

LONDON TOPOGRAPHICAL SOCIETY

Newsletter

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View to Battersea riverfront from Whistler's house on Cheyne Walk, 2014. The artist's approach to the Battersea riverside and the changing character of this part of London are the subject of an article by Jon Newman on p.8. © Jon Newman

Contents

Notes and News; the AGM	p.2	Battersea through the eyes of James Whistler	
Out and About	p.2	by Jon Newman	p.8
Wren Anniversary	p.3	London's changing public realm	
Wren's City Churches by Tony Tucker	p.3	by David Harrison	p.12
Mysterious Landmarks.....	p.4	Reviews	p.15
The Marcham Archive: can you help?		Browsing in the journals:	
by Peter Barber	p.5	some topographical nuggets	p.19
Unusual destination: Lauderdale House.....	p.7		

Notes and News

The AGM of The London Topographical Society will be held on Thursday July 20 2023 at St Giles Cripplegate. Details are in the inset within this *Newsletter*.

Our publications

By now, after much delay, we hope all our members have received our 2022 publications (LTS nos. 85 and 86), *The London Journal of John Mackay 1837-38*, and *Nicholas Barbon, Developing London 1667-1698*, by Frank Kelsall and Timothy Walker. We were pleased to see a very favourable review of *Barbon* by the London Society.

The 2023 publication will be a new edition of the *A to Z of Regency London*, using the 1819 edition of Horwood's map which shows recent developments around the edges of London. There will be a new introduction by Paul Laxton and a comprehensive index by Roger Cline

Distribution of the annual publication

This time we have three messages. First, many thanks to all the volunteers who so kindly distributed the two 2022 publications (*Mackay* and *Barbon*). Your work has saved the Society several thousand pounds in postage – and avoided all the problems we have experienced with the posted copies.

This brings me to the second message. As many of you will have gathered, we have experienced appalling problems with the state of the post, and many members have either received their 2022 publications late, or not at all. Please accept our apologies for this sorry state of affairs. If you have still not received both of the 2022 publications, please do tell Simon Morris by email (santiagodecompostela@btinternet.com) and I will arrange replacement copies.

Lastly, the 2023 publication will be out shortly, so please do come to the AGM to collect your copy. If you have volunteered in previous years to distribute copies to members in your area, I will be in touch to ask if you are willing to do this again.

– Simon Morris, Publications Secretary

The LTS needs a new Treasurer.

Our current Treasurer, Anne Ramon, is not seeking re-election this year.

The Hon. Treasurer is a key member of our Council which meets three times a year. Providing guidance on the financial implications of future projects, the main responsibilities of the role are to ensure that funds are spent properly, issue receipts and record all money received. The Treasurer attends Council meetings to present reports, and prepares end of year accounts for examination by an independent examiner.

Should you be interested and would like to assist the Society in this way, please contact Roger Cline whose contact details are on the back page.

Out and About

Exhibition: *The Big City: London painted on a grand scale*, is a new display at **Guildhall Art Gallery**, open until 30 July. It celebrates monumental painters of the capital, showing some of the largest paintings in the Gallery's collection, many not usually on view. Open 10.30-4.00, 'pay what you can'.

Very large pictures do not reproduce easily, and are not always easy to display, so are often ignored. This is a reminder of the wealth and variety of a particular aspect of the gallery's collection. Two rooms are devoted to artists who painted London on a huge scale; the first room is chiefly about ceremonies, exuding the self-importance of the participants, meticulous attention to detail often assisted by reference to photographs. Especially effective is the frieze-like procession at the Jubilee service at St Pauls in 1935, by the master of such formal gatherings, the artist Frank Salisbury, where elaborate uniforms and vestments contrast with the two small pink-clad princesses. The second room is about places, with an interesting variety of approaches – the earliest is a later seventeenth-century panoramic view from Greenwich and the most recent the memorably monumental studies of concrete tower blocks by David Hepher. In between, much to remind one of how London appeared at different times, conveying different messages: 'The heart of Empire' by Niels Moller Lund, 1904, looks down on the centre of a proud City without tower blocks; an anonymous 1930s view shows a bustling Fleet Street as the centre of the newspaper industry. A more recent study of Cheapside by Ken Howard, 1970, cleverly plays with the reflection of St Mary-le-Bow in a vast shop window. There is a modest catalogue, price £7.

Museums: There is a spate of reopenings after closure during the COVID-19 epidemic. Some took the opportunity to remodel themselves or reorganise their collections. In June **The National Portrait Gallery** will reopen, with a new entrance on the north side and the collection rearranged. In summer '**Young V&A**' formerly the Museum of Childhood, will open at **Bethnal Green**, with its collection recast to appeal to a new generation. The anatomical curiosities at the **Hunterian Museum** at the Royal College of Surgeons, Lincolns Inn Fields, are now available again; **Handel and Hendrix** at Brook Street, Mayfair, plans to reopen in May, with more of Handel's house on view and new displays about the world of the eighteenth century composer and of the rock musician who lived next door. Completely new museums range from the **BBC Earth experience** at Earls Court (seven continents introduced by David Attenborough), to a **Museum of Homelessness** at Manor House Lodge, Finsbury Park.

London Open House 6-17 September provides the chance to visit buildings and places not usually open to the public. See open-city.org.uk

London Open Gardens 10-11 June. Over 100 sites not usually open to the public. Weekend tickets are now available. For a full list and details see londongardenstrust.org

Anniversary: Wren celebrations and events

Sir Christopher Wren is a key figure in the development of London after the Great Fire of 1666. The 300th anniversary of his death in 1723, aged 90, is being celebrated as a national festival, with activities for all ages. The website wren300.org includes a summary of his life by his biographer Adrian Tinniswood, with an extensive bibliography which shows there is no shortage of interest today in Wren and his work. His later work, reputation and legacy are the subject of an April conference by the Georgian Group – we hope to have a report on this in our November Newsletter. *‘The Place of God in the Design Philosophies of Wren and Hawksmoor’* is the subject of the 2023 Annual Lecture of the Ecclesiological Society, by the leading Wren scholar Anthony Geraghty: 15 May, 7pm at St. Mary Abchurch. *wren300* also gives details of a schools programme on Wren’s rebuilding of London, and of two-hour walks around the City churches.

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Wren’s City Churches

Tony Tucker from the Friends of the City Churches, demonstrates the diversity of Wren’s remarkable buildings.

This year sees the 300th anniversary of the death of Sir Christopher Wren and, in addition to his other great buildings, many of his City churches are still with us to admire today. They are of incredible originality and variety, every one of them being quite different in exterior, interior and, in particular, in their steeples. Wren’s biggest churches are great galleried basilicas, with aisles on both north and south sides, like St James Piccadilly, a church built by Wren outside the City, the idea being repeated at St Bride Fleet Street, St Andrew by the Wardrobe and St Andrew Holborn.

There are other Wren churches with two aisles, though without galleries, typified by St Peter



Fig 1. St Mary Aldermary, interior. © Tony Tucker



Fig 2. St Mary Abchurch, interior. © Tony Tucker

Cornhill. This church has a barrel-vaulted nave, as does St Mary le Bow. The latter church, however, has very narrow aisles and Wren based the design on the Basilica of Maxentius and Constantine in the Roman Forum. St Magnus the Martyr is also a church with two aisles. The nave is again barrel-vaulted, but the aisles in this case are flat-ceilinged. St Magnus still contains some of the City’s finest woodcarvings.

St Mary Aldermary is also a two-aisled church and a rare example of Wren working in the Gothic style. It is therefore more traditional than the others. Its principal glories are its superb tower and the stunning plaster ceiling by Henry Doogood, a beautiful creation of shallow saucer domes and fan vaulting (*fig 1*). Some other Wren churches have just one aisle. This group includes St Vedast, St Margaret Lothbury, St Clement Eastcheap, St Margaret Pattens, St Benet Paul’s Wharf and St Lawrence Jewry.

There are also Wren churches with flat ceilings and no aisles at all. St Edmund the King, St Michael Paternoster Royal and St Nicholas Cole Abbey all fall into this category, the last two showing a considerable amount of post-war restoration.

St Mary Abchurch is also a single room, but, instead of a flat ceiling, we have a lovely painted dome creating space over the small, square interior (*fig 2*). The exterior of plain brick with a simple lead steeple gives no hint of the treasures that lie within, treasures that include the finest display of woodcarving to be seen anywhere in the City.

Finally, there is a group of Wren churches that can be described as being centrally planned. A glance at the ceilings of St Martin Ludgate, St Anne and St Agnes and St Mary at Hill reveals that all three are in the shape of a Greek cross in a square. The four short barrel-vaulted arms of each church meet in the centre in a groin vault (St Martin and St Anne and St Agnes) and in a shallow dome (St Mary at Hill). Perhaps Wren’s finest creation was St Stephen Walbrook. Its breath-taking dome (the first dome ever built in this country) is supported on eight pendentives, based on four groups of three



Fig 3. St Stephen Walbrook, dome. © Tony Tucker

Corinthian columns. A classical masterpiece, spacious and full of light (*fig 3*).

When we look at Wren's steeples, we can see his achievement in creating a panoramic skyline for the City. Some churches have plain towers, like St Andrew by the Wardrobe. Some have lead steeples, every one of them different from the others. The finest steeples are, perhaps, those of Portland stone, all of them showing great originality and being unlike anything else to be seen in the world. St Bride has the famous 'wedding-cake' steeple, still looking so elegant today (*fig 4*). St Mary le



Fig 4. S Bride Fleet Street, steeple. © Tony Tucker

Bow's classical steeple is of outstanding originality, with a square tower surmounted by a central rotunda of classical columns, above which is another temple-like section, this time square in shape, but again featuring a dozen small classical columns. The steeple of Christ Church, Greyfriars survived the War and consists, like St Mary le Bow, of three classical stages, though, in this case, all three are square in shape. St Vedast is one of Wren later steeples, quite different in style from others, and the steeples of St James Garlickhythe, St Michael Paternoster Royal and St Stephen Walbrook are all small classical 'temples' of three stages, with classical corner columns.

