to stop and look.

In the eighteenth century the Eyre Estate – formerly known as the St John's Wood Estate – was a vast area of pasture and agricultural land (just under 500 acres). It was developed by the Eyre brothers in the first half of the nineteenth century: Colonel Henry Samuel Eyre was the landowner and Walpole, his younger brother, the solicitor turned estate manager who masterminded the development task.



Detail from Stephen Conlin's 2009 pictorial map of the Eyre Estate. © The Eyre Estate

STOP 1 Tube Station. You are in the heart of the Estate. In the eighteenth century the only road led to St John's Wood Farm, a stone throw from where you are standing. The station dates from 1935 when the Bakerloo line was extended from Baker Street to Finchley Road, using the line which had been built by the Metropolitan Railway. For the first few years the station was known as Acacia Road since St John's Wood Station was down by St John's Wood church. When the latter was renamed Lord's, this station was renamed St John's Wood station. Between 1935 and 1939, St John's Wood had no less than three stations: Marlborough Road, Acacia Road and St John's Wood.

The site of the station is associated with two Victorian celebrities. First the famous chef Alexis Soyer (1810-58) whose best seller *The Modern Ménagère* was the outcome of passionate discussions with a Mrs Baker, resident at Bifrons Villa, the house which stood on this site from 1841. Secondly, the sculptor Edward Onslow Ford (1852-1901) moved here in 1887 and was so well-known in his day that a street memorial was erected to his memory close to Abbey Road studios (which is still there).

Cross the road and stop by the towering Birley Lodge (1971-75, designed by Sanders & Westbrook).

St John's Wood Farm. Look down Acacia Road: this is where St John's Wood Farm used to stand. It was the sole landmark on the St John's Wood Estate for a century or so (it was dismantled in the 1830s) and all paths or roads used to lead to it.

Eyre Arms and Eyre Court. Now look the other way, to the far side of Finchley Road, where stands the massive 1930s mansion block called Eyre Court. How it dwarfs the original St John's Wood Villas! It stands on the former site of the Eyre Arms tavern, the most famous pub on the Eyre Estate. It had pleasure gardens, its own assembly rooms and stories abound about some of the events that were held there – the most spectacular being a rehearsal for the medieval Eglinton tournament. There was public outcry when residents heard it was going to be demolished but to no avail. T.P. Bennett designed the imposing Eyre Court and recorded that the property world 'rated [it] as a landmark and so did the Architectural Association [AA]. I was told that the AA staff put a ban on any students' design which showed a plan for flats, more than two features of which were recognizable as "Bennett's flats"'.

Finchley Road. You stand at the junction between Finchley (north) and Wellington (south) Roads. This wide artery, formerly known as the Marylebone and Finchley Turnpike Road, was first dreamt by Walpole Eyre in the early years of the nineteenth century. But he encountered so many obstacles when trying to get a Bill through Parliament that he had to give up in 1820 admitting: 'I am bothered to Death[,] I am more hunted about this bill, than any old fox in Essex ever was.' When the initiative was resurrected by the St Marylebone Vestry, the project received the full support of the Eyres and opened in 1830. The turnpike road fed into the road which Walpole Eyre had financed and built by 1820: Wellington Road.

Walk down Wellington Road to the crossing with Circus Road and stop at this junction.

STOP 2 Circus Road is neither circular, nor leading to a circus. However, it had great symbolical value to the Eyre brothers who for almost 25 years hoped to build an enormous green circus in the northern part of the Estate. Villas would have been sited on the edge of a round and enticing open space. The project was not realized, and Circus Road is its only memento. On your side of the road, it leads to the buzzy St John's Wood

High Street, parallel with Wellington Road but tucked away and easily by-passed.

You may be wondering when you'll encounter some of the villas that St John's Wood became so famous for. More modern buildings including the vast Wellington Hospital line the western side of the road, but on the eastern side, where you are walking, there is the almost miraculous survival of a handful of original cottages – some have been considerably transformed, others restored, for instance No. 24 which has a blue plaque to signal the residence of Madame Tussaud. These villas now seem strangely out of scale but it's remarkable they should have survived at all along such a busy road.

Walk down to the junction with Wellington Place.

STOP 3 Lord's Media Centre. On the other side of Wellington Road spreads the enormous site of Lord's Cricket Ground. You are at the 'nursery end' because Lord's expanded eastwards by purchasing and redeveloping the Wellington nursery. From this angle there is a good view of the award winning Media Centre: a floating pod in aluminium designed by Future Systems for the 1999 World cup. It won that year's Stirling Prize for architecture.

Turn left into Wellington Road. Walk up to Cochrane Street, the next turning on your left and go up the street a few yards to reach No. 7.

STOP 4. No. 7 is the second oldest house on the Estate (the oldest one is No. 8 Elm Tree Road). It was originally built in 1823 as a double house – two semi-detached houses. Only the right hand side has survived. The left has been swept away and replaced by a large modernist double house (designed by David Stokes in 1936-37).

Retrace your steps, cross Wellington Place and go into the public gardens – the former churchyard of St John's Chapel.

STOP 5. By the early years of the nineteenth century the churchyard of St Marylebone church was so full something urgent had to be done. The vestry purchased this ground from the Eyre brothers in 1807 and it was in use until 1886 when the public gardens were laid out. The most famous tombs are those of the 'Marylebone Fanatics' Richard Brothers and Joanna Southcott, who, caught up in the early nineteenth century millennium fever, were convinced of the imminent arrival of the second Christ, Joanna firmly believing she would give birth to him at the age of 64. The other famous tomb is that of the watercolourist John Sell Cotman – which is signposted and will be on the right side as you walk down to the church. The chapel became a parish church in 1952. It was designed by Thomas Hardwick and consecrated in 1814. It is normally open and well worth a look – it has a series of interesting monuments and its light and white walls give it a serene atmosphere.

On leaving the church turn right and walk along St John's Wood Road and the southern wall of Lord's cricket ground. Almost opposite Lord's main gate, you will see a colonnaded entrance. This is St John's Wood Liberal Jewish Synagogue. The main

entrance is now rarely used, and you will need to make your way to the back entrance – on the right hand side when facing the building.

This walk was devised by Mireille Galinou based on her new history of the *Eyre Estate: Cottages and Villas – The birth of the garden suburb*, which is reviewed on p10.

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Houses, Books and the Hammersmith Riverside

'The aspect of the river has changed again today. It is like a sheet of molten lead, quite smooth with scattered points of sparkling light, and the whole air pulsates between redundant sunshine and dark eclipse when all the lights go out and the river sinks to gloom.'

So wrote Thomas James Cobden Sanderson in his Journal. The River Thames links together three significant figures in the world of printing: William Morris, Cobden Sanderson and Emery Walker. Both Morris and Walker, his printing adviser, moved to riverside houses in Hammersmith in 1879. In January Morris moved into 'The Retreat' at Upper Mall, which he renamed Kelmscott House after his country retreat Kelmscott Manor, Oxfordshire. At Christmas Emery Walker moved into No. 3 Hammersmith Terrace. Although they lived close by, they only met in 1884 (and not in Hammersmith, but at a Socialist meeting in the East End).

The riverside, whose rural character had given way in the course of the nineteenth century to smaller houses, industry, breweries and timber wharfs, attracted other members of the Arts and Crafts movement in the late nineteenth and early twentieth centuries. It was not quite a cultural quarter like Newman Street or later Fitzrovia (see LTS Newsletter Autumn 2010) but topographically it was, for a short time, a printing and book binding locality.

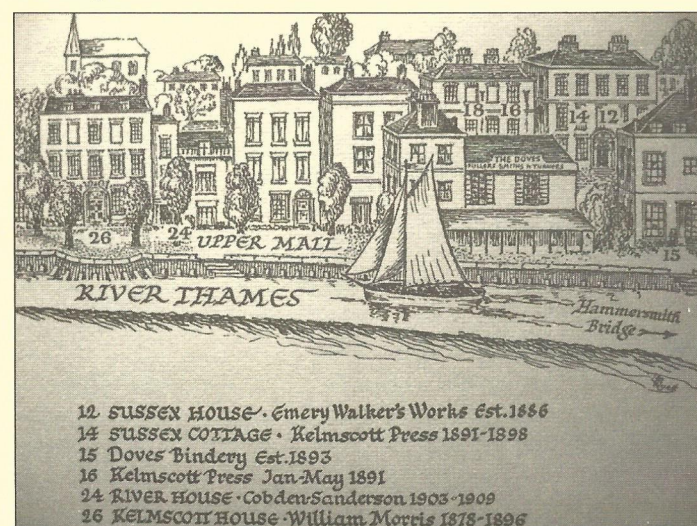


Fig. 1 Upper Mall

The main houses can be seen on the two illustrations: firstly of Upper Mall (Fig. 1) and secondly of Hammersmith Terrace (Fig. 2).

