

LONDON TOPOGRAPHICAL SOCIETY
Newsletter
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View of the north east end of Clapham Common by J.Powell, 1825, lithograph published by C. Hullmandel. Image courtesy of the Clapham Society

The view shows how the Surrey village of Clapham was being expanded by fashionable houses with an outlook onto the Common. The puzzling history of an early nineteenth century map naming the local residents is discussed on p.9.

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Notes and News

LTS Annual General Meeting 2021

On 31 August 2021 171 members arrived at the Glaziers' Hall, close to London Bridge on the south side of the Thames, for a meeting which had to deal with two years of the Society's business. As our Chairman was unable to be present, official matters were speedily conducted with good-humoured efficiency by Simon Morris; two years of reports and accounts were approved and – a momentous step – the official retirement of our long-serving Hon. Treasurer, Roger Cline, was announced. The meeting was made aware how much the society was indebted to Roger for his skilful management of the accounts over 36 years, as well as numerous other services, including the storage and personal delivery of the annual publications, and it was agreed by acclamation that he should be appointed a Vice-President. The meeting was happy also to appoint Patrick Frazer, a long serving former Hon. Secretary, as a Vice-President, to fill the other vacancy. Anne Ramon was elected as Treasurer (after working under Roger's guidance over the last year to ensure a smooth transition); her skills in modern technology will be a great asset to the society. Formal minutes of the 2021 AGM will be circulated in the May 2022 newsletter.

A novelty was a response to a request at the previous AGM – Members of the Council were identified by badges. But, where were the promised copies of the annual publication? They had been delayed by traffic chaos caused by the closing of London Bridge on account of an Extinction Rebellion demonstration. Happily they arrived during the course of the meeting and members could bear away their smartly dust-jacketed copies of the *London Topographical Record* vol XXXII (or several copies if they were delivering for others). The *Record* was delayed for a year, hence it had grown to a substantial size, with ten articles and no less than eight obituaries, including that of our former chairman, Ann Sanders. Ann also appears in the *Record* as author of a lively account of her work in the 1950s bomb-damaged Lambeth Palace Library.

Following the AGM there were two talks; both with riverside themes. Elizabeth Hallam Smith described the history of the river approaches to the Palace of Westminster with numerous enlightening illustrations to amplify her account in the *Record*.

John Dallimore, a Past Master of the Glaziers, introduced us to the history of the Glaziers Livery Company. Their Hall in Fifoot Street in the City was destroyed in the Great Fire; the present building is on the site of an early nineteenth century riverside warehouse, rebuilt in 1858 by William Cubitt as Hibernia Wharf and Hibernia Chambers, and adapted for its present purposes by the Hays Wharf Company in the 1970s. The entrance is at river level, far below the approach to the present London Bridge. The warehouse origins were very clear from



The view from the upper room of Glaziers Hall (with realistic cut-out mystery cat).

the airy upstairs room which we could visit after the meeting, which looked directly down onto the river, cheek by jowl with the bridge of 1967-72 which replaced Rennie's bridge of 1823-31. Although south of the river, the building falls within the bounds of the City's 'Bridge Without Ward' as it abuts London Bridge. The first reference to the Glaziers' Company is in 1328; unlike many other ancient City Companies, it continues to promote its craft, organising apprenticeships and competitions, and open to both practitioners and conservators, as well as carrying out charitable work. Examples of stained glass were displayed upstairs, together with a fine array of the company's charters. We are indebted to our secretary Mike Wicksteed for organising this very successful AGM in such an interesting place.

Next year's AGM will be held on Tuesday 12 July. The venue will be the splendid headquarters of the Church of England, Church House, at the south end of Dean's Yard across from Westminster Abbey.

Future Publications

Two books are planned for 2022: *John Mackay's London journal*, a young Scotsman's experiences of London in the year 1837-38, edited by David Coke, with nearly 100 contemporary illustrations, and *Nicholas Barbon 1640-1698* by Frank Kelsall and Timothy Walker, a biography of the property developer, financier and economist who played a key role in the development of London after the Great Fire.

A new edition of *A-Z of Regency London* is under discussion. The earlier LTS edition made use of Horwood's 1813 map. It is proposed that the new edition should use the 1819 issue, for which Paul Laxton has offered to write a new introduction including his recent research.

A note from your Treasurer about 2022 Subscriptions

Please check your *Newsletter* for enclosures. If you have received a subscription invoice please make your payment by one of the methods indicated in the invoice. Please note that you can save money by creating a Standing Order, payable 4 January annually or by completing the standing order form which appears below the invoice and sending it to your bank, to arrive before Christmas.

If you have paid your 2021 subscription by standing order or have paid in advance already to cover 2022 there will be no invoice enclosed.

Please send any queries to me at email: topsoc.treasurer@gmail.com or by post to Anne Ramon, Hon. Treasurer, LTS, 63 Ancaster Crescent, New Malden, Surrey KT3 6BD.

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Out and About

Exhibitions

One hundred years ago: Becontree

The 1920s not only saw the development of grand building by Lutyens in the City (see p.15) but the creation of an entirely new community on the fringes of Greater London, at the time reputed to be the largest council estate in the world. Becontree (now in the London Borough of Barking and Dagenham) was built in 1921-35 by the London County Council as the most ambitious of its pre-war housing estates: 17,000 houses laid out on Garden City principles (with more added later), many of them designed to cater for those uprooted through slum clearance. The centenary was celebrated by a programme of summer festivals and



Bringing Home to the Unknown. Installation at Regents Park.
Photo Credit: Kalpesh Lathigra

special events. *Becontree Forever* is an ambitious longterm programme of retrofitting and improvements to community amenities. There is also an eighteen month project to catalogue the area's historic records held at Valence House, the local studies centre, which has an excellent website detailing stories of the estate and its inhabitants (valencehousecollections.co.uk)

This autumn the RIBA is participating in the celebrations with an installation in Regents Park created by POoR Collective with Year-10 students from Mayesbrook Park School, Becontree: *Bringing Home to the Unknown*, and an Exhibition at the RIBA's HQ, 66 Portland Place: *Lived in Architecture: Becontree in its hundredth year*, devised by Verity-Jane Keefe, with photographs by Kalpesh Lathigra, showing how the place has changed and matured over the last century.

Museum of London Docklands has a new exhibition: *London Port City* describes 200 years of activity on the river from the later eighteenth century onwards, and a new display **Power and Place, Feeding Black Community**, explores modern food culture and existing legacies around sugar and London's involvement in the transatlantic slave trade.

The Garden Museum, Lambeth. Sowing Roots: Caribbean Garden Heritage in South London is also concerned with food. This free exhibition is part of the Garden Museum's *Sowing Roots* project, a first of its kind journey into the history of the gardening cultures and traditions that Caribbean people carried with them when they moved to the UK after World War II; from breadfruit, provision grounds, and botanical gardens, to chocho, ackee and the green spaces of South London.

Exploring London

Windpower is a topical subject these days, but it is not a new invention. Here is a suggestion for an out-of-the-ordinary London destination. Windmills were once quite common around the edges of built up London. But to find a survivor in a Victorian suburb is a surprise. Go to Blenheim Gardens, Brixton and you will discover Brixton Windmill, built in 1816. By the time of the millennium it was abandoned and derelict, but then a campaigning group came to the rescue. The Heritage Lottery Fund enabled the restoration of the tower and the replacement of cap and sails; the millstones were connected to electricity, enabling flour milling from 2014, and by its bicentenary it was again a working mill. Further development included an education centre, completed 2020 in the midst of COVID-19, but now starting to function as intended. Guided tours are available from April to October. There is an excellent website which describes the history of the building and its neighbourhood as well as current activities: brixtonwindmill.org

Can you recommend an unusual destination for LTS members? Please send suggestions and brief descriptions to the Editor.

The Lost London Churches Project: appreciating the City Churches

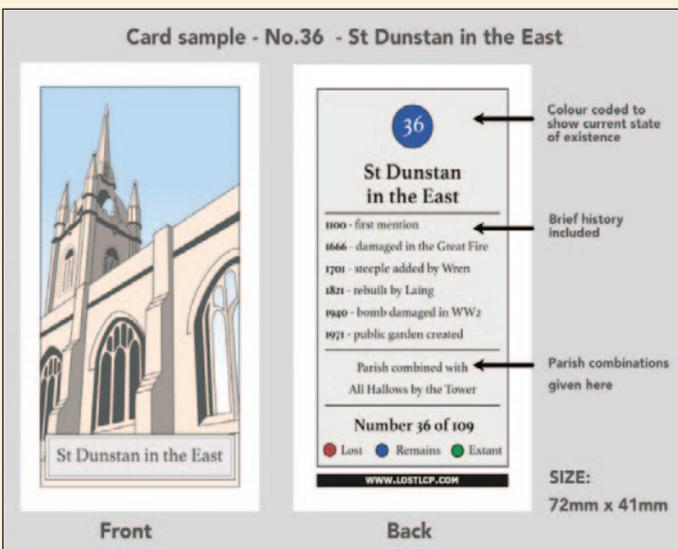
John Donald explains an ingenious new scheme.