Many of Wren's other City churches have, alas, disappeared, apart from a few elegant towers and steeples. These include the beautiful stone steeple of St Dunstan in the East, supported on four flying buttresses which rise behind slender pinnacles on top of a Gothic tower.

It is, of course, to be regretted that a combination of nineteenth century demolition and Second World War bombing has destroyed so many of Wren's churches, but we are fortunate to have so much of his work left in the City and this year is clearly one when people will want to admire his brilliant accomplishments.

– Tony Tucker

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Mysterious landmarks

London still has plenty of Victorian buildings to explore, partly thanks to the energetic campaigns



Fig 1. A night time view. © Heritage of London Trust



Fig 2. Columbia Market Illustrated London News 1869

of the Victorian Society and other amenity bodies. But some of the most striking have disappeared, although not always entirely without trace. What is the story behind the iron railings, carved stone piers and the elaborate gate with its lanterns, which stand in front of the modest buildings of Columbia Market Nursery School, Bethnal Green? (fig 1). They are survivors from a grandiose philanthropic project begun in the 1860s by the wealthy Angela Burdett-Coutts. Five-storey blocks of housing for the poor were followed in 1866-8 by a covered market: a lofty vaulted Gothic hall with a tall central tower, gatehouse and cloister walk (fig 2). It was not a financial success – the east end traders preferred open street markets – and it closed in 1886. Columbia Market was used as workshops and warehouses until “this great folly of the Victorian age” (as Pevsner described it) was demolished by the LCC in 1958, leaving only the railings and gates. Thanks to a grant from the Heritage of London Trust (HOLT), restoration of these was completed in 2022, providing both welcome visual variety to the neighbourhood, and food for thought about the different priorities, values and workmanship of a century and a half ago. HOLT’s project to restore the gates included repairs to the carved heraldic lions, restoring the corroded iron railings, and the restoration of two Victorian lanterns on the gate piers, which had been lost for decades. The lanterns are now lit all year round and bring a historic atmosphere to the



Fig 3. Columbia Market gates launch, 2022. © Heritage of London Trust

western end of this attractive street. An interpretation panel tells the history of the site. As part of HOLT’s Proud Places youth engagement programme, local primary pupils were involved in the project. A wire-working workshop inspired them to recreate the lost ironwork from old Columbia Market and the pupils joined HOLT, Tower Hamlets Council, the local nursery school and the blacksmiths to cut the ribbon at the launch of the restored gates (fig 3). Other young people volunteered with the school as part of their work experience.

For more about the enterprising conservation work by the Heritage of London Trust see heritageoflondon.org or contact Heritage of London Trust, 34 Grosvenor Gardens, London SW1W 0DH or 020 7099 0559.

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The Marcham archive: can you help?

Little is known about William McBeath Marcham, born c.1880, a London civil servant who became interested in the history of North London. He is remembered for the book which he published together with his brother Frank, *The Court Rolls of the Bishop of London’s Manor of Hornsey* (1929); and he also transcribed church registers and court rolls for other areas; his work on Tottenham was published in 1963. His substantial archive of notes, maps and prints remained in the family and a home for it is now being sought. Our council member Peter Barber has compiled this summary of its impressively varied contents. The London Metropolitan Archive is not interested; Peter Barber is keen to hear from anyone who may have suggestions for a future which ideally would keep the archive intact.

The Archive

The collection consists of three parts: printed books and maps, original documents (possibly acquired from Marcham’s brother Frank who was a dealer in manuscripts) and the archive of William McB Marcham. In addition, though placed with the archives, is what may be a full run of the manuscripts’ sales lists of Frank Marcham of c. 1910-1930 when he was living in Wood Green. Much important material passed through his hands which could prove very useful indeed in Due Diligence searches, so should be in a library. The British Library does not seem to have the whole set.

1. Printed books and maps include a 1790s edition of Lord Coleraine’s history of Tottenham, an interesting impression of the original state (1572) of the Braun and Hogenberg view of London with an early-looking watermark (crowned lily in a shield); a Seale map of London c.1750, what seems to be a complete set of the late editions for Strype’s *Survey* (1755) of Morden’s London parish maps, a view of



Fig 1. An example of the rare re-engraving (1794) of Chatelain's 1750 view of London from Haverstock Hill, from *Six Views of the Thames*

London from Haverstock Hill (fig 1) a copy of Thompson's map of St Pancras (1804) once mounted and glazed and now in poor condition, several county maps of the 1840s, the LTS 1881 facsimile of Wijngaerde's drawings of London, and lots of minor publications (local celebrations of coronations and events) predominantly relating to Barnet, a contemporary copy of the 1774 Enfield Chase Enclosure Act etc.

2. Original documents (deeds, indentures etc), some going back to c.1400 or earlier (several written in an English cursive hand). The earlier documents all seem to relate to the lands in Westmoreland of the ancestors of William's wife, but the post-medieval ones seem to relate to North London; they include chancery cases, wills and copies of the wills of two residents of Crouch End, John Gillyat Booth (d.1849) and his son Sir Felix, as well as property deeds. A small, plain, anonymous manuscript plan of about 1620 shows 'The Bishop of London's Finceley Hill Coppices'. with acreages (fig 2). The plan was unknown to the authors of VCH vol 7 (who suggested merely that Finchley Hill was a topographical feature somewhere in the vicinity of today's Hendon Lane). Unfortunately the plan is in bad condition and suffering from mould.

3. The William McB. Archive. This is enormous. It consists of much correspondence, including type-written copies of William's letters, with local antiquaries, representatives of the Survey of London and particularly Percy Lovell, local history

organisations, the IHR, and people whom William thought either had archives or information about them. Apparently Marcham as a Fabian socialist was friendly with HG Wells and George Orwell, and there may be correspondence with them. There is also ephemera relating to local history research in the early twentieth century. William's research material is conveniently in paperback albums devoted to particular parts of St Pancras, Hornsey, Tottenham, Barnet and south Herts (South Mimms, Wrotham Park); these include some plans. Other materials include neatly mounted newspaper cuttings going back to c.1720, arranged by district (though now

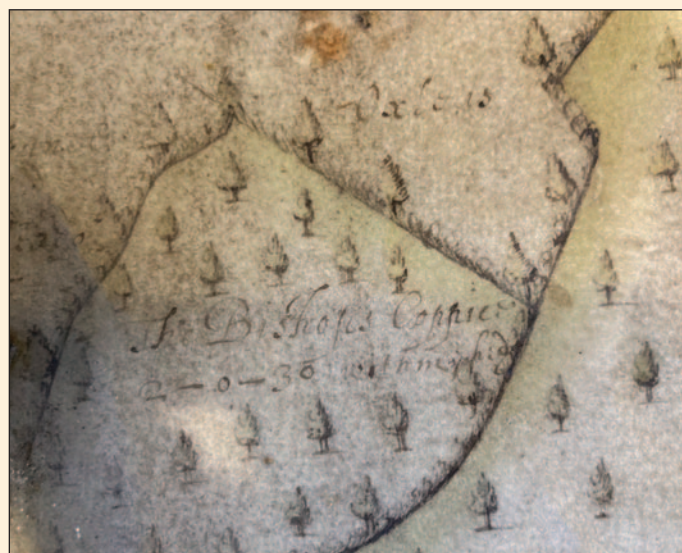


Fig 2. A detail of the manuscript plan of 'The Bishop of London's Finceley Hill Coppices'. c.1620

somewhat disordered). There are sales details of many properties, transcripts of court rolls, registers etc, often in volumes, much of it probably unpublished – some very possibly no longer easily available. Finally there are a lot of loose notes, index cards, and corrected proofs for a variety of publications, which may be worth close examination.

– Peter Barber

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Unusual destination

Perhaps not unusual for the residents of Highgate, but less well known elsewhere. Lauderdale House on the slopes of Highgate Hill is a remarkable survival of a substantial timber-framed country house in delightful gardens (*fig 1*). The original house, built in 1582, may have been quite modest but was added to and adapted by successive occupants – including briefly in the 1660s, the Earl of Lauderdale, whose name became attached to the site. It was given to the LCC by the Highgate resident Sir Sydney Waterlow in 1889, and since 1978 has been a community Arts Centre.

More recently, a major NHLF conservation grant just before the COVID-19 Pandemic enabled it to develop further as a venue for art exhibitions, concerts and community events. Visitors can take a tour of the house, learning about its history from touch screens as they go.

Our council member Peter Barber who has been much involved with the house for many years, brings us up to date with recent discoveries. Much new documentation about the early history of the house has come to light. The house of 1582 was a modest commercial speculation, relatively narrow (one room deep) and L shaped. Over the following decades neighbouring cottages were demolished and an open courtyard consisting of the main house and two wings were created – this stage was completed by 1611 when the house was



Fig 1. Lauderdale House from the south. © Peter Barber



Fig 2. Lauderdale House staircase, now used for art exhibitions. © Peter Barber

considered grand enough to host Lady Arbella Stuart. But the real transformation seems to have come about in the early 1630s under the ownership of Lady Home. The portico, which dates back to 1630, and the decoration of the original main staircase – for which part of the wall painting still survives – were probably influenced by Knole (the then owner of Lauderdale House, Lady Home (nee Sutton), was a close friend of the then Countess of Dorset (nee Lady Anne Clifford). Lady Home certainly transformed the appearance of the house, creating not only the grand staircase but also the gallery and rooms (now offices and accommodation) leading from it, and the rooms above: this is specified in a letter from Lady Lauderdale to her husband of 1669/70 complaining that the weight of books in his library at the top of the house was likely to bring down the part of the house that her mother had built! There are only two rooms above the first floor, which makes the location of the library fairly unambiguous. Details of the works done to the house in the early 1670s strongly suggest that the House was pargetted or had another form of fancy external plasterwork (perhaps dating from the 1630s). The evidence comes from the Hay of Yester papers in Edinburgh which name the plasterer responsible for repairing the plasterwork in 1673 as Edward Martin. His invoice, countersigned by Johnathan Willcox, a carpenter who was one of Wren's assistants who was overseeing the work at Lauderdale House, show Martin as charging £16/12/- in 1673 for 23 days' work.