Upper Mall

The east end of Upper Mall consists of a fine group of eighteenth-century houses. Kelmscott House dates from the late 1780s. Previously owned by the MacDonalds, it was visited by Anne Cobden Sanderson before Morris bought the house. She recalled what fun it had been when she stayed there in 1874, the river overflowed the banks and the house was flooded.¹ This house remained in Morris's possession until his death in 1896. In the narrow Doves Passage, No. 15, nearer the river, housed the Doves Bindery, so called after the public house next door. Cobden Sanderson created this in 1893. He was attracted by the opportunity to repair and bind books in Morris's library and also hoped to work on Kelmscott Press bindings. On the north side was No. 12 Sussex House (perhaps named after Augustus Frederick, Duke of Sussex [1773-1843]) where the works of Walker and Boutall, Automatic and Photographic Engravers, were established in 1886. In Sussex Cottage next door (No. 14) the Kelmscott Press had its printing shop from 1891 to 1898, after starting in No. 16.

The Doves Press, owned by Cobden Sanderson in partnership with Emery Walker, was first established in 1900, not in Upper Mall but at No. 1 Hammersmith Terrace, and continued there until 1909. After Cobden moved from Hammersmith Terrace, he lived in River House, next to Kelmscott House, Upper Mall, until 1909.

Today the houses of Upper Mall are well cared for, but the area to their north and east has changed radically. In the late nineteenth century Lower Mall and Upper Mall were linked by a bridge over Hammersmith Creek, which divided the smarter area of Upper Mall from the poorer area around Lower Mall and the creek, described by Dante Gabriel Rossetti as 'a labyrinth of slums'. Clearance and rebuilding began with the construction of the approach to the new Hammersmith Bridge in the 1880s. Between the

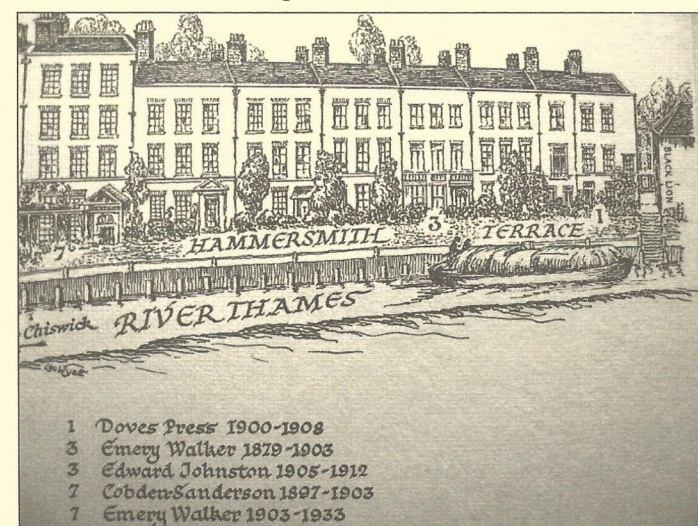
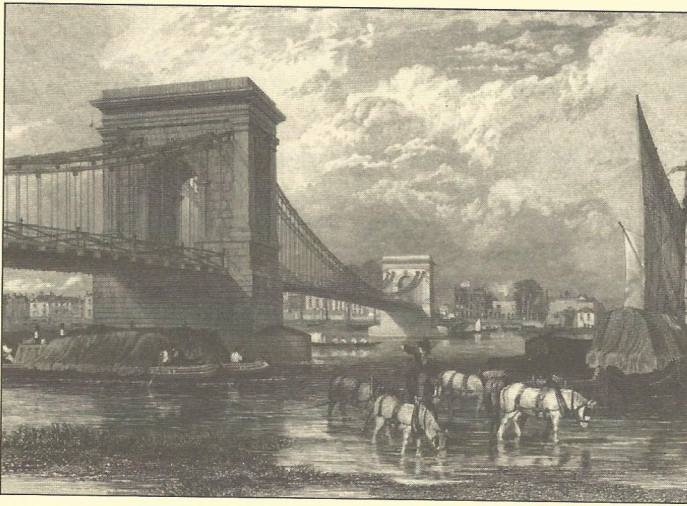


Fig. 2 Hammersmith Terrace



The old Hammersmith Bridge, after a drawing of 1827 by J.D. Harding

wars the creek was filled in and a new route for the Great West Road was sliced through the back gardens of the riverside houses. The open space of Furnival Gardens, on the site of the creek, laid out at the time of the Festival of Britain, is now threatened with further changes.²

Hammersmith Terrace

While Upper Mall is divided from the river by a lane, Hammersmith Terrace backs on to the river and its front doors face away from it. Situated 400 yards west of Upper Mall, the terrace was built in the 1760s. Emery Walker first purchased No. 3 in 1879, after his marriage, when he was working with the Typographical Etching Company. While he was at No. 3, in 1899 he became a partner with Cobden Sanderson, from whom he bought No. 7 in 1903. No. 7 had earlier belonged to Jacques de Louthenburg, artist, scene painter and friend of Sir John Soane. Emery stayed in No. 7 for 30 years until his death in 1933, filling it with a fascinating collection of books, Morris memorabilia and wallpaper, furniture designed by Philip Webb, and paintings. Passing first to his daughter Dorothy, and then to her Dutch companion, Elizabeth de Haas, it is now owned by the Emery Walker Trust and open to the public in the summer.³ The terrace attracted other notable residents. After Emery had left No. 3 for No. 7, Edward Johnston, the noted calligrapher, moved into No. 3, and stayed there until 1912. Next door to No. 7, No. 8 was the home of H.H. Sparling and his wife, better known as May Morris, the daughter of William Morris. She lived there until she made the move back to Kelmscott Manor in Oxfordshire, always important to William as his country retreat by the Thames.

The view of the river from the Terrace is magnificent, and the river, whether leaden or bright, constantly changes. The only crossing to be seen is Hammersmith Bridge. Designed by Sir Joseph Bazalgette, it was built in 1884-7. It was from this bridge that Cobden Sanderson tipped all the type cast for the Doves Press into the Thames between 31 August 1916 and the end of January 1917, because he could not bear the thought of

Emery using it for his own purposes. So the Thames, which linked so many houses, holds the memories of those who created, printed and bound books. Lead was cast down into the leaden waters.

– John Cherry

John Cherry, formerly Keeper of Medieval Antiquities at the British Museum, is Chair of the Emery Walker Trust.

Notes

1. *A History of Kelmscott House* by Helen Elletson, published by the William Morris Society, 26 Upper Mall, W6 9TA. <http://www.morrissociety.org>
2. There are plans to destroy a large area of this green space by a walkway to a bridge connecting to a monstrous development of three fourteen-storey tower blocks, which Hammersmith and Fulham Council proposes to build in place of the 1970s extension to their listed 1930s Town Hall in King Street. In January 2011, the area was festooned with protest posters. Furnival Gardens also houses a pathetic walled space on the site of a Quaker burial ground. Here there is a small tree with a plaque recording 'International Workers Memorial Day April 28th, sponsored by the Workers of Hammersmith and Fulham'. International Workers' Memorial Day remembers all those killed at or by work. It is a tree of which Morris and Walker would have been proud and stands as a forlorn reminder of their beliefs. How long will it survive? The proposed developments will destroy the visual character of the area, as thoroughly as the road and its traffic deafens any peaceful thought.
3. For details see www.emerywalker.org.uk
4. Figs 1 and 2 are details from drawings by Leo Wyatt, reproduced as endpapers in *William Morris and the Art of the Book*, ed. Paul Needham, 1976.

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Circumspice

What is it, where is it? For the answer see p.9.



Life on the Fringe

The fate of Stratford

Ever since the successful bid for the Olympic Games was announced, its promoters have been at pains to stress that its achievements would be measured only by the extent and value of its legacy. The most significant aspect of this for London must be the physical legacy, but until April of this year, with the announcement of a separate masterplan, relatively little attention has been given Stratford, and to the future of one of the historic town centres of 'London-over-the border'.

Stratford sits immediately outside the southern edge of the Olympic site. The name refers to the crossing over the Lea which runs south from Hertfordshire into the Thames near Blackwall. Historically the town was in two parts, split by the river into Stratford Bow on the west bank and Stratford Langthorne on the east. A bridge had superseded the ford by the early twelfth century and has as its descendant the A12 flyover. The lower reaches of the river also divided London from Essex (and since 1965 the borough of Tower Hamlets from Newham). In fact, the valley at the crossing point is shallow and broad and carries a second stream, the Channelsea river, which creates a series of delta-like tidal water courses that from the medieval period were exploited for the powering of mills, of which the remarkable Three Mills at Bromley-by-Bow is the only one surviving.