The aim of the Lost London Churches Project is to promote interest in the ancient church buildings (both extant and lost) and parishes of the City of London through a series of 78 collectable cards in the old 'cigarette card' format: a picture of the church on the front, historical notes on the back. They are available in the city churches participating in the project – as you visit you can collect the card for that church and also a random pack of five other cards in return for a small donation.

The loss of the City of London churches happened in three main waves. First, the Great Fire of 1666 destroyed 87 churches in the centre and west of the city; 34 were never rebuilt. The second wave was triggered by the Union of Benefices Act of 1860 which sought to combine parishes and free up commercial space for the swelling capital of the British Empire. It proved to be almost as damaging to the city churches as the Great Fire: a further 26 were lost. Lastly, London suffered badly in the Blitz in World War 2, which took its toll on these ancient buildings, though most were painstakingly restored.

Although the buildings disappeared, the parishes remained because they still performed some administrative functions. So you can still explore the ecclesiastical history of the City through the parish boundary markers high up on modern office buildings if you look hard enough. To encourage these explorers, a Collector's Book of parish maps, an ancient parish guide plan and some free google map-based walks are also available on the project's website at lostlcp.com

For more on the City Churches see the website of the *Friends of the City Churches*: london-city-churches.org.uk and their newsletter *Skyline*, which is full of intriguing historical details.



Changing London: Public Statues

Fresh consideration of the legacy of the past is encouraging re-evaluation of who should be commemorated.



Sir John Cass, by Jean-Francois Roubiliac. © Stephen C Dickson (2014) Wikipedia creative commons

Public statues are both works of art and acts of commemoration, playing a significant role in adding to the character of different areas of London. The choice of who deserves to be remembered in this way has changed over the centuries: in the seventeenth century monarchs were the chief subjects, in the next century they were supplemented by public benefactors, the Victorian period added an emphasis on military heroes and statesmen, and today the range is yet wider. It is the benefactor category which has lately aroused the most intense debate, sparked by the Black Lives Matter campaign of 2020. Who has benefitted, and at whose expense? Pursuing this subject reveals not only that statues can be mobile but that they can exist in multiple forms.

The problem began to be tackled in 2018 by the Museum of London Docklands – see museumoflondon.org.uk/discover/who-are-monuments-for. During their *Slavery, Culture and Collecting exhibition* of 2018 the figure of Robert Milligan, standing outside the museum on the quayside of the West India Docks, was draped in a black cloth. It had been installed in its new position by the

London Dockyards Development Trust in 1997, (it was formerly near the Royal Docks) after being in store as the dockyards were redeveloped. Milligan, a wealthy West Indies merchant and plantation owner, was a prime mover in the creation of the Docks (opened 1802). He died in 1809, and in recognition of his contribution to British trade, the statue by Richard Westmacott was erected in 1813. This was six years after the Abolition of the Slave Trade Act. It took more than a century to recognise that celebration of a man actively involved in slavery was inappropriate, and indeed offensive; in 2020 two days after the toppling of the Edward Colston statue in Bristol, the Milligan Statue was removed, with the agreement of the relevant local authorities.

Meanwhile the Commission for Diversity in the Public Realm, established by the Mayor of London, drew attention to the statues and institutions commemorating Sir John Cass. This was a more complicated matter. Sir John Cass (1660-1718) gained his wealth through his active involvement in the Royal African Company (established by Charles II in 1660), a trading organisation which included the export of enslaved Africans to the West Indies. But Cass was commemorated not for his encouragement of trade but for his educational benefactions, starting with a school at St Botolph's in the City, and developed further, by means of the Cass Foundation set up in 1748, to provide support both for individuals and for numerous schools and universities. However the Cass name was now seen as an embarrassment; it has been removed from several university departments and two schools, and the Cass Foundation has been renamed the Portal Trust. As for the statues: the original one is a fine work in lead, by Roubiliac, commissioned in 1751 by the Sir John Cass Foundation. It was at first in Aldgate High Street, then from 1869 in Jewry Street on the Sir John Cass Institute (later London Metropolitan University), where it was replaced by a fibreglass replica in 1980. This, and another replica at East London University, were removed, as was a bust at St Botolph Aldgate. The original Roubiliac statue which had been moved to the Guildhall, was discovered by a Guildhall working group set up in October 2020, together with a statue of William Beckford. Beckford (1709-70), was another embarrassing figure; twice Lord Mayor, but also active in the Royal African Company. In January 2021 the removal of both was recommended, with the return of the Cass statue to the Foundation. However, in the same month the UK government announced safeguarding laws for statues. A 'retain and explain' policy was advocated, with the Secretary of State having the final word should demolition be proposed by the local authority. However, sensitivities once aroused do not go away. In September 2021 it was

announced that the Bank of England had removed ten 'slave trader' works – ten paintings and two busts which were displayed in the formal 'parlours', the Bank rotunda, and the museum (*The Art Newspaper* 6 September 2021). Other examples of cautious change include the repositioning of the statue of Sir Hans Sloane by Rysbrack at the British Museum (21 Aug 20), and the decision at Guy's Hospital, following a public enquiry, to provide information about its donors Sir Robert Clayton and Thomas Guy, acknowledging their connection with the slave trade. Guy's statue in the forecourt is a notable work of 1732-4 by the Flemish sculptor Peter Scheemakers

Finally, the interesting case of Sir Robert Geffrye (1613-1703), a London merchant and Lord Mayor who invested in the slave trade; and who left his money to establish the Almshouses in Bethnal Green, built in 1715, which became a museum in 1910 (initially a museum of furniture and woodwork, related to the area's local industries). Geffrye's statue adorns the centre of the almshouse group. (It is a replica of the original, a lead statue by the Nost workshop, 1723, now at almshouses at Hook, Hampshire). The museum's own local enquiry revealed that c. 75% of those who responded felt uncomfortable about the statue and would like it removed. However, the museum, which has no links with the Geffrye money, and is now renamed Museum of the Home, has since adopted a policy of 'explaining and contextualising'. The Guildhall has recently decided to adopt the same approach (*The Art Newspaper* 8 October 2021).

– Bridget Cherry

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Retrospect by David Crawford

What and where was this imposing-looking building and what replaced it?

Answer on p.16.



Thomas Becket and London

900 years after the birth of Thomas Becket, Professor Caroline Barron explores how the topography of London was affected by his commemoration.

Thomas Becket was murdered in Canterbury Cathedral on 29 December 1170. This extraordinary event had a dramatic impact on the Cathedral and town of Canterbury: a new Trinity chapel was added at the east end of the cathedral to which the body of the saint (rapidly canonised in 1173) was translated in 1220. Pilgrims flocked to the shrine not only from every 'shires ende' in England but also from Europe. The town developed a thriving trade in food, lodging and souvenirs for pilgrims to carry home. But Becket's death also had an impact, albeit a less dramatic one, on London, the city of his birth and early career,

Thomas was born in 1120, the son of Gilbert and Mathilda who had come to London originally from Rouen. Gilbert was prosperous: he owned a lot of property especially around Cheapside and he served as one of the city sheriffs. But in 1133 a fire in London destroyed much of Gilbert's property and his wealth. When he was about twenty Thomas was employed as a clerk to the then sheriff, Osbert Huitdeniers (1139-41) and from there he joined the household of archbishop Theobald (1138-61) and took minor orders. This was a glittering intellectual milieu and Thomas began to move in exalted circles which included the king, Henry II, and members of his court. In 1155 Henry chose him to be his chancellor and Thomas entered upon a career as a royal servant. He enjoyed what was later described as an 'extravagant and ostentatious' lifestyle and accompanied Henry on his campaigns in France. When archbishop Theobald died, Henry decided to appoint Thomas (not yet a priest) as the new archbishop. Once installed, Thomas defended the rights and privileges of the Church as fiercely as he had protected royal interests as chancellor. As a result of the conflict with the king Thomas went into self-imposed exile in France in 1164 and when a compromise between the two strong-willed men appeared to have been patched up, he returned to England in 1170. But Thomas's excommunication of some royal servants, led to Henry's exasperated exclamation of a desire to be rid of the troublesome archbishop and this led the four knights to take the king at his word and cross the channel to carry out his wish, with consequences which have rumbled down the centuries.

Although the impact of Becket's death on Canterbury is obvious (and he is often known as Thomas of Canterbury) his murder also had a notable, but less obvious, impact on London. In the first place Becket's dramatic death led to the writing of numerous biographies. One of these, by a clerk in his household, William FitzStephen, begins with a remarkable description of Becket's native

city. William, like Becket, grew up in London and writes a vivid account of what it was like to be a young man in twelfth-century London, playing games on the water, skating on Moorfields, riding horses in Smithfield, disputing and showing off with other young scholars and buying food from fast food shops near the Thames.¹ Clearly William was as keen to write about his native city as he was to describe the life and murder (which he witnessed) of Thomas Becket. So one London legacy of Becket's murder is a unique description of what London was like in the twelfth century.