The house has recently been given a facsimile of the 1682 Morgan map of London. It is likely that an original of this map once decorated the grand staircase, a space now used for art exhibitions (*fig 2*) when the house was occupied by Sir William Pritchard, Lord Mayor of London.

For more details see Lauderdalehouse.org.uk

– Peter Barber

Battersea through the eyes of James Whistler

Jon Newman provides a fresh focus on the transformation of riverside Battersea through the study of Whistlers' art.

'Topographical' is an adjective not often applied to the work of James Whistler, an artist more associated with abstractions of line, colour and tone and with the concept of 'art for art's sake'. Yet this can feel counter-intuitive given just how embedded in place much of Whistler's art was. The early 'Thames Set' etchings and his later work in Paris and Venice all suggest this, but it is the sustained body of paintings, etchings and lithographs, produced between 1863 and 1880 while Whistler was living in Chelsea and depicting the Thames' frontages opposite his house, that particularly demonstrate this. Their depictions of a provocatively un-picturesque and industrial

Battersea continue to provide a powerful sense of place one hundred and fifty years on, even though Battersea's riverside is no longer recognisable as the same place.

As late as 1980, just as changes to planning zoning and residential densities and government subsidies to cleaning industrially polluted land were about to transform the area, the massive industrial structures that had populated Whistler's work – Morgans Crucible Works, the Battersea Flour Mills and Prices Patent Candle factory – still dominated Battersea's river front, even in its terminal decline. Since 1980, the regeneration of what the architectural historian Antoine Picon has called "anxious landscapes" ("degraded and abandoned buildings, obsolete industrial leftovers and disjointed infrastructure, normally found on the fringes of the post-industrial city") has become a familiar trope across London. New palliative terminologies have emerged to gild and further monetise the commodification of increased land values: *tabula rasa* development, zones of economic

opportunity, hyper-gentrification, densification. A common outcome has been the total, or near total (Kings Cross gas holders, Battersea power station), effacement of the previous. No more so than along Battersea Riverside, the subject of this piece, where the kilometre of river frontage between Battersea bridge and Wandsworth bridge has been rebuilt as a homogeneous stretch of increasingly-high balconied apartment buildings and hotels, paved walkways and yacht moorings (*see the view on p.1*). Amidst them, only the eighteenth-century church of St Mary's and the nineteenth-century Cremorne railway bridge remain as relics of an older place – and as the fixed points capable of orienting Whistler's views with the current landscape.

James McNeil Whistler came to London in 1859. His initial fascination with its river and wharves fed into his 'Thames Set' of etchings and led him in 1863 to a house in Cheyne Walk in Chelsea. The river beneath his window at Lindsey Row kept apart Battersea from Chelsea, Surrey from Middlesex and a predominantly industrial and working-class area from the



Fig 1. Variations in Flesh Colour and Green, or The Balcony, 1864-73. © The Freer Gallery

artistic and intellectual enclave of Cheyne Walk. Local industrialists engaged in the same separation from their workplace. Marc Brunel had lived in Lindsey Row facing his Battersea sawmills and factories. A generation later, Thomas Morgan of the Morgan Crucible works, built in part on the site of Brunel's works, lived in Beaufort Lodge on Cheyne Walk. These smoky, steam-powered enterprises dominated the prospect from their Chelsea residences.

Whistler would paint multiple versions of this view from the 1860s. One of these, *Variations in Flesh Colour and Green* previously *The Balcony* (fig 1), is a painting that has not lost its power to disrupt through the strange gulf it creates between its costumed and balconied foreground, and its wilfully anti-aesthetic industrial background. A group of young women in geisha costumes, and with Japanese tea things and musical instruments pose on the balcony framed by green sun blinds and wooden railings. Behind them, a line of dark factory buildings separates the flattened surfaces of river and sky and subdues the bright foreground colours. The picture's shock value lies in its contrast between the elegant women in the foreground with their savours of orientalism and eroticism, and their obliviousness to that other world of industrial toil just across the water behind them. Whistler was the first artist to bring such startling industrial landscapes into the Royal Academy and the salon as art objects.

In *The Balcony*, Whistler removed any clues that might help locate the work: Battersea Bridge is out of frame to the left; the spire of Saint Mary's church is hidden behind the standing woman; the remaining lower brick courses of the circular



Fig 2. A relic of the Morgans Crucible Works: one of the mooring rings still visible at low water. © Jon Newman

Battersea Horizontal mill have been transformed into an anonymous spoil heap. Despite this deliberate imprecision, the factory is clearly Morgans Crucible Works, then less than ten years old. Just fifteen years earlier, the prospect of St Mary's spire set among the windmills and polder-like flatness of Battersea's common fields that confronted the artist J M W Turner, living further west along Cheyne Walk, had allowed him to describe it as "my Dutch view". But Turner had died in 1851, and the remaining older and no longer desirable houses with grounds along Battersea's river frontage (Sherwood Lodge, York House) had been demolished for, in William Bayley's words, "various large manufacturing establishments, chemical works, smelting furnaces", while "the smoke and noxious vapours of the numerous steam engines now employed in this hitherto rural district" saw off any remnant of the Dutch view.

Morgans initially manufactured the high-temperature crucibles used for metal smelting, before diversifying into electrical carbon brush and rod manufacture in the twentieth century. The company became the largest Battersea employer, bigger even than Price's Candle Works, and by the 1930s had expanded to occupy all eleven acres of frontage between Battersea Bridge and Battersea Flour Mills adjacent to the church. The Clean Air Act of 1956 made their position increasingly untenable, the "shadow factories" they had set up in South Wales and the North East during the second world war meant relocation would be straightforward, and so they closed the Battersea factory in 1971.

Redevelopment was contentious and protracted, with local opposition to the building of high-rise office blocks and anger at the clumsy bulldozing of a community mural on the factory wall. Over fourteen years, the proposed office blocks shrank to the low-rise housing development.

The four-storey estate that Wates eventually built in a modest suburban vernacular in 1984 feels architecturally unassuming compared with the heft, height and density of what it now shares the river frontage with. Nonetheless, it marks the turning point when Battersea shifts from industrial to residential and provided the template for the exodus of the remaining riverside factories that accelerated as land value increased, development controls lightened, river views acquired a particular cachet and the return on mere manufacture was reduced.

Back in 1982, the remedial works prior to building on Morgans' intensely polluted site had necessitated soil removal and replacement down to a depth of eleven metres. Such a total purgation of its eleven acre site would become a useful metaphor for the scale and completeness of subsequent development. There are now no survivor structures left standing on Battersea Riverside to provide a sense or legacy of the area's extraordinary industrial past. Battersea Flour Mills

gave way to Monte Vetro; Prices Candles ceded to the heliport, Bridges Court and Prices Court; Gartons Glucose Works became Plantation Wharf. It is not the regeneration itself that is surprising so much as the scrupulous way in which it has avoided leaving any trace. Of Morgans Crucible Works one fragment survives beneath the river wall and visible only at low-tide: the line of once elegant but now badly-oxidised mooring rings recessed into the embankment where the company's lighters were tied up (fig 2). In the absence of anything else, there is something almost reassuring about its shabby survival in this hinterland between high and low water which has been left to its tidal and untidy devices.

Morgans Crucible Works is a link between Whistler's paintings and the redevelopment of Battersea Riverside from the 1980s. What began as the intriguing backdrop to a geisha fantasy on his balcony, then became a site to which he continually returned in the 1870s and which would become the most depicted of his Battersea buildings.

Whistler hired a local boatman to row him along the river, capturing the dark bulk of the Morgans factory at dawn and at twilight. Sketches made from the stern of James Greaves' skiff would be worked up in his studio into 'Nocturnes', his name for the ongoing series of twilight river-scape oil paintings (fig 3). The musical terminology (he also painted Symphonies, Variations and Arrangements) distanced the Battersea landscape into a series of explorations of the effects of light, colour and tonality. Many of his etchings and lithographs suggest a similarly deliberate imprecision: *Battersea Dawn*, *Battersea Morn*, *Nocturne*, *Battersea Early Morning*.



Fig 3. Nocturne in Blue and Silver, 1872-8. © Yale Center for British Art

So by contrast, the etching, *Prices Candle Factory*, feels precisely anchored to place (fig 4). Its loose lines and sketchy dry-point detail, capturing the distinctive curved roofs of Prices' factory buildings, suggest it was swiftly etched onto the copper plate from Greaves' boat in mid-river. The Cremorne Railway bridge, visible on the right hand side, locates the view (once you reverse it to allow for the mirroring of the etching process).

Whistler's Battersea work also provides a frame for considering London riverside's uneasy mix of private and public space. Twenty-first-century Londoners have been gifted the Thames Path with its seeming entitlement to freely roam and view. Yet there is a conflict with the way many of the riverside developments have commodified the same views (as balconies, penthouses and high-rise swimming pools). Access can be curtailed (as at the US Embassy, the MI6 building, private marinas, the heliport) and much of its ostensibly public realm are actually POPS – 'privately owned public spaces'.

The Thames Path began as part of the LCC's post-war planning: river-side industry would relocate out of London, its sites would become housing and a public path would be created along the Thames. In 1969 the GLC drew up plans for a section to run from Battersea Bridge to Battersea church. The closure of Morgans two years later made this possible and the redevelopment of the site was made conditional on Morgans giving up the land for a public riverside path.

The open access and unbroken views it now offers along the Thames obscure an earlier history of the river when its frontages were mostly private,

enclosed warehouse and factory spaces. Public access was limited to river stairs, bridges and a few public locations like Battersea Park or Cremorne Gardens. As an artist in a riverside house with a view, Whistler's was a fortunate and privileged position. But his later paintings, sketched in the back of a hired boat, were done from necessity rather than romantic or artistic whim: it was the only way to obtain the viewpoints for his work.