The topography, of low-lying and marshy ground around tidal rivers, was unlikely to encourage settlement, although the Cistercians adopted it as an out-of-way location for their abbey. The medieval villages developed instead on the slightly higher ground about the E and W banks, on the London side close to the road at Bow and Bromley-by-Bow. On the Essex side, however, the village grew up a little distance S of the road at West Ham where the original parish church of All Saints remains.¹ But the importance of the road from and to London and the market for inns and lodgings inevitably concentrated development around Stratford to the extent that by the 1830s a new

parish church of St John the Baptist (by Edward Blore) was required. Secondly, the Great Eastern Railway decided to locate its principal engineering workshops here in 1847 and built up its own suburb on the northern edge of the town centre, called Hudson Town after the company chairman, consisting of a grid of straight terraces of which only a very small number remain visible (*Fig. 1*). The railway cuttings, engine sheds and warehouses soon occupied a vast area. The town centre then developed around the Broadway, which nineteenth and early twentieth century photos show as bustling thrum of trams and people around the commercial frontages facing a market place and with the Town Hall erected in 1867-8 as its civic landmark. In the meantime, large numbers of industries – diverse in character but uniformly noxious – had spread over a wide area north and south of the town along the river banks.

In the mid-twentieth century the ferocious bombing of the areas S of Stratford presented planners with a *tabula rasa* for reconstruction, carried out systematically under the leadership of T.E. North, the West Ham Borough Architect. Stratford remained the commercial centre around which much of the nineteenth century housing was comprehensively cleared and replaced. The creation of the Borough of Newham (from East Ham and West Ham) in 1965 diminished Stratford's civic importance and attention turned to rebuilding the town centre in the 1970s in the form of a substantial new shopping centre inserted into its middle, topped by a slab of offices. By the later 1990s numerous buildings fell out of use and some demolitions took place. There were by then, however, a number of hopeful signs of regeneration, largely on the back of the revival of Stratford as a transport hub, including the new station on the Channel Tunnel rail line and the Docklands Light Railway, which required a significant rearrangement and reorientation of the new station (by Wilkinson Eyre Architects, 1995-9) to address the town centre. This remains one of the most successful aspects of the town centre and further enhancements have been made as the former railway lands to the N have been built upon for the new Westfield Shopping Centre and the residential area of Stratford City. The associated growth of new apartment blocks along the busy Bow-Stratford road, while architecturally not very distinguished, has also engendered the complete refurbishment and reopening of the old Stratford Market Station (1891-2) as a stop on the DLR.

Close to the Broadway, in West Ham Lane, the offices of East Thames Housing Group and the Olympic Park Legacy Co. (*Fig. 2*) c.2005 by Fletcher Priest are perhaps indicative of what is to come in the future, exhibiting a contemporary preoccupation with elevations that are animated by vertical projections and shutters. It makes a creditable effort to reinforce the scale and line of the old street while setting back the office accommodation above. In its lea, the Unitarian



Fig. 1 Aerial view of Stratford with site of Hudson Town



Fig. 2 West Ham Lane, redeveloped c.2005

Church of 2006-7 by the same architects is a small but eye-catching successor to its predecessor of 1869 by Thomas Chatfield Clarke.

It is sad nevertheless to record here that some historic buildings still appear to be at risk. In West Ham Lane, behind the town hall, is the former police station and magistrates court, a good no-nonsense design complementing the Town Hall and built in two phases (1884 and 1901), the later phase a mirror-image of the first. It has been without a use since the early 1990s. Nearby, in Romford Road, there is also the only reminder of pre-nineteenth century Stratford, the so-called Old Dispensary (*Fig. 3*), a small house of c.1700 with an exterior clad, in the Essex vernacular, with weatherboarding. It was carefully restored as recently as 1990 but once again is disused. More serious is the loss of Angel Cottage, one of the best-preserved early nineteenth century houses in the Hudson Town area and the only one with its front garden. It stood on the very edge of the Olympic site and was demolished by its owner without Listed building consent in 2007. Newham Council were reported to be seeking to serve an enforcement notice for its reinstatement but the site remains empty. It is good to see that the



Fig. 3 The Old Dispensary, c.1700, restored 1990 but now disused

Stratford Metropolitan Masterplan now being developed commits to 'develop a distinctive identity' for the town centre based on its strengths and 'maximise the benefits of the area's built heritage' against the glitzier attractions of the new developments across the railway. Shock transformations are nothing new in this area but disregard for its historic architecture remains unacceptable.

– Charles O'Brien

Charles O'Brien is an editor of the Pevsner Architectural Guides, and co-author of the Pevsner volume London 5 East.

Note

1. Determining the centre of West Ham in the present day is not straightforward. The railway station of that name lies well to the west of the old centre.



Changing London

Two current preservation campaigns demonstrate that there is lively public interest in buildings that are not associated with the famous or well-to-do, but encapsulate broader aspects of London's social history. Despite their obvious potential, both these examples were not considered worthy of conservation or listing, and so had no protection. Sadly, one of them was demolished while this *Newsletter* was in preparation.

The building in Cleveland Street, St Marylebone, which used to be the outpatients department of the now vanished Middlesex Hospital, has been revealed as a rare surviving example of an eighteenth century workhouse, built for the Strand Union in 1775 and added to in the nineteenth century. Furthermore, research by Ruth Richardson has provided a possible link to Charles Dickens, who lived in the area when a boy, and so may have had this building in mind when he wrote *Oliver Twist*. An energetic campaign is being waged to save the building, see the Cleveland Street Workhouse website for more information.

Rising up beside an East End canal, within the Limehouse Cut conservation area, was a handsome Georgian revival brick building of 1929-31. This was built as the **Poplar Employment Exchange, 307 Burdett Road. Tower Hamlets**. This has recently been demolished, despite the East End Waterways Group's vigorous campaign to reverse the proposal for redevelopment of the site. They had hoped to see the building converted to a training and social enterprise centre named after the local MP George Lansbury. For more details see the East End Waterway Group website.

Circumspice (see p.6)

If you stand in Great Eastern Street near its junction with Shoreditch High Street you may glimpse parts of two very different trains on two sections of viaduct. To your right are the shiny new, orange liveried London Overground trains crossing a skew bridge over the High Street from the concrete box of Shoreditch High Street Station to the viaduct which carries it north towards Dalston. Up high in front of you are a couple of former Jubilee Line tube train carriages looking as if they might at any moment lurch across Great Eastern Street towards you.

These are two of half a dozen carriages which make up Village Underground, a five year old project to provide low-cost accommodation for artists and other design professionals in a way which makes minimum demands on the planet. The tube carriages are of course a notable piece of recycling; there is also a 'green roof' (which has had its problems and needs to be reseeded, but provides good thermal insulation and minimises noise from concerts in the building below); and much of the material used in kitting out the place has been rescued and reused.

The structure the six tube carriages stand on is, in fact, a railway viaduct. It was built to carry trains from the North London Railway along its 1865 extension to the company's new terminus at Broad Street. In 1902 some 27m passengers used that station, making it the third busiest London terminus. But soon trams and buses took its custom; the station suffered bomb damage in both world wars; and by 1985 only 6,000 passengers a week were using a surviving, decrepit fragment of Broad Street. The line closed in the following year with the site redeveloped as Broadgate.

North of Village Underground, London Overground's extended East London Line picks up the viaduct, with some attractive new bridges filling in gaps left when the old ones were demolished. Fortunately little development had occurred in this East End section of the line to prevent its reuse; though the spur towards Canonbury and Highbury & Islington (reopened this March) did require some limited demolition. South of Village Underground, it is hard to trace the line of the old viaduct very far – though when you stand (as I did as a guest of Village Underground), in the driver's compartment at the front of one of those old tube carriages, you can just imagine pressing a button and flying off towards the opposing abutment where the old viaduct once sailed on to Broad Street and the City.

London Topography at the British Museum – an update

Members will recall that the Society has been supporting the on-line cataloguing and scanning of London topography at the British Museum with a donation of £30,000 spread over three years. This money has been used to underpin the salary of Anna Maude who spoke at the AGM in 2009 about her work on the Crace collection of 5,000 prints and drawings of London. Anna successfully completed her work on Crace and the Museum found funds from other small donations to pay for her to catalogue other London topography. Two thousand miscellaneous views of London acquired throughout the Museum's history are now on-line. Together with the Crace views, they are available to download free-of-charge on www.britishmuseum.org/collection

By the time this note appears in the *Newsletter*, Anna will have finished cataloguing a further 3,000 prints and drawings in John Charles Crowle's extra-illustrated volumes of Thomas Pennant's *London*, bequeathed to the Museum in 1811. Only a small amount of Crowle's collection has been photographed as the volumes are too large and fragile to be scanned, but in due course images from this very fine group of material will also be available on-line.

At its last meeting the LTS Council decided to make a further donation of £10,000 so that Anna can continue for another six months in order to complete work on the British Museum's London topography. She will catalogue the 1600 prints and drawings in Hermann Marx's extra-illustrated Pennant bequeathed in 1948, a small collection of London views bequeathed by Sir Ambrose Heal in 1959, and prints from the volumes of north London topography bequeathed by George Potter in 1927.