But Becket's death and subsequent canonization had a significant impact also on the topography of London. It is probable that there had been plans to build a stone bridge across the Thames linking the city with Southwark, to replace the much-rebuilt wooden bridge. But Becket's death seems to have provided the spur to action, and fund raising and work on the new stone bridge began in 1176. The moving spirit was Peter of Colechurch, a chaplain in the church of St Mary Colechurch in Cheapside, the parish in which the Becket family lived. Moreover the chapel on the Bridge was dedicated to Becket and offerings in the chapel always contributed to the upkeep of the bridge. When Peter of Colechurch died in 1205 he was buried in the chapel. His great work was not, however, completed until c.1212 (*fig 1*). The importance of Becket to the construction of this major enterprise can be seen in the seal of the Bridge which shows St Thomas seated above the bridge (*fig 2*).

Across the river in Southwark the martyrdom of St Thomas led to the founding of the hospital dedicated to him within the precincts of the Augustinian Priory of St Mary Overy. In the 1170s Gilbert Foliot, the bishop of London, granted an indulgence to support the hospital's building appeal and he specifically stated that the hospital was being built 'in honour of God and Blessed Thomas, Martyr of London'. After a fire in 1212 the hospital was moved from within the precinct to new buildings on the east side of the High Street (*fig 3*). Along with the hospitals of St Bartholomew and, later, St Mary Bishopsgate, the Southwark hospital dedicated to St Thomas was a very important in providing for the poor and sick in London.

The death of Thomas also led to the foundation of another religious house in London: dedicated to the Order of St Thomas of Acre. The house was

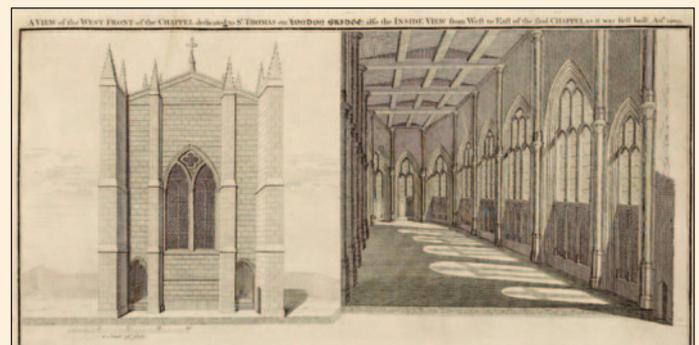


Fig 1. St Thomas's chapel, London Bridge, depicted by George Vertue in the early eighteenth century.



Fig 2. The Medieval seal of London Bridge, showing St Thomas seated above the bridge. © London Metropolitan Archives

founded on property in Cheapside which had belonged to the Becket family (fig 4). In 1227 Thomas of Helles, the grandson of Becket's sister Agnes, granted the site of Becket's birth, to the Master and Knightly Brothers of the Order of St Thomas of Acre. This Order had been established during the course of the Third Crusade (1188-1192) when Richard I had founded a chapel in Acre dedicated to St Thomas. The Order followed the rules of the Teutonic knights although it never

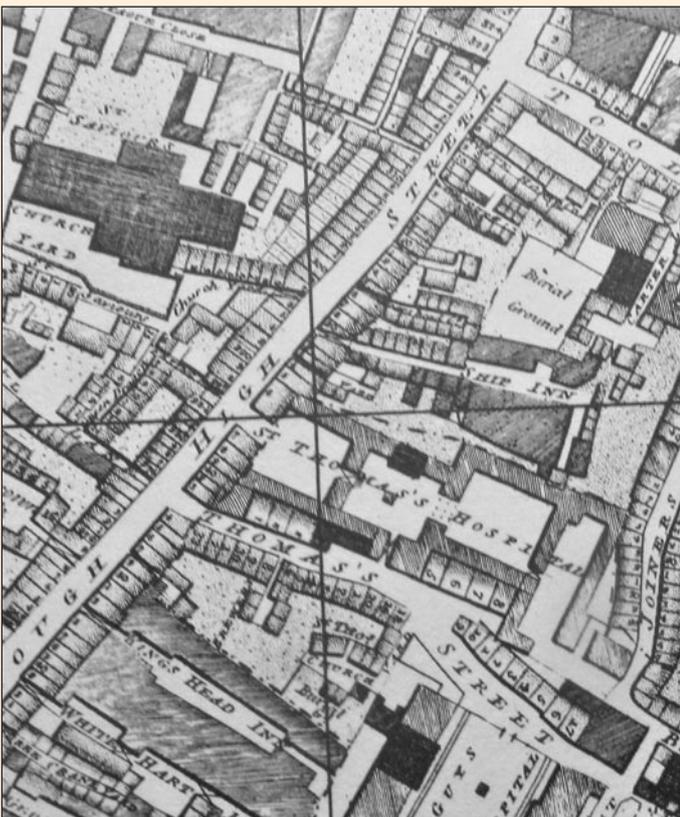


Fig 3. St Thomas's Hospital Southwark, from Horwood's early nineteenth century map of London

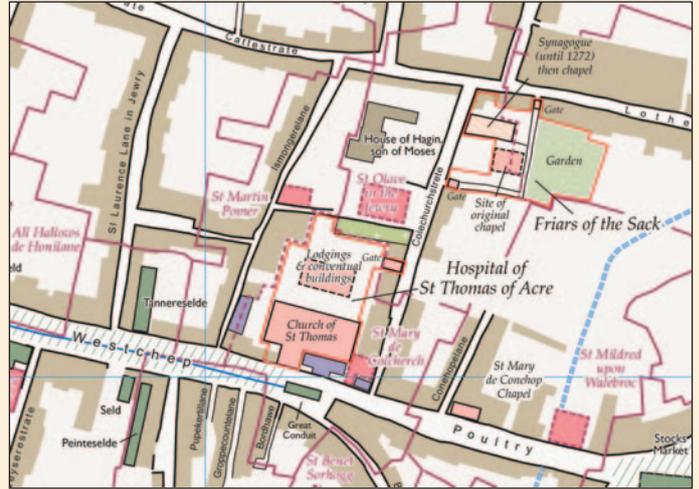


Fig 4. St Thomas Acre, Cheapside. Map of Medieval London, Historic Towns Trust

rivalled the other crusading orders of the Templars and Hospitallers. In fact by the 1320s the order had severed its links with the Holy Land and the Cheapside house became a house of Austin canons.

By a process no longer apparent to us, the city collectively decided to adopt St Thomas as the patron saint of the city in addition to St Paul. This dual allegiance can be clearly seen in the remarkable Common Seal of London engraved early in the thirteenth century. (fig 5). These were formative years for the Londoners as they pressed the Crown for a measure of self-government. They established a commune in 1190 and, on the eve of *Magna Carta*, they won from king John the right to elect their own mayor. The obverse of the seal shows St Paul standing above the city; the reverse shows St Thomas seated above the city with two groups of Londoners on either side of him: clergy on one side and laymen on the other. Around the edge of the seal are engraved the words 'me que te peperi ne cesses Toma tueri': 'Thomas, do not cease to protect me who brought you forth'.

Enthusiasm for St Thomas in London seems perhaps to have waned in the next three centuries. The chapel on London Bridge was magnificently rebuilt by Henry Yevele in the late fourteenth century; the hospital in Southwark was also rebuilt



Fig 5. Common Seal of the City of London, reverse showing St Thomas seated above the City. © Museum of London

with a special ward for pregnant women funded by Richard Whittington, and the house of St Thomas of Acre became increasingly the headquarters and company hall of the Mercers' Company. The company of Merchant Adventurers (many of whom were Mercers) was also dedicated to St Thomas, as was the English Hospital in Rome. But few of the numerous parish fraternities founded in London in the later medieval period were dedicated to St Thomas: St John the Baptist, St Katherine and St George were much more popular. There were few of his relics listed in the inventories of parish churches. The inventory of St Paul's Cathedral in the late thirteenth century listed a crozier 'said to have belonged to Thomas the Martyr' and a crystal vase containing two pieces of his skull and some hair and clothing. Not a very inspiring collection.

But there were two attempts to breathe life into the cult of St Thomas in London. In the early fifteenth century John Carpenter, the learned common clerk of London, compiled his *Liber Albus* describing the customs of London, many of which he may well have devised himself. He describes the procession of the mayor, accompanied by the aldermen, riding to Westminster on 29 October to swear his oath before the Barons of the Exchequer. On returning to London it was the custom, following dinner, for the mayor and aldermen to gather at the House of St Thomas in Cheapside and from there to ride to St Paul's Cathedral where they would process into the churchyard to say a *de profundis* at the tomb where the parents of St Thomas were buried.² This 'ancient ritual' may well have been formulated by Carpenter but it demonstrates an awareness of the London roots of St Thomas.

The problem about St Thomas as a popular saint was that although his death was dramatic the issues which had provoked his murder were complex and unlikely to engage the interest of ordinary Londoners. The lives (and deaths) of St John the Baptist or the tortures and sufferings of St Katherine or St George were more exciting. So, in the thirteenth century a new life of St Thomas Becket was devised by Edward Grim. In this account Gilbert Becket is a crusader who is captured in Jerusalem by the local Emir. While Gilbert is in prison the Emir's daughter falls in love with him. Gilbert escapes back to England and, in due course, the Emir's daughter follows him to London (the only word she knows is 'London'). In Cheapside she is recognised by Gilbert's servants who bring her to their master. Gilbert is perplexed as to what he should do but he consults a gathering of bishops and the bishop of Chichester prophesies that she will have a saintly son. So she, now known as Mathilda, is duly baptised in St Paul's, marries Gilbert and gives birth to St Thomas. This version of Thomas's story proved very popular and is found in Middle English verse and prose collections. We know very little about the performance of dramatic plays in London in the medieval period but the surviving accounts of the Skinners' Company reveal that that in 1518-19,

when the skinner, Thomas Myrfyn, was mayor of London, the company paid for a pageant telling the story of Gilbert Becket and the Emir's daughter. The pageant included Gilbert Becket and his clerk, his prison (carried by six men) and the gaoler and also the Emir's daughter who seems by that time to have become 'a jewess'.