In his 'Ten O'clock Lecture' of 1885, Whistler attempted to define his artistic



Fig 4. Prices Candle Factory, etching, 1876-7. © Metropolitan Museum of Art, New York

practice. With his Battersea work in mind, he spoke of the twilight hour of his nocturne paintings “when the evening mist clothes the riverside with poetry, as with a veil – and the poor buildings lose themselves in the dim sky – and the tall chimneys become campanile – and the warehouses are palaces in the night – and the whole city hangs in the heavens, and faireyland is before us.”

There are some curious parallels between this and more recent *tabula rasa* rhetoric employed by developers seeking planning consent in Battersea. The developers of the Monte Vetro scheme in the 1990s described their site as “an undistinguished and functionally obsolete industrial area”. Thirty years on, the process of hyper-gentrification – with a lighter regulatory touch and at yet greater height and density – has extended east of Battersea Park to the ‘Vauxhall, Nine Elms, Battersea opportunity area’ (VNEB) which includes Battersea Power Station. The brochures for these schemes unconsciously suggest Whistler’s language. So, the Embassy Gardens development in Nine Elms is, *my italics*, “a spectacular and radical transformation from inner city *twilight zone* to shining example of world class urban redevelopment. ...Industrial activity has given way to a stunning array of districts, both new and reinvented. ...What makes the Nine Elms opportunity so compelling is that it’s virtually a *blank canvas*”.

In his imagination, Whistler mutated the blank canvas of industrial Battersea into a fantasy Renaissance city state of campanile and palaces.

In today’s Battersea a secular plutocratic version of that same fantasy has come to pass. The poor buildings have been erased; apartment blocks have become the new palazzi; factory chimneys (in the 1930s Morgans’ was the tallest in Southern England) have metamorphosed into landmark towers (Vauxhall Tower in VNEB was until this year the tallest residential tower in Europe, since supplanted by City Tower immediately behind it). Balconies, previously the preserve of the grander houses along Cheyne Walk, are a commonplace on either side of the river, their privileged views just one more monetised attribute. Meanwhile, the gloom of Whistler’s nocturnes, pierced by just the single beam from Morgans’ clock tower, has been lit up like a Christmas tree to illuminate Battersea’s trajectory “from inner city twilight zone to shining example of world class urban redevelopment”.

– Jon Newman

**The Editor welcomes contributions to the Newsletter. Can you recommend a favourite destination – or a useful website?
Or a subject for Circumspice?
See back page for contact details.
The deadline for the November Newsletter is 15 October.**

London's changing public realm

Traffic can make experiencing London on foot a hazardous exercise, not conducive to appreciating either the architecture or the ambience of different areas. David Harrison explains how this is changing.

London is being transformed. Roads are being turned into areas for public pleasure. In December 2022 a section of the Strand was closed to motor traffic to create a pedestrianised piazza with seating and greenery, providing a glorious setting for the Grade 1 listed St Mary le Strand and Somerset House (see *Newsletter* November 2022). It has rapidly filled with people enjoying the new space.

Removing the gyratories

The changes around St Mary le Strand were enabled by diverting vehicles to the Aldwych, now taking two-way traffic. This is the latest and most dramatic of a number of schemes that have removed the 1960s gyratories i.e. one-way systems round several streets, acting as giant roundabouts, which were designed to speed traffic flow. The first project was Trafalgar Square, completed in 2003, where the busy road by the National Gallery was pedestrianised. At Aldgate, a major new square opened in 2018, running from Aldgate School to St Botolph's church with a central lawn, pleached hornbeams, a water feature, a café and a ground level footpath, which replaced a miserable underpass (*fig 1*). In Brunswick Square the south side, now closed to motor vehicles, is paved and has a cycle track, seating and flowers. Work continues on the Old Street Roundabout where the north western arm is being removed for a new space.

Spaces around stations

The Elizabeth Line has had a big impact. The official Places and Spaces, Urban Realm on the Crossrail route (2016) describes a revolutionary approach to station design, namely that

“Future Crossrail passengers will judge the success of the railway not only by the service and the stations but also by the experience of using the spaces outside the stations”.



Fig 1. Aldgate Square. © Gillespies



Fig 2. Tottenham Court Road piazza. © David Harrison

There are now major new pedestrian piazzas at Paddington, Tottenham Court Road (where the Centre Point gyratory has been removed) (*fig 2*), Faringdon and Liverpool Street. At the east entrance to Bond Street station, one side of Hanover Square has been pedestrianised and the garden redesigned. This impressive approach should be a model for transport hubs throughout the country.

Pedestrian streets, routes and traffic bans

Elsewhere roads have been pedestrianised with quality new paving. At Pavilion Road, near Sloane Street, a mews has been turned into a picturesque road with shops and cafes (consultation 2015). In Camden, Alfred Place Gardens, a side street of unspectacular buildings and parked cars, has become a linear park as part of the West End Project (begun 2015). This major scheme included removing through motor traffic, except buses, from



Fig 3. Princes Circus. © David Harrison



Fig 4. Monmouth Street, Seven Dials. © Footways

nearby Tottenham Court Road. An inviting place to rest is being constructed at Princes Circus, with a new pedestrian route from Covent Garden to the British Museum offering intriguing views of the 'spire' of St George's, Bloomsbury (fig 3). Elsewhere, developments have created new streets, such as the Bloomberg Arcade in the City.

Another approach has been the adoption of area-wide bans on through traffic. In 2016, a pedestrian route was made from Leicester Square to Covent Garden, with King Street closed to traffic and the tarmac paved. In 2021, Camden and Westminster Councils introduced an experimental traffic management scheme which closed more streets in the area with the aim of a major reduction in traffic, an increase in walking, and the provision of outdoor seating for cafés. This year, the scheme was made permanent by both councils. The streets are now crowded with pedestrians, thanks to the road closures and the attractive road surfaces in the Seven Dials area created some years ago (fig 4).

In Mayfair, a different approach has been taken with an emphasis on improving the public realm through high quality, wider pavements and shared space. £10 million was spent on Bond Street. Bollards have been installed in Vigo Street, but in general roads have remained open to traffic.

In contrast, in Holborn and Bloomsbury, apart from major public realm measures in Brunswick Square, Camden Council has recently focused on



Fig 5. Dovercourt Housing estate Islington. © David Harrison

relatively cheap traffic reduction measures to create a better pedestrian environment. Simple bollards in Red Lion Street have added to earlier measures in Judd St, Brunswick Square and Lamb's Conduit Street to provide a peaceful low-traffic walking route from St Pancras to Lincoln's Inn Fields and the Strand.

Places once thought far apart seem closer and perfectly walkable.

Outside Central London

Outside Central London there have been a several approaches to making improvements. Roundabouts have been removed and one arm pedestrianised at Archway (2018) and Highbury Corner (2019). Tarmac has been replaced by granite setts, landscaping, planting and sculpture; the best example is probably Van Gogh Walk, Lambeth (2013). Islington Council has removed cluttered utility buildings and redesigned the Dovercourt Housing Estate, creating new squares and a magnificent walking route (fig 5).

Low traffic neighbourhoods

The most influential development has been the establishment of Low Traffic Neighbourhoods (LTNs). The 'mini-Holland' programme in Walthamstow, a joint project between Mayor Johnson and the Labour Council, revived the LTN idea from the 1960s and 70s. Through motor traffic was banned from residential streets (though all homes were accessible by car), and there was a significant budget for place-making such as replacing tarmac with greenery. The iconic change was the removal of most traffic and parking from Orford Road, a drab shopping street, which has become a thriving destination, demonstrating again how business can flourish with well-designed pedestrian schemes. The experiment has been much studied; a key finding was that people walked 30 minutes more per week (figs 6 & 7).

Subsequently, other councils through much of inner London have followed this example, notably during the pandemic when encouraged by the Government. While Walthamstow received about £30 million, post-COVID-19 schemes elsewhere have been much cheaper, using bollards, planters and cameras to prevent through traffic. The developments have been transformational and wide-ranging.

Hackney has introduced 19 LTNs since 2020, covering half the total area of the borough. Islington has introduced seven and is currently consulting on more. Overall, much of the south of the borough now has an LTN. Camden has also been busy with major projects around Arlington Road, Camden Square and West Kentish Town. Ambitious schemes south of the river include Lambeth's five trial LTNs in 2020, there are plans for two more, and Lambeth Council has decided to reallocate 25% of its kerbside for trees and plants, places to sit and rest, cycle parking and parklets. Schemes further from the centre include Bounds



Fig 6 & 7. Orford Road, Walthamstow, before and after removal of traffic. © Paul Gasson

Green, Bruce Grove and St Ann's in Haringey, and at Bowes and Fox Lane in Enfield.

Inevitably, however, there has been a backlash. An MP described recent measures as an 'international socialist concept'. But the conflict between vehicles and pedestrians has a long history. Should the primary function of streets be the movement of vehicles or should they be places to walk and enjoy? In the 18th century, gates and barriers for blocking vehicles were relatively common, notably on the Bedford Estate in Bloomsbury. These were removed by Act of Parliament in 1893, and until the 1960s the main emphasis was on promoting the movement, and parking, of vehicles. New roads were built. Park Lane was turned into a massive six lane highway between 1960 and 1963 taking 20 acres from Hyde Park. Then plans for a massive inner ring road, the Motorway Box, which would have crashed through large sections of inner London, extensive road widening in Central London, and the threatened obliteration of Covent Garden, led Londoners to rise up in revolt. In the 1970s most proposals were dropped. Pedestrianised shopping streets became fashionable, including St Christopher Place and Carnaby Street, and Covent Garden subsequently re-opened as a pedestrian piazza. Although the influential Report on Traffic in Towns, 1963, had advocated new urban roads, it also proposed removing through traffic in 'environmental areas', and some Councils installed these early LTNs across London in the 1970s, for example, in the Kensington Square area. Roads were also closed in De Beauvoir, Hackney, and in Camden where Fitzroy Square was pedestrianized. Then from the 1990s pedestrian areas were significant parts of new developments in London Docklands and the Kings Cross railway lands.

