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Notes and News

A warm welcome to our new members. Since last November we have enrolled 53 new members who took up the special offer made to the London Historians group; each had the option of selecting a complimentary past LTS publication, posted to them free of charge. We hope they enjoyed the publications and hope to see them soon! A big thank you to Mike Paterson, who runs London Historians, for recognising our shared interest in London’s maps and buildings and for encouraging his members to join us, and to our member David Gaylard, who suggested we should contact them.

The LTS Newsletter appears twice a year, in May and November, providing progress reports on the society’s publications, short articles, information and reviews on subjects broadly relevant to the study of London topography. Contributors have been extra busy during this COVID-19 year and so the editor has been permitted a special bumper issue of 24pp. A recurrent theme is the river and its bridges – and there is much else as well. Many thanks to all involved. Suggestions for the Newsletter are welcome. If you want to catch up on our past activities, our website provides back issues of all the Newsletters, as well as details of our major publications.

Our May Newsletter traditionally gives notice of the Annual General Meeting, usually held in July. But last year, as everyone knows, was exceptional. The AGM was postponed to November and then postponed again. The latest plans are described in the insert to this Newsletter.

The Society’s annual publication is planned so that it is available at the AGM, but last year COVID-19 disrupted this practice too, and all the copies of last year’s impressive London Parish Maps to 1900 had to be delivered or posted (for how you can help with future deliveries, see below).

The Duke of Edinburgh, our Patron, 1921-2021

The Society was saddened by the death of our Patron HRH the Prince Philip, Duke of Edinburgh. Our chairman, Penelope Hunting, wrote a letter on behalf of the Society to Buckingham Palace and received a response from the Duke’s private secretary, Brigadier Archie Miller-Bakewell: “I have passed on your condolences to Her Majesty the Queen. We are immensely saddened that this day has now arrived, but have taken some consolation from the many warm tributes to Prince Philip, reflecting the broad span of His Highness’s endeavours and interests both in this country and further afield. Thank you for your kind thought in writing at this particularly sad time, it is much appreciated.”

Although most members will be aware that Prince Philip was our Patron, many may be amazed to know that he held the post for 69 years. He graciously consented to take up the position in 1952 on the death of our former Patron HM King George VI whose father, HM King George V, was Patron before him. George V was our first Patron, consenting in 1909 when still Prince of Wales.

The Duke attended our 100th AGM in 2000 which, with his permission, was held at St James’ Palace. Sitting with the Council officers on the top table, he gave an informative and entertaining speech of welcome. When the Treasurer, Roger Cline, presented the accounts and asked for questions, nobody dared speak; apart from the Duke, who elbowed him in the ribs and said “I see they haven’t discovered the deliberate mistake then”.

HRH arrived and left with his Private Secretary in a golf buggy. As he left he congratulated us on running the shortest AGM he had ever attended.

We would usually receive a charming letter of thanks from his Private Secretary when the annual publication was delivered. And, over the years, as a result of his patronage, many members benefited from attendance at Royal Garden Parties.

We have been extremely privileged to have had Prince Philip as our Patron.

Our publications

Despite the difficulties of communication created by COVID-19, thanks to the hard work of our editor, Sheila O’Connell, we can announce that our publication programme is back on track. This year our annual publication is a volume of the Record, the learned journal of the society, which is published every five years or so, and contains articles based on new research. The journal to be published in July has been delayed for a year and so we have a bumper crop of ten articles as well as eight obituaries for eminent London historians with accounts of their impressive careers. The seventeenth century is a particular focus with insights into the way Londoners lived at the time of Civil Wars and the devastating Great Fire: jewellers, builders and property developers, parliamentarians
defending the town against the approach of the royalist army, and – in happier times – archers practising in the open fields to the north. Several articles are tightly focussed, looking in detail at the history of specific areas in Southwark, Westminster and the City riverside. Another reveals a previously unknown legal complaint brought by Jan Kip, the maker of one of the finest views of London, against an unscrupulous publisher. Bringing things a little closer to the present is an account of the rescue of Lambeth Palace Library after Second World War bombing.

Library cataloguers should note that the publication is Volume XXXII of the London Topographical Record series and is also publication 184 of the Society. Please ensure you enter the publication in both series, to avoid making a false claim for a missing item.

Next year we plan to publish two books, the journal of John Mackay, a young Scotsman in London from February 1837 and April 1838, edited by David Coke and a study by Frank Kelsall and Timothy Walker of Nicholas Barbon, the developer who was responsible for large swathes of post-Restoration London. A taster for this will be the talk by Frank Kelsall at the Georgian Group conference in May (see p.4).

Can you help?

Last year, dozens of members very kindly volunteered to help distribute the super-heavy Parish Maps volume. Going to over 400 addresses, this saved the Society several thousand pounds, a valuable help toward future publications costs.

This year’s publication will be a great deal smaller and lighter, and we will again be asking for volunteers to assist in their areas. If we are able to have a Summer AGM where members collect their copies, there will be fewer to deliver than last year; if not, numbers will be much the same and we will probably get them to you in July or August. If you volunteered last year, Simon Morris will be in touch to ask if you can help again. If you didn’t, and live near any of the following areas, please contact him if you might be willing to help. **London**: E1, 2, 3, 10, 14; N19, 21; NW10; SE4, 15; SW17. **Kent**: Heathfield, Orpington, Rye; **Abingdon**; **Brighton**; **Bristol**; **Exeter**; **Leigh-on-Sea**; **Reading**.

Separately, please advise Simon Morris if you are still holding any copies of Parish Maps that you haven’t been able to deliver. His email is santiagodecompostela@btinternet.com

New edition of London Bridge and its Houses, c.1209-1761

Our 2019 publication, about London Bridge and its houses, quickly went out of print, and is now very hard to obtain. The LTS Council investigated the possibility of a reprint, but the cost of printing a small number, such as a hundred or two, was prohibitive and the Society does not have the marketing resources and storage space to deal with a larger number. The solution to this problem was to seek a commercial publisher and Oxbow Books has now agreed to produce a second edition of the book. This will not be an LTS publication but the LTS will be acknowledged as the publisher of the first edition. Only minor changes have been made to the text and three images have been added. The new edition has been advertised as being available from 15 August this year for £29.99.

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**Retrospeice**

What was this unsteady-looking structure and who designed its replacement? Answer on p.20.

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**Out and About – or In Front of your Screen?**

In the time of COVID-19, exploring London architecture old and new, or discovering London’s variety of open spaces, can be rewarding, see the articles in this issue. But restrictions on travel over the last year have encouraged alternative activity – a huge increase in information and entertainment is now available online, on the websites of the major museums and galleries and many other organisations. Gresham College offers a range of fascinating lectures – free – on a great variety of subjects, all available online after their original lecture date. Much to be recommended is the excellent series of four talks by the Gresham Provost, Simon Thurley, on Great Tudor and Stuart Houses, discussing the buildings of the Boleyns, the Cecils, the Duke of Monmouth, and finally, on 15 June, the Marlboroughs. They reveal ‘how land and architecture were integral to the identity, ambitions and power bases of the great families who ruled England for two centuries’, offering new ways of appreciating the significance of many buildings, including important examples in London. See Gresham.ac.uk The Society of Antiquaries, once thought of as a rather exclusive society for the very learned, now makes all its...
lectures available on line through YouTube; its current programme includes, on 4 May, Susan Bardgett on Wartime Paintings of London (see also review on p.21), and on 1 June, Henry VIII, Power, Purpose and Personality, by Dr John Cooper. See Society of Antiquaries upcoming events. And there are a whole range of interesting talks and films on London topics available in the London Metropolitan Archives YouTube collection. The Camden History Society also offers its talks on line, Lambeth Archive talks are available on Instagram and amenity societies such as the Victorian Society and the C20 Society also offer online talks to their members.

Georgian London Revisited

Georgian London by John Summerson, first published 1945, was a highly influential and readable study which traced the social and architectural development of the capital from the rebuilding of the City after the Great Fire, to the creation of the great estates of the west end and the expansion of the suburbs. Published at the time of post-war reconstruction, when much was at risk, it encouraged appreciation both of Georgian town planning and of the idiosyncratic development of the Georgian terrace house, and has inspired much further research.

The Georgian Group is organising a symposium on 'Georgian London Revisited', to be held online on Saturday 22 and Sunday 23 May 2021. Following the successful conferences run by the Group in previous years on Women and Architecture, on the architecture of James Gibbs and on the work of the Adam brothers, the symposium will highlight changing perspectives and new research on the architecture of London undertaken since the publication of the latest edition of Sir John Summerson’s Georgian London (1988, reissued 2003). A series of short papers by both established and younger scholars will cover aspects of housing and estate development, public and commercial architecture, places of entertainment and related topics. Tickets are £25; students are eligible for a discounted ticket at £15. For more details and to purchase a ticket, visit georgiangroup.org.uk/event-directory/symposium-2021

Changing London – North of Kings Cross Station

Sarah Nichols explores an area transformed over the last quarter century.

In 2011 the new development (and new N1C postcode) comprising the 67 acres of old goods yards behind Kings Cross station welcomed its first occupants, the students and staff of Central St. Martins. Their new art college is located in Lewis Cubitt’s 1852 granary building, a conversion and new build designed by Stanton Williams. In the ten years since then construction has continued apace. Most of the work on the site is complete and with 40% of the area designated for public realm there are ample squares and landscaped paths to explore and an array of contemporary and historic architecture, detailing and public art to discover.

The site has had a chequered history. By the 1970s with the collapse in railway goods traffic the buildings had fallen into disrepair. Nightclubs and artists moved in and the area became notorious for drugs, prostitution and crime. But 67 central-city acres adjacent to an extensive transport hub were not going to be ignored or left to decay for long. The design planning saga is well documented (see Remaking London, Decline and Regeneration in Urban Culture by Ben Campion, I.B.Taurus & Co, 2013, chapter 5 Crisis and Creativity) and depended on the final location of the new Eurostar

View south through Pancras Square towards Kings Cross Station. © Sarah Nichols

ANN SAUNDERS ESSAY PRIZE 2022
Deadline: 1 January 2022
For details see our website londontopsoc.org
In 1996 a decision was made to go ahead with the development of the site for mixed use comprising residential, offices, retailing, hospitality, entertainment and education. The strategic planning guidance for London published that year asked for “a quarter of ‘distinct identity’ that enhanced the features of historic and conservation importance.” (Urban Land Institute Case Studies Kings Cross July 2014, www.uli.org/casestudies). In 2000 the developer Argent came on board. Their successful redevelopment of Birmingham’s Brindleyplace meant they were experienced at incorporating an historic industrial environment within a modern development. Argent appreciated the site’s heritage – railways, canals and gasworks – and understood its usefulness in enhancing the identity or ‘the sense of place’ they had been charged with creating. The planning application was first presented in May 2004 and finally approved in December 2006 with work on the site starting in May 2007.