So this embroidered version of 'the martyrdom of St Thomas' existed alongside the chapels and hospitals which his death had inspired in London. Of course all this came to an end when Henry VIII issued a proclamation in November 1538 ordering that all images of Becket were to be 'put down and avoided out of all churches chapels and other places' and all services and festivals were to be 'erased and put out of all books'. Henry Yevele's remarkable chapel on London Bridge was converted into a dwelling house and then demolished in 1553; St Thomas's Hospital quietly changed its dedication to the apostle of the same name; the word 'saint' was neatly crossed through in John Carpenter's *Liber Albus*, the Mercers' Company bought the House of St Thomas of Acre from the Court of Augmentations for nearly £1000; and both the seal of London Bridge (*fig 6*) and the city's Common Seal were altered: the image of St Thomas was removed and replaced with the city's coat of arms. Henry VIII's attack on St Thomas was inspired, not by Protestantism but by the fact that Thomas had humiliated a king. But in the reign of Edward VI there followed a much more general attack on all saints whose miracles were deemed to be duplicitous and their intercession unnecessary.

But in the twenty-first century it is possible to honour and remember St Thomas in the city where he was born nine hundred years ago. There have been exhibitions dedicated to the saint in the Museum of London and in the British Museum; the Mercers have acknowledged their debt to the Becket family and have funded a Becket website to be used in schools. A new version of Thomas

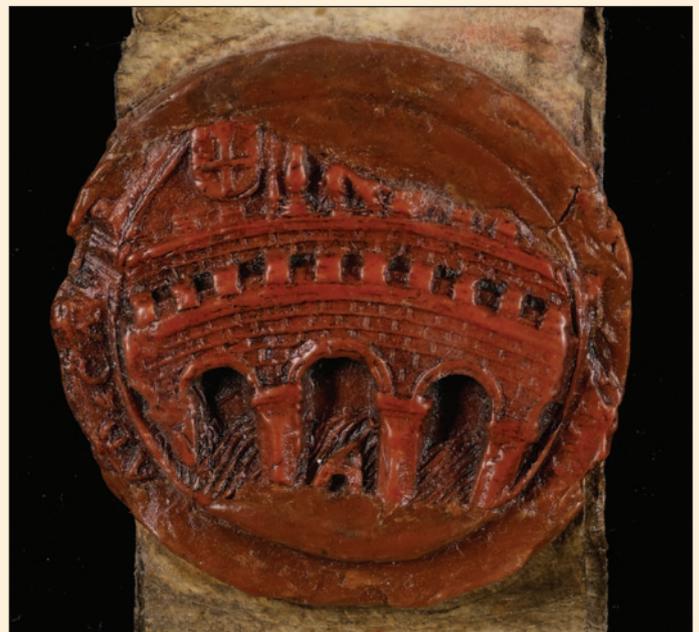


Fig 6. London Bridge Seal after the Reformation. © London Metropolitan Archives

On the trail of Daniel Gould, Clapham map-maker 1769-1843

Mike Tuffrey, a member of Clapham Society's local history group, describes his search for a lost map.

"Trade is shocking bad in London" wrote Daniel Gould to his younger brother, Robert, in September of 1815, before enjoining him to "crack a bottle together" with the mutual friend bearing the letter from Clapham to Bristol where his mother and wider family were living. Still, his spirits were good, he reported, "having more to do in the surveying this summer than I ever had".

That summer's work was most likely making a remarkable map of the whole of the village of Clapham, Surrey, detailing all the main houses around the Common. For the appearance of Clapham at this time see front cover picture and fig 1. Sadly only a few rather poor copies of this map remain available to us today, illegible in parts, the originals having disappeared from sight over the last 40 years (fig 2). Where are they now, and why does Daniel Gould's map matter?

Clapham

The village was being surveyed at a tumultuous time. The long Napoleonic wars were only just ending, the economy was depressed, while at sea the British navy was stepping up its attempts to stop the trans-Atlantic trade in slaves. In Clapham, the main protagonists for and against slavery were living side-by-side around the Common. On Gould's map we find Henry Thornton, son of John Thornton who had worked so closely with Wilberforce, at Battersea Rise, while just opposite on north side – the home of today's Royal Trinity Hospice – was George Hibbert, leading promoter of slave holder interests (fig 1). His family was probably the largest single beneficiary of the so-called compensation fund when slavery itself was eventually outlawed in British jurisdictions two decades later.

Gould was one of the land tax assessors for Clapham and the 1815 plan was presumably commissioned by the tax authorities or the parish itself; he later did surveying work for the vestry. Land tax records for the period up to 1830 have survived and so have the census returns for 1801, 1811 and 1821. Laying these lists of names, household composition and land tenure alongside



Fig 1. Clapham South Side, 1825, by J. Powell, engraved by C. Hullmandel



Myrfyn's pageant involving a wide cross section of the local City of London community, including livery companies, schools, City workers and residents, will be performed on 17 and 18 June 2022 in Guildhall Yard – just around the corner from Becket's birthplace. This two-day event will feature a new musical interpretation of Thomas's life and legend 'London's Turbulent Son', by Skinner playwright Emmeline Winterbotham and Guildhall School composer Vahan Salorian, culminating in a parade of giant puppets. To emphasise Becket's roots as the son of a local Cheapside merchant, the entertainment is set amidst a lively Livery Crafts Fair, demonstrating the evolution of a wide range of City trades from Becket's time to the present day as well as the important contribution of technical trades to the development of London over the ages.

This new celebration will join together the multifarious communities of medieval London with their successors in the twentyfirst century and, like the festivities which commemorated Becket in medieval London, the new pageant will demonstrate that Thomas of London is not forgotten in the city of his birth.

For more information on The Becket Pageant for London visit www.becketpageantforlondon.com

Notes

1. An English translation of FitzStephen's account of London by Stephen Alsford, can be found printed on the back of *A Map of Medieval London: The City, Westminster and Southwark* (Historic Towns Trust, 2019)
2. *Stow* (Kingsford edition, i, p. 328) says that Gilbert Becket was buried in the Pardon churchyard of St Paul's. Since St Mary Colechurch did not have a churchyard, it is possible that Becket's parents were buried in the churchyard of St Paul's.

– Caroline Barron



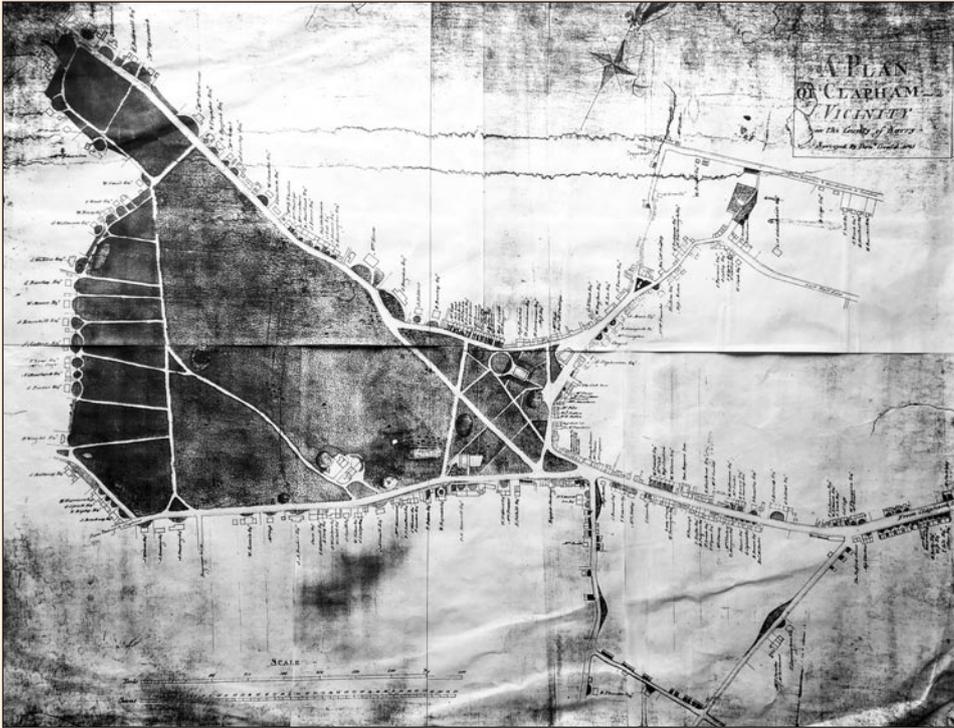


Fig 2. Daniel Gould's map of Clapham, 1815. Image courtesy of the Clapham Society

Gould's map allows us a remarkable insight into who was living where, and how and when they moved around the village – at least for those portions that are legible. Its timing neatly fills a gap in a run of detailed parish maps – John Cary in 1790, Charles Smith in 1800, then H.N. Batten in 1827 and the tithe maps of 1838.