Much has been achieved, but much remains to be done. Work is underway in Clerkenwell Green, and at the formerly dangerous Bank Junction; and a new public square is planned between St Paul's and Smithfield. What next? New pedestrian spaces are needed at Parliament Square, Cavendish Square and outside Waterloo Station, and work must begin soon. But the main focus needs to be on improved pedestrian links: between

the new pedestrianised spaces; to major stations; and to major visitor attractions. *The Footways Central London* map (3rd edition published in May) shows attractive back street walking routes but also acts to highlight where improvements should be made.

Regent Street, originally separating the smart western areas from the poorer parts to the east, is once again a dividing line. The west, despite high quality improvements, remains dominated by traffic and urgently requires attention; its squares are dangerous for walkers and filled with parked cars, a sad contrast with Fitzroy and Bedford squares.

The recent public realm improvements have been a triumph, but even though £27 bn is ear-marked for new roads, spending on the public realm is, unfortunately, unlikely to be a priority. Fortunately, we have learnt much during COVID-19. Relatively cheap, 'meanwhile measures' to widen pavements, introduce planting and reduce traffic and parking can achieve much and can be good starting points. But much more is needed.

– David Harrison

David Harrison campaigns for improvements to the public realm and walking routes. He is Vice Chair of London Living Streets and Co-Founder of Footways London, which has mapped a network of quiet and enjoyable streets for everyday walking. He has written widely on these subjects and the history of transport.

Further Reading

footways.london/ . The 3rd edition of the Central London Map will be available from mainline London stations.

londonlivingstreets.com/
www3.camden.gov.uk/westendproject/
rachelaldred.org/research/low-traffic-neighbourhoods-evidence/
tfl.gov.uk/corporate/about-tfl/the-mayors-transport-strategy

www.cityoflondon.gov.uk/services/planning/city-public-realm-enhancement-strategies

Traffic in Towns, The Buchanan Report, HMSO, 1963; shortened edition, Penguin Books, 1964.

Reviews

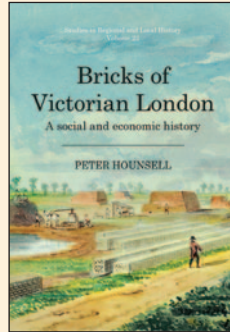
Bricks of Victorian London: a social and economic history by Peter Hounsell. Studies in Regional and Local History, Volume 22, University of Hertfordshire, 2022. 283 pp.

West London, and Ealing in particular, owe a debt to Peter Hounsell. A former librarian at Ealing Council, he has written or co-authored no less than four excellent histories covering the constituent parts of his borough. Venturing farther afield, he published in 2013 the enticing *London's Rubbish: Two Centuries of Dirt, Dust and Disease in the Metropolis*. Now follows what must be hailed as the definitive account of the capital's Victorian brick industry, with West London often to the fore. Rubbish and bricks are naturally related, since in the making of stock bricks clinker, breeze and ash supplemented the brickearth which formerly abounded across the author's home territory, subjecting swathes of Middlesex to a messy and labour-intensive industry until the best levels of clay had been worked out and the brickmakers moved on.

Not that Hounsell is at all parochial. Good brickearth, defined in his words as 'wind-blown loess deposits, containing only a small proportion of clay minerals but rich in silica, which vitrifies when fired and gives the yellow stock brick the durability for which it is renowned', could be found in pockets all around London. The author is alert to any brickmaker who has left documentary or, rarer, pictorial traces of their labours and production, like the Rhodes clan of Hackney and Islington (the pretty watercolour on the cover shows brickmaster William Rhodes striding past stacks of bricks with the annotation 'Fox going home to his dinner').

Hounsell also gives due weight to the brickworks of the Medway and Thames estuary, where the abundance of chalk – another key ingredient of the stock brick – favoured the economics of the local industry until it overtook the Middlesex producers. Then from the 1890s, as the last chapter recounts, after better machinery and kilns made it feasible to work the Lower Oxford Clay of the Peterborough area, the less sightly Fletton brick rose to dominate the London building industry and the old small-scale brickworks faded away.

Packed with facts and admirably methodical, *Bricks of Victorian London* moves in turn from brickfields to brickmakers and then brickies. Most Victorian brickmaking, we learn, carried on from earlier practice, the failure to assist human labour with much beyond a horse or donkey to turn the pugmill being typical of itinerant industries. How many bricks were produced and how were they used? It was a rule of thumb that an acre of



brickearth could produce a million bricks for every foot depth of clay, which at an average depth might yield four to five million bricks before the ground was exhausted. As to use, Hounsell reminds us that bricks were as vital to infrastructure as to housebuilding. Sixty million were used to build the 1836 railway viaduct from London to Greenwich, and 314 million for the Bazalgette sewers, the latter at a time when national brick production was perhaps two billion. An outstanding chapter covers the transport of bricks, chiefly by river or canal, though railways gradually enter the picture. Brickwork sites could depend on the availability of transport. The Cowley brickworks near Uxbridge (on which the author wrote a doctorate) were opened up because the Grand Junction Canal passed nearby.

The author goes on to chart the careers of the brickmasters and the generally wretched lives of their employees and families, despite efforts by the better masters to house and school them. There is also valuable material about the heroic efforts by Will Thorne and others to unionize the brick industry during the strife-ridden 1880s.

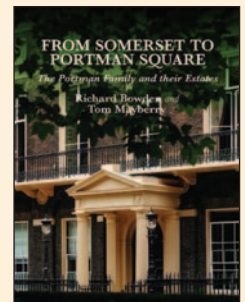
If this book has a fault, it is that we hear far more about the supply of bricks than about demand. For example, the later Victorians famously loved colour in their buildings. Hounsell mentions only in passing the big reversion to red-brick facings from the 1870s. It is not as if the London clays could not produce red bricks, having done so in the past. Were the stock-brick makers content to see this market go to suppliers from further afield? We do not hear. There is an excellent glossary at the end, though the index could be better. But one must not be churlish. This indefatigable work will be a source of reference for years.

– Andrew Saint

From Somerset to Portman Square: The Portman Family and their Estates

by Richard Bowden and Tom Mayberry, 2022.
ISBN 978 1 39993 256 1. £25

The Portmans began their ascent as merchants and 'portmen' – in effect town councillors – in medieval Taunton, and went on to acquire large estates in the West Country and just outside London in Marylebone. From a baronetcy in the seventeenth century they rose to a barony and a viscountcy in the nineteenth, reaching a peak of wealth, power and status manifested in the 1890s by the rebuilding of Bryanston House in Dorset to the design of Richard Norman Shaw. Taxation and changing economic conditions prompted the sale of most of their estates from the end of the First World War onwards, including part of the Church Street area of Marylebone in 1919 and Bryanston in 1927. In the early 1950s the northern half of the



Marylebone estate was sold to meet death duties. Despite piecemeal sales, what remains is still a substantial chunk of the West End.

From Somerset to Portman Square is principally a celebration of the family, a 'progress report', as the present Lord Portman puts it, on the past 700 years. Attractively produced and readable, with an excellent range of illustrations, it does the job well. Some of the most interesting material relates particularly to Somerset and Dorset, but for the London topographer the book paints a valuable picture of the family background to one of the 'great estates'. Of the estate itself – its development, architecture, management, character, residents and associations – there is space only for a fairly brief outline with a selection of details and anecdotes. In any case, much systematic research on the estate's history has yet to be done.

When acquired by William Portman, future Lord Chief Justice, it was as a leasehold of the Clerkenwell priory of St John of Jerusalem, but with the Dissolution it passed absolutely into Portman hands, minus a portion retained for a new royal hunting park, now Regent's Park. Plans for building were made in the mid eighteenth century, following the lead of neighbouring landowners. The New Road from Paddington to the City and the abolition of the Tyburn gallows catalysed development, which took off at the Oxford Street end in the 1760s, after the Seven Years' War, and carried on, northwards, long after the final defeat of Napoleon. The Portman archives from this period are unfortunately sparse, but a general chronology is provided by successive estate plans and registers of leases.

For the Portmans and the principal developers the financial reward was great. But when the first leases came up for renewal – hundreds alone falling in at Lady Day 1888 – for tenants there were dilapidations and hefty premiums, substantial improvements to make and rents on a new scale of magnitude. This bonanza paid for the new Bryanston but also sparked outrage and fuelled demands for leasehold reform, a hot topic of the day.

The Portman Estate and its long-serving agent and surveyor, F. W. Hunt, did not come out well in evidence given to the Select Committee on Town Estates in the 1880s, or in Frank Banfield's polemic *The Great Landlords of London*. Hunt, portrayed now as 'kindly and respected', leading Lord Portman's efforts to improve housing for the poor, was bullying and extortionate in the eyes of tenants wanting fresh leases (among them Wilkie Collins, who gave up in disgust and abandoned his Gloucester Place home of many years).

What makes the Portman estate distinctive? On the whole, its architecture is less imposing than that of the stately Grosvenor estate south of Oxford Street, less striking than the diverse and sometimes flamboyant Howard de Walden to the east. Its concentration of late Georgian mansions in Portman Square was already much reduced before

the Second World War, which inflicted serious damage across the estate. Nevertheless, there are still fine original houses, as well as, for instance, many characterful late Victorian and later mansion flats, and, notably in Chiltern Street, the unmistakable tenements of the Artizans, Labourers and General Dwellings Company. With exceptions the post-war buildings (the most obtrusive now gone or going) were undistinguished. The Estate's favourite developer was Lord Rayne, and its planning consultant Lord Holford, whose vision for Manchester Square was to rebuild it with office blocks. In 1967, C. H. Elsom proposed extensive redevelopment of the remaining estate on somewhat Corbusian lines, obliterating Montagu Square and much of the street grid. So radical a scheme was probably never feasible given shifts in taste and policy in favour of conservation, even had it found favour with the Estate. Much has indeed changed, but the original Georgian and Regency creation, with its long street vistas, brick-built terraces and variety of garden squares, still strongly informs the Portman estate of today.