Images of London topography in the British Museum will continue to appear regularly in this *Newsletter*. This issue includes a print after James Duffield Harding's drawing of Hammersmith Bridge in George Cooke's *Views in London and its Vicinity*, 1827 (see p.6).

– Sheila O'Connell

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More on the Thames

At the Victoria and Albert Museum there is currently an exhibition on the **Aesthetic Movement**. Amidst the romantic images and mannered gestures, the topographer will find a few engaging etchings by Whistler, from his series on the Thames, showing the character of the working riverside c.1850-60

The deadline for copy for the November Newsletter is 15 October. Please note the Editor's change of address, which is given on the back of this Newsletter

Reviews

Mireille Galinou, *Cottages and Villas. The Birth of the Garden Suburb*

Yale University Press, 2010, 544 pp, 250 colour and 55 black-&-white illustrations, ISBN 978-0-300-16726-9, £40

This is a beautiful book, full of sumptuous images, including several works by St John's Wood artists, reproduced large and in ravishingly good colour. Everyone involved in its production deserves the highest praise. Its subject is the Eyre estate in St John's Wood, a district that exemplifies our modern notion of the better-class London suburb, and one worthy of special attention. Its early growth c.1800 came at a tipping point in London's development, when new housing was required for the burgeoning middle classes, and it was to be the place where many of the now familiar elements of suburbia first coalesced. That trail-blazing aspect has been considered before, but without access to reliable historical documentation. Now Mireille Galinou has catalogued the estate's hitherto unseen, rich archive, and so her story draws on important new evidence. With so much at her fingertips she has not held back: the result is a mammoth publication, over 540 pages, and exceptional value at £40 – presumably courtesy of an Eyre Estate subsidy.

That fact perhaps explains why the book opens not with the central story of the suburb's pioneering late-Georgian beginnings, but with a detailed history of the Eyre family. Good genealogy though this is, particularly when discussing the brothers who instigated development – Henry Samuel (d.1851) and Walpole (d.1856) – it adds

little to our understanding of events in St John's Wood. A more succinct account would have sufficed.

The next two chapters tackle the core subject. First comes the much-celebrated, unexecuted 'master plan' of 1794, prepared by the City surveyors Spurrier & Phipps, for a Bathonian sequence of crescent, square and circus – but, importantly, all of semi-detached houses. Mireille Galinou has found contemporary newspaper advertisements describing this plan as intended 'for the erection of Residences of such novel description, as will unite the beauty and pleasure of a Country-House, with the convenience and advantage of a town one' – the essence of *rus in urbe*. The advertisements also emphasise the prominence given to gardens and the grouping of houses into 'respectable Neighbourhoods'.

Had it been carried out there is no doubt that the plan would have been hugely influential; even in its unexecuted state, the text argues, it 'set the tone' not just for suburban development in London and the rest of the country, but for the whole world. It's a big claim and not entirely justified. Rather than having its primacy trumpeted, the plan needs to be seen in the context of London's other late eighteenth century 'planned' estate suburbs – for instance Somers Town, Pentonville and Camden Town – the last being the subject of an earlier plan by George Dance the Younger for an equally radical geometrical layout of semi-detached houses, which the book reproduces.

That claim to primacy is more convincing when applied to what was actually built on the estate in the early 1800s, after the master plan had been dropped. Robert Todd, a bricklayer close to Walpole Eyre, built several early houses in and around Alpha Road, the first finger of development, in c.1804–15; and he emerges as a key figure in the evolution of the St John's Wood 'villa', as does John Shaw senior, the estate surveyor, who approved plans for new housing and copied them into estate lease-books.

Whereas the earlier suburban 'towns' on London's outskirts replicated urban architectural forms, Alpha Road was something novel. Modestly sized cottages and semis had been seen before, but not consciously grouped together in such a variety of shapes and sizes, without rigorous formality, and with generous gardens. Its impact was soon felt in the picturesque mixed housing of the Downshire Hill district of Hampstead (from c.1813), in Nash's Park Villages (1820s), and eventually everywhere.

Where the demand for such housing came from is another difficult question, but one the book does not shirk. The tradesmen lessees investing in the area's development came generally from a lower social scale than the well-to-do London shop-owners, merchants and minor aristocrats who could afford the rents. There were wide-ranging, shifting factors behind suburban house-building, and an intricate stratification to middle-class society. The book is also strong on gardens (which



LTS council members Ann Saunders and Denise Silvester-Carr at the launch of *Cottages and Villas*

the Eyres encouraged inhabitants to maintain) and their impact upon the area's identity.

After this auspicious start, development stalled as the Eyres struggled against various setbacks. Later chapters are instructive on the day-to-day running of such an estate, excerpts from Walpole Eyre's correspondence revealing an earnest, kindly man cajoling tenants into submission. Also, the lease-books show the new surveyor, John Shaw junior, striving to maintain the housing standards initiated under his father. And so an attentive owner and efficient surveyor preserved the essence of that early domestic style throughout later phases of development. And it's as well that they did; for with Alpha Road now gone, only the later housing enhances the local character. The book also chronicles the many later buildings and amenities that helped St John's Wood mature fully into a large-scale suburban neighbourhood.

The most enjoyable chapter of a generally well-written book considers the area's importance as an artists' quarter. From the outset relative seclusion attracted 'outsiders'; but the key influences were entrepreneurial and charismatic early figures like J.C.F. Rossi, C.H. Tatham, B.R. Haydon and Landseer, who acted as magnets for fellow artists, engendering an intellectual community spirit that persists to this day.

There isn't room to discuss every topic tackled by this full and informative book. Ironically, that desire for authority and comprehensiveness is its Achilles' heel. Some sections are overlong and overstuffed with extracts from letter-books; the text is peppered with additional 'fact-files' and 'chronologies' on various subjects; and there are nearly a dozen Appendices, listing *inter alia* all the area's artists' studios, developers, builders and distinguished residents. Hugely impressive though this is, the overall effect is of too much information, too widely spread.

There is much to admire in *Cottages and Villas*. It is an important book, setting out fully for the first time a story that adds to our understanding of London's early nineteenth-century suburban growth. But a tighter focus and stronger editing might have made it a great one.

– Colin Thom

Colin Thom works for English Heritage as a member of the Survey of London team.

Subterranean City, by Anthony Clayton. Revised and extended edition. Historical Publications, 2010 264pp, ISBN 978-1-905286-32-4 HB £22.50

This is a very satisfying book, even for a keen member of the London Underground Railway Society and Subterranea Britannica disappointed with earlier books such as Michael Harrison's *London Beneath the Pavement* (1961) and Hillman and Trench's *London Under London* (1984). Where necessary this new edition appears to have been completely rewritten, rather than to have updating

paragraphs added at the end of the descriptions of the 2000 edition. Besides the underground railways, there are chapters covering utility supplies, shelters and offices protected against air attack, catacombs, ice houses and wine cellars, fully described without jargon. Above ground buildings and people associated with the underground activities are also covered. There are plenty of illustrations, mainly historic. Inevitably in a book of this size crammed with facts there are a few minor errors but they do not detract from the overall excellence.

– Roger Cline

Rediscovered Utopias. Edited by Bridget Cherry and Ann Robey, with photographs by Kate Peters. Save Britain's Heritage, 2009. 158 pp, lavishly illustrated. £13.65. ISBN 978 0 905978 562 8

Rediscovered Utopias is not a comprehensive study of the Garden Suburb Movement – William Morris, Norman Shaw and Ebenezer Howard are only mentioned in passing; it is assumed that we are familiar with Bedford Park, Bourneville and Port Sunlight. Barry Parker and Raymond Unwin are present, Letchworth and Hampstead Garden Suburb are discussed, but only when directly relevant. What the writers and editors of the 14 chapters that make up the book do is to direct our attention to some amazing and independent attempts in and around London to create living spaces that are both humane and practical – places where people will want to live because they have space to breathe and move and something attractive at which to look, where the bricks and mortar of the walls are not an imprisonment but a welcoming home, and yet a place that is accessible to where work can be found and a living earned.

So the team of authors has gone out to 14 less well-known London developments, has described their origins and inspirations, and reported on their present appearance. The team consists of six writers with Bridget Cherry as overall editor. The writers are: Ann Robey with eight chapters (Shaftesbury Park, Latchmere and Roehampton in Wandsworth, Aldersbrook, Mayfield and Monkham in Redbridge, Woodgrange in Newham, and Holly Lodge in Camden); Alan Cox with two (Brentham in Ealing and Gidea Park in Havering); Geraldine Plowden and Nick Bridges on North Wimbledon in Merton; Joanna Smith on Pinner Hill and Pinnerwood Park Estates in Harrow; and Jon Clarke on South Lodge Estate in Enfield. Such a list is awkward to read, but the book is not. It makes me want on pull on my walking shoes, to take my stick and go out exploring. Incidentally, as far as I know, only one of these enclaves has a whole book devoted to it – Aileen Reid's excellent *Brentham* (2000) – though several have passionately loyal pamphlets and short histories.