Traces of Gould's other works show up in the records. Interestingly he was surveyor to Thomas Cubitt's new Clapham Park estate in 1829 and presumably later too. However the three copies of the estate plan reproduced by Hermione Hobhouse in her 1971 book 'Master Builder' have disappeared from sight. We also know he worked on maps for four large estates in Grenada around 1815, perhaps through a family connection in Bristol – and another sign of how entrenched enslavement was in the economy at the time.

Family

Who was Daniel Gould and how did he arrive in Clapham? Born in Syston, near Bristol, in 1769, his father was steward to the Trotman estate there. In March 1793, he married Esther Shipley at St Anne's Syston. Her family were tallow chandlers, so it's likely he was apprenticed to them. That was his stated trade when he and Esther moved to Clapham soon after the birth of their first child, another Daniel (1793-1840). They had nine children in all, and were doing well enough to support their education and apprenticeships. Son William (1799-1873) became a prosperous iron merchant and later returned to Clapham to live in Crescent Grove. Another son, Robert (1802-74), was a solicitors' clerk. (A descendant of his, Gould's four times great granddaughter, has done much of the research cited here). Other sons and unmarried daughters stayed living in Clapham.

The move to Clapham was probably prompted by a maternal relative, Robert Holbin (1748-1813), who was living there and working as a carpenter with several leading builders, well connected with the local land owners. It's not clear how Gould learned his new profession. We can track his progress and moves within the village through snippets in the records. Clearly well established by 1841, he had his portrait painted by local painter, William Tyrrel Thompson (1806-87) (*fig 3*). Daniel died in 1843, and Esther the following year – both are buried in the old parish graveyard.

Missing maps

What do we know of the whereabouts of the missing 1815 map? At least two slightly different hand drawn versions did survive. In 1976 the Clapham Antiquarians organised a local exhibition¹ which included "a photocopy of a very detailed plan of the parish by Daniel Gould, 1815". There's no indication of how they came by it, although it's possible that copy is the one now in

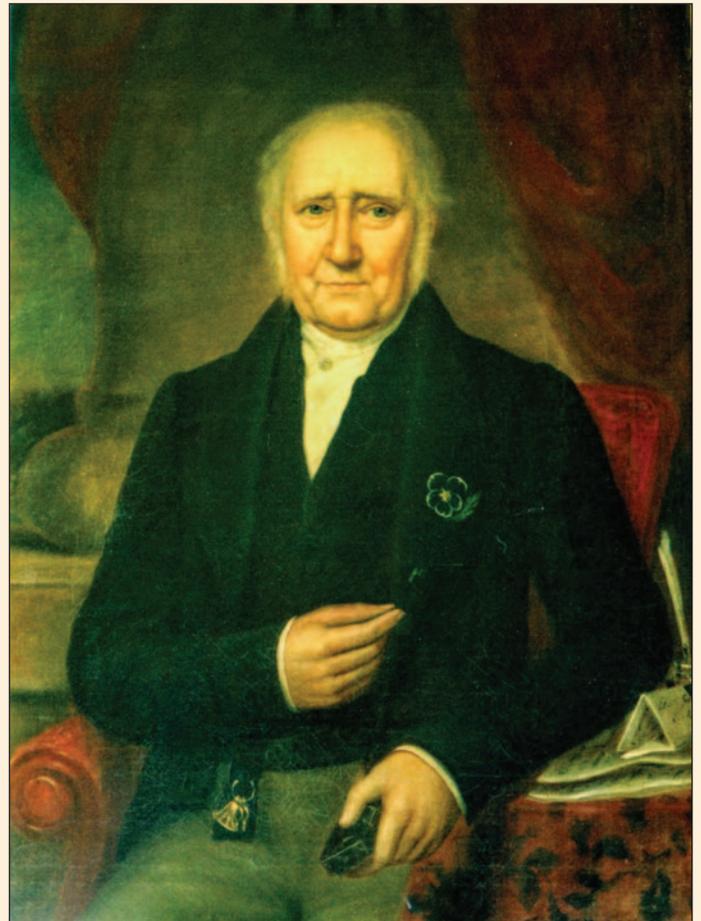


Fig 3. Daniel Gould 1760-1843, portrait by William T. Thompson, 1841. Image courtesy of Margaret Knighton

the care of the Clapham Society – consisting of A4 pages stuck together with glue yellowing with age. That version is reproduced in Eric Smith’s guide to Clapham and illustrated here.

A different version is held by Lambeth Archives, who made a reduced sized copy in 1987 for public use. Unfortunately the full sized original has been misplaced since then, and its origins are unclear.

At one time the map used to hang in the Reading Room of the Clapham Public Library. Contemporary resident Thomas Parsons² recalled it being there, saying “It is very carefully prepared... Although this plan was made some thirty years before I began to take much interest in such things, little or no change did I find in the buildings, and no great alterations even in the names of the leading residents, most of whom were known to me personally, or by name as long ago as 1845.”

An unknown version of the map was listed for sale in the late 1980s by a dealer in London, Cartographia. In the 1987 edition of *Imago Mundi: The International Journal for the History of Cartography*³, Tony Campbell lists it under “Unusual items that have come up for sale”. Despite help from some LTS members, Cartographia can’t be traced, and who bought it, and which collection it now sits in, is not known.

Daniel Gould’s possible map of Clapham Park estate is similarly ill-fated. When some Cubitt Estate papers came up for sale in 2012, the London Metropolitan Archives were outbid⁴, buyer unknown. The copy that Hobhouse said was in the GLC Members Library⁵ has not survived the transfer to the LMA. A third version, filed with JB Papworth papers at RIBA⁶, is also no longer in place, seemingly uncatalogued.

And so we come to the collective knowledge of *LTS Newsletter* readers. If you can shed any light on the missing maps of Clapham and thus help recover a priceless piece of London’s topographical heritage, please get in touch.

– Mike Tuffrey
can be contacted at mtuffrey@talk21.com

Notes

1. *Clapham Antiquarian Newsletter* 340 July 1976: Account of exhibition held in June to mark the 200th anniversary of Holy Trinity Church, Clapham
2. *Reminiscences of Thomas Parsons* (1838-1926), reproduced in Michael Burgess’ *Chronicles of Clapham* (1929)
3. *The International Journal for the History of Cartography* Vol. 39 (1987) pp. 94-104
4. Auction on 10 October 2012 when the lot (consisting of 573 volumes) sold for £17,000
5. *Manning Bray* vol III (extra ill.) at the GLC Members’ Library
6. J.B. Papworth Collection in the R.I.B.A. picture collection held at the V&A London



Writing about the Greenwich Riverside

Dr Mary Mills explains how she became fascinated by the little appreciated industrial history of a stretch of the Thames riverside.

The Greenwich riverside – this is something many people think they know about when in fact they only know ‘tourist Greenwich’. Ian Nairn, however, knew better and said something in the 1960s about the path that snakes its way round the Peninsula and beyond: ‘unknown and unnamed... the best Thameside Walk in London’. It is indeed both important, and interesting, and my view for a long time is that industrial London itself is important and interesting and something we need to talk about (*fig 1*).

In writing about the riverside, personally, I had come a long way from being a 1950s teenage typist at Senate House, spending my lunch hours up in the Topography Section. In the 1970s I made it to the polytechnic and academic research on the gas industry. In the 1980s I fell in with the industrial archaeologists and we started Greenwich Industrial History Society. I learnt about how London’s industry was shaped and developed – I had a job involved with Docklands development, and later became a Greenwich councillor. It took the coming of the Millennium Dome in 2000 to kick me into researching the other industrial sites on the Peninsula and leading me down numerous rabbit holes. Not the least of this has been the discovery of a network of telecoms historians for whom Greenwich and Woolwich have vast importance and about which the tourists will be told nothing.

In 2018 I was offered the chance to write a weekly article on Greenwich Industrial history for a local newspaper. I promised myself that it would be turned into a book, or a series of books, about the real Greenwich riverside – a major part of London’s industrial heartlands. How did the local community use the riverside? how did it develop along with other urban structures? I have now published a book on the riverside in the Greenwich parishes of St. Nicholas and St. Alfege – and I am researching Deptford Creek, which is a revelation.

Beginning at the current Greenwich boundary – which sadly excludes Deptford Dockyard – the first stretch takes in the earliest sites of the East India Company, massive marine engineering works and, of course, the first power station in the world – the vision of 23 year old Sebastian de Ferranti. It continues to the Angerstein Railway as the final downriver point on the Greenwich Peninsula.

The itinerary covers the riverside but ignores ‘tourist Greenwich’. Just down from the Dome is the site of a tide mill where an explosion in 1803 changed the history of the steam engine and where ‘Deptford chemist’ Frank Hills made a vast fortune. Nearby was the enormous show place gasworks with the two biggest gas holders in the world. Also



Fig 1. Enderby Mill and Beale engine site, probably after 1835. Reproduced by kind permission of Roger Marshall

nearby was a site earmarked to make guns for the Confederates and Bessemer's steel works (when everyone thinks he was up in Sheffield he was also down in Greenwich)

Enormously important on the west bank of the Greenwich Peninsula were Enderby and Morden wharves (*fig 2*) where they made cables which took the earliest telegraph messages across the Atlantic,



Fig 2. Enderby Wharf © Mary Mills

later across other seas and around the world. Before 1930 almost all subsea cables worldwide were made here and one thing that changed almost immediately was world finance. This was where the communications revolution happened.

