

LONDON TOPOGRAPHICAL SOCIETY

Newsletter

Number 97
November 2023



Home House, Portman Square, residence of the French Ambassador on the Night of the General Illumination for Peace, 29 April 1802, Joseph Constantine Stadler after A. C. Pugin. Hand-coloured aquatint. © Westminster Archives. For more on this subject see p.6

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The Annual General Meeting 20 July 2023

Despite a train strike there was a good attendance at the AGM, which was held in the light and spacious late medieval church of St Giles Cripplegate. This is a surprising survival (albeit much restored) in the midst of the postwar Barbican reconstruction, standing close to a reminder of an older past, a bastion from the City Wall. Appropriately for the LTS, one of the wall monuments in the church commemorates the mapmaker John Speed, (died 1629), shown here juxtaposed rather oddly with a bronze statue of John Milton, also buried here. (The statue was made in 1904 and was formerly outside).

Minutes of the AGM will be published in the next newsletter. Three Council members retired: Peter Guillery, Laurence Worms, and the treasurer Anne Ramon, who were thanked for their work.

A highlight was the presentation, by Professor Caroline Barron, of the Ann Saunders essay prize to David Cotton. On p.8 of this *Newsletter* is an interesting account of how he came to research the intriguing subject of his essay, *The Lost Highway of Holloway* (curiously named *Hagbush Lane*). The essay itself will be published in a future *Record*. It is hoped that others will be encouraged to follow his example and submit essays for the 2024 prize (for details see p.19).

This years' publication, the *A-Z of Horwood's map of 1819*, was available to be collected by Members, who were treated to an excellent talk by Paul Laxton, author of the introduction to the book. He drew attention to the greater legibility enabled by the improved quality of scanning and printing, compared with the edition published in 1985, and to the evidence the 1819 map provides about the rapid expansion of working class housing around



Reminders of past residents: John Speed and John Milton in St Giles

London when compared with what is shown on Horwood's earlier map of 1813. There was also a talk by Oliver Leigh-Wood who described the work of the Friends of the City Churches; their publications were generously made available to the audience, and our AGM was reported in their lively on-line newsletter, *Skyline*.



St Giles Cripplegate, with City Wall bastion on the right



Professor Caroline Barron congratulates Essay prizewinner David Cotton

Future Publications

The 2024 London Topographical Society publication will be Jay Tidmarsh's account of the Southwark Fire of 1676 and the Fire Court that followed. Ten years after the Great Fire destroyed much of the City of London houses fire swept along both sides of what is now known as Borough High Street. Disputes about who was to cover the costs of rebuilding were settled – as they had been in the City – by a specially convened court. The records of the 52 cases, preserved at the London Metropolitan Archives, tell us a great deal about life in Southwark at the time – the complexities of property ownership, local regulations and who was following or breaking them. But concerns spread more widely: a fire that affected the only route to London from the south had political consequences at a difficult period as the Stuart dynasty was coming to its end. Shown here is a detail from William Morgan's Map of the City of London, Westminster and Southwark (1682) including the area of Southwark burned in 1676 (the coloured



Detail of Southwark, on Morgan's map, 1682

line on the map shows parish boundaries). In the publication we will mark up the extent of the fire as far as possible.

The next volume of the *London Topographical Record* will appear in 2025 with essays by Dorian Gerhold on how Austin Friars changed in the century and a half after the dissolution of the monastery, Ian Doolittle on individuals who owned property in the City immediately before the Great Fire, Andrew Saint on a firm of architects whose work in Lambeth illustrates its development from the 1720s to the 1880s, Laurence Worms on the 'lesser' eighteenth-century maps of London, Iain Black on nineteenth-century London banks designed by John Gibson, and David Cotton on Hagbush Lane, an old road in Holloway that disappeared in the nineteenth century,

The 2026 publication will include John Rocque's two great maps of London in the 1740s: the 24-sheet *Plan of the Cities of London and Westminster and Borough of Southwark* and the 16-sheet *Map of London and the adjacent Country 10 miles round*. In 1982 the Society published the 24-sheet *Plan* as *The A to Z of Georgian London* with introductory notes by Ralph Hyde; this new volume will include an introduction by John Montague including new research on Rocque and mid-eighteenth-century map-making.