The Regent’s Canal divides the site into two parts. Noxious industries such as the Pancras Gasworks were located south of the canal so this area has not been zoned for residential – see the article by David Crawford in LTS Newsletter no. 82 (May 2016) for a detailed account of the reinstatement of four of the gasholders as a new park (Gasholder Park) and an apartment building (Gasholders) just north of the canal.

The area south of the canal has new office buildings around Pancras Square, a landscaped square designed by Robert Townshend of Townshend Landscape Architects, who shaped the landscape masterplan for Kings Cross. This part is finished except for the ‘landscraper’ at the eastern edge of the site. This building, the first wholly owned and designed Google building outside the USA, (if vertical rather than horizontal it would be higher than the Shard), is designed by Thomas Heatherwick’s studio and the Bjarke Ingels Group (BIG).

Although it was not possible to save every historic building or structure, twenty were incorporated into the masterplan. Most of these are north of the canal and were part of the nineteenth century goods yard: the Fish and Coal Offices (1851) following the curve of the canal, and the Midland Goods Shed (1850) which started life as a temporary passenger terminal while Kings Cross station was being built. Coal Drops Yard was built to receive the trains carrying coal mined in the northeast. Its separate eastern (1851) and western (1860) range are now connected by bridges and the sinuous, ‘kissing’ roof (2014-2018), designed by Thomas Heatherwick. This provides a cavernous new space now occupied by a Samsung ‘creative and digital playground’. Landscaping was an important element of the masterplan. The garden designer Dan Pearson, who was responsible for developing the strategy for the canal corridor and Handyside Park (between Waitrose and Arthouse) has developed informal planting schemes that change seasonally and evoke railway cuttings.

Although the development has received many accolades, it has its detractors both in relation to its social impact (too neat, lacking edginess, too expensive) and architecturally (dull and boring). So come and explore N1C – there are numerous access points but the main one is up King’s Boulevard from Kings Cross station – and make up your own minds.

– Sarah Nichols
The search for old London Bridge

David Harrison examines the history of this ancient structure after the demolition of its houses, and using the SPAB archives, looks at the sorry story of the arch found and then demolished in 1921-2, and suggests the northern abutment probably still remains under the churchyard of St Magnus the Martyr. He is on the Committee of SPAB London Group which has commissioned a desk-based assessment of the precise location of the probable remains.

For centuries people marvelled at Old London Bridge, the longest inhabited bridge in Europe. However, by the sixteenth century attitudes were changing. There were no houses on Henry IV’s ‘Pont Neuf’ in Paris (1606). After the fire on London Bridge in 1633, Charles I wanted the buildings removed to conform to renaissance ideals. The City, though, was keen to maintain the income from the rents on the houses; they were rebuilt after 1633, after the Great Fire in 1666, in the great rebuilding 1683-96, after the fire of 1725, and as late as the 1740s. But by then Charles’s views had become mainstream. In 1736 Hawksmoor had published a pamphlet, which argued that London Bridge failed its city. It had been a great undertaking in the thirteenth century but in the eighteenth represented the ‘lowest Barbarity’.

Westminster Bridge, the first new bridge over the Thames in Central London for 500 years, was designed without houses. It opened in 1750, and the removal of the buildings on London Bridge began seven years later. The remodelled bridge, completed in 1762, was much wider with raised pavements seven feet broad, and a pedestrian route was made through the tower of Magnus the Martyr. Features included stone balustrades and half domed pedestrian alcoves. Two medieval arches were replaced by a large single arch in the centre of the bridge which, nevertheless, was given a Gothic appearance with quatrefoils, cusping and lancets (fig 1). As Marie Prior has pointed out, the Guildhall was subsequently given a new porch in the gothic style, thereby associating both key structures with the City’s antiquity.
Unfortunately, the decision to create the central arch was disastrous. The riverbed under it was scoured away. As early as 1763 John Smeaton was summoned from Yorkshire to avert catastrophe. He ordered large stones, obtained by buying back the City Gates which had recently been demolished, to be dumped in the river. Despite the widening, in less than 50 years, pressure built up to replace the bridge: it was ugly, “like a thick wall, pierced with small unequal holes”, unsuitable for navigation, and the roadway too narrow.

In 1823 an Act for a new bridge was passed. Rennie’s scheme for a plain, five-span structure with a wider roadway of about 40 foot was chosen. The bridge, completed in 1831, was located upstream of its predecessor (fig. 2). The different alignment meant new streets and approaches had to be created, costing twice that of the bridge itself. St Magnus the Martyr exchanged its separated churchyard to build the new streets in return for a site adjacent to the church which included the northern approaches to the old bridge. South of this, land was reclaimed, a new river wall built, and London Bridge Wharf constructed.

Almost a century later, in 1921, work began to replace the buildings on the river front with Adelaide House, the City’s tallest office block at the time (43m), obscuring the ancient, wonderful views of St Magnus the Martyr from the bridge (fig. 3). During construction the second arch of the medieval bridge from the north was found (fig 4). A number of organisations tried to save it, including SPAB under its great Secretary, A. R. Powys. In November, Sir Martin Conway MP raised the matter in the House, but received an entirely negative response. The First Commissioner of Works, Lord Crawford, himself an Antiquary, regretted that the purchase could not be afforded, while a Preservation Order “would suspend building operations now in progress for any period up to 18 months”. The developers were not unhelpful, and offered to save the arch provided they received compensation put at £6-10,000. Sir John Burnet, their architect, designed a scheme to preserve it.

There were also proposals for moving the arch. The Daily Mail published an open letter, proposing re-erection as a wedding present to Princess Mary. Charles Latham, FRGS, who had led tours of the arch, suggested the grounds of Lancaster House. The contractor was willing to remove the stones and reconstruct them for the forthcoming Empire Exhibition. In contrast, Percy Lovell, Hon. Secretary of the recently founded London Society, argued it was essential to preserve the arch in situ, and others agreed. Unfortunately, the Bridge House Estates Committee, despite the large funds at its disposal decided they were unable to help with
the preservation in any way, and, in particular, had no power to contribute to the cost of removal and re-erection. Miss Davis, a historian from London University, however, thought the trustees of the bridge were able to find the funds if they were convinced there was public support.

One of the leading organisations seeking to preserve the arch was the Concrete Institute which proposed a joint conference with professional bodies and city companies, with a preliminary meeting on 27 February 1922. On that very date a letter to The Times from Hercules Read, the President of the Antiquaries, in one of the most disappointing episodes in the Society’s long history, noted it would cost £6-7,000 to preserve the arch in situ and declared “my council felt very strongly that it would not be justified in making any appeal to the general public for so large a sum”.

During 1922 the situation became desperate. On 7 July, the Archbishop of Canterbury presided over a public meeting with a lecture by W. D. Caroe in the Carpenters Hall to press for the preservation of the arch (fig. 5). The Builder wrote up the event, noting the enthusiastic support for preservation in situ from Andrew Taylor of the LCC. In a last effort to save the arch, Powys applied to Sir Cecil Harcourt Smith, Director of the Victoria and Albert Museum, and later Surveyor of the Royal Works of Art, to ask the Queen to intervene, but Smith replied that he could not make the request: the Queen did not involve herself with public movements and he believed she could not countenance an appeal for public funds. On 8 October, The Observer reported that a delegation the following day would seek to persuade Sir Robert McAlpine to reprieve the arch. It failed and the arch was lost, although some stones, which mainly look eighteenth century, were placed in the churchyard of St Magnus.

Rennie’s bridge itself was replaced in 1967-71, the last of the Central London stone bridges designed in the Georgian period to be demolished. It had been gradually sinking, which was not an insuperable problem, but more importantly, a much wider structure was thought necessary to accommodate increasing levels of motor traffic. 50 years later, the City is doing its best to reduce traffic in the Square Mile.

Remnants of the ancient structure continued to be found: in 1937 a cutwater at the east side of the north end had been unearthed and in 1983-4 part of the south abutment was discovered and examined by MOLA, but it could not be saved and, as far as I can tell, the discovery was not publicised before the abutment was demolished. The ‘excavation’ was published in 2001 in the history of the bridge by Bruce Watson et al. Then in 2019 came Dorian Gerhold’s scholarly and superbly illustrated London Bridge and its Houses.

Gerhold’s work led me to look again at the site and the SPAB archives and realise that Adelaide House had not covered the whole site of the ancient bridge, but parts of the ancient structure were north and east of the 1920s building, in the grounds of St Magnus the Martyr. It seems very likely that the northern abutment of Old London Bridge and possibly the first arch lie at the southern end of the churchyard under the flower bed (fig. 6). SPAB London Group has commissioned Dr Kevin Blockley to undertake a desk-based assessment to identify the precise location of the north end of the medieval bridge, and to set out a methodology for undertaking a small research excavation, should this be feasible. Is it possible that a piece of London’s most iconic structure could finally be revealed and preserved for public enjoyment?

– David Harrison

Note

Fig 6. Reconstruction plan of the north end of the bridge. The churchyard of St Magnus is in grey. © Dorian Gerhold

Archaeology in 1832. Ruins of the crypt or underchapel of old London Bridge, as discovered in February 1832, drawn and etched by E.W. Cooke
William Alister Macdonald (1861-1956) and his drawings of the Thames

The view on the front page of this Newsletter is by a versatile artist of London subjects whose work is discussed here by Jeremy Smith. The LTS has assisted recent conservation of his works held by the London Metropolitan Archives.

While Claude Monet was analysing the light on the Thames from the balcony of the Savoy Hotel another artist, far less well known, was also at work on the river. Ranging widely upstream and down and in far less comfort than Monet, the artist was William Alister Macdonald.

Through the 1890s into the 1900s Macdonald worked busily, often from a boat, making pencil drawings and watercolours of the jetties, bridges and warehouses. He especially loved the working craft of the Thames, the various wherries, steamers, straw boats and barges – and the special light of the river that bathed them. The Houses of Parliament and Waterloo Bridge, Monet’s favourites were drawn by Macdonald again and again along with subjects from Chiswick to Purfleet and beyond.