Back and nearer to 'Royal Greenwich' is Ballast Quay – old houses, a pub, and a garden. Ten years ago a twelfth-century tide mill was found on a nearby wharf now covered with new flats – from it we can trace the old routes back to the 'dens' of the Kentish weald. On Ballast Quay was the riverside court house of the Ghent Abbey which owned Greenwich from the tenth century until it was confiscated under Henry V. Next to Ballast Quay is 'Anchor Iron Wharf – and from recent archaeological reports on the area, industrial historian friends have identified a riverside forge – there in plain sight but unnoticed in famous paintings. In this area were warehouses for the worldwide sales of the products of the Crowley ironworking empire whose eighteenth-century Durham works was the "greatest ironworks in Europe"

Nearer to the Royal Hospital some paintings show a tiny crane – and Crane Street is still here. The Palace and then the Royal Hospital needed somewhere to unload supplies. The Tudor Palace itself must have supported a massive service sector probably based in this area and that covered by Greenwich Power Station. The Power Station too is a remarkable building on a remarkable site and the subject of recent research which looks at myths about it and the Royal Observatory.

All of this research on the Greenwich riverside uncovers so much about its contribution to the modern world, to our national story as well as to understanding how local people lived their lives day to day. There is more to Greenwich than Tudor Royalty and the Cutty Sark – and the area is relevant also to East London, Docklands and beyond. Greenwich industry was a focus for innovation, technological experiment and expertise.

If I live long enough I might be able to write my way as far as the Royal Arsenal and all those elite scientists who taught at the Royal Military Academy. Lockdown has given me the space to write and publish something every week and turn it into a self-published book. I am also still writing and publishing on the east London gas industry, plus a bit of local Labour history on the side. I also run a Facebook page.

– Dr Mary Mills

Greenwich Riverside. Upper Watergate to Angerstein, 282pp. numerous illustrations, £15 available from the author, 24 Humber Road, London, SE37LT or from Amazon.

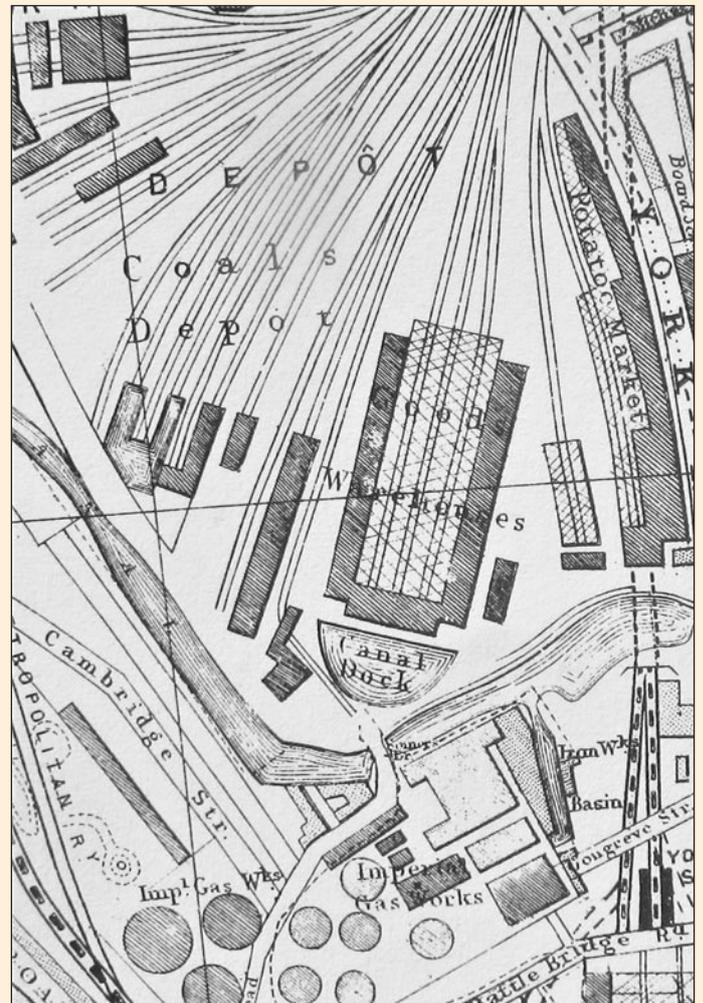
marymillsmmmm@aol.com

Also available: *Greenwich Peninsula Greenwich Marsh. History of an Industrial Heartland* 233pp. many illustrations, £10; *The Early East London Gas Industry. How it began and how it helped London industry to grow*. pp 315 ; numerous maps £15

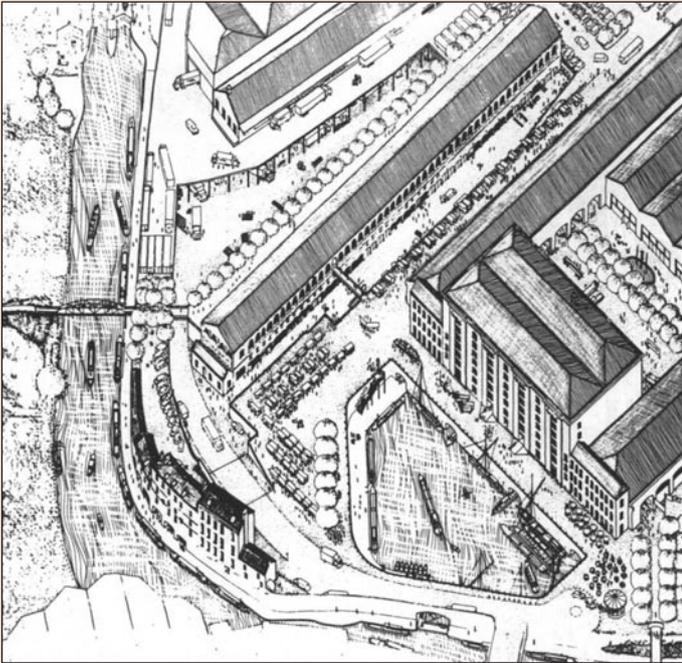
Saving the Coal and Fish Offices at King's Cross

Dr Nicholas Falk, now executive director of the URBED Trust, www.urbedtrust.com explains how he became involved in the complicated task of finding a future for the historic buildings in Kings Cross Goods Yard which featured in the last issue of this Newsletter.

As it can be hard to see how areas are conserved and buildings reused, these reflections follow up Sarah Nicholl's useful article on *Changing London* in the May edition, where she told the story of Argent's role in regenerating the former goods yard after the year 2,000. My own involvement went back far earlier, indeed to the days in the early 1960s when as a schoolboy I had been captured by the romance of the London and North Eastern Railway, and the heavy goods trains that brought coal and fish down from the North East. In 1976 I set up URBED (Urban and Economic Development) Ltd as a research and consultancy group, initially with offices in Covent Garden. Having done my doctoral thesis on the planning and development of London's Docklands with adaptive reuse projects in Rotherhithe (which became the Brunel Museum



King's Cross Good Yard, from Bacon's Map of London 1888. The Granary lies north of the Regents Canal, with canal basin in front. To the left are the Coal and Fish buildings



Drawing by Berman Guedes architects, published in 1987, showing what was possible if the buildings were retained. The original has long been lost. The idea of reinstating the old basin in front of the granary proved unfeasible as the high capacity electricity cables run under the towpath, but the way the present landscaping has incorporated fountains and some of the old lines, shows how the new and the old can be reconciled through imagination

and for a while Rotherhithe Workshops) I wanted to show how similar principles could be applied to that other amazing industrial remnant in London of Kings Cross Goods Yard.

Having found out that the National Freight Corporation proposed to demolish the Coal and Fish Offices that border the Regents Canal, I sought to save the buildings. My reasons were that the area's industrial history was important and that the character of the area came from all the buildings, not just the odd listed building. This required a champion, and I approached both SAVE and Camden Council and offered to produce a feasibility study of viable uses. Engineers working for Alan Baxter confirmed the buildings were not about to fall down, even though the roof had been lost in a fire. But could the area as a whole find a viable new life? With help from Berman Guedes architects I showed how all the buildings could be 'repurposed' with a drawing that showed the potential. This was later published in an article with Professor Peter Hall in the magazine of the Town and County Planning Association to draw attention to the area's potential, both as a terminus for high speed trains, and as a destination in its own right.¹

When I presented the arguments at the public inquiry into the buildings' demolition, the inspector refused the planning application. Subsequently I worked with the Railway Lands group who sought a better future for this abandoned area, known primarily for drugs and prostitution, and for its club scene. Then a chance meeting at Kensington Palace led Godfrey Bradman, who had formed the London Regeneration Consortium (LRC) with Stuart Lipton

to develop the whole area, to ask me to look at their proposals. I told their consultants, the American architects SOM, that there would be resistance to building over Camley Street Natural Park, and I was asked to join the huge team of consultants to come up with some options. However their difficulty was in persuading British Rail, who owned most of the area south of the Canal. URBED were commissioned to advise on the reuse of the industrial buildings, which included an international film centre and offices for environmental bodies that needed to be near a station. My proposals to form a development trust to get regeneration underway were declined, and I resigned. In the end the developers put in two alternative masterplans, one by Norman Foster based on creating a huge park surrounded by buildings, but neither was accepted as LRC went bankrupt.