We must not ignore the strong and serious introduction by Ian Rice which sets out the enemies threatening these modest earthly

paradises. They are legion – replacement windows and doors, gardens concreted over to provide parking for cars – any suburb's most destructive foe, lack of maintenance, neglected gardens, removal of chimneys, additional of extensions such as conservatories, the DIY boom – the list runs on. Of course, the passing of a century brings changes. We need a modern bathroom and kitchen, but it is very easy to wreck the character of a neighbourhood only to find it impossible to restore.

I am not going to try to paraphrase each chapter – *Newsletter* space forbids such luxury. I could be critical – I longed for an index, not all the excellent illustrations have captions and too frequently seem irrelevant to what is discussed on the same page, and I wished that space could have been found for a chapter on that tiny development, Village Road in Finchley, Barnet, where the houses are so small that, as a child, I used to think that fairies must live there, though, once inside, they are surprisingly spacious.* But these are trifling cavils. By today's prices, the book is not expensive – £13.65 – so if you find Greater London a never-ending source of fascination, buy it, read it, and use it to defend and protect your own patch against destruction, whether thoughtless, wanton or prompted by developers' greed. It is a valuable book, aptly titled. These estates really are little Utopias.

– Ann Saunders

* Village Road was laid out in 1908 to plans by Frank Stratton, see *Between Two Hedges* by Peggy Wells (1998, 28pp).

Lost Victorian Britain; How the Twentieth Century Destroyed the Nineteenth Century's Architectural Masterpieces. By Gavin Stamp. 192 pp, 2 photographic endpapers, illustrated. London: Aurum Press, 2010. £25.00. Hardback. ISBN 978 1 84513 532 4

Professor Stamp's illuminating and well-referenced introduction is worth careful reading, setting the tone for the rest of this volume. The book is written with first-hand knowledge and is far more than an academic compilation. Separate chapters deal with Iron and Glass, Railways, Hotels, Commerce, Industrial Buildings, Churches, Public Buildings, Institutions, Domestic Architecture and Country Houses. The coverage of this book is national, but London predominates, accounting for about forty percent of the entries. The index usefully groups London entries together.

At the end of the Introduction the author quotes a 1960s remark by Harry Stuart Goodhart-Rendel that nowadays we have a reluctance to throw things away because we are not confident that we can replace them with something as good. Rendel makes the point that the Victorians had no such doubts; the case of Christ Church in the Old Kent Road demolished in the 1860s to extend a

gasworks comes to mind. The appalling example of the demolition of the Mappin and Webb building at Number One Poultry as recently as 1994 is thankfully a rare counter-example to our prevailing attitude. Here demolition was permitted as the replacement building by James Stirling might be an 'architectural masterpiece', and the eight listed buildings which went were only grade II.

The opening part of the book makes clear that those generally regarded as most architecturally progressive did not necessarily dislike Victorian architecture. Indeed Hugh Casson, the designer of the 1951 Festival of Britain, campaigned against the demolition of a Victorian building as early as 1954. A decade later the celebrated modernists Alison & Peter Smithson, friends of Sir Arthur Elton, deplored the demolition of the Euston Arch and wrote a book on the subject in 1968.

As well as the author's first-class and characteristic text, *Lost Victorian Britain* contains a prodigious collection of photographs culled from *Country Life*, RIBA, English Heritage, the London Metropolitan Archives and with many by the author or from his own collection. The sources are widespread and numerous – many contributing just one photograph. The assemblage of this feast of architectural images appears a real labour of love and the end result is worthwhile.

The major infamies are given appropriate emphasis: Euston Station, its Propylaeum and Great Hall, the Coal Exchange, the Imperial Institute, the Crystal Palace and so on, but the wealth of less well-known losses increases the worth of this volume – Nine Elms railway station, Crystal Palace High Level station and the Broad Street terminus demolished c.1985 for instance. South London is well served, as are outlying northern parts such as Bushey where the successful Anglo-German painter Sir Hubert von Herkomer RA had his house, Lululand, designed by the American architect H.H. Richardson. Most of the house was demolished in 1939, the anti-German sentiment of the time overriding an intention to create a Herkomer museum. Another lost building exemplifies the detailed London coverage: New Zealand Chambers by Norman Shaw, offices in Leadenhall Street built to let 1871-3. It caused something of a stir in architectural circles, and established Shaw's reputation, but was destroyed by incendiary bombs 1940-41 and is now almost forgotten. The list of delights is a long one: Barings Bank Bishopsgate, Birkbeck Penny Bank Holborn, the Carlton Club Pall Mall, Columbia Market Bethnal Green, the Gaiety Theatre in the Strand, Holborn Viaduct Hotel, Holy Trinity Church Westminster, the Knoll Sydenham, Latchmere Road Baths Battersea, Notre Dame de France Leicester Square (originally the Rotunda) 1793-4, St Paul's Church Penge, ...but a mere list is insufficient; the reader with an interest in lost London is encouraged to acquire a copy and discover its contents directly.

– Robert Carr

Robert Carr pursued an academic career, at first in the physical sciences. Later an industrial archaeologist, he was involved full-time with the Port of London.

Shakespeare's London, Everyday Life in London 1580 – 1616 by Stephen Porter. Amberley 2009. 286pp. 127 illustrations. ISBN 978 1 84868 3334

The age of Shakespeare – England's 'golden age' has been the subject of many authoritative volumes. Stephen Porter in his *Shakespeare's London 1580–1616* provides a valuable new contribution to the literature with his focus on original source materials – contemporary diaries, journals and letters, many little known, to support his discussion. Visitors were particularly interested in those aspects of London life which they could compare with at home, such as important buildings, religion, education, entertainment and the status of women. These and other related themes, Porter explores in eight chapters which cover topography, inhabitants, the impact of wheeled traffic, trade, crime, education and leisure pursuits. These may be familiar lines of enquiry, but Porter's historical discussion brings us up to date with current research and is enriched by the insights of contemporary observers.

Describing London in 1612, Thomas Adams commented 'Looking one way you see a beautiful virgin, another way some deformed monster'. Cheapside for example is generally described as a splendid thoroughfare, full of goldsmith shops, but Baron Waldstein from Moravia, visiting in 1600, thought London's streets generally 'rather dark and narrow'. Even Whitehall Palace appeared 'melancholy' to the French ambassador de Maisse in 1597 when he arrived by boat, but he found the inside more majestic and was intrigued by the Queen's bath where 'the water pours from oyster shells and different kinds of rock'. The ever perceptive Venetians also drew attention to political and commercial concerns. They considered that London had prospered as a result of the Wars of Religion in France and wars in the Low Countries. The influx of skilled protestant refugees certainly stimulated the growth of many luxury crafts, although London citizens complained of their unfair advantage with networks of established trade links abroad. Porter indicates that this was the main cause of tension between the native and alien communities.

It was with a Huguenot (French protestant) family, the Mountjoys, that Shakespeare lodged in Silver Street near Cripplegate, when he came to London. Christopher Mountjoy made 'tires', elaborate headdresses fashionable at the time. Silver Street was also known for its wigs. He had even supplied a 'tire' to the Queen, but the elders of the French church in Threadneedle Street, to which he belonged, considered him 'debauched' and expelled him from membership.

The protestant refugees were only some of many other newcomers. Porter states that four-fifths of

London apprentices (and hence freemen) usually came from outside London and may therefore have had no particular loyalty to the city. Londoners were nicknamed 'cockneys' (cock's egg). The satirist John Rowland refers in 1600 to 'a Bow-bell cockney'. In 1617 the traveller Fynes Moryson found it a term of 'reproach' to be called a cockney and 'eaters of buttered tostes'.

In 1598 the Stratford mercer and alderman Richard Quiney came to London to attend parliament with the aim of having the town's taxes reduced during the period of recession in the 1590s. Himself in debt he wrote to the successful 34 year old dramatist to seek financial help, although the letter to his 'Loving countryman' was not sent. Quiney was one of the 'great multitudes of people' who attended Westminster annually. Their presence added to London's growing population and created a wave of new urban demands ranging from food and water supplies to luxury goods. Market gardening was now flourishing, according to the Venetian chaplain Orazio Busino who was impressed with the methods of manuring and the size of cabbages. The provision of water was still poor however. That supplied by new water wheels from the Thames was 'so hard, turbid and stinking that the odour remains even in clean linen'. Writing in 1617 he could say 'They are very badly off for water although they have an immense supply'. This did not reflect well on Hugh Middleton's New River by then supplying London for some four years.