Photography had not yet completely taken over the role of documenting buildings and like a number of artists at that time he also worked tirelessly to record streets and buildings in London’s more historic quartiers. Like his near contemporaries the watercolourists John Crowther and H.E. Tidmarsh – both well known to LTS members – he haunted London’s old or quaint byways.

His hundreds of sheets of drawings form one of the largest single-artist collections in London Metropolitan Archives. They include watercolours as well as pencil sketches, some with crisp detail, others more like rapid notations. Many include notes of the light, the weather or colours, which clearly fascinated the artist. The largest set SC/PY/03/01 consists of no less than three hundred and ten works on paper.

It is this set that has recently enjoyed the attention of LMA conservators in a programme of gentle cleaning, repair, tidying, and re-housing, entirely funded by our LTS friends. Owing to the nature of the papers used (some very thin) and the sensitivity of the drawing materials to even the slightest humidity, they required more than usually cautious attention. This result has been a clear visual improvement to the drawings through judicious dry-cleaning, the putting right of folded corners and creases, and the repair of edge tears. Lasting benefits were achieved to the resilience of the collection through improvements in storage and packaging. They are now well housed in acid free cotton rag boxes and interleaved in a way that allows them to be safely consulted by researchers. The work, completed in-house at LMA by Thomas Bower of the conservation team was, to repeat, generously funded by the LTS, for which we are indeed very much obliged.

William Alister Macdonald attended school in Aberdeen before coming to London to work in a bank. Evening classes cemented his interest in art and he impetuously broke away from his sensible career choice to become a freelance artist. From the outset in the 1890s his subject matter was conventional – but this allowed him to benefit from a buoyant market, which was strongly in favour of nostalgic and sun-tinged representations of London whether for publication in books or as watercolours for framing.

As LTS members will be all too aware, it can be a frustration that certain London streets and buildings are depicted with such regularity that we feel that we can know them almost brick by brick and stain, but many others are entirely unrecorded. Macdonald’s chosen locations were largely of the former category including many drawings made in one or other of the Inns of Court, at ramshackles corners such as Cloth Fair or the soon to disappear overhanging houses of Holywell Street. Others show individual old inns and taverns or survivals of early domestic architecture. There are occasional drawings of coaches or carriages and some Londoners show their faces, often dressed in uniforms or work wear.

In the newly conserved group of drawings however it is Thames subjects and shipping on the Thames that make up some three quarters of the number, including one sketch made during the freeze of winter 1895 when ice brought all traffic to a standstill (Drawing SC/PY/03/240). The river was the ideal setting for Macdonald’s joyful basking in effects of light and colour.

After living in Greenwich and Chelsea William Alister Macdonald settled with his wife Lucy (who was the manager of the successful Arlington Gallery in Mayfair) at a flat in Fig Tree Court which was beside Inner Temple Hall. The district made a highly suitable subject for his pencil as well as being a very convenient starting point for his Thames sketching excursions. Up until the interruption of the First World War it must have...
been a very agreeable way of life. He was able to sell works at a gallery in Victoria Street Westminster which his wife helped him establish.

Quite apart from the hundreds of drawings in the LMA holdings his work is represented at BM, V&A and the Government Art Collection and is quite often found in auction sales. This only confirms the dedication and hard work that we suspected based on the evidence of his work at LMA.

On trips outside London he painted Oxford, grand houses and cathedrals. He travelled in Italy, Holland, Portugal, Norway and North Africa, drawing as he went. His drawings of Tunisian costume are in the British Museum.

It seems likely that he astonished everyone – perhaps not least his wife – when at the close of the 1914-1918 war he set off with his brushes in the direction of Australia, ending up in the South Pacific on a small island close to Tahiti. He remained there for more than decade painting as assiduously as before (but rather different subjects) and, so it is reported, fathering a daughter with his new partner, Tipari Tuera.

In 1937 a book was published London Recalled (LMA 65.15 CHA) which surveyed his London work. The book was based upon the major gift to Guildhall Library by the philanthropist and former Lord Mayor, Viscount Wakefield. It had an essay by the London writer and historian E. Beresford Chancellor and good colour-plate illustrations. An exhibition of the works was held at this time.

William Alister Macdonald’s watercolours can be researched in the detailed entries of LMA’s catalogue where can be found full titles, subjects and, where they are known the dates. The main groups of his works are as follows:

SC/PY/03/01 (310 drawings as recently conserved thanks to LTS)
SC/PY/03/02/001 (157 drawings)
SC/GL/MAC (138 drawings)

In addition there are more than 120 MacDonald watercolours held at Guildhall Art Gallery. Not generally on display they appear from time to time in special exhibitions or can be viewed on the shared image database for LMA and the gallery: ‘The London Picture Archive’ (formerly ‘Collage’) londonpicturearchive.org.uk. An exhibition was dedicated to William Alister Macdonald at the gallery in 2001.

– Jeremy Smith
Who owned the City of London in 1666?

I have been asked to introduce my article in the Society’s Record.\(^1\) Readers may remember that from time to time I have written articles in this Newsletter about my work on property ownership in the City at the time of the Great Fire. This developed from my interest in the Fire Court decrees, which settled disputes or recorded agreements between landlords and tenants as to how and at whose cost the thousands of homes destroyed by the Fire were to be rebuilt. Four of the original nine volumes of decrees – nearly 1600 in all – were published many years ago by the then City archivist.\(^2\) I have just published volumes five and six (details below) and I am at work on the rest.

The decrees reveal a great deal about property ownership before and after 1666 (readers may just recall my article in Issue 56, May 2003) and that got me thinking about who these owners were. I was aware of the general assumption that a large proportion were ‘institutional’, i.e. the City Corporation, Livery Companies and so on; but I knew that no one had tried to count all the houses. I also knew that the records were rich and were likely to yield at least some results from a systematic assault on them. But what were the technical challenges – and how long would it take?

I first needed an overall total and the obvious starting point was the Hearth Tax for 1666, recently the subject of a marvellous edition by a team from Roehampton University.\(^3\) The editors discourage counting – but I decided that I would have a go on the basis that if I was clear about the gaps and assumptions others could form different views. The 1666 returns are by parish and they need to be supplemented by returns for 1662-3 which are by ward. This required me to do some extrapolations from a later list of houses in wards, precincts and parishes (using the methodology described in Issue 86, May 2018). I also had to add in some figures from some other tax assessments. This produced a figure of 24,260 – broadly in line with estimates by other historians. It may need a bit of adjustment following some post-COVID-19 checking but not by much.

Then I needed to count the houses owned by the institutions. Here I had the assistance of the comprehensive ‘Survey’ of pre-Fire property records, compiled by Derek Keene and Vanessa Harding.\(^4\) It is a remarkable achievement and pointed me to records I might not have identified. There was of course still much labour required in the London Metropolitan Archives, the Guildhall Library and many other archives. Occasionally I thought I was certifiable for chasing a half dozen houses in a distant record office or library, but the surroundings were often lovely and the welcome usually warm and efficient. Rentals were the target but I learnt to make the most of rental receipts. And I did my best to equate messuages, tenements and ‘rents’ with houses. The results were in one sense reassuringly predictable – the City (and the Bridge House) were at the top of the individuals’ table (with 700 and 250 or so) and the Livery Companies owned the most houses, collectively (2,400). But they were surprising in another sense – the overall total was only 5,765, i.e. less than 25% of the Hearth Tax figure. Previous estimates have been higher, some considerably so.

Who then owned the rest of the houses? I thought that I could at least form a view of what type of person owned houses in 1666. By analysing the Fire Court decrees I could categorise them in various ways – men, husbands and wives, widows, purchasers and so on. The 1160 decrees now calendared (see above) represents a good sample and my results seem plausible – with owners keeping houses in the family and using them to generate income for their loved ones through leases and subleases, supported by a web of (simple) trusts and other legal arrangements. This encouraged me to

Wenceslaus Hollar (1607-1677) (i) A True and Exact Prospect of the Famous Citty of London, (ii) Another Prospect of the Sayd Citty taken from the Same Place, 1666, Engraving and etching, Yale Center for British Art, Paul Mellon Collection, B1977.14.17815
speculate on how this contributed to the rebuilding of the City after the Fire – with individuals not institutions taking the lead and without any significant level of speculative redevelopment.

I hope this gives you a taste of my findings and I hope the article itself will be of interest. But the real point of this piece is to draw your attention to the Volume of Supporting Evidence which I have compiled to accompany the article. This is a hefty affair – 250 pages of typescript. I hope the LMA and the Guildhall Library will each allow me to deposit a copy with them and the Society is investigating whether it can put a link to it on the website. (In the meantime please contact me, as below, if you would like an emailed copy.) Its main purpose is to allow readers to see how I got to my totals – I know there will be mistakes but at least they will be visible mistakes! I also hope it will contribute to that longed-for goal – the (virtual) reconstruction of the City in 1666 (on which I wrote in May 2014, Issue 78). Sandwiched between the figures from the Hearth Tax and the analysis of the Fire Court decrees is the largest section – on the institutions’ houses. Most of the records which I have used list the houses by street or parish and I have gathered plenty of other details (tenants/occupiers, house-names and so on) to assist with my counting. All this will help almost literally build the foundations for the reconstructed ‘City of London in 1666’ I have been advocating.

Finally, I promised details of my edition of volumes 5 and 6 of the Fire Court decrees. This comprises the late Philip Jones’s manuscript text for volume 5 and my own text for volume 6 (with an introduction, indexes and other apparatus). I am selling it on behalf of the City Corporation (which kindly supported the cost of production). The price is £35, including package and posting. At 500-odd pages it’s a bargain! Please email me at idoolittle@btinternet.com.

– Ian Doolittle

Notes
1. ‘Who owned the City of London in 1666?’, London Topographical Record, 32 (2021), 1-33.
5. The Fire Court (Volume III), eds. Ian Doolittle and the late Philip Jones (2020).

London Peregrinations of John Collier

The Collier Correspondence in the National Archives is an extraordinary collection of more than 2000 letters and documents. LTS member Kent Barker has been studying it for a forthcoming biography of John Collier (1685-1760). Here he details the early Georgian London with which Collier was familiar when visiting from his native Hastings.

Today you can travel from Hastings to London in around ninety minutes by fast train. When John Collier was making the journey in the first half of the eighteenth century, it took him a full two days. He would generally ride his own horse up to Sevenoaks and, the following morning, take a stagecoach the rest of the way, reversing the process on his return. Collier was five times Mayor of Hastings and managed the borough for the great Whig fixer the Duke of Newcastle. But he maintained legal practices both on the South Coast and in London so, as an early commuter, Collier undertook this arduous journey almost monthly.