– Philip Temple

The Bombing of London 1940-41 – The Blitz and its impact on the capital by John Conen. Matador p/b, 16 b/w photographs, 394 pp. (2023) Amazon £13.99 ISBN 978 1 80313 409 3

Following Jerry White's 2021 splendid *The Battle of London 1939-45 – Endurance, Heroism and Frailty Under Fire*, John Conen's latest paperback concentrates on 'The Big Blitz', the initial German onslaught on the metropolis between August 1940 and May 1941. It is a very readable and useful volume on the early raids and the resilience of damaged London and its hard-pressed people. Having presented a balanced summary of London's preparations for war, the extensively researched eight chapter, 227 page 'Chronology' of the offensive covers each day and night raid by location, fatalities suffered and buildings and services destroyed or badly damaged as well as those saved by the fire service. He also covers the care for the residents provided by the other services across Greater London – the slightly modified Metropolitan Police Area and its immediately adjacent bombed neighbourhoods.

The grim chronology is immeasurably enlivened by Conen's extensive use of survivor's diaries, letters, local histories and personal reports, many of which were refreshingly new to this reviewer. Extracts in particular which add immeasurably to the narrative include that of William Pendle GM, the caretaker/boilerman at Great Ormand Street Hospital who, in the early hours of 10 September 1940 dealt with bursting boilers and the



subsequent flooding of the hospital as he worked waist-deep raking out furnaces to decrease pressure. Another valuable five page quotation (from the BBC Written Archives) is the account by BBC employee Mr L Macgregor when leaving Broadcasting House (BH) at 10.45 p.m. on 8 December 1940, noticed a strange black shape descend from the roof of BH and catch on a lamppost from where it swung suspended. With two policemen he walked towards it to investigate whereupon the parachute mine under its drab parachute exploded, killed one policeman and injured Mr Macgregor and bent his steel helmet. Mr Macgregor's fascinating account brings to life the drama of being bombed, as did the vicar in Walworth's chilling recollection of pulling out the dead with the survivors from the collapsed crypt of his church where they had sought refuge. The pregnant Frances Faviell's *Chelsea Concerto* experience in a raid as her house fell on her is striking, as is her subsequent difficulty crawling to safety with her husband.

Although this reviewer has in another context used the May 1941 Appreciation for the Cabinet *Analysis of Disasters in London September to November 1940 (Bombing Incidents with over 20 Deaths)* which is included as an Appendix, John Conen may well be the first to quote it in the literature.

The major raids are detailed; namely the opening on 'Black Saturday' 7 September, 'the second great fire of London' on 29/30 December, the two huge raids of Wednesday' 16 April and Saturday 19 April (these two raids together meriting their own chapter) and the final big raid on 10/11 May 1941. Conen's coverage of these shocking events justifiably runs to eight or ten pages per raid, but all are very readable descriptions, occasionally illuminated with vivid personal recollections. The book ends with chapters on the human costs and an update on 'London Today.'

Readers researching specific incidents will need to know the rough date as the book has no index and, as with any such work, an A-Z or good road map is useful. It lacks an index although the paperback edition of the late Philip Ziegler's *London at War* from the same publisher has a 20 page index, admittedly in a very small typeface. The other criticism is rather a nit-picking one but important if researching incidents. John Conan explains the origin of and makes full use of the Civilian War Dead details from the Commonwealth War Graves Commission (available on line), but in his Human Cost chapter (p.340) he suggests that 'the seriously injured (kept in hospital) are not documented.' In fact the Metropolitan Police Casualty Bureau was established for that task and between July 1940 and July 1945 they published 175 detailed lists of fatalities and those seriously injured. Where the latter died before discharge from hospital their record was updated in manuscript on the original list. The lists are available at Kew (MEPO 9/307 to 310). A detail; but overall, for the

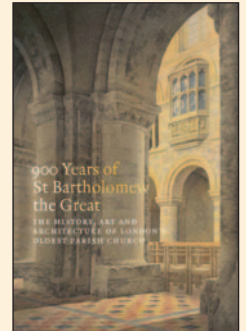
general reader the book is a useful and reliable commentary on those nine months in which 19,596 civilian Londoners died 'due to enemy activity'.

– Robin Woolven

900 Years of St Bartholomew the Great.

The History Art and Architecture of London's oldest parish church edited by Charlotte Gauthier. Ad Illisum (Paul Holberton) 2022, 312pp, numerous ills. ISBN 978 1 91540 103 8. £45

St Bartholomew's began as an Augustinian priory and hospital. Its founder, Rahere, a courtier of Henry I, later a canon of St Pauls, established the dual foundation as a result of a promise made after falling ill when on pilgrimage to Rome. This ambitious, well-illustrated book, containing much new research, consists of a series of essays on the architecture of the priory church and its furnishings, monuments, music and art, from the foundation to the present day. The medieval hospital precincts attracted influential residents and tenants, explored in a chapter by Euan Rogers. But relationship between Priory and Hospital was always fraught, and by the later Middle Ages led to the virtual independence of the hospital. With its own church, cloister and burial ground, south of the priory complex, it survived as a separate body after the Reformation, and its later history is not part of this book.



The priory church is the only substantial standing survival of the major religious buildings which dominated the medieval City. The eastern part – all that remains – is tucked away on the fringe of the City, and although given some attention by nineteenth century antiquaries, the grandeur of its conception has often been overlooked. Its ambitious architecture was enabled by royal gifts – these included the profits from the famous annual three-day Bartholomew Fair (which was to continue to 1855). Stephen Heywood sets the building in the context of the great continental Romanesque pilgrimage churches, relating the radiating chapels of its eastern ambulatory to those at Norwich Cathedral, and the detail of the capitals to the royal foundation of Reading Abbey. Five ground plans show changes to the church from c. 1300 to the mid sixteenth century. By then, following the Dissolution and the Reformation, the priory was no more. The eastern part became the parish church, and most of the nave was demolished, its site becoming the parish burial ground.

The initially puzzling claim in the title that this was London's oldest parish church rests on the fact that from the time of the foundation there had been provision on the N side of the priory church for a parish chapel and burial ground serving St

Bartholomew's Close. Little trace of the chapel remains, but a tower which may have been associated is shown on the Agas map of 1564, and there are records of a burial chapel added by 1396 by Roger Walden, briefly Archbishop of Canterbury, who had family connections with St Bartholomew's.

As with other major churches in the City held by the religious orders, in the later Middle Ages St Bartholomew's became popular for burials of the gentry. Christian Steer skilfully summarises the evidence for 42 medieval funerary monuments of various types. Preeminent among them, and still surviving, is the retrospective monument of c.1400 celebrating the founder, with Rahere's effigy and two praying bedesmen framed by an elaborate vaulted canopy, attributed to the eminent master-mason Henry Yevele. A rival claim to attention in the choir (shown on the cover of the book) is the Prior Bolton's unusual oriel window at gallery level, built in the early sixteenth century to connect with his lodgings immediately to the south, buildings which were acquired in the 1540s by the ambitious courtier Richard Rich.

Less familiar are the details in the interesting chapter entitled 'the Long Decline', by Stephen Brindle. Rich expanded his new mansion by adapting the fourteenth-century Lady Chapel at the east end, while selling off the cloister and other domestic buildings south of the church as potential gentry residences. The church prospered in the early seventeenth century when the rector Thomas Westfield established a school above the north choir aisle, and refurnished the church in Laudian manner with railed altar. The five bells were moved to a new brick tower; an organ was added in the eighteenth century. Classically-inspired wall monuments proliferated through the seventeenth to eighteenth centuries, excellently described by Jon Baylis, with many illustrations.

By the early nineteenth century the building was in need of repair, which became increasingly urgent after a fire in 1830. Engravings vividly convey its incoherent appearance: the upper part of the Romanesque apse replaced by large bland windows above the altar, the ruined S transept, the eastern Lady Chapel unrecognisable and in use as a fringe factory. The nineteenth century story is of committees set up, and proposals made, but major work started only after Aston Webb was appointed architect in 1885. His radical but eventually successful plan, to recreate the full-height apsidal east end and to restore the fourteenth-century Lady Chapel, aroused some criticism from SPAB, and took thirty years to complete, ending with the restoration of the east wall of the cloister in 1922. Deserved attention is given to the handsome ironwork which embellished the renovated building, while the range of later artwork described in the final chapter testifies to determination to relate the church to the present age.

– Bridget Cherry

100 Stories from the Archive, Hornsey Historical Society ed. Janet Owen, 176pp, numerous ills. Hornsey Historical Society, 2022. £24.99 ISBN 978 0 90579 480 8

This impressive and handsome volume produced by the Hornsey Historical Society (HHS) reflects the wide range of archival material that has been donated since its founding in 1971. Written by thirteen authors, the book is arranged geographically, covering Hornsey, Crouch End, Muswell Hill, Highgate, Harringay, Stroud Green, Alexandra Palace and Wood Green. Collectively these comprise the former parishes of Hornsey and Wood Green and the book begins with two outline chapters on the histories of the archive and the area before moving on to present a smorgasbord of fascinating objects and their stories. Each of these items is illustrated, located on a series of area maps and discussed in a short text. The sequence begins appropriately with a fine pen and wash drawing by the archive's founder, Meg Gellay, of the Great Northern Railway Tavern, Hornsey High Street indicative of the arrival of railways in the 1850s which opened up the area for development. The Society is unusually fortunate among local history and amenity societies in having its own building, The Old Schoolhouse. Its own entry reveals that it was first an infant school of 1848, which bizarrely became a bus shelter on closure in 1935, before being rescued by the HHS in 1981. Such a story is typical of the many quirky and unexpected features with which this volume is filled.