By that time I had persuaded Camden Council to devise a planning brief, which I recall was largely based on creating an industrial museum, as few could envisage practical uses for the large Granary or Coal Drops. Fortunately the government decided to take the lead, and appointed Argent as lead developer, whose previous project had been Brindley Place off the canal in Birmingham. In a rare example of Land Value Capture, the government passed the buildings over to a subsidiary called London and Continental Railways along with property at Stratford and Ashford. The aim was to use the development value to help fund the High Speed Rail link to the Continent, and Argent applied the same approach that had worked so well in Birmingham of investing in high quality public realm to change the location's image. A chance meeting between Roger Madelin and Central St Martin's, who were desperate to move, led the Granary's conversion into a university, which in turn gave the whole development a creating edge. The rest is history, as they say. The funding mechanism forms a case study in a book by the World Bank Group, and produced what could be a model for regenerating similar areas in other parts of the country.²

Notes

1. Nicholas Falk and Peter Hall, *Great Opportunity in Central London, Town and Country Planning*, September 1987
2. Hiroaki Suzuki *et al*, *Financing Transit-Oriented Development with Land Values*, World Bank Group, 2015 (free download available)

The Newsletter Editor welcomes suggestions from readers for items in the Newsletter.
The deadline for contributions to the May Newsletter is 16 April 2021.
For contact details see the back page.

Sir Edwin Lutyens and 1920s London

Ken Gowers considers some of the London works of Sir Edwin Lutyens.

Nearly one hundred years ago, on 24 April 1922, an agreement was signed between Westminster City Council and the London Joint City and Midland Bank Ltd for a building lease on Piccadilly adjacent to St James Parish Church. The design chosen for the bank's building on this site was by the renowned architect Sir Edwin Lutyens, his first architectural commission from the bank (*fig 1*). After reviewing the estimates for the proposed work, final permission was given in April 1923 for the building work to commence, and completion was achieved in January 1925, by which time the bank's name had changed to the Midland Bank.

The 'Wrenaissance' design of the building related in style, scale, and materials to St James' Church, which had been designed and built by Sir Christopher Wren. The materials were a fine red brick dressed with Portland stone, and the builders were E. A. Roome & Co. of Hackney. The design bears some similarity to Lutyens' design for the Country Life offices in Tavistock Street (1905), and can be considered as more closely related to Lutyens' earlier work than to his later projects.

The 1920s were a time of dynamic exuberance and change in London, and Lutyens was involved in several large scale building projects, including Britannic House, Finsbury Circus (1921) built as a new head office for the Anglo-Persian Oil Company, and the Midland Bank Head Office, Poultry (1924). These grand edifices were essentially classical designs suited to the City of London area; a basically simple style, but with pronounced Italian Renaissance or Mannerist features. They might be considered as architectural representations of the power and vision of the British Empire; and Lutyens himself was strongly in favour of the principles and values of colonialism and the empire.

In 1925, Lutyens visited America and returned impressed by the scale of the skyscraper

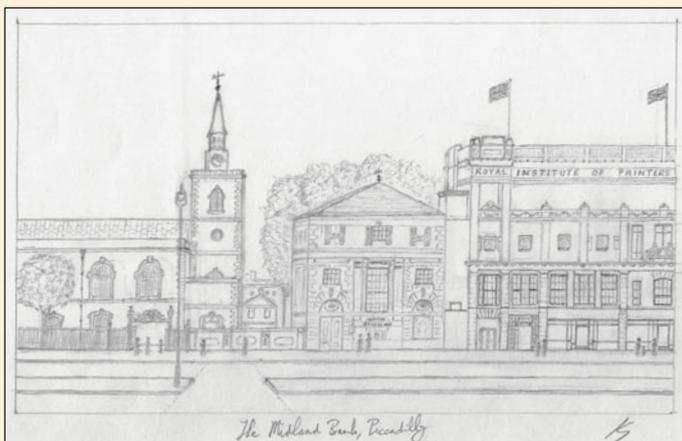


Fig 1. The Midland Bank, Piccadilly (pencil drawing). © Ken Gowers

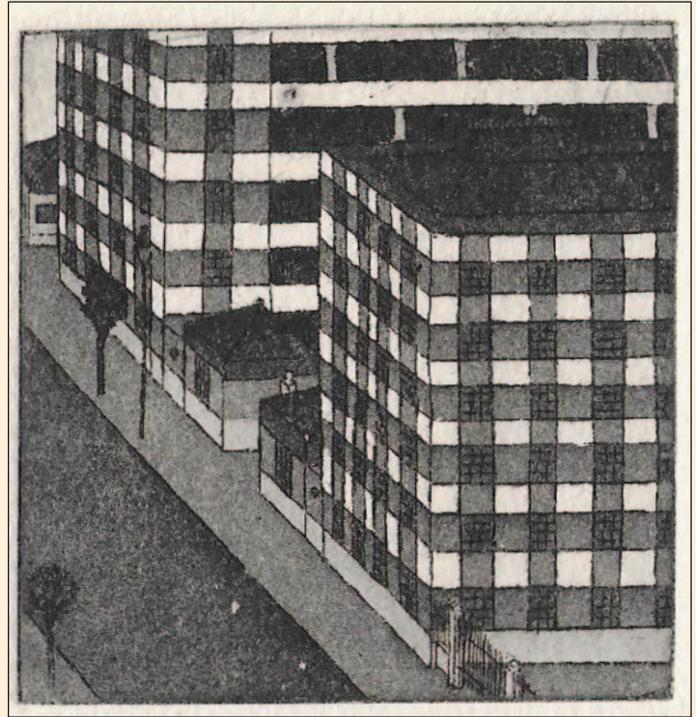


Fig 2. The Grosvenor Housing Estate, Page Street, Pimlico (etching). © Copyright Ken Gowers

developments he had seen there. He was subsequently responsible for the design of the Grosvenor House flats, Park Lane (1926) and the Grosvenor Housing Estate (1928), blocks of social housing flats for Westminster City Council on Page Street and Vincent Street, Pimlico, which have a very idiosyncratic 'chequerboard' appearance (*fig 2*).

The Park Lane development was in accordance with the Duke of Westminster estate office's preference for English neo-Georgian design, expressing an English aristocratic intonation, but the large scale American appearance did not meet with universal acclaim. The Pimlico flats, though, demonstrated Lutyens' imagination to best effect, in utilising an interior design feature externally, and created a more harmonious appearance.

Later London projects by Lutyens were 67-68 Pall Mall (1928), Hampton Court Bridge (1928), Linden Lodge School, Wimbledon (1934), and the Reuters & Press Association Building, Fleet Street (1934). He died on 1 January 1944.

To some critics, Lutyens is amongst the greatest of British architects, comparable or even superior to Sir Christopher Wren. To others, he is virtually an irrelevance, whose work can be associated with his support for outdated values in the changing world of the early twentieth century. Almost certainly, Lutyens held entrenched views on the value of the British Empire and colonialism. His principal patronage was from wealthy clients, and his political inclinations were attuned to that. But his chief motivation was in architecture and the aesthetic value of his art, and throughout history great art and wealthy patronage have often been closely linked. There is without doubt a quality to the design and imagination of his work, but questions are asked about its relevance other than to the period of its inception.



London Methodist Central Hall

facing of Portland stone. It was intended, from the outset, to accommodate conferences and educational events as well as religious services. In 1946, it hosted the first-ever meeting of the United Nations.

It formed part of a national wave of Methodist construction that produced many similar buildings, consciously designed not to look too much like churches or cathedrals in order to attract people that weren't regular churchgoers. In a research project completed in 2010 at Manchester University, Dr Angela Connelly concluded that the Methodist central halls "are the most prominent monuments of urban non-conformity and, in terms of architectural history, they represent a unique building of social and cultural significance".

But, because they were not designed to look religious, public awareness of those that survive is low. In effect, they have lacked the historic and sacred aura that has spurred conservationists and worshippers alike to campaign to save more obviously religious structures from being lost.

Among those that have disappeared in London was the Kingsway Hall which, after the second world war, became a major national concert and music recording venue. It was demolished in 1998.

Still open is the Archway Central Hall in Holloway, completed in 1933 as the last to have been built in London. Pevsner describes it as "distinguishable from an average steel-framed commercial building only by a gable and cross on the west side".