– Sheila O'Connell

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Circumspice

Where and what is this decorative object and whom does it commemorate? For the answer see p.16



The LTS needs a new Treasurer

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.

Obituaries

Michael Harris 1938-2022

Robin Myers 1926-2023

Dr Michael Harris, who was born in Croydon on 2 November 1938, died suddenly and unexpectedly on Christmas Day 2022. His distinguished academic career included research and teaching in London University's Department of Extra-Mural Studies, latterly Birkbeck, from where he retired as Reader in the History of London in 2004. The author of *London Newspapers in the Age of Walpole* (1987), he was one of the founding editors of the *Journal of Newspaper and Periodical History* (later *Media History*). He will also be known to members of the London Topographical Society as an historian of the book trade, the co-founder (with the late Robin Myers) of the annual London-based book trade history conference, now in its 44th year, and as an enthusiastic and tireless collector, buyer and seller of books. A distinctive characteristic of his work was his strong sense of place – especially of London – and his many publications on book trade history are firmly rooted in the maps and streets of the city. He enjoyed walking his habitual rounds through Bloomsbury – Senate House, the IHR, the bookshops near the British Museum and the Charing Cross Road – just as much as he enjoyed tracing seventeenth- and eighteenth-century bookshops on the ground. Those who attended the annual conferences heard him give papers on 'print in neighbourhood commerce', on early London guidebooks and on the book trade in public spaces, and also had the unforgettable experience of accompanying him on book trade history walks along Carter Lane and in search of the old bookshops of St Paul's Churchyard and Paternoster Row.

The London book trade history conferences had their origin in some classes on book collecting as a hobby given by Robin Myers, who died on her 97th birthday, on 1 May 2023. In the course of a long and very full life, she pursued a variety of careers, as publicity officer for a Cambridge bookshop, as a teacher of English in Spain, working for the National Book League and (briefly and unsuccessfully, as she was always quick to say) as a secondhand bookseller. For more than 20 years, she earned her living at North London Collegiate School, while dedicating most of her spare time to the world of books. From 1979 until 2008 she served as the Honorary Archivist of the Stationers' Company. Working as a volunteer for one day a week, she revolutionised the way in which the Stationers' records were regarded, both within the Company itself and far beyond. She published four books and 29 articles on the Stationers' Company and masterminded the publication of the records in a Chadwyck-Healey microfilm series, bringing them into many university libraries for the first time. Highly sociable and energetic in sustaining a wide

network of friends and contacts, she was instrumental in establishing the City Archivists' Group. She also played an important role in the Bibliographical Society, becoming its first female President in 1996. Another focus of her research was the world of antiquarian scholarship and collecting in the eighteenth century. Her collected essays on the Huguenot antiquary Andrew Coltée Ducarel (1713-1785), librarian of Lambeth Palace, will be published this autumn under the apt title (a quotation from Ducarel himself): *'I do not eat the bread of idleness'*.

– Giles Mandelbrot

Elain Harwood 1958-2023

The untimely death of Elain Harwood has deprived the country of one of its most remarkable architectural historians. She will be known to LTS members through her contribution to the introduction of *The Stone Gallery Panorama* (publication no.181), 2018, in which she contributed succinct descriptions of the bomb-damaged sites and surviving buildings visible from St Paul's Cathedral, drawn by Lawrence Wright shortly after World War II. The knowledge acquired through her experience as a London region researcher and later as Listing Inspector for English Heritage stood her in good stead, demonstrated also by the architectural guide *London* (1991), written together with Andrew Saint. But she was better known to a wider readership from her groundbreaking research and publications on postwar architecture. She wrote or contributed to many of the publications of the Twentieth Century Society, and was an invaluable member of English Heritage's Post-war Steering Group. This was composed of EH staff and outside advisers, set up in 1992 to explore which buildings in the second half of the twentieth century were worthy of listing and preservation. She played a major role, both carrying out and organising the research, as well as lecturing and arranging exhibitions – and visiting obscure sites and buildings, usually by bicycle. The post-war research led to her *Guide to Postwar Listed buildings*, 2000, with new expanded editions in 2003 and 2015, and to her major work, written over ten years, the weighty 700 page *Space Hope and Brutalism*, 2015, 'about the rebuilding of England after the Second World War'. As she explains in the introduction, 'The values of the Welfare State formed me and I grew up believing they would last forever'. At the end of the book she urges the reader to 'look and explore while the architecture is still there'. The recognition and preservation today of many of those buildings, expressing the post-war optimism of the time, owes much to her work. Elain was immensely hardworking, wrote succinctly, had a prodigious memory, and was generous in sharing her knowledge. She was an inspiration to all.