The entries covering the pre-railway period, such as the clapboard cottages in Highgate, give us a glimpse of the largely rural character of these outer London villages which predominated up to the mid-nineteenth century. There were some industrial elements within this landscape, notably that major engineering feat the New River (1609-13), which brought a regular water supply from Hertfordshire to London and which is still visible in places today. This created an attractive green ribbon running through the area as can be seen in the many landscape views depicting its charms. Well-produced prints, maps and drawings illustrating a wide range of scenes and buildings can be found throughout the book. As the President of the Society and cartographer, Peter Barber, notes in his 'Foreword' this 'emphasis on the visual' is a deliberate strategy as such images can reveal as much about the past and how our forebears understood the world around them as the more conventional sources of official records and published and manuscript accounts. Plenty of these are included as well and the HHS Archives seem particularly blessed with vivid first-hand sources. The stories surrounding their donation are often as much a part of the interest as the evidence of the objects themselves. Papers relating to the Weston Elder family of Topsfield Hall



in Crouch End, for example, only came to the archive through the actions of an alert lady rescuing them following her elderly neighbour's demise. They included the recollections of Clementina, one of the daughters, on growing up there in the mid-nineteenth century which reveal the leisured world of the well-to-do in their large mansions, before the Hall was replaced in the 1890s by the current shopping parade. Other entries show that the area though was far more than simply a dormitory suburb. Lotus Cars were founded by Colin Chapman in 1928 in Tottenham Lane where it remained with great success until moving out to Hertfordshire in 1959 due to the need for more space.

Each of the eight areas covered offers a mélange of sources, activities, building types and people. The volume presents as much a social as a topographical history and we hear accounts, among others, of: industrialists; social reformers; political activists such as the Black Panthers; soldiers; murderers in Muswell Hill; artists of all types; and many builders including those of the Harringay Ladder. This then is a book about people as well as places and their stories are used to illuminate the wider history of life in the suburbs with its mixture of domestic, retail, commercial and leisure activities and spaces. There are also entries for well-known local institutions and landmarks such as: the Hornsey School of Art; the Clock Tower, Crouch End; Wood Green Crown Court; and Alexandra Palace including the Japanese village, the television garden and the Banqueting Hall.

The Hornsey Historical Society is to be congratulated on achieving such a high-quality publication with illuminating entries, copious illustrations and an overview of the archive and its category groups in the Appendix which together provide a wonderful overview of both the archive and the history of the area. In the past parishes of Hornsey and Wood Green have perhaps suffered from being over-shadowed by their more famous neighbours such as Islington, Hampstead and Highgate - although part of the latter falls within the HHS remit - but this volume will undoubtedly help to redress the balance in revealing the varied histories which this rich and evidently well-tended archive reveals.

– Elizabeth McKellar

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Browsing in the Journals: topographical nuggets

London Archaeologist winter 2023 has a fascinating article: *The Civil War Defences of North London* reviewed: Hoxton to Bloomsbury, by Peter Mills. Following his article in *LA* winter 2021 on the defences of East London, Peter Mills provides a detailed revision of the exact sites of the Civil War defences around the north side of the City, based on exemplary examination of map evidence and hitherto unstudied documentary sources. The lesson for

topographers is that maps are not always reliable. Vertue's map of 1738 is shown to be misleading, as was Stukeley's early eighteenth century copy of Hollars' map of 1644. Exact sites identified include 'Angel Fort', c.100 square metres, on the site of part of Claremont Square, Islington, the fort at New River Head, and the fortifications south of the present Russell Square, just north of the newly built Southampton House. Mills emphasises that the forts were only a part of the 'landscape of war' which transformed the London environs during the Civil War, a striking contrast to the civil rebuilding and expansion of the later seventeenth century.

Camden History Review 46, 2022, has an account of *The rise and fall of the Southampton estate* by Martin Sheppard. He explains how the character and interests of successive members of the Fitzroy family, Lords Southampton, had an effect on the development of their lands stretching from Fitzrovia to Camden Town and beyond. Up to 1826 the estate was well managed, but the 3rd Lord was passionate about riding and his country estates rather than his London properties, and in 1840 there was a piecemeal sale. The land was acquired by the railways and small developers, establishing the present more chaotic pattern of London north of the Regent's Canal. It makes an interesting comparison to the Portman estate (see the review on p16.)

Further north, Peter Barber, *Mapping a village? Highgate on maps 1688-1842*, **Hornsey Historical Society Bulletin** 64, demonstrates how maps from the seventeenth to the nineteenth century show Highgate developing as a home for London-oriented gentry. Ambitious residents were able to pay for inclusion of their houses on John Warburton's map of 1725, together with their names and (not always reliable) coats of arms. See camdenhistorysociety.org/publications and hornseyhistorical.org.uk

South London provides a contrast. Nos. 154 and 156 of the **Herne Hill Society's** lively *Magazine* discuss controversial developments at Loughborough Junction, once open land near Loughborough House, (seventeenth century residence of the 1st Baron Loughborough, demolished 1854). A triangular pattern of railway tracks was built in the 1860s to accommodate two intersecting railway lines. Light industrial use developed beside the railway viaducts, now being replaced by a cluster of tower blocks which will transform the local landscape. See further www.hernehillsociety.org.uk/publications/herne-hill-magazine



Work in progress at Loughborough Junction. © Colin McInnes

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 1,260 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.

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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London Topographical Society Annual General Meeting 2023

The 122nd annual general meeting will be held in the church of St Giles' Cripplegate at 5.00pm on Thursday 20 July 2023.

Location

Fore Street, London EC2Y 8DA.

Entry, timing and refreshments

Access will be from 4.00 pm.

Light refreshments will be available in the church.

Disabled access

Disabled members wishing to attend may bring their carer and should contact the Hon. Secretary, Mike Wicksteed (mike.wicksteed@btinternet.com).

How to get there

Underground: Moorgate (Northern, Circle, Metropolitan and Hammersmith & City lines) and Barbican (Circle, Metropolitan and Hammersmith & City lines)

Buses: Closest stop is on London Wall near Wood Street

Eastbound: 8, 11, 25, 26, 76 & 100

Westbound: 76 and 100

From London Wall, turn left (north) into Wood Street and at the end turn left.

Historical information on St Giles' Cripplegate

St Giles' Cripplegate is one of the few remaining medieval churches in the City of London. The official title of the benefice is 'St Giles' Cripplegate with St Bartholomew, Moor Lane, St Alphage, London Wall and St Luke, Old Street with St Mary Charterhouse and St Paul, Clerkenwell'.

It is thought there has been a church on the spot for a thousand years. After surviving devastating bombing during the Blitz, St Giles sits at the heart of the modern Barbican development.

Nothing is known about the early Saxon church, which was probably a little chantry or chapel made of wattle and daub. However, in 1090, a Norman

church stood on the site, built by Alfune, Bishop of London, who afterwards assisted Rahere, the founder of nearby St Bartholomew's, in building the neighbouring church of St Bartholomew the Great.

Sometime during the Middle Ages, the church was dedicated to St Giles. The church's full name is 'St Giles' without Cripplegate'. The name 'Cripplegate' refers to one of the gates through the old City wall, which had its origins in Roman times as a fortification to protect the Roman city from attackers. The church was situated outside the wall at the Cripplegate, hence its name of 'St Giles' without Cripplegate'.

There is no definitive explanation of the origin of the word 'Cripplegate'. It is thought unlikely that it is referring to cripples, although no doubt there would have been plenty of cripples by the Cripplegate, seeking alms from travellers as they entered and left the City. It is more likely that the word comes from the Anglo-Saxon 'cruplegate' meaning a covered way or tunnel, which would have run from the town gate of Cripplegate to the Barbican, a fortified watchtower on the City wall. In 1760 the Cripplegate, which up till then had been used as a storehouse and a prison, was sold to a carpenter in nearby Coleman Street for £91, a huge amount at that time.

Sections of the old City wall can still be seen near the church. The foundations are generally Roman but higher up the structure dates from various times as it was regularly strengthened and rebuilt.

As the population of the parish increased, the church was enlarged and it was rebuilt in the Perpendicular Gothic style in 1394, during the reign of Richard II. The stone tower was added in 1682. The church was damaged by fire on three occasions – in 1545, 1897 and 1940.

St Giles was designated a Grade I listed building on 4 January 1950 and was extensively restored in 1966.

Further Reading

- Details of the Church's interior, windows and furniture can be found at: www.stgilesnewsite.co.uk/history
- A *London Inheritance* – There is a marvellous online article on the church, amongst others on a wide range of other subjects, compiled by one of our members Dave Sweetland: alondoninheritance.com/thebombedcity/st-giles-cripplegate-red-cross-street-fire-station

123rd Annual Report of the Council of the London Topographical Society for 2022

2022 was the year we thankfully put lockdowns and the worst of the pandemic behind us.

It was a bonus year for the Society's members as



St Giles Cripplegate. © Tony Tucker

there were two annual publications: *The London Journal of John Mackay, 1837-38* by David E. Coke and *Nicholas Barbon: Developing London, 1667-1698* by Frank Kelsall and Timothy Walker. Once again the Society is grateful for the contributions of Linda Fisher and Steve Hartley at Scorpion Creative.

Our Hon. Publications Secretary, Simon Morris, organised another trusty band of volunteers to deliver the publications which resulted in personal deliveries being made to several hundred members, many arriving before those by the courier outside the Home Counties. We experienced problems with publication distribution this year, mainly due to the late printing of one publication which unfortunately coincided with industrial action at the Royal Mail. As a result, we are examining publication distribution planning for the future.

Council meetings were held in January, April and September to discuss the Society's publications programme, membership, finances and general administration. The January and April meetings were held using Zoom, however in September we were able to meet at our regular venue for the first time since February 2020, in the offices of CMS solicitors above Cannon Street Station.