His destination on arrival in the capital was Johnson’s Court – a long narrow lane stretching from Fleet Street north to Gough Square. Here, for 30 years from the mid 1720s until his retirement, he had both chambers for his law practice and lodgings for himself at number 6.

By 1720 John Strype could record in his Survey that Johnson’s Court contained “good Houses, well inhabited.” It was named after a City tailor Thomas Johnson, who resided there during the reign of Elizabeth I, and not after Dr Samuel Johnson. Curiously the lexicographer did live there briefly. In 1766 Boswell visited him at number 9: "I

Do not miss the exhibitions at the British Museum and the Museum of London celebrating the 850th anniversary of the death of Archbishop Thomas Becket. See also thebecketstory.org.uk which explores his life, rise to power, murder and commemoration as a saint of especial importance to medieval London.

John Collier. © Sayer family
returned to London in February and found Dr Johnson in a good house in Johnson’s Court, Fleet Street”. This was just a short distance from Dr Johnson’s more famous abode at 17 Gough Square – now a museum. There Johnson lived from 1748 to 1759 while writing his dictionary in a house built at the end of the seventeenth century by Richard Gough, a wool merchant.

There’s no record of Johnson and Collier ever meeting – although neighbours they moved in very different circles. In 1732 John Collier obtained, from his patron the Duke of Newcastle, a sinecure – Cryer and Usher of the King’s Bench. It was worth upwards of £100 a year – more than £20,000 in today’s money – and it apparently required little work – any actual ushering or announcing being conducted by an underling. But this role, along with his legal work entailed regular attendance at the Court of the King’s Bench itself. And that meant walking or, occasionally, being carried by sedan chair from the City to Westminster – a journey that began with a sizable obstacle, the Temple Bar. This Baroque ornamental arched gateway was designed by Christopher Wren and erected in 1672, six years after the great fire. It was situated just beyond St Clement Danes church where the Strand meets Fleet Street. However architecturally attractive, the Bar was just that – a physical restriction to entering or exiting the City. It had one wide central arch – though not sufficiently wide to allow two carriages to pass at the same time – and, on either side, smaller arches for pedestrians. Thus there was, invariably, a queue of carriages, carts, horses and chairs waiting to pass with a crowd of people pushing and shoving their way through the narrow side openings.

Today Westminster Hall is an integral part of the Houses of Parliament. In Collier’s time it contained an extraordinary mish-mash of activities – being both an indoor shopping arcade and home to three law courts. These, Common Pleas, Chancery and King’s Bench, were forced to operate in a large open space at the western end of the Hall. Their activities spawned shops and stalls selling books, legal paraphernalia, wigs, pens and stationery.

Returning home after work John Collier might well have stopped off at one of his favourite haunts, the Sussex Coffee House. In 1805 Holdens London Directory of Taverns places it in Bouverie Street but in Collier’s time it was in Flyeing (Flying) Horse Court on the north side of Fleet Street probably next to Clifford’s Inn Passage. Collier records in 1733 that it had been run by a female proprietor.

The poor woman that kept the Sussex coffee house dyed last Sunday morning and has left four young children in a miserable condition everything being seized. It has been a little talked about to make a collection for them which I shall readily come into.

As its name suggests, the Sussex particularly attracted clients from that county. One was Edwin Wardroper, a town clerk who later became mayor of Winchelsea. According to Collier’s correspondence he was conducting a longstanding affair:

I heard yesterday that Mr Wardroper… brought up with him Holt’s wife of Peasmarsh and took lodgings in Hatton Garden. It seems it’s an old intrigue. I see him every day at the Coffee house... but nothing has been hinted... this must be condemned by all.

Collier was a keen theatre goer and began frequenting the Lincoln’s Inn Playhouse while a young man. In June 1716 when attending The Plain Dealer by William Wycherley he notes coming across a friend:

I was in Lincolns Inn Playhouse a friday night... I found Trumble in the pit with three young ladies none of which I knew, but I have assured him that, unless a large Bribe, I will acquaint cousin Mercy.

The theatre was a few minutes’ walk to the north-west of Fleet Street in Lincoln’s Inn Fields, a fashionable open space laid out in the 1630s by the speculator William Newton. Theatrical performances – banned during the 16 years of the Commonwealth, flourished on the restoration of Charles II. Such was the rush for new venues that a tennis court on Portugal Street to the south of the Fields was hastily converted and opened as the first Duke’s Theatre in 1662. By 1714 this had become the Lincoln’s Inn Fields Theatre.

The famous impresario John Rich took it over from his father and, in 1732, moved to Covent Garden, opening as the Theatre Royal. Writing to his wife in Hastings, Collier records how their son James attended a performance there in November 1740:
He is gone to the play tonight. The King is to be there and the countess Yarmouth is also expected and that the house will be full by four. I think he mentioned our being to see the new actress and the fine dancer Signora Barberini.

At one point John Rich hired, for a few performances, an up-and-coming young actor named David Garrick. It is a pity he didn’t put him under contract because Garrick rapidly became a huge star on the stage, and a noted theatrical producer off it. Indeed he became a co-manager of the other Theatre Royal, in Drury Lane, rapidly turning it into the leading playhouse in town.

In 1742 Garrick had been invited to perform for a one-off Royal Command performance at Drury Lane. John Collier had the good fortune to be there on that historic night – even if he had to fight for seats and his daughters, who were staying with him in London at the time, missed out altogether:

I went to the play to see Mr Garrick (and) debated whether to fetch Molly and Jenny... if had been done it was impossible to have got them in, for I never saw a more crowded audience of good company. The Duke [of Cumberland] [Princesses] Amelia and Caroline were there... The play was Richard the Third – King Richard by Garrick. The Justest Actor I ever saw – the House extremely hot. I was at home before half an hour after nine.

Other popular entertainments of early Georgian London were the pleasure gardens. Like theatres, they proliferated following the Restoration. In the early 1730s, at the suggestion of William Hogarth, Vauxhall Spring Gardens underwent a facelift with the introduction of open air entertainments, Ridottos al Fresco. John Collier, attending one of the first in June 1732, was not unduly impressed:

The Ridotto at Spring Gardens is a little talked of, but I find did not extremely take (to it). There were ten men to a woman, and thought none of the last but prostitutes, the P of Wales was there but went away in two hours. There is to be another next week but it is not thought that any good company will be increased.

His correspondence doesn’t mention further visits until May 1737 when an impromptu family outing was organised.

I have been at Vauxhall where there is great improvements of the musick. The Prince of Wales was there with a party that night but not the princess... We accidentally went with them on the Water from about Westminster and there was a music boat with trumpets and French horns that made it very agreeable.

The Collier boat shadowing the Royal barge is a reminder that, prior to the opening of Westminster Bridge in 1750, the main method of approaching the South Bank was by the river. Collier himself bought tickets for the lottery that financed the bridge but never made a profit. Not that he needed the money. He died a wealthy man in Hastings in 1760 and, fortuitously, his family preserved his voluminous correspondence that throws such a vivid light on early Georgian life in both town and country.

Sources:
Mister Hastings – the Life of John Collier and His Town by Kent Barker will be published later in 2021.
Correspondence of Mr John Collier (Deceased) and his Family 1716-1780, edited Charles Lane Sayer.
CF Hodgson & Son 1907.
The Life of Samuel Johnson, James Boswell 1791
Survey of the Cities of London and Westminster, John Strype 1720
Directory of Taverns, Inns, etc, Holden 1805
City of London Sessions Papers, 17 May 1721 Westminster Hall – www.parliament.uk
Exploring North East London: new Walking Routes and Maps

David Harrison describes how explorations in Lockdown have led to a new Footways map and a green walking route, ‘the Five Boroughs’ Link’, from Tate Modern to Walthamstow through Islington and Hackney.

In the first Lockdown, when everyone benefited from low traffic levels and walked more and further than ever, I enjoyed exploring from the slopes of Highbury to the marshes of the Lea valley. As motor traffic increased, I was able to continue my enjoyable journeys because several London boroughs have decided to ‘build back better’, creating an extensive network of Low Traffic Neighbourhoods (LTNs) which promote walking and prevent traffic from rat-running through residential streets. Such schemes go back centuries: Bloomsbury was full of barriers until the 1890s. More recently, LTNs were set up in the 1970s, for example in De Beauvoir, Hackney, but contemporary interest dates from 2013 with the successful Mini-Holland programme in Walthamstow.

Following our Lockdown discoveries, Emma Griffin and I have extended the Footways London Central London map (see last LTS Newsletter) so it now covers all Islington and Hackney. Like the original it focuses on everyday walking, linking key destinations along attractive, low pollution routes. With input from amazing local guides, a draft network for the two boroughs has been published for comment: tinyurl.com/uwhuaucy.

In addition, the Ramblers, London Living Streets, and others, have proposed six new green walking routes. One, ‘The Five Boroughs’ Link’, stretches from the Thames to Walthamstow, mostly in LTNs, but also parks and marshes. Walking the route provides a wonderful sense of London’s development, particularly its remarkable expansion in the nineteenth century.

The ‘Link’ begins outside the Tate Modern where St Paul’s still stands out on the skyline. Crossing the Millennium Bridge, you go through the medieval city and although little medieval survives there are several post-Fire (1666) buildings: the College of Arms, the cathedral, the Temple Bar (recently moved to Paternoster Square) and the tower of Christchurch.

Beyond the line of the ancient city walls are survivals of monastic institutions. In Smithfield, site of a livestock market for a millennium, is the twelfth century choir of Bartholomew the Great and the Charterhouse with its medieval gatehouse, cells and other buildings. Next, the gatehouse to St John’s Priory which was separated from the church when Clerkenwell Road was smashed through the area in 1878. Fortunately its medieval crypt remains. The Jerusalem passage leads into Clerkenwell Green with a picturesque view of St James, Clerkenwell (1788-92), built on site of the choir of the nunnery of St Mary’s. At the Reformation, aristocratic mansions were formed from the monastic buildings in the area; the outstanding survival is the great hall built by Lord North in the Charterhouse.

Clerkenwell became ever more industrial. Clerkenwell Green, despite the presence of the Palladian Middlesex Sessions House (1779-82), became a centre of radicalism. In what is now the Marx Library, Lenin edited The Spark in 1902-3. Further north was Spa Fields, a disreputable area, where a mass meeting led to a riot in 1816. Spa Fields Park is a small remnant. Nearby is the Spa Green Estate, 1946-50, and the Finsbury Health Centre, both by Lubetkin and Tecton, 1935-8, both key building of the Modern Movement in England.
Note the base of an early eighteenth century windmill where the New River ended, still in the middle of fields in 1800. But that was soon to change and the route passes through areas of attractive nineteenth century housing, including Wilmington Square (1820s) and Myddelton Square, (1824-7). There are also good examples of eighteenth century housing near older village centres in Colebrooke Row and Duncan Terrace, Islington just east of the Angel.