– Bridget Cherry

Notes and News

Subscriptions

For members in UK the subscription of £20 is due in the first few days of January 2024. We have not enclosed a subscription invoice with this *Newsletter* so PLEASE put the matter in your diary or even send us payment now. Any problems, enquire to Roger Cline whose contact details are on the back page.

Members outside the UK should note their subscription is now £40 paid in sterling or the equivalent of £52 if paid in another currency. The reason for the increase is the horrific postage charges on the newsletters which are airmailed to you and on the publication which even when sending by sea still costs around £20 just in postage and there are now complicated customs rules to be followed. Those members abroad paying by standing order please increase the amount payable. before the end of the year.

Institutional members will receive an invoice if that has been the practice in former years.

– Roger Cline

We were pleased to see an enthusiastic review of last year's publication, *The London Journal of John Mackay* in (appropriately) the *London Journal*, 2023. While LTS publications continue to appear in traditional book form, the society recognises the advantages of electronic publication, and on our website (Londontopsoc.org) you will find all the back numbers of the newsletter and a selection of articles.

With the help of a grant from the London Topographical Society, Locating London's Past (www.locating.london), is being re-engineered and refreshed. Designed to allow anyone to map over a dozen major historical databases onto John Rocque's 1746 map of London, Locating London's Past is now over a decade old, and new technologies and approaches have emerged that will make the site easier to use, and more accessible. We hope to include a full description of the new site in the May 2024 *Newsletter*.

It is interesting to make contact with other London-wide organisations with relevant concerns. One well established example is LAMAS, the acronym for the London and Middlesex Archaeological Society, which now publishes a lively newsletter online. It was founded in 1855 and its publications started in 1860; all except the very recent are available online (see lamas.org.uk). While LAMAS has always had an archaeological emphasis, many of the articles in the *Transactions* have topographical interest, and its current activities have an impressive breadth (see also below under Out and About). Their newsletter also includes details of the wide-ranging activities offered by the local history organisations in the London area.

Out and About

a selection of talks and conferences in the next months

Saturday 18 November 2023, **LAMAS 57th Local History conference**, Museum of London Docklands. Stalls and displays of local history societies. The conference will focus on the history of animals in London. Tickets for the conference are available via Eventbrite.

Wednesday 29 November 9.30am-3.00pm **Society of Antiquaries Collections and Research Day** Join either online or in-person, to explore the research potential of the Society's archives, library and museum collections at Burlington House, and discover how their digitisation and cataloguing is progressing, and how this is enhancing their research potential. Open to all. £5 for attendance, free online. If you wish to join either in person or online go to www.sal.org.uk/event/cr-2023.

Tuesday 5 December, Guildhall Library. Free. **Discover Angels** as public art, monuments and memorial in the unique Square Mile of the City of London. www.ianvisits.co.uk/calendar/2023/12/05/city-of-angels-352995

Wednesday 6 December 7-8.30pm £6. Victorian Society. **Panel Discussion about Liverpool Street Station** (see also p.7) Online www.eventbrite.co.uk/e/liverpool-street-station-a-panel-discussion-tickets-676168828167?aff=Website.

Tuesday 12 December 5pm Lambeth Palace Library. Free

Reformation and Revenge in Tudor London, Institute of Historical Research in-person, John Craig, Simon Fraser University.

www.history.ac.uk/events/reformation-and-revenge-tudor-london

Monday 5 February Francis Holland School, 39 Graham Terrace, Sloane Square, SW1W 8JF.