The Society's 121st AGM was held on 12 July 2022 in the splendid Assembly Room of Church House across Dean's Yard from Westminster Abbey. It was attended by about 120 members and guests.

The Society's total income for 2022 was £100,480 while expenditure came to £70,920. Income was derived from subscriptions, publication sales and a legacy from a former member, Jean Slorah, for £64,433.

During the year 49 new members joined the Society which had 1320 paid-up members. There are two honorary members.

Peter Guillery, a Council Member since 2016, resigned from the Council in September 2022 on moving to a permanent residence in France.

The Society's *Newsletter* was published in May (No.94) and November (No.95) with articles ranging widely over London past and present (see below). In addition, the *Newsletter Index* was updated by Simon Morris and covered the contents from May 2000 to November 2021, following the same format as Simon's earlier *Index* from February 1975 to November 1999. All three are available to read on the Society's website at londontopsoc.org/newsletters/.

No. 94: In *Discovery: The botanic gardens of Regent's Park* Edward Kellow described how research during lockdown led to the discovery of some original plans for the Royal Botanic Gardens. Rebecca Preston and Andrew Saint outlined their plans for a new historical study of St Giles in the Fields. *London's Waterworks* by Nick Higham, author of *The Mercenary River. Private Greed, Public Good: A History of London's Water*, looked at traces of the water history of London. Based on an

article by Patrick Hegarty in the Hornsey Historical Society's Bulletin, the *Newsletter* Editor, Bridget Cherry, wrote about the early days of the Parkland Walk running along an old railway line northwest from Finsbury Park. Book reviews covered the great houses of the Strand 1550-1650, St Paul's from the middle ages to the present day, pleasure in the West End 1800-1914 and London restaurants 1840-1914, and a social history of London over a shorter but partially concurrent period 1870-1914.

No. 95: David Harrison brought readers up to date with a radical new scheme to ease the life of pedestrians along the Strand past Somerset House in *All Change on the Strand*. A 50-year interest in London topography and in particular the area of Westminster was the basis for an article *Westminster Topography* by Tim Tatton-Brown, one of the speakers at our AGM in Church House. Andrew Macnair explained how research can be assisted through a new approach to some familiar maps in *London Maps digitally redrawn: John Ogilby and William Morgan (1676), John Rocque (1746) and Richard Horwood (1799)*. Ken Gowers explored changing priorities in the creation of London's public sculpture in *Controversial Sculpture: London's Medical Statues*. There were book reviews on the Survey of London's latest volumes (54 and 55) covering Whitechapel, a social history of seventeenth-century London, and buildings from the middle ages to the seventeenth century which have survived.

In 2022, no prize was awarded for the Ann Saunders Essay Prize in honour of Dr Ann Saunders (1930-2019). It is hoped the first award of £1000 will be made at the 2023 AGM.

– Mike Wicksteed
Hon. Secretary

AGM Agenda

Our Chairman, Penny Hunting, will be overseas on 20 July: the AGM will be chaired by Council Member Simon Morris. Following a welcome by Simon, the meeting will comprise:

1. Minutes of the 121st meeting.
2. Annual Report of the Council for 2022.
3. Hon. Treasurer's Report: Accounts for 2022.
4. Hon. Editor's Report.
5. Election of Council officers and members.
6. Proposals by members.
7. Any other business.

Items 1 and 2 and the Statement of Financial Activities can be found in this *Newsletter* insert.

Following the AGM there will be presentations by Paul Laxton who has written the introduction to this year's publication, *The A-Z of Georgian London*, and by the chairman of the Friends of the City Churches, Oliver Leigh-Wood, on the work of his organisation.

**Minutes of the Society's 121st
Annual General Meeting
held at 5pm on Tuesday 12 July 2022
in the Assembly Hall, Church House,
Westminster SW1P 3AZ**

Apologies: Marion Crowe, Patrick Frazer, Celia Jones, Victor Keegan and Michael McEvoy

Chairman, Penny Hunting, welcomed members to the AGM which was attended by about 120 members and guests.

1. MINUTES OF THE 120th ANNUAL GENERAL MEETING.

Dr MC Black pointed out a typographical error in the accounts section of the minutes as published in the May 2022 edition of the Society's *Newsletter*. The heading 'Accounts for 2021' was corrected to read 'Accounts for 2020'.

The Minutes were then approved and signed.

Proposed: Dr MC Black

Seconded: Carol Anderson

Carried

2. MATTERS ARISING

There were no matters arising.

3. 121st ANNUAL REPORT OF THE COUNCIL FOR 2020.

The Annual Report, as published in the Society's May 2022 edition of the *Newsletter*, was approved.

Proposed: Joan Houghton

Seconded: Michael West

Carried

4. ACCOUNTS FOR 2021

The Hon. Treasurer, Anne Ramon, provided the meeting with an overview of the accounts for 2021.

Accounts for 2021

Proposed: David Crawford

Seconded: Tim Tatton-Brown

Carried

5. THE HON. EDITOR'S REPORT.

The Hon. Editor, Sheila O'Connell, spoke about the Society's 2022 publication *The London Journal of James Mackay* (LTS 185). She advised that a second publication for the year, *Nicholas Barbon 1640-1698* (LTS 186), had been delayed at the printers. Once available both volumes would be mailed out or hand-distributed to members.

Sheila gave members an overview of forthcoming publications:

- 2023. A new edition of *Richard Horwood's map of London*. The 1813 edition was published by the Society in 1985 as the *A-Z of Regency London* with an introduction by Paul Laxton. The new publication will reproduce a later edition, possibly of 1821, with further research by Paul Laxton.
- 2024. *The records of the Southwark Fire Court of 1676* by Jay Tidmarsh.

- 2025. *The London Topographical Record*, Vol 33.
- 2026. *A-Z of Georgian London* based on John Rocque's 1747 map. The publication will also include Rocque's map of London and 10 miles around and – possibly – the maps of Surrey and Middlesex.

6. ELECTIONS

- Officers and Members of Council.

The Chairman advised that the current members of Council were willing to stand again:

Officers: Chairman: Penelope Hunting; Hon. Treasurer: Anne Ramon; Hon. Editor: Sheila O'Connell; Hon. Secretary: Mike Wicksteed; Hon. Newsletter Editor: Bridget Cherry; Hon. Publications Secretary: Simon Morris; and Hon. Membership Secretary: John Bowman.

Members: Peter Barber, Caroline Barron, Dorian Gerhold, Peter Guillery, Peter Ross, Geoffrey Tyack, Rosemary Weinstein, and Laurence Worms.

Proposed: Carol Anderson

Seconded: Frank Kelsall

Carried

7. PROPOSALS BY MEMBERS.

There were no proposals from the floor.

8. ANY OTHER BUSINESS.

- Anne Saunders Essay Prize

The Chairman updated the meeting on the progress of the Ann Saunders' Essay Prize. She noted that since its inception in 2019, only two applications had been made but both had been outside the scope of the award. As a result, Council Members Caroline Barron and Peter Guillery have reviewed and widened the Prize's scope. Details are available on the Society's website.

- Bequest

The Chairman advised the meeting that the Society had benefited from a most generous donation of £64,432.75 by a member, the late Jean Slorah. How the Society might best benefit from Jean's bequest will be considered by the Council at its next meeting in September.

The Chairman thanked the Council Members for their work during the past year and also the team of volunteer book distributors.

PRESENTATIONS

Following the formal part of the meeting, there were talks by:

- Historian John Stewart whose biography on Church House's architect, Sir Herbert Baker, was published last November; and
- Archaeologist and Architectural Historian Tim Tatton-Brown spoke on the historical development and the 2020 below-ground archaeology survey of the Dean's Yard area.

The meeting ended at 6.05 pm

LONDON TOPOGRAPHICAL SOCIETY

Registered Charity no. 271590

Statement of Financial Activities for the year ended 31 December 2022

	2022	2021
Income		
Charitable activities - Membership fees	25,787	26,486
Gift Aid	-	4,381
Total subscription income	25,787	30,867
Net profit from sales of publications (2021)	-	21,042
Income from sales of publications (2022)	7,623	-
Investment Income - Interest received	219	18
Grant: Scouloudi Foundation	2,000	1,250
Donation: Jean Slorah	64,433	-
Sundry donations	218	47
Royalties received	128	1,680
Total income for the year	100,408	54,904
Expenditure		
Members' subscription publications		
Production of current year publications	35,841	18,633
Distribution of current year publications	7,222	3,680
Cost of members' publications	43,063	22,313
Cost of sales of publications (2022)	5,955	-
Newsletter printing and despatch	7,940	6,593
AGM	5,293	2,928
Website expenses	539	539
Membership Administration	415	613
Total administration costs	20,142	10,673
Grant made to other bodies		
Locating London's Past website refurbishment Part 1	7,715	-
Total expenditure for the year	70,920	32,986
Net Income/(Expenditure)	29,488	21,918
Reconciliation of Funds		
Total funds brought forward	212,474	190,556
Total Funds Carried Forward	241,962	212,474

BALANCE SHEET for the year ended 31.12.22

	2022	2021
Current Assets		
Cash at Bank	108,239	69,808
National Savings and Investment Account	132,489	132,365
Debtors and Prepayments	3,056	6,678
Stock	12,114	12,433
Total assets	255,898	221,284
Current Liabilities		
Creditors falling due within one year		
Overseas members' postage in advance	80	10
Subscriptions paid in advance	2,099	4,670
Possible creditor	3,600	3,600
Creditors and accruals	8,157	530
Total liabilities	13,936	8,810
Total Assets less Current Liabilities	241,962	212,474
Net Assets	241,962	212,474
Funds		
Unrestricted Funds	241,962	212,474
Total Funds	241,962	212,474

The financial statements were approved by the Board of Trustees on 26 April 2023 and were signed on its behalf by:

P. Hunting - Trustee

S. Morris - Trustee

These accounts were prepared by Anne Ramon, Hon Treasurer and were examined by the Society's Independent Examiner

Miss Brenda Hawkins who found no concerns.

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