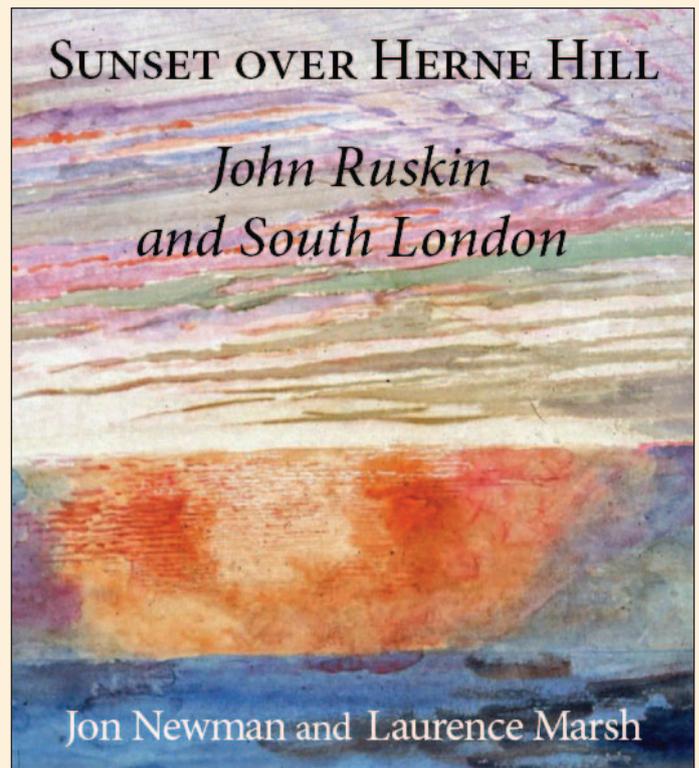
– David Crawford



Reviews

Sunset Over Herne Hill: John Ruskin and South London by Jon Newman and Laurence Marsh, 160pp, 80 colour and B&W illustrations, with map. Herne Hill Society with Backwater Books, ISBN 978 0 95403 234 0. £14.50; £16.00 by mail order from the Herne Hill Society, including P&P Enquiries to publications@hernehillsociety.org.uk

In the mass of contradiction that made up the mind of John Ruskin, his childhood in south London was never far from the surface. Sixty-two years after his parents, the sherry merchant John James and his wife Margaret, bought 28 Herne Hill in 1823, Ruskin sat down in the room that had once been his nursery to write the preface to his memoir *Praeterita*. By then he was famous. *The Seven Lamps of Architecture* and *The Stones of Venice* had influenced ideas about architecture in Britain and across the empire. An artist whose delicate nature studies suggest more than normally acute eyesight, Ruskin was also a critic and the first academic art historian. The Slade Professorship at Oxford was created for him and it was indicative of the range of his interests and passions that he resigned it in protest against vivisection. He described himself at various times, accurately, as a Tory of the old school and a communist of the reddest hue. He was nominated for the poet laureateship and discounted only because, by the end of the century, his convoluted mind had finally given way. In all of this, as Newman and Marsh write in their Introduction, south London is 'often there in plain sight' and over time, it becomes if anything more prominent in his work as it 'increasingly... embodies many of his larger preoccupations'.



The cover shows *Sunset at Herne Hill through the Smoke of London* 1876, painted by Ruskin from the attic in his childhood home.

Sunset Over Herne Hill is at its best in the consideration of these broader themes. The Ruskins' house, long since demolished, was near the top of Herne Hill, which descends on the other side as Denmark Hill northwards towards Camberwell Green. From the attic storey the young Ruskin in 'those comparatively smokeless days', had a view over the Norwood hills on one side and the Thames Valley on the other as far as Windsor 'telescopically clear' to his sharp eyes. Equally clear was the march of Victorian improvement, the railways, the factories which darkened the air and after 1854 the hated Crystal Palace. Newman and Marsh illustrate Ruskin's watercolour of 1876 of 'one of the last pure sunsets I ever saw' taken from Herne Hill. In the foreground the air is still clear and the smoke on the horizon rises ominously but cannot entirely blot out the sun. The Crystal Palace in its 'stupidity' evokes some of his sharpest observations on the difference between size and scale. Paxton's 'cucumber frame between two chimneys' is merely big. It has no sublimity and squats on the landscape making the hills look dwarfish.

The market gardens and the larger Regency villas of Camberwell and Herne Hill were sold off throughout Ruskin's lifetime as ribbon development from the bridges at Blackfriars and Waterloo pooled out into housing as the railway age dawned. Newman's chapter 'Railroad Mounds' follows the triangle of lines connecting Brixton, Peckham and Tulse Hill which seemed to Ruskin to draw a net around his home. Railways made travel possible for many people but were to him mere disturbance, signs of 'galvanic restlessness and covetousness'. The contrast with Dickens, who belonged to the class for whom the railways meant liberation, is well made. The famous account in *Dombey and Son* (1846-48) of the 'chaos of carts... Babel towers of chimneys... giant forms of cranes' that accompanied the cutting through of a line has all the vigour and go of the steam age. For Ruskin it was a scene from hell. In their contrasting Gothicism and Modernism, the two great influencers embodied the Janus-face of the complex Victorian age.

When it comes to details Newman and Marsh are less sure-footed. They might have made better use of the secondary literature. Rebecca Daniels and Geoffrey Brandwood's *Ruskin and Architecture* and Dyos's classic *Victorian Suburb*, don't feature and they are vague on some points which are clarified in James Dearden's *John Ruskin's Camberwell*. George Gilbert Scott did not 'rework' Camberwell parish church; he made a new building, for which Ruskin designed the east window, which is not mentioned. Ruskin was more personally involved in the rebuilding of St Paul's Herne Hill than is suggested here and there is no mention of one of the more peculiar twists in his unhappy personal life. His friend Daniel Moore, incumbent at the Camden Chapel on Denmark Hill, hoped to please Ruskin by commissioning Pre-Raphaelite stained

glass. It was while the Ruskins were in Scotland on the tour with Millais which precipitated the end of their marriage that Millais designed a window for Moore in which the angels all had Effie Ruskin's face. The design was not carried out. There are a few other infelicities. Ruskin was an effective but not an especially early advocate for architectural conservation. Pugin did not argue for Italianate structural polychrome. Overall, however, this is a rewarding and original account of an important aspect of Ruskin's enduring legacy.

– Rosemary Hill

Abandoned London by Katie Wignall, Amber Books, £19.99, ISBN 978 1 83886 020 2

There's abandoned, and then there's abandoned, as emerges clearly from the images of buildings, and some artefacts, chosen for this imaginatively sourced photographic record of the capital's tally of downfall and dereliction. There are sad losses, of course, but also some rebirths and hopeful signs.

Wignall is a London blue badge guide, and founder of *Look Up London*, which runs a history blog and public and private tours. From her pages, Silvertown's Millennium Mills dramatically blazes forth its as yet unrealised hope for resurrection, across an evening-lit Royal Victoria Dock (*fig 1*).

The developers have told Newham Borough Council they intend to begin a wider scheme in early 2022, followed in 2023 by the stripped-out flour mills building itself. Residential and commercial plans for its future have been affected by a fire.

By contrast, the former railway tunnels at the long-closed Highgate mainline station are already usefully occupied – as a protected bat habitat. Such hibernation sites are uncommon in the capital. Some species are rarely seen, fully justifying the London Bat Group's classification of the site as being of "metropolitan importance to the conservation of London's biodiversity" (*fig 2*).

The tunnels are at the end of what is now the 'Parkland Walk', part of a former Victorian railway route which branched off the main LNER line at Finsbury Park. Fortunately, a 2014 bid by the Borough of Haringey to open up the site as part of a public cycle route stalled.

Elsewhere, in Stockwell, artists Brian Barnes and Myra Harris have transformed an abandoned air raid shelter entrance into a memorial to both world wars, using images chosen by local schoolchildren. In Soho, The Gay Hussar, once the hub of prandial plotting between left-wing politicians and leak-hungry journalists, has reemerged from closure as one of London's two Noble Rot restaurants. A captured Russian tank brightens Bermondsey with successive layers of artistic camouflage. But, throughout London, many pubs had gone before the pandemic.

LTS members may also like to look out for Wignall's *Look Up London: Discover the details you have never noticed before in 10 walks*, due for



Fig 1. Silvertown's Millennium Mills. Credit: Shutterstock, Joe Dunkley

publication in May 2022 by Greenfinch. (ISBN 10: 1529419425; ISBN 13: 978 1 52941 942 9). £12.99. One source for the images in her current volume is the 8000-plus collection amassed by urban explorer Paul Talling, who runs his own *Derelict London* walking tours of the metropolis. Spring 2022 will see the publication of his *London's Lost Music Venues volume 02*. After this, he plans a larger work containing previously unpublished photographs of derelict and lost London from his

considerable archive, as well as of new sites that, he told *LTS Newsletter*, he's "getting dirty and dusty discovering all the time". He's also planning some new lost river- and music-themed walks, the latter to support his publication. Unfortunately, Wignall's book has been printed in China; but one can hope that future such works will be produced in a country where there is no risk of forced labour being used.

– David Crawford



Fig 2. Highgate's bat habitat. Credit: Media Drum World

London Topographical Society

The London Topographical Society was founded in 1880 for the study and appreciation of London. It is a registered charity (No. 271590) with around c. 1,360 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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New membership enquiries and changes of address should be sent to the Membership Secretary, John Bowman. Enquiries about non-receipt of publications should be made to the Publications Secretary. Enquiries about ordering publications from the backlist 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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