Where the Regent’s Canal emerges from the Islington Tunnel (completed 1820) we are in the 1840s and 50s: Vincent Street, then Danbury Street and Prebend Street, passing Arlington and Union Squares and the recently rebuilt Packington Estate. Canonbury West has housing of the 1840s and 50s, including terraces with stucco trims and Tuscan porches.

Then the De Beauvoir estate, Hackney, planned in the 1820s. Northchurch Road is lined with delightful paired villas and a fine view of St Peter’s church. Next comes the popular De Beauvoir Square with Tudor-style villas, picturesque and Italianate Albion Square (1840s) and the pretty houses and gardens of Albion Drive, then London Fields, ancient historic pasture, saved from the threat of development in the 1860s.

Over Mare Street, wind your way east and then north past Paragon Road’s unusual houses (1809-13) with Doric columns. Cross Morning Lane, where the Hackney Brook flows underground, and climb up towards eighteenth century St John’s Church and the centre of medieval Hackney. See the tower (all that remains of the ancient church), early nineteenth century houses in Sutton Place, the sixteenth century Sutton House and Clapton Square.

North is Clapton Square (1816) and Hackney Downs, common land also preserved in the 1860s, and so to Clapton Pond, an area of wealthy merchants in the eighteenth century. A few Georgian houses remain and restored seventeenth century almhouses. The route now leads down to the Lea Navigation through late Victorian streets and Millfields Park. Near Lea Bridge the navigation channel and river meet, and once under the bridge you are in Walthamstow marshes. Eventually you come to Coppermill Lane (a mill was first recorded in the fourteenth century) and the Walthamstow Wetlands, one of the largest urban nature reserves in Europe. Birds abound: grey herons, little egrets, wagtails and a great range of ducks, to name but a few species to be found.

Finally we reach Walthamstow, full of popular late Victorian and Edwardian workers’ houses and the High Street’s longest open air market in Europe. Orford Road, once a nondescript parade of shops with parked vehicles and traffic rumbling past, is now a quiet place to sit and stare and enjoy a drink at the end of the walk. But do visit the nearby ancient parish church and museum before you leave. Walthamstow Central (Victoria Line, the Overground and buses) is a short walk away.

— David Harrison

Initial plans for the proposed six new Greenways, including the Five Boroughs Link can be found at: www.ramblers.org.uk/news/latest-news.aspx.

A detailed digital map of the Five Boroughs Link will be available soon on the Footways.London and Ramblers websites.

Through the historic streets of Hackney and Islington the walk follows routes on the proposed walking network for Hackney and Islington which can found at: https://tinyurl.com/uwhuawcy.

For the Central London Footways Network, see https://footways.london/. The site also indicates how to get free copies of the beautiful paper map.

A short section of the route follows the Capital Ring Walk, section 13.

The relevant volumes of the Buildings of England series are an excellent guide to the buildings of the area.

— David Harrison
Ramping up trade

David Crawford celebrates the survival of an undervalued relic of London’s railway building era at Deptford.

What is claimed as one of London’s – and Britain’s – oldest surviving railway structures has found a worthwhile new lease of life as a central and actively-used heritage element in the recently completed 0.8ha, £47 million Deptford Market Yard scheme. The Grade II-listed carriage ramp was completed in November 1835 to afford access for rolling stock at Deptford Station, which was built on the initial section of the London and Greenwich Railway (LGR).

The station was rebuilt in 2012 as part of a long-term scheme to regenerate Deptford High Street and the town centre conservation area, which Historic England (HE) identifies as being at risk of erosion of character through the loss of architectural features. The LGR opened in 1836 as reputedly the first suburban passenger line in the world, having been proposed in 1831 and obtained Parliamentary consent in 1833.

It was built on a 5.55km viaduct, itself the longest structure in the country to be listed (Grade II) and now recognised in heritage terms as a prominent visual and auditory presence on Deptford High Street, with the station as a historic arrival point. The original railway route ran westwards from Deptford to the now-closed Spa Road, Bermondsey station, pending gaining access to the nearby London Bridge terminus which was sited conveniently across the Thames from the City of London. The eastward stretch ran initially as far as Greenwich, following the eventual resolution of problems with the crossing of the River Ravensbourne at Deptford Creek. The rail viaduct was built on a series of arches, construction of which consumed over 100,000 bricks per day.

These were made in Sittingbourne, Kent, where the clay and chalk substrata proved ideal for turning out products that were strong enough for the numbers of large public and commercial buildings then being constructed, and brought upriver to London by barges. Work began on the viaduct in 1834.

The carriage ramp, now seen as an important heritage adjunct to the historic viaduct to its north, was built on its own set of arches, in what was then an open field. Gently inclined, it reached ground level at a right angle to enable the movement of rolling stock between the railway and the LGR’s works and storage depot on the site of what is now Deptford Market Yard.

A heritage statement produced in advance of the development noted that the ramp was also originally aimed at allowing passengers’ private carriages to be loaded onto railway wagons, but that this intention was never carried out. It was designed by Colonel George Thomas Landmann, who became engineer to the LGR following his retirement from the Royal Engineers.

The quadrangle formed between the ramp, the rail line and Deptford High

The route of the ramp can be seen above the line of Deptford High Street at the top of this map, deposited at the London Metropolitan Archive. Reproduction by the courtesy of Thames Water. It also appears on page 300 of London Parish Maps to 1900, the Society’s book publication (no 183) for 2020

The ramp relaid with asphalt and ready for trade, with bridge links into Tinderbox House

Ravensbourne at Deptford Creek. The rail viaduct was built on a series of arches, construction of which consumed over 100,000 bricks per day.

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Street remained in railway company ownership until 1842. The arches were then used by Stone & Co’s railway and maritime engineering concern until 1881. (Deptford’s Royal Naval Dockyard continued operating until 1869). The ramp surface subsequently gradually deteriorated and became covered in vegetation.

The yard was used as a cattle market in the 1870s, and the arches for air raid shelters during World War II. Concerns over the poor overall condition of the area led to Lewisham London Borough acquiring it in 1995.

The ramp now has a new asphalt covering, edged with granite setts. It offers pedestrian access to the station as well, via short bridges, to shops inside the adjoining Tinderbox House apartment building designed by Rogers Stirk Harbour + Partners. Most of the under-ramp arches have opened as small shops or and food and drink outlets. Two remain open to pedestrian access to and from nearby Octavius Street, encouraging shopper flows throughout the whole area.

The whole scheme is the work of a partnership between Lewisham London Borough Council and developers U+I, who brought in masterplanners Ash Sekula and architects Pollard Thomas Architects and Farrer Huxley Associates. It has won a slew of trophies including a London Planning Award, Best Heritage-Led Project Award and Property Week Placemaking Award. But the Deptford Society has continuing concerns over noise levels and inadequate public lavatory provision. As to the station, it argues that, until now, there has been precious little indication in the area of its significance and place in history – an issue that it plans to address with the aid of support from the Thameslink Passenger Benefit Fund.

– David Crawford

Twentieth century London landscapes. Some new ideas for a walk in the park?

During this COVID-19 year we have become especially aware of the importance of open spaces, and how they contribute to the character and amenity of built areas. London’s historic parks and squares are well known, but there are many less familiar more recent creations. Open spaces unprotected by legislation are vulnerable, as is becoming clear during the current spate of private house-building. In 2020 the contribution of landscape design in the second half of the twentieth century was explored in a crowd-sourcing exercise by Historic England, and as a result twenty one landscaped sites dating from the early postwar years to 1990 were added to the National Register of Parks and Gardens. Nine of these are in London (a balance considered by some to be disproportionately London-centric). There have long been problems about how to protect landscapes which were designed together with new buildings, as was the case with many post-war housing estates built when the need for more open space in many parts of London was widely recognised. This new acknowledgement of the importance of quality open space goes some way to ensure that both exceptional built fabric and its surrounding landscaped space are valued, but landscape still lags behind buildings in enjoying statutory protection, and it has been pointed out that in some cases conservation area status might provide a more wholistic approach.

The very varied character of the newly registered London group demonstrates changing approaches to landscaping over 40 years, and the different challenges provided by the sites available. A simple but popular post-war example of an inner city open space is Roper’s Garden, Cheyne Walk, Chelsea (fig 1), designed by Peter Shepheard, 1960-4, a grassed area with some sculpture, created on the level of bombed basements, close to Chelsea parish church. The earliest on the list is Churchill Gardens Pimlico, 1946-62, Powell & Moya’s ground-breaking post-war housing estate by the
riverside, where the trim modern flats are placed in a generously green setting, now with mature trees. In contrast, the City of London’s innovative Golden Lane estate (fig 2) exploits geometric patterning produced by hard landscaping on a variety of levels. Open space for high density private housing is represented by the Water Gardens, Edgware Road, a sophisticated setting for superior flats of the 1960s built by the Church Commissioners. On the metropolitan fringe older landscaping on a grand scale at Roehampton provides a serene setting for the LCC’s high rise 1960s Alton estates, while Field End Twickenham (fig 3) is an example of quiet spaces around Span’s sensitively laid out low rise housing of the 1970s. Two other examples from the 1970s emphasise the growing concern for children’s playspaces: at Camden’s famous Alexandra Road (listed at Grade 2*) the landscaping is now Grade 2 (fig 4). Less familiar is Westminster Council’s tough Brunel estate in Paddington, which includes an unusually dramatic playground with a separately listed slide (fig 5). The most recent in the group is the spaciously planned Business Park at Stockley Park, Hillingdon (fig 6), laid out in 1985 by Arup Associates, an acknowledgement that adults as well as children can benefit from closer contact with the natural world.

– Bridget Cherry

Fig 2. Golden Lane Estate, City of London. © Historic England

Fig 3. Field End, Twickenham. © Historic England

Fig 4. Alexandra Road, Camden. © Historic England

Fig 5. Brunel Estate, Paddington. © Historic England

Fig 6. Stockley Park, Hillingdon. © Stockley Park Estates Company Ltd
The illustration on p.3 is of the old wooden Putney Bridge, which opened in 1729 having gained Parliamentary approval in 1726. (Image courtesy of the Guildhall Library, Corporation of London.* 
Its design is attributed to Sir Joseph Ackworth, who was responsible for other Thames bridges, and it was built by a local master carpenter, Thomas Phillips. It was 240m long and had a 7.3m-wide carriageway. Regularly spaced alongside this on either side were triangular recesses to protect pedestrians from passing traffic.