Reception 5.30pm/Live and Online 6.00pm-7.00pm. In-person, 5.30pm, £16 or online, 6pm

The Gardens and Green Spaces of Early Modern London, Dr David Marsh, London Parks and Gardens Trust www.londongardenstrust.org/whatson/talks/the-gardens-and-green-spaces-of-early-modern-london/

Tuesday 13 February 2024 6pm At the Gallery, Cowcross Stret, **LAMAS AGM and presidential address: Professor Vanessa Harding: mapping medieval London.**

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 May Newsletter is 15 April.

Exhibition

Georgian Illuminations. 4 October 2023-7 January 2024 **Sir John Soane's Museum, Lincoln's Inn Fields**

Many London critics in the Georgian period were obsessed by the quest for magnificence, often feeling that existing buildings did not contribute adequately to the splendour desirable in a great city. Elaborate lighting for special events was a way of compensating for this lack, a riposte to the smoky atmosphere, as is shown by the view of Portman Square (see p.1). The Soane exhibition shows the variety of the lighting displays celebrating special events such as military victories, declarations of peace and the King's birthday. In the era before street lighting loyalty was declared by elaborate backlit illuminations placed in windows. Rare examples of these are on display, two large linen transparencies, painted on the back to show the Duke of Wellington and 'Peace destroying the implements of war', 1814. The view of the Angel Inn shows the type of effort made by more modest establishments. The exhibition also displays records of the spectacular firework displays and temporary architectural structures created for victory celebrations, and the elaborate lighting with hundreds of whale-oil lamps provided for evening visits to the popular Vauxhall Gardens, all demonstrating how ephemeral cultural practices encouraged architectural and technological



Sir John Soane's Drawing Office. © Sir John Soane's Museum

innovation. See further www.soane.org/exhibitions/georgian-illuminations. There is also a richly illustrated accompanying book: Melanie Doderer-Winkler, *Magnificent Entertainment, Temporary Architecture for Georgian Festivities*, Yale UP £50.

The Soane has an addition to its permanent display. **Sir John Soane's Drawing Office** reopened 2023 after a year of restoration work. Built in 1808, it is the oldest surviving architect's office of its kind. Tucked away on a mezzanine at the back of the museum, resting on the columns below, it is accessible only by a narrow stair. Lit by skylights, the light ingeniously filters through

apertures in the floor to the collections on the ground floor. Soane's articulated pupils and clerks worked at large mahogany desks storing Soane's drawings and letters, surrounded by instructive exemplars – over 200 models, artefacts and plaster casts of classical ornaments fixed with hand-forged iron nails onto every available wallspace. The pupils prepared drawings for Soane's buildings and lectures; they also practised shadow drawing to present projects in the evocative manner of romantic classicism. Detailed research was carried out before restoration to ensure that the room was as far as possible returned to its condition in Soane's time. Its twenty-first century role is to inspire a new artistic residency focused on drawing, the first held by Sam Belinfante, succeeded by Ella Baron.



The Royal Mails at the Angel Inn, Islington on the Night of His Majesty's Birthday Hand-coloured aquatint, 1828 by Richard Gilson Reeve after James Pollard. Collection of Melanie Doderer-Winkler. © Melanie Doderer Winkler

Changing London

The sequence of railway termini and their associated goods yards and coaldrops to the north of the Euston Road was one of the most striking contributions to London during the Victorian age, a legacy that has provided both problems and opportunities. The land north of Kings Cross and St Pancras has been transformed over the last twenty years; at present it is the future of Euston that is in the headlines.

But the first of the great changes to the railway lands began 50 years ago when in 1973 the new building for the British Library was allocated the site of the Somers Town Goods Yard, which had closed in 1967, after the rejection of the destructive plan to site the Library south of the British Museum. Building took place from 1982-97, with the promise of further phases to the north, later abandoned.