The provision of education, on the other hand, could not be improved upon, as the French ambassador de Maisse remarked in 1597, 'there is no youth in the world, poor or rich, that has greater chance of learning than in London'. The good provision of schools resulted in high levels of literacy and this in turn stimulated the publishing industry. Religious pamphlets, like the Martin Marprelate satirical tracts, kindled fury, and some puritan collaborators were executed for treason. Religious tensions ran high and after a succession of failed Catholic plots against Elizabeth, the execution of Mary Queen of Scots was greeted with a frenzy of joyous bell ringing. Indeed bell ringing became something of a national pastime, as the sometimes irritated Busino observed. Paul Hentzner visiting in 1598 from Brandenburg noted that the English were 'vastly fond of great noises that fill the ear, such as the firing of cannon, drums and the ringing of bells, so that in London it is common for a number of them to go up into some belfry, and ring the bells for hours together for the sake of exercise'. That would have made it very hard work for actors playing on open air stages near by.

Porter summarises the progression from inn yard to theatre. The Red Lyon (1567) on the south side of Whitechapel High Street now has pride of place over the Theatre in Shoreditch (1576) as the first purpose-built theatre. Bankside was more central for playgoers and the Rose was built there in 1587, the Swan 1595 and the Globe (the rebuilt Theatre)

in 1599. Most of Shakespeare's plays were put on at the Globe. Commenting on the shape and sizes of playhouses, Porter notes that the Rose was 'a polygon of 14 sides' and that the Globe had 20 sides, but makes no reference to the archaeological excavations which help contribute this information. Theatre historians had previously debated the question of 'how many sides?' for some hundred years without agreement! The cheap price of admission to stand in the yard ('one English penny') encouraged all comers. According to Antimo Galli, a Florentine visiting the Curte in 1613, even the Venetian ambassador was content to stand there 'down below among the gang of porters and carters'. Busino noted women attending the theatre in 1617 'many very honourable and handsome ladies come there very freely and take their seats among the men without hesitation'. Their independence had earlier been observed by Lupold von Wedel at the swearing in of the Lord Mayor in 1585, 'the women folk in England wish to be in at everything'. Contemporaries regarded the theatre as a national asset. Fynes Moryson considered 'there be in my opinion more Playes in London than in all the parts of the world I have seen, so do these players or comedians exceed all others in the world'. Authorities feared that assemblies of people would bring disease and crime. The high rate of casual accident and violence makes sobering reading. Neither was this restricted to an Elizabethan 'underworld'. Even amongst the middle and upper classes revenge attacks occurred, made more likely at a time when many carried a weapon.

Shakespeare's London is copiously illustrated and with a number of unfamiliar items. It is pleasing to see the coloured Visscher panorama (1616) and the Norden view of London bridge, the letter (25 October 1598) to Shakespeare from Richard Quiney, and a less usual view of Middle Temple Hall with the original central fireplace. Although the section of the Agas map (Fig. 125) showing Cripplegate and the Mountjoys house is included, Silver Street is not marked so the precise location is unclear. Porter might also have included an illustration of the Fortune theatre in Golden Lane from the Ryther map of circa 1633. It would be preferable to cite manuscript sources as well as Photo Library references for several of the illustrations.

Porter gives us a vivid insight into Shakespeare's London – religious, violent, hierarchical and formal, narrow and troubled yet adventurous, prosperous and incomparably creative – a valuable source book for both student and specialist alike.

– Rosemary Weinstein

Twixt the Commons – The development of a south London suburb by Timothy Walker, 2010. 416 pp, paperback. £20, available from the author at 24 Old Park Avenue SW12 8RH

First impressions count, and an initial flick through the pages suggests a well designed and

attractively illustrated book. A glance at the acknowledgements, index and four page bibliography indicates a thoroughly researched work. But more than this is needed, and a good test for an urban history, especially of a part of London which you may not know, is whether it conveys an understanding of why as well as when the area grew, what factors influenced its development, how this compares with other districts, who lived there and what they did – elements that contribute to a depth and richness of narrative and deliver an understanding of the place in its proper context rather than a mere concatenation of facts.

The book begins auspiciously with a quotation from Jim Dyos, patron saint of urban historians, explaining that its purpose is to shed light on a 'small area of South-West London' lying between Clapham and Wandsworth Commons looking at houses, builders and inhabitants as well as the people who lived there and why their houses were designed the way they were. A theme that recurs throughout is one of cycles of change and renewal – this is no tale of rise and fall but of wealth, decline and wealth again; the author draws on census returns and other sources to identify no fewer than five waves of changing population.

The book opens with a description of the development of inner south-west London, zooming in on the area 'between the Commons' and then, like Google Earth, closing further in still on the Dent and Old Park estates, and finally one specific road. The area was originally rural, the earliest development taking place from the mid-eighteenth century spurred by the improvement of communications after Westminster and Blackfriars Bridges were built, by the draining of Clapham Common and, perhaps most significantly, the decision by local landowners to sell their land for development. The earliest new residents were City merchants who purchased a substantial villa house for weekend occupation but who soon decided to take up permanent residence and commute to the counting-house each day. They included the celebrated 'Clapham Sect', high-minded and wealthy evangelicals eager to suppress vice – in those earning under £500 per annum – and who would educate the poor to serve, but not to read.

As always, the tide of fashion moved on, and from the 1820s the nabobs left for Kensington and the other newly developing western suburbs, and their villas started to be replaced by piecemeal and generally small-scale residential development which drew in people of more modest means from neighbouring Stockwell and Kensington. The ubiquitous Thomas Cubitt bought 230 acres to develop although, unusually for him, this venture was not particularly successful. The rate of development accelerated from the 1850s when the growth of rail and later bus, tram and eventually tube transportation made the area more accessible to the middle classes, although the author rightly queries whether movement into the district was

actually determined by increase in transport capacity. In the course of 50 years Clapham became, in consequence of what Charles Booth (of *Poverty & Wealth* map fame) described as the 'law of successful migration', the capital of suburbia. Who lived in this Queen of the Southern Suburbs is well illustrated by quotations aptly selected from sources as diverse as Victorian novelists, EM Forster and Booth himself. After the middle classes came the deluge, and the author analyses census returns and rate books to show how from the 1870s onwards rents fell and servant-keeping declined in existing houses while new developments were of a 'flexible' kind, enabling a house to be used for one or two families plus lodgers taken in to help ends meet.

Two chapters are devoted to development of the area between the Commons. This is detailed material, and the discussion of design and occupancy alongside the mechanics of sale, mortgage and construction makes it especially engaging and helps to place the building activity in a wider context. There is coverage of schools, hospitals and especially of churches (it is perhaps no coincidence that the first person with whom the reviewer discussed this book had bought it at his church). It also offers a quality of detail that would not be out of place in a *Survey of London* volume, although comprehension would have been assisted by providing a full estate map rather than an incomplete series of partial maps (with one missing and another duplicated). The inclusion of more detailed footnotes, particularly for estate development, would also have enabled future researchers to consult the author's sources and advance his work.

A further zoom-in takes us south to Nightingale Lane, where Old Park villa gave way to Bankers' Italianate, much still surviving, and then to the more modest but still very respectable Old Park Estate which the author takes from its construction in the 1890s and paints a detailed picture of its pattern of tenure and the comings and goings of its residents. Interesting in itself, this also indicates what is likely to have been the position of many hundreds of similar London streets of the epoch. As well as being introduced to the inhabitants, we are shown the outside of the houses, with discussion of architectural form as well as layout, design and decoration. We are then invited inside to view the gas fittings, the cornicing and even the arrangement of pictures although, in the absence of contemporaneous records, this necessarily draws heavily on general references.

And then the camera pans out, with the discussion of what the twentieth century held for this area being largely based on rather more general material. The area fell after the Great War; why, the author asks, would anyone rent an obsolescent house when the same money would buy a smart new semi in Streatham or Forest Hill with all mod cons? But then it rose again to become the surprisingly homogenous haunt of the young City professional so that nowadays, in the

words of someone who plainly isn't, 'you have to be blond, rich and stuck-up' to live betwixt the Commons. So, in the course of 200 years, the area has come full circle – once again it is socially and architecturally homogenous, inhabited by wealthy people with little attachment to the area and willing to move on when it no longer suits them to stay.

The author conveys these undulating demographic trends through anecdote, Council report, estate agent banter and census statistics, making good use of quotations and always seeking to draw comparisons with other areas such as Hampstead or Barnsbury. All in all an engaging and informative overview of what Patrick Hamilton might have termed 'One Hundred Streets under the Sky'.

– Simon Morris

Aspects of Battersea History by Keith Bailey.