Prior to 1729, there had been no fixed crossing between London Bridge and as far upstream as Kingston. An earlier ferry, noted in the Domesday Book and later in the household accounts of Edward I (1272–1307), carried the royal family across the Thames and the King on his way to Westminster.

In 1642, during the English Civil War, Royalist forces moving eastwards towards London along the north bank of the Thames drove a Parliamentary army, under the command of the Earl of Essex, through and out of the town of Brentford into open country towards Turnham Green, where the eponymous battle took place on Sunday 13 November 1642.

It ended in a standoff but enabled the Parliamentarians to block any immediate advance by Royalists on London, under the command of the Earl of Essex, forcing the latter to retreat to Oxford for secure winter quarters. In the week following the battle, Essex had a bridge of boats constructed across the Thames between the churches of All Saints, Fulham and St Mary the Virgin, Putney, to enable him easily to move his forces across to the Surrey side if needed.

This was of potential strategic importance given that the next crossing upstream of London Bridge was at Kingston, where there was a strong Royalist presence. It cost £343. Each end was protected by a bulwark, and these reportedly remained visible until well into the nineteenth century.

Simon Marsh of the Battlefields Trust, co-author with Stephen Porter of the 2010 work Battle for London (Amberley Publishing, ISBN 978 1 44560 574 6), told LTS Newsletter that it is unclear how long the bridge of boats remained in being. The Parliamentary forces needed the Thames to supply their armies west of the capital at Windsor and Reading with men and material from the Tower of London and, if the bridge had survived for long, its central section would have needed temporary removal to allow barge traffic through.

Following Royalist withdrawals, the need for it fell away. Boat bridges, continued Marsh, were temporary by nature and he suspects that Putney’s was disassembled soon after construction, its components travelling with Essex’ army to serve other uses.

The present stone bridge was designed by Sir Joseph Bazalgette, as engineer to the Metropolitan Board of Works. It opened in 1886 and was widened in 1933. Its role in dealing with London’s sewage problem through a network of tunnels is evident from its below-deck incorporation of a combined sewage overflow point that continues to spill raw sewage into the River Thames each year, its volume increased by rainwater. The need for the overflow is being obviated by the recent boring of a new 43m-long connection between Bazalgette’s original tunnel and the new 25km-long Tideway super sewer, running largely under the Thames, which is due for completion in 2025.

Echoing Bazalgette’s creation of the Embankments above his sewer, the Tideway scheme is creating 24 new pockets of public realm, one of these, at Putney Foreshore, projecting into the river by the bridge and hosting the historic starting line for the Oxford and Cambridge Boat Race.

Blackheath is a place primarily defined by a great open space. It named a hundred, but not a parish until the 1850s. Gradually, from the last years of the seventeenth century, the heath’s margins became an address, a good one, while the bounds of the place remained undefined. Blackheath has since been understood as more or less extensive across parts of several older parishes. The titles of this volume and its predecessors reflect this vagueness, but it is Neil Rhind more than anyone who has given Blackheath definition. His volumes I and II appeared in 1971 and 1983 respectively. A fourth mopping-up volume is intended, but this book marks, after something of a gap during which Rhind published much other local history, the long-awaited all-but culmination of an epic achievement more than fifty years in the making, a huge work of documentation, cataloguing built-up Blackheath and its ‘environs’, house by house, developer by developer, occupant by occupant, not just nominally, but often descriptively with detail and incident. The index extends to something like 9,000 items.

This volume covers southern and western areas, approximately bounded by Blackheath Hill to the north, Lee High Road to the south, Lewisham Road to the west, and Lee Road to the east. Rhind, perhaps conscious of estate agents, is almost apologetic for how far he stretches Blackheath’s environs, including parts of Blackheath Hill even though it is ‘hard to justify’, and unwilling not to encompass almshouses and Robert Hooke’s Boone’s Chapel on Lee High Road.

The format is that of a dense gazetteer. For those unfamiliar with its predecessors it takes getting used to, like wearing in a new pair of shoes. It’s worth the effort, perhaps using Google Street View or Layers of London for comfort. Beware the map on page two, which has south at the top.

The style is to the point, sometimes brusque, often entertaining – “Richard Ferguson was clearly an obessional neurotic with a mania for the history and antiquities of Cumberland and Westmorland”. (p.93). It is impossible in a short review to do more than touch on highlights from the content.

The Dartmouth Row area at the heath’s north-west corner, close to Greenwich and the road to London, saw some of the first development (alleged encroachment) from about 1688. A first house here, the largest and still standing, was built for Sir Martin Beckman, the Swedish Catholic Chief Engineer for England and the Board of Ordnance’s Comptroller of Fireworks. In the 1690s he was responsible for laying out the Royal Laboratory in Woolwich, the seed of what became the Royal Arsenal, where the pavilions are like miniatures of this house. Appropriately skilled, Beckman might well have designed his own house. Intriguingly, a smaller yet still substantial house opposite on Dartmouth Row has its origins in a lease of about the same time to members of the Fitch family, contractors who built the Royal Laboratory and otherwise collaborated with Beckman. It is an indicator of the serendipitous journeys the book presents that this house came in 1849 to be the home of Alfred Burges, another engineer and father of the architect, William Burges, who lived here as a young man.

Nearby, facing the heath, a prominent elegant stuccoed building of 1776–7 is an early example of a semi-detached pair, a project by Thomas Gayfere senior, a leading Westminster master mason, half for himself. A few years earlier Andreas Grote, a German immigrant merchant, developed what remains known as Grote’s Buildings on the south side of the heath. Alexander Doull, a plumber–glazier, followed on with Eliot Place further west. These handsome but irregular brick rows are examples of what Elizabeth McKellar has characterized as a “London suburban vernacular”. Further west, Sir William Chambers had designed the eccentric Pagoda (about which Rhind has written a separate book). George Gibson was responsible for the Knoll, where a later resident was Sir John Benn, the Progressive leader of the London County Council and Tony’s grandfather, and Robert Smirke designed Eliot Lodge, an early work of 1807 that does not survive. George Ledwell Taylor, Architect to the Navy from 1824, oversaw much on Lee Terrace, starting at that date with a villa for himself and including Blackheath New Proprietary School of 1836, a Greek Revival building of concrete, striking given its date. Lewis Glenton, an ‘outstanding businessman’, whose usual architect was John Whichcord junior, was hugely productive in the 1850s. By this time Blackheath’s residents included countless merchants, many such as tea traders and sugar refiners dependent on the colonies, more engineers and military officers, also clerics, and even some who would not qualify as bourgeois. Samuel Smiles’s blue plaque on 11 Granville Park, it is suggested, ought to be on No. 12. Many later residents are recorded – I was struck to spot my great-grandparents (p.102). For anyone with an interest in Blackheath, its buildings or its historic residents, this volume and its predecessors are indispensable. And it’s a bargain.
Artists have always been intrigued by the sight of London transformed – whether by snow, ice (see p.9), fire (see p.11) or fog (as in Monet’s paintings of the Thames). From the later eighteenth century onwards threatened older buildings were favourite topics for the antiquarian-minded. But deliberate destruction through warfare emerged as an artistic subject only in the twentieth century. This excellent book explores how artists recorded London during World War II, as a result of encouragement by the War Artists Advisory Committee, set up under the Ministry of Information in 1939, and chaired by Kenneth Clark, then director of the National Gallery. The book is published by the Imperial War Museum, where most of the War Artists’ works ended up, although a few are elsewhere.

Pictures are arranged by year. 1940-45: landscapes with barrage balloons and sandbags are followed by fires and destruction, interspersed with records of enterprising human activity – hospital scenes, crowded shelters, an emergency Food Office, a concert in a dockers’ canteen, an ambulance train, the work of the auxiliary fire service (many artists served as firemen), and much else, providing a vivid picture of daily life in wartime London. There are engaging curiosities: four small views by Carel Weight: Escape of a zebra from the Zoo during an Air Raid; Paul Dessau’s And so to Bed is a still life of gas mask and fireman’s equipment. Topographers will enjoy three carefully sketched settings of firemen at work by Ernest Boye Uden: puny humans dwarfed by grandiose buildings in Southampton Row, Millbank and Cannon Street. Two panoramic views of 1941 by Louisa Puller (one of the eight women artists included) show the devastation north of St Pauls and around the Holborn viaduct. Detailed views of destruction include the area around the General Post Office, St Clement Danes consumed by fire, Oxford Street, the gutted City Temple church, and the ruins of Haberdashers’ Hall in 1945 with an emphasis on the weeds flourishing in the foreground. The styles of the forty-two artists illustrated are traditional and representational (there is nothing by modernist refugee artists, all interned at this time). The oldest is Muirhead Bone, born 1876 (who had been appointed a war artist in World War 1); twelve others were born before 1900. A few are now well known: the shelter views by Edward Ardizzone and Henry Moore have been much illustrated, but there are many other artists deserving attention – the book includes helpful brief biographies. The pictures are factual, often atmospheric, records of a shocking time, but the mood is stoic and positive. Apart from the exhausted crowds in the shelters most people are shown as active and purposeful. In general, disturbing scenes were avoided – the memorably dramatic House collapsing on two firemen by Leonard Rosoman, is an exception. The artists’ approach, encouraged by their Advisory Committee, reflected the upbeat official attitudes to the war, as is explained in the helpful introduction by Suzanne Bardgett. It is a very different story from the searing images recording the First World War (see Richard Cork, A Bitter Truth, Avant Garde Art and the Great War, 1994). It is a pity that Wartime London has no index, but leafing through the book looking for artists and subjects is so rewarding that this hardly matters.

– Bridget Cherry


This is a wonderful book, which should appeal not only to London topographers but also to postal historians, and especially to all those interested in lettering and typefaces. There is so much in it that one wants to plunge into every section at once. Hall started photographing street signs in 2016 and has now amassed a collection of over 4000 photos. The ‘London’ included in the book is the area of the old London Postal District established by Sir Rowland Hill, being a circle with a 12-mile radius based on the General Post Office at St Martin’s le Grand. The original map of 1856 is reproduced, though it is hard to see the detail in the reduced size.