Eventually, in their place, there arose, at No. 1 Midland Road, the vast Francis Crick Institute for biomedical research, a partnership of six leading medical research organisations. The building, by HOK with PLP architects, opened in 2017. Four blocks of laboratories are clustered around a tall atrium, three stories are underground. The curving steel roof above pays homage to railway architecture, but with ample solar panels, is very much a building of the 21st century. The atrium is open to the public with a friendly public exhibition space adjoining. In front is a 14 metre high sculpture, one of the tallest in London. Paradigm, by Conrad Shawcross was created in collaboration with structural engineering practice Structure Workshop: a twisting stack of tetrahedra that grow in size, “a metaphor for potential”. For more details see www.crick.ac.uk/about-us/our-history/our-building/paradigm



The Francis Crick Institute and Paradigm

It's all worth a look if you want a change from the bustling commercial activity in St Pancras station next door.

The balance between old and new London is constantly altering. Two controversial proposals threatening the character of significant historic sites are currently unresolved.

1. In the 1970s **Liverpool Street Station** was rescued from destruction by an energetic campaign followed by an imaginative conservation scheme. The station and the adjoining former Great Eastern Hotel, (recently upgraded to Grade II*), described by the Victorian Society as “one of London’s great railway set pieces”, are now under threat from developers. Proposals put forward in 2022 involve partial demolition of the station and the erection of a huge tower cantilevered over and through the hotel. The threat has galvanised concerted opposition by all the main conservation bodies. The Victorian Society is organising a panel discussion on 6 December on the current situation, chaired by the Director of the Victorian Society, Joe O'Donnell. It will explore the issues that this looming battle raises and what the precedent of the scheme will mean for heritage protection in London and the UK (see p.5 for details).

2. Dorian Gerhold provides an update on the threat to Victoria Tower Gardens.

In April 2022 planning permission to build the Holocaust Memorial and Learning Centre in **Victoria Tower Gardens**, next to the Houses of Parliament, was quashed by the High Court because an Act of 1900 protects the Gardens from being built on. The Government's response, in February this year, was to introduce a bill to disapply the restrictions in the 1900 Act. If the bill is passed, a Minister could approve the existing planning application without a further planning inquiry.

Contrary to the Government's plans, the parliamentary authorities ruled that the bill is not an ordinary public bill but a 'hybrid' one, affecting specific private interests such as those of local residents. This means that petitioners can put their case in a committee in each House. If a hybrid bill has been given a Second Reading, as has happened already in the Commons for this bill, petitioners and the committee cannot question the principle of the Bill, which in this case includes the lifting of the 1900 Act restrictions. The committee could, however, introduce mitigations or even leave out the Learning Centre. Very few MPs spoke against the bill in the Commons, but there are expected to be more opponents in the Lords. Meanwhile, the total cost of the project, for which the Government set aside £50 million in 2016, has risen to £139 million plus unspecified contingencies.



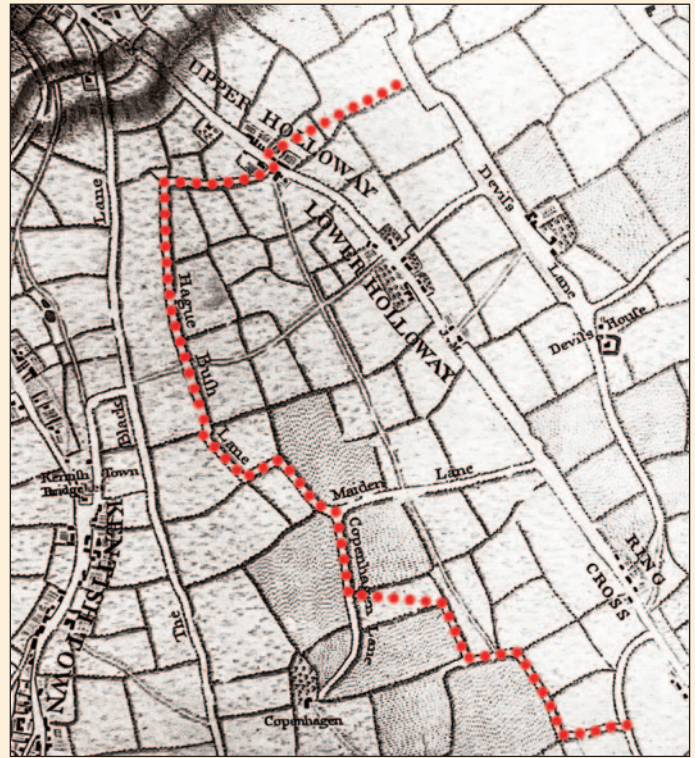
The Lost Highway of Holloway – A Preview

Essay prize winner David Cotton explains how he became intrigued by North London roads .