92pp. London: Wandsworth History Society, 2010. £9.00 pb, plus £1.50 for post and packing from Neil Robson, 119 Heythorp Street, London SW18 5BT, ngrobson@tiscali.co.uk . ISBN 9780 905121 22 2

This could be called an issue of the *Wandsworth Topographical Record*, being a collection of learned articles on Battersea history, similar in style to our own Record. It differs in that all the articles are by one author, who has written for the Wandsworth Society before. They cover history in the long Victorian century, defined as from 1770 to 1910. There is apparently no editor and if there had been we might have avoided difficulties in understanding how, for example, in a proposed prison 'four wings of cells, having sixty-four cells in groups of eight on three floors, make a total of 576'. 576 is 9 times 64, but with three floors and four wings one would expect 12 times 64 cells to be provided. All is made clear in a plan appearing a few pages later, but to the arithmetically minded reader, this apparent discrepancy was frustrating until the later plan showed the solution.

Local history publications sometime provide difficulty for the general reader in that he or she is not familiar with the street or districts referred to and so finds it hard to follow the general argument. Most of the present papers are free of this problem, since they relate to areas with which the general reader is at least reasonably familiar, such as Clapham Junction and the Battersea Riverside. The proposed prison already referred to was proposed in the 1770s when the availability of the American colonies for disposing of convicts ceased after the War of Independence and Australia had not yet come on stream; the usual delays prevented construction before Australia provided an alternative solution, but the scheme would have provided a male and a female prison along the lines of the later Millbank Penitentiary on the other side of the River, and if built the prisons would have required considerable re-routing of the railways when they were eventually laid out in the Clapham Junction area.

The development around Battersea Park provides two articles, one on the fate of a small developer who was bankrupted twice after his property was compulsorily purchased for the laying out of the Park and his choice of style of property did not suit the class of potential residents; the other article describes the mansion blocks of flats which now border the Park, after schemes for building Regent's or Victoria Park-style terraces had failed. The Vestry membership is analysed by social class, occupation and address in another paper; the remaining paper does need a bit more study of local maps but, as one would expect of an author who is an LTS member, these are plentifully provided in the text throughout the book.

With an A4 page size, there is plenty of room for clear reproduction of the illustrations, a few in colour; the font is large, making reading easy on the eye. I recommend the book to you as an interesting and instructive account of an area of central London not much covered by earlier historians.

– Roger Cline

Cinemas of Haringey by Jeremy Buck, Hornsey Historical Society, 2010, £9.99. 140pp, paperback, illustrated. ISBN 9780 905794 419

Extracted like teeth from suburban high streets, or converted into shops, warehouses or churches, after a spell as a bingo hall, the disappearance of the cinema has been a notable environmental feature of the second half of the twentieth century, with only the arrival of multiplexes a compensatory development in the twenty-first. The latter testify that for many people the box in the living room cannot match the cinema. For them a large screen can provide a greater visual and emotional experience when shared with others in a darkened auditorium.

So cinema evokes passion, with nostalgia a motivating force for many, and across the country a special kind of film buff fights to keep cinemas operational and prevent their destruction. They are mobilised by the Cinema Theatre Association (CTA), which campaigns for historic cinemas, explores their history, organises group visits, and publishes a monthly *Bulletin* and a magazine to report preservation progress.

For local societies the task is to record what cinemas there were and what happened to them. London boroughs such as Camden and Islington have published researched volumes recording their local cinemas (mostly lost), and Hornsey Historical Society desired to have such a text. Fortunately among their members was Jeremy Buck, a committee member of the CTA, who was prepared to take on the task. The result is an excellent volume, thoroughly researched, covering the former boroughs of Hornsey, Wood Green and Tottenham (since 1965 the London Borough of Haringey). By adding a few marginal across-boundary buildings such as the Astoria, Finsbury Park and the Phoenix, East

Finchley, the author has come across 44 local sites where films have been shown since the first public film screenings in the West End of 1896.

After an introduction outlining cinema building development in general terms, a type structurally defined by the need to meet the provisions of the 1909 Cinematograph Act, and subsequently transformed by the imagination of notable cinema architects, the author lists in chronological order for each former borough each cinema or cinema show as it arrived. He records that the first location in north London where films were shown was the Assembly Rooms in a Wood Green Pub in 1899. Wood Green is also where a 1910 building built after the 1909 Act still stands, though now in use as a church, as is the nearby very large Gaumont palace of 1934, one of the more magnificent of the 1930s buildings. Another stands in Muswell Hill, George Cole's Art Deco Odeon masterpiece, listed Grade II*.

In contrast, the cover has a picture of the first purpose-built Muswell Hill cinema, the 1912 Electric Theatre, later the Summerland Cinema, set on a sloping pleasure ground ornamented with coloured lanterns where music was played. It gave up in 1938, less than two years after both the Odeon and the Ritz opened in 1936. The Muswell Hill Odeon has continued in operation for 75 years.

Other sites stick in the mind: the cinema built in the back garden of a terrace of houses with one house used a foyer and another as an emergency exit; a cinema built opposite where Hitchcock went to school in South Tottenham; a Marks and Spencer branch made huge by the acquisition of a cinema next door in the 1930s, and the place in Tottenham where films were first shown, which began as a church hall and has reverted to being a church.

A number of valuable illustrations show the changing appearance and names of the buildings, and the author has enlivened the book by reminiscences of cinema-going – flea-pit visiting is sometimes the word – provided by both visitors and operating staff. Altogether a worthwhile addition to London's topographical history.

– Ken Gay

Ken Gay is the author of books on Hornsey and Muswell Hill, and has a life-long interest in the film industry.

Chiswick through Time by Carolyn and Peter Hammond, Amberley, 2011, 96pp, 75 black and white and 101 colour illustrations, ISBN 978-1-84868-052-4. £14.99

The attraction of old views of familiar places is always a strong one and there is a brisk market for books juxtaposing reproductions of old photographs, paintings and prints with modern views. Sadly they are often put together in haste by people who have little feeling for their subject. This

book stands out from the general run because its authors are professional historians and also long-term residents of Chiswick. They clearly know and love their corner of London and use their detailed knowledge to give lively context to views of houses, churches, shops, transport, working life and leisure time over the last 150 years or so.

Today Chiswick is a desirable suburb and it is easy to forget that villages grew up beside the Thames because of the river's commercial potential. Thornycroft's boat-building works produced hundreds of naval and pleasure craft in the latter half of the nineteenth century before moving to Southampton in 1904. The workshop's riverside site is now occupied by stark neo-Georgian housing. Sanderson's wallpaper factory was another major industrial employer from 1879 until a terrible fire in 1928 led to a move to Perivale. The adjacent Sanderson family house had become the local library in 1897 and, happily, is still in operation as such.

Shops are now concentrated in the High Road and corner shops in residential streets have been adapted as houses. Churches have suffered even greater attrition. Old views of eleven churches are included in the book, but few survive. Some built at the height of Victorian piety have been replaced by smaller modern buildings, some have become redundant and sold for housing and office development – in one case for the Cultural Office of the Royal Embassy of Saudi Arabia. Richard Norman Shaw's St Michael and All Angels in Bedford Park remains unchanged, but the hatless modern congregation emerging to set off on their bicycles is a far cry from the formal crowd that appears in a postcard from a hundred years ago.

The chapter on disasters is where the Hammonds' knowledge of local history really comes into its own: a ghastly encounter between a horse drawn bus and a goods train at a level crossing in 1901; a tornado which devastated Gunnersbury station in 1954; a Second World War bomb in the High Road and the first V2 rocket to fall in England both of which created vast craters but, as far as can be judged from the modern photographs, had little lasting effect on the streetscape. It is ironic that the most unattractive changes have been the result of planned development: Hogarth's house is shown in a charming watercolour of 1897 beside a narrow lane where neighbours chat over the garden fence and the only vehicle in sight is a horse and cart; that lane is now replaced by the six-lane A4 along which traffic thunders night and day. The pub across the road is shown in four incarnations: a simple Georgian box in a watercolour of 1869; a Victorian gin palace three times the size of the original (which had become a boot maker's shop); a functional 1960s local; a flamboyantly modernist car showroom of 1999 now used as offices. Such rich material makes this book a visual history of Chiswick, rather than an exercise in simple nostalgia.

– Sheila O'Connell

MINUTES OF THE ANNUAL GENERAL MEETING 2010

The 110th Annual General Meeting of the London Topographical Society was held at Wesley's Chapel, City Road, on Wednesday, 7 July 2010. It was attended by about 300 members and guests.

Penelope Hunting, Chairman, welcomed members and thanked Robin Michaelson for taking members on a guided tour of Bunhill Fields before the meeting.

The annual report for 2009 and the minutes for the 2009 AGM had been circulated in the May newsletter. There were no questions and both were approved.

Roger Cline, Hon. Treasurer, explained that the Society's income had fallen in 2009 because of lower interest rates and because the Family History Centre's move to Kew had resulted in a significant drop in publication sales. Expenditure included the first of three annual payments being made to the British Museum to finance cataloguing work. In response to a suggestion from the floor that the Society should advertise as a way of boosting publication sales, Roger Cline said that work was in progress on a new brochure, possibly slanted towards family historians. The accounts were adopted.