An introductory chapter takes us through the different types of sign and discusses the guidance for them which has been issued from time to time. Individual chapters then deal with particular themes. The oldest forms of street sign are the tablets which were sometimes embedded in the walls of buildings, the earliest found being in Yorke Street, dated 1636. In all these the letters are carved into the stone. These are followed by hand-painted signs, which were simply painted on to the brick or stone of the building. Many of these survive, and sometimes one can see several layers of painting.

Next come architectural signs, where the lettering is embedded into the structure, and applied lettering, with letters attached individually to the surface. Signs made of individual tiles were once the dominant style throughout central London and they can be traced back to at least 1870 and probably considerably earlier. They are predominant in Hampstead, which has a chapter to itself. There the tiles, black with white lettering, are
embedded in the brickwork of walls, the two sizes being designed to occupy either one or two courses of bricks. An amusing example shows WFST HFATH RD, where clearly they had run out of Es. (Presumably the bottom strokes were originally painted in.) Postal districts were added to street signs, usually in red, from an early date. Many people nowadays do not know that there was originally an N.E. district, which was abolished and merged with E. in 1866, and an S., which was divided between S.W. and S.E. in 1868. The lost N.E. district gets a chapter to itself. Although it was abolished in 1866 there are still 58 signs showing these letters, most of them having been installed after that date because for some years the old N.E. letters were allowed to continue as an alternative. It was not until 1917 that the postal districts were divided into numerical sub-districts, in order to help the many temporary and inexperienced postal workers during the War. This is often useful in determining the date of a sign, according to whether or not the number was added separately.

Some of the other chapters include: enamel nameplates; the Ministry of Transport Alphabets of 1933; the Kindersley Alphabet; the Transport Alphabet of 1963 (with which we are familiar from modern roadsigns generally); the City of London (which adopted a modified version of the Albertus typeface); the City of Westminster; the floor slabs in the Fleet Street courts; and many other topics. It is also very encouraging to read that local authorities tend to regard old signs as a historic legacy and that there is no rush to replace them with more modern ones.

Space precludes saying more, save that the book is a joy. It is a beautifully produced oblong hardback, illustrated in full colour throughout, with very informative and witty captions, well indexed, and a bargain at the price.

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The Hornsey Enclosure Act 1813 by David Frith, Hornsey Historical Society, 2021

This thorough study examines the background to one of the many private enclosure acts which from the later eighteenth century enabled the division of ancient common lands, principally for the benefit of larger landholders. Hornsey, a parish four to five miles from central London, was in the early nineteenth century still a rural area with scattered settlements, valued as a picturesque retreat from the city. Much of the land had already been enclosed, but three commons still remained, one of them adjoining Finchley Common (the subject of an Enclosure Act in 1811). A detailed survey of the the whole parish was made, recorded in a formidably large map (11ft long), published in 1815, now in London Metropolitan Archives showing the new owners and leaseholders of the subdivided commons and of the waste land alongside the main thoroughfares. A total of 232 acres was divided up into ‘allotments’, around a third of the land going to the clergy: the Bishop of London, who was Lord of the Manor of Hornsey, the Rector of Hornsey, and the prebendary of Brownswood to the south. Other existing landholders were allocated plots of land of various sizes, and there were many still smaller parcels along the main highways, many of them less than an acre each, probably corresponding to claims of ancient common rights. How were these used? Were they paddocks for horses? Did they set a pattern for later suburban roadside development?

All this is shown in fascinating detail together with roads and footpaths, field boundaries and buildings, woodland, waterways and ponds. Eleven full page, clearly printed illustrations show different parts of the map in detail, although it is a pity that not all of the map is illustrated. The map was accompanied by an index of property owners, from which the section A-M survives,(included in an appendix). An interesting chapter discusses the larger landholders, and the map throws light on many other subjects, such as the definition of the parish boundary, provision for the poor, the maintenance of the highways, and the extent of local settlements. The book will be an invaluable aid to local research on the area and also poses wider questions about attitudes to landownership in the early nineteenth century and how Hornsey compares with the many other Middlesex parishes, now part of Greater London, where Enclosure Acts were enforced in the early nineteenth century.

Congratulations to the Hornsey Historical Society, publisher of the book reviewed above, which celebrates its 50th anniversary with a bumper edition of its Bulleþín (no. 62); 56pp with illustrations in colour and numerous articles. Subjects range from Lauderdale house in the age of Jane Austen, by our member Peter Barber, revealing newly discovered correspondence when the building housed a girls’school, to an essay by Andrew Whitehead: Jones for Hornsey, when a Communist took 10,000 Hornsey votes.

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The Newsletter Editor welcomes suggestions from readers for items in the Newsletter. The deadline for contributions to the May Newsletter is 16 October 2021. For contact details see the back page.
The London Topographical Society was founded in 1880 for the study and appreciation of London. It is a registered charity (No. 271590) with around 1,350 members. The Society remains true to the vision of its founders by making available maps, plans and views illustrating the history, growth and topographical development of London at all periods, and by publishing research in the London Topographical Record. Details of all publications can be found on the Society’s website: www.londontopsoc.org

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All officers and council members serve in an honorary capacity; those asterisked are serving subject to confirmation at an AGM.

New membership enquiries and changes of address should be sent to the Membership Secretary, John Bowman. Enquiries about existing membership, including renewal payments, should be made to the Treasurer, Anne Ramon, who can also supply standing order forms and gift-aid forms if you are unable to download them from the Membership page of the website. Enquiries about non-receipt of publications should be made to Roger Cline, MA LLB FSA, Flat 13, 13 Tavistock Place, London WC1H 9SH
020 7388 9889 roger.cline13@gmail.com . Proposals for new publications should be passed to the Editor, Sheila O’Connell. Books for review and other material for the Newsletter should be sent to the Newsletter Editor, Bridget Cherry.

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The 120th Annual General Meeting of the London Topographical Society was to have been held on 8 July 2020. As members will be aware, it was cancelled due to the pandemic and Council agreed that 2019 business would be taken at the 2021 AGM.

As a result, the 120th meeting will be held in Glaziers Hall at 5.00pm on Tuesday 31 August.

**Location**
The Hall is situated at 9 Montague Close, London SE1 9DD on the southern side of the River Thames at the foot of London Bridge.

**Timing and refreshments**
Entry will be from 4.15pm. Light refreshments will be served in the foyer.

**Disabled access**
Disabled members wishing to attend should contact the Hon. Secretary, Mike Wicksteed (mike.wicksteed@btinternet.com).

**How to get there**
The venue, close to London Bridge Station, is extremely well served by public transport.

*Underground:* Jubilee and Northern Lines.
*Buses:* 17, 21, 35, 43, 47, 78, 133, 141, 149, 343, 344, 381, 388 and 521.
*Rail Services:* First Capital Connect, Southern, South Eastern and Thameslink.

**History**
Glaziers Hall is home to three Livery companies: The Worshipful Company of Glaziers and Painters of Glass; The Worshipful Company of Scientific Instrument Makers; and The Worshipful Company of Launderers.

The original Glaziers Hall, in Fye Foot Lane, was destroyed during the Great Fire of London in 1666 and was not rebuilt for 300 years. The Company’s current home, built in 1808, adjoins London Bridge and the so-called ‘Nancy Steps’ made famous by Charles Dickens’ *Oliver Twist*. It was originally part of Eagle Wharf, later renamed Hibernia Wharf, on Montague Close.

There was a major fire at Hibernia Wharf in 1851 which destroyed the majority of the buildings. The building was re-built by the Victorian builders William Cubitt with two storeys of commercial chambers accessed from London Bridge level.

In 1866 the Home and Foreign Produce Exchange opened in the upper part, Hibernia Chambers, dealing mainly in dairy products which were stored in the basement accessed from Montague Close and the river. A cold storage system was installed around the turn of the century, for the warehouse which was used for storing cheese and butter from Ireland: hence the name change to Hibernia Wharf.

Sir John Rennie’s 1830 London Bridge was replaced in 1967-72. A vestige of its Victorian character remains in a single granite arch of the old London Bridge, which allows access between Montague Close and London Bridge Walk.

By 1960 the Pool of London was at its zenith but the advent of containers spelled the death knell for the older wharves of this type and for protection the building was Listed Grade II in 1970.

Glaziers Hall, the only Livery Hall south of the Thames, was acquired by the Company in the 1970s. The present Hall was designed by William Holford and opened in 1978.
Agenda

The meeting will comprise:
1. Minutes of the 119th meeting.
5. Election of Council officers and members.
7. Proposals by members.
8. Any other business.

Items 1, 2 and 3 are in this Newsletter insert. The 2019 Annual Report and Treasurer’s Report were published in the insert in Newsletter no. 90, May 2020. Following the AGM there will be two short presentations.

Minutes of the Society’s 119th Annual General Meeting
held at 5.30pm on Tuesday 2 July 2019 at St Andrew Holborn

Apologies: Bridget Cherry, David Elis-Williams, Simon Morris, Ian Price and Robin Woolven

Penelope Hunting, Chairman of the Society, welcomed members to the 119th AGM which was attended by about 200 members with the church being full to capacity.

1. MINUTES OF THE 118th ANNUAL GENERAL MEETING.
The Minutes, as published in the May 2019 edition of the Society’s Newsletter, were approved and signed. Proposed: William Wright. Seconded: Tom Reed

The Annual Report, as published in the Society’s May 2019 edition of the Newsletter, was approved. Proposed: Derek Morris. Seconded: David Budworth

3. ACCOUNTS FOR 2018.
The Hon. Treasurer, Roger Cline, noted that the accounts, as published in the May 2019 edition of the Newsletter, had been approved by Hugh Cleaver, the Society’s Independent Examiner. There were no questions from the floor. Proposed: Gerry Zierler. Seconded: Martha Carlin

4. THE HON. EDITOR’S REPORT.
The Hon. Editor, Sheila O’Connell, spoke about the Society’s 2019 publication: London Bridge and its Houses, c.1209-1761 by Dorian Gerhold.

She informed the meeting that the Society’s 2020 publication was to be London Parish Maps (1740-1900) edited by Simon Morris and that the 2021 publication was to be Nicholas Barbon 1640-1698 by Frank Kelsall and Timothy Walker. As a result of the work involved with these two sizeable publications, publication of the 32nd volume of the London Topographical Record was now planned for 2022.

5. NOMINATIONS FOR CANDIDATES FOR ELECTION TO COUNCIL.
Roger Cline proposed that Anne Ramon be elected to the Council. The motion was seconded by Mike Wicksteed and carried unanimously.