It was a great honour to be awarded the 2023 Ann Saunders Essay Prize for my essay, *The Lost Highway of Holloway*. Its subject is Hagbush Lane, an ancient highway that once ran for about two miles through the fields west of Holloway Road in Islington, starting at the northern end of Liverpool Road and ending at Holloway Road, close to where it becomes Highgate Hill. Although Hagbush Lane had endured for centuries, it was almost entirely obliterated in the mid-nineteenth century, when it was built over by housing developments. Only a handful of streets at either end continue its line; otherwise, it is as though it had never existed.

I first became aware of Hagbush Lane while researching the area for my lock-down project: a series of blog posts on the history and topography of the roads along which I used to run from the City, where I worked (and still work) as a solicitor, to my home in North London (the blog is called *Running the Northern Heights*, recalling the title of the book by William Howitt). What first piqued my interest in Hagbush Lane were the claims made in the early nineteenth century by local historians that it was the ancient road north out of London. Whilst these had the unmistakeable tinge of romanticism for a world that was fast disappearing, I felt that the claims were not entirely implausible given the local topography and road network. Holloway Road, the main road through the area today, which runs from the top of Upper Street in Islington to the bottom of Highgate Hill, is thought to be a relative newcomer, created in the late 13th century as part of the Great North Road. And it passes across a valley floor enclosed on three sides (hence its name, the 'way' through the 'hollow') through which runs a tributary of the Hackney Brook. I wondered, therefore, if Hagbush Lane's origin might have been as a path that circumnavigated the damp valley floor prior to the laying out of Holloway Road. Intrigued, I started to research the lost highway: what was its origin and purpose and why did it ultimately disappear?

My investigation into Hagbush Lane took me on a journey of discovery, not just of Hagbush Lane but of historical research, for which I have no academic training or experience. As a lawyer, I strive for certainty, but I quickly realised that certainty is often a relative concept in this field. I sifted through nineteenth century accounts of Hagbush Lane, online and at the Guildhall Library, trying to assess what might be fact and what was more likely to be speculation in sources that often conflicted. I consulted maps and estate plans at the Islington Local History Centre, the London Metropolitan Archives and the National Archives; generally less fallible than written accounts but still not entirely reliable, especially in relation to what was probably



The course of Hagbush Lane shown on John Rocque's map, 1746

an unimportant lane at the time they were surveyed. I found that not until the wonderful Ordnance Survey maps of the 1860s and 1870s, now available online at the National Library of Scotland, were maps truly reliable, and by then Hagbush Lane had gone, although they did reveal many remnants of it. I read through handwritten minutes – of varying degrees of legibility – of the St. Mary, Islington Vestry and Highways Committees, failing to find the hoped nuggets of gold (or were they suppressed by the landowners who built over Hagbush Lane?), but in the process gaining an appreciation for the committees' pressures and concerns. I searched newspaper archives where I did find a nugget of sorts – a legal case concerning part of Hagbush Lane. And I wasted much time down a rabbit hole trying to draw conclusions from the field systems of pre-Victorian Holloway while my brain was addled with COVID-19.

When I drew together all of these strands, I discovered that the history of an obscure lane in Holloway had much in common with the broader history of Greater London, or least the part of North London with which I am familiar: turnpike roads and railways having a profound impact on the ancient road network and pattern of settlement; the lost Elysium of rural Middlesex being absorbed by expanding suburbs as the population of London soared in the nineteenth century; and ancient field and manorial boundaries becoming fossilised in adjacent blocks of housing. I hope, therefore, that members of the Society who read my essay in the next *London Topographical Record* will find interest both in Hagbush