Ann Saunders, Hon. Editor, commented on the friendly welcome the Society had received from Wesley's Chapel. She hoped that there would be two publications next year. One would be a series of letters written in 1711 by Samuel Molyneux, an Irishman visiting London, with lots of comment about what London was like. The other would be a set of detailed plans, discovered by Professor Michael Port, showing all five floors of Westminster Palace. The survey had been carried out just two years before the building burned down in 1834. Other publishing plans include Peter Barber's catalogue of his London in Maps exhibition, which the British Library did not publish itself, expected in 2011.

Thanking her warmly for her contribution, the Chairman said that Ann Saunders had been Hon. Editor for 35 years and a member of the Society for 56 years, and presented her with a small token to celebrate her recent 80th birthday. In reply, Ann said that she hoped to get through to the next *Record*.

At the election of officers, as there had been no nominations, all the incumbents were re-elected, viz: Penelope Hunting as Chairman, Ann Saunders as Hon. Editor, Roger Cline as Hon. Treasurer, Bridget Cherry as *Newsletter* Editor, Simon Morris as Publications Secretary, Patrick Frazer as Hon. Secretary and Hugh Cleaver as Hon. Auditor. All the existing Council members were also re-elected.

Under any other business, Michael Crawford noted that the number of new members in 2009 was 40 percent lower than the average of the three former years. He said that the Society's website

should be its shop window and needed refreshing to make it more effective in recruiting new members. This prompted other comments from the floor suggesting ways of improving the website.

Following the business meeting, the Rev. Jenifer Potter welcomed members on behalf of the Chapel and gave a talk outlining the history of the site and buildings. The site was originally a marshy area, but was drained and used for dumping rubble from demolished buildings. Wesley started his chapel in an old canon factory but later, after much opposition from the City authorities, got permission to build a proper chapel, on condition that it was screened by a row of terrace houses. Building started in 1777 and it opened the following year.

Robin Woolven then talked about the Middlesex bomb damage maps which were the subject of his substantial illustrated article in the new *Record*. The 25in maps show almost every school, cinema, house, etc, recording the three worst levels of damage on a total of 231 sheets, but a further 11 sheets are missing.

Lastly, Ralph Hyde introduced his complete catalogue of London images from the Stationers' Almanacks, the other publication for the year. First issued in 1746, there were three separate versions of the almanacks, all with attractive engravings. They contained lots of useful information, but at the end of the year people often threw away the text and kept the illustration.

Officers and Council members of the London Topographical Society, 2010-11:

Chairman	Penelope Hunting
Hon. Treasurer	Roger Cline
Hon. Editor	Ann Saunders
Newsletter Editor	Bridget Cherry
Publications Secretary	Simon Morris
Hon. Secretary	Patrick Frazer
Hon. Auditor	Hugh Cleaver

Council members:

Peter Barber Victor Belcher
Mireille Galinou Ralph Hyde
Robin Michaelson Sheila O'Connell
Professor Michael Port Peter Ross
Denise Silvester-Carr David Webb
Rosemary Weinstein Laurence Worms

Vice presidents not needing re-election:
Stephen Marks Elspeth Veale Iain Bain

111th ANNUAL REPORT OF THE COUNCIL OF THE LONDON TOPOGRAPHICAL SOCIETY FOR 2010

Two annual publications were issued to members at the annual general meeting: volume 30 of the *London Topographical Record*, edited by Ann Saunders, and *London Displayed – Headpieces from the Stationers' Company Almanacks* by Ralph Hyde.

The Society makes its publications available to non-members at prices which reflect the economies of scale achieved through its substantial membership. Most of these publications, which provide information about the topography and development of London, would not be a viable proposition for a commercial publisher. Recently the Society has also helped to make publicly available an index to the Crace Collection of London images held at the British Museum, by providing a grant of £30,000 over a three-year period.

The Society's annual general meeting was held on Wednesday, 7 July at Wesley's Chapel in City Road. It was followed by talks by Rev. Jenifer Potter on the history of the site of Wesley's Chapel and its buildings, by Robin Woolven on the Middlesex bomb damage maps and by Ralph Hyde on London images from the Stationers' Almanacks.

A total of 50 new members joined the Society during 2010, considerably more than in the previous year and only slightly less than the average for 2005 to 2008. At the end of the year there were 1131 paid-up members and four honorary members.

As usual, Council meetings were held in January, April and September to discuss the Society's publication programme, membership, finances and general administration. At the end of the year Mireille Galinou became Hon. Secretary in place of Patrick Frazer, who retained some of his responsibilities in the resurrected position of Membership Secretary.

The *Newsletter* was published in May and November. Articles included *Magnificent Maps – Power, Propaganda and Art* by Peter Barber, *London's Changing Railways* by Tony Aldous, *Newman Street 1770–1887: an Artists' Quarter* in St Marylebone by David Tatham, *Talbot Edwards, Holcraft Blood, the Crown Jewels and the Ordnance Drawing Room* by Geoffrey Parnell, *The Museum of London, Past and Present* by Francis Sheppard, and *London 2012: the Olympic effect* revisited by Cathy Ross, as well as notices, news, notes and reviews.

Income from subscriptions and other sources totalled £34,219 while expenses were £33,779, giving a small net surplus. The Society's year-end net worth was little changed at £181,656, enough to cover about five years of normal expenditure.

– Patrick Frazer

**Reviews in the November Newsletter
will include the Survey of London volume
on The Charterhouse, and
Vauxhall Gardens, a History,
by David E. Coke and Alan Borg**

LONDON TOPOGRAPHICAL SOCIETY

INCOME & EXPENDITURE ACCOUNT 2010

Income	2010 £	2009 £	Expenditure	2010 £	2009 £
Subscriptions paid by members	20,953	20,751	Members' subscription publications		
Subscriptions from earlier years	58	0.00	Cost of Printing	-7,382	-15,418
Income Tax from Covenants/Gift Aid	4,604	4,430	Cost of Distribution	3,142	3,117
Total subscription income	25,615	25,181	Provision for next year's publication	20,000	30,000
Profit from sales of Publications	6,744	7,087	Total cost of members' publications	15,760	17,699
Interest received	407	625	Newsletters	4,044	3,763
Grant: Scouloudi Foundation	1,250	1,250	AGM	1,364	1,789
Sundry donations	203	242	Administration	174	52
Total Income for the year	34,219	34,385	Publications Storage and Service	2,437	1,706
			Total Administration Costs	8,019	7,310
			Annual Grant to British Museum (09-11)	10,000	10,000
			Total expenditure for the year	33,779	35,009
			Surplus/(Deficit) for the year	440	-624

BALANCE SHEET 31 December 2010

Assets	2010 £	2009 £	Liabilities	2010 £	2009 £
Money in bank & National Savings	187,052	191,521	Overseas members' postage	140	65
Advance payment	160	307	Subscriptions paid in advance	3,166	3,212
Value of Society's stock of publications			Provision for future publication	20,000	30,000
Stock at end of previous year	22,665	29,751	Total Liabilities	23,306	33,277
Additions to stock	1,830	0.00	Net Worth of the Society	181,656	181,216
Less Value of publications sold	-6,744	- 7,087	Change in net worth		
Value of stock at year end	17,750	22,665	Previous year's net worth	181,216	181,840
Total assets	204,962	214,493	Surplus for the year	440	-624
			End of year net worth	181,656	181,216

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

Chairman

Mrs Penelope Hunting PhD FSA
40 Smith Street, London SW3 4EP
Tel: 020 7352 8057

Hon. Treasurer

Roger Cline MA LLB FSA
Flat 13, 13 Tavistock Place
London WC1H 9SH
Tel. 020 7388 9889
E-mail: roger.cline13@gmail.com

Hon. Editor

Mrs Ann Saunders MBE PhD FSA
3 Meadway Gate
London NW11 7LA
Tel. 020 8455 2171

Hon. Secretary

Mireille Galinou
10 Tremayne Road
Anerley SE20 7TZ
Tel. 020 8659 2405
E-mail: m.galinou@virgin.net

Publications Secretary

Simon Morris MA PhD
7 Barnsbury Terrace
London N1 1JH
E-mail:
santiagodecompostela@btinternet.com

Newsletter Editor

Bridget Cherry OBE FSA
Bitterley House
Cleestanton Road, Bitterley
Nr Ludlow, Shropshire SY8 3HJ
Tel. 01584 890 905
E-mail:
bridgetcherry58@yahoo.co.uk

Membership Secretary

Patrick Frazer
7 Linden Avenue, Dorchester
Dorset DT1 1EJ
Tel. 01305 261 548
E-mail: patfrazer@yahoo.co.uk

New membership enquiries should be addressed to Patrick Frazer.
Correspondence about existing membership including renewal payments, requests for standing orders and gift-aid forms and the non-receipt of publications 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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Editor: Bridget Cherry.

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