6. ELECTION OF OFFICERS AND MEMBERS OF COUNCIL.
The Chairman announced that current members of Council were willing to stand again:

The following Council Members were re-elected unanimously: Chairman: Penelope Hunting; Hon. Treasurer: Roger Cline; Hon. Editor: Sheila O’Connell; Hon. Secretary: Mike Wicksteed; Newsletter Editor: Bridget Cherry; Publications Secretary: Simon Morris; and Membership Secretary: John Bowman. Members: Peter Barber, Caroline Barron, Dorian Gerhold, Peter Guilley, Peter Ross, Andrew Thorp, Geoffrey Tyack, Rosemary Weinstein, and Laurence Worms. Proposed: David Hawgood. Seconded: Tim Tatton-Brown

7. PROPOSALS BY MEMBERS.
There were two proposals from the floor:
a) Anne Tennant suggested that a bursary should be established in the late Ann Saunders’ name.
b) Mary Bestavachvili noted that it was difficult for members attending the AGM to recognise Council Members and suggested that they wear some form of ID.

Following discussion, the Chairman agreed that the proposals would be considered by the Council.

8. ANY OTHER BUSINESS.
The Hon. Secretary, Mike Wicksteed, briefed the meeting on the launch of the Society’s new website.

PRESENTATIONS
Following the formal part of the meeting, there were talks by Council Members Caroline Barron about St Andrew Holborn and by Dorian Gerhold on the research, he undertook for this year’s publication.

Penny Hunting thanked Caroline and Dorian for their talks and those present for their attendance. After thanking Council Members for their work over the past year and those who had volunteered to distribute the 2019 publication, the Chairman declared the meeting closed at 6.25pm.

– Chairman

2020 was a landmark year in more ways than one. Like a vast tsunami, the pandemic exploded across all aspects of life including those of the Society. There was no AGM, the first time since our inception in 1880 this had happened; even the two World Wars of the twentieth century failed to prevent the Society from carrying out its legally mandated business. With the approval of the Charity Commission, the Council agreed to take its 2019 business at the 2021 AGM.

The Society’s annual publication for 2020 was London Parish Maps to 1900 – a Catalogue of Maps of London Parishes within the original London County Council Area. It was the result of a most ambitious project developed from an unpublished work by the late Ralph Hyde, augmented and completed over several years by Simon Morris and members of the Society, with biographical notes and supplementary material by Laurence Worms and an introduction by Peter Barber. The Society is most grateful for the contributions of Linda Fisher and Steve Hartley at Scorpion Creative in dealing with the challenges of copy-editing and designing such a complex publication.

London Parish Maps weighed in at 2.7kg which could have resulted in expensive courier delivery charges, compounded somewhat by the fact there was no AGM and thus no members would have been able to pick up their copy from the meeting venue. However, after an appeal in the May Newsletter, Simon Morris was able to organise an enlarged band of volunteers to deliver the publication and personal deliveries were made to several hundred members, usually arriving before those of the courier outside the Home Counties.

Personal annual publication deliveries have been taking place for many years, usually on a smaller scale. This is an opportunity to express the Society’s gratitude to all those members who undertake distribution work year after year on our behalf. As one of the two-wheeled stalwarts said it’s a good way of getting to know one’s fellow members and local topography away from one’s usual cycling routes.

Council meetings were held in January, April and September to discuss the Society’s publications programme, membership, finances and general administration. For the first time, due to the pandemic, the April and September meetings were held remotely using Zoom technology.

The Society’s total income for 2020 was £33,295 while expenditure came to £45,877. The main reason for the deficit was the Council’s decision to increase spending on publication production to make the 2020 publication a fitting memorial to Ralph Hyde.

A grant of £500 was made to the Survey of London for the digitisation of first-edition Ordnance Survey maps of Whitechapel to be used in the Survey’s two Whitechapel volumes (54 and 55 in the series).

During the year Hugh Cleaver resigned as the Society’s Independent Examiner, a post he had held from 1988. The Society’s new Hon. Examiner is Brenda Hawkins who audited the 2020 accounts.

During the year 87 new members joined the Society: at the end of 2020 there were 1351 paid-up members and two honorary members: HRH The Duke of Edinburgh, our Patron since 1952, and who sadly died in April 2021, and Hugh Cleaver.

The Society’s website (www.londontopsoc.org), launched in July 2019, continued to provide a platform for membership applications. By mid-2020 it contained digital copies of all editions of the Society’s Newsletter, first published in February 1975, and provided digital access to Volumes II – XXIX of the London Topographical Record, the Society’s journal, dating back to 1901, the first edition being titled the Annual Record.

The Society’s Newsletter was published in May (No.90) and November (No.91) with articles ranging widely over London past and present.

No. 90: In Parliament Square, David Harrison outlined its history and transformation from an area full of shops and dwellings to the ‘desert’ created in the early nineteenth century and the giant roundabout in the twentieth century. Sheila O’Connell explored what can be learnt of eighteen century London from William Hogarth’s work in Hogarth’s London. The usefulness, or otherwise, of Fire Plugs in London was surveyed by Nigel Tattersfield in his article In Case of Fire Break the Road. Andrew Saint described an unexpected discovery in south London in An Early Speculation in Lambeth by John Nash. David Crawford continued his investigation of changes to London’s historic industrial sites in Wandsworth’s Ram re-rampant. A short article with photos, Lockdown in London – some reactions, recorded the impact COVID-19 was starting to have in the capital.

No. 91: David Gaylard described a new scheme that allowed LMA volunteer staff to work at home during the pandemic in Volunteering for the London Metropolitan Archives during COVID-19. In A Walk through the City, Mike Wicksteed explored the effects of lockdown. Ken Gowers wrote of the continuation of a twentieth-century tradition in The Calendarium Londinense, the London Almanac first produced by William Monk in 1903. Changing London: Smithfield Market and the Museum of London traced the battle to save the Smithfield Market buildings from redevelopment. Derek Morris and Ken Cousins continued their exploration of the diverse character of the East London waterfront in St Katherine’s before the Docks. This edition of the Newsletter also contained an obituary for a former Hon. Secretary, Stephen Marks, who died aged 88 in May 2020 and whose work in the mid-1970s did much to establish the Society in the form it is today.

Book reviews covered a variety of subjects including London shopfronts, a history of Fulham Palace, Oxford Street in the Survey of London’s Volume 53, British house names, how animals make towns, London’s ringways and a history of the Victoria Tower Gardens.

At the suggestion of members, the Council set up the Ann Saunders Essay Prize in honour of the late Dr Ann Saunders (1930-2019). A prize of £1000 will be awarded annually for an original and unpublished research essay on the topography, development or buildings of London in any period. It is hoped the first award will be made at the 2022 AGM.

– Mike Wicksteed, Hon. Secretary
### LONDON TOPOGRAPHICAL SOCIETY

#### INCOME & EXPENDITURE ACCOUNT 2020

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<td>Grant: Scouloudi Foundation Gift</td>
<td>£1,250</td>
<td>£1,250</td>
</tr>
<tr>
<td>Sundry donations</td>
<td>£158</td>
<td>£1,714</td>
</tr>
<tr>
<td>Royalties received</td>
<td>£113</td>
<td>£63</td>
</tr>
<tr>
<td>Total Income for the year</td>
<td>£33,295</td>
<td>£35,844</td>
</tr>
<tr>
<td>Deficit 2020/Surplus 2019</td>
<td>£12,582</td>
<td>£3,417</td>
</tr>
</tbody>
</table>

#### Expenditure

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Members’ subscription publications</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of Production</td>
<td>£32,840</td>
<td>£14,294</td>
</tr>
<tr>
<td>Cost of Distribution</td>
<td>£4,976</td>
<td>£2,018</td>
</tr>
<tr>
<td>Total cost of publications</td>
<td>£37,816</td>
<td>£16,312</td>
</tr>
<tr>
<td>Newsletter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AGM (Not held in 2020 due to COVID-19)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Website (rebuilt in 2019)</td>
<td>£1,566</td>
<td>£7,967</td>
</tr>
<tr>
<td>Administration</td>
<td>£307</td>
<td>£96</td>
</tr>
<tr>
<td>GDPR expense</td>
<td>£164</td>
<td></td>
</tr>
<tr>
<td>Total Administration Costs</td>
<td>£7,561</td>
<td>£14,643</td>
</tr>
<tr>
<td>Grant to Survey of London</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant to LMA</td>
<td></td>
<td>£1,472</td>
</tr>
<tr>
<td>Total expenditure for the year</td>
<td>£45,877</td>
<td>£32,427</td>
</tr>
</tbody>
</table>

#### BALANCE SHEET 31 December 2020

<table>
<thead>
<tr>
<th>Assets</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money in Bank &amp; National Savings</td>
<td>£194,541</td>
<td>£202,535</td>
</tr>
<tr>
<td>Advance payments</td>
<td>£2,903</td>
<td>£4,873</td>
</tr>
<tr>
<td>Value of Publication Stock</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock at end of previous year</td>
<td>£4,561</td>
<td>£7,336</td>
</tr>
<tr>
<td>Additions to stock</td>
<td>£1,260</td>
<td>£1,500</td>
</tr>
<tr>
<td>Less Value of publications sold</td>
<td>£2,749</td>
<td>£4,275</td>
</tr>
<tr>
<td>Value of stock at year end</td>
<td>£3,072</td>
<td>£4,561</td>
</tr>
<tr>
<td>Total assets</td>
<td>£200,516</td>
<td>£211,970</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overseas members’ postage</td>
<td>£260</td>
<td>£220</td>
</tr>
<tr>
<td>Subscriptions paid in advance</td>
<td>£6,100</td>
<td>£5,012</td>
</tr>
<tr>
<td>Possible Creditor</td>
<td>£3,600</td>
<td>£3,600</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>£9,960</td>
<td>£8,832</td>
</tr>
<tr>
<td>Net Worth of the Society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net worth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Previous year’s net worth</td>
<td>£203,138</td>
<td>£199,721</td>
</tr>
<tr>
<td>Deficit 2020/Surplus 2019</td>
<td>£12,582</td>
<td>£3,417</td>
</tr>
<tr>
<td>End of year net worth</td>
<td>£190,556</td>
<td>£203,138</td>
</tr>
</tbody>
</table>

These accounts were prepared by Roger Cline and were examined by the Society’s new Independent Examiner Ms Brenda Hawkins who found no concerns in relation to them.

If you have any questions please address them to the Treasurer elect Anne Ramon (topsoc.treasurer@gmail.com) before the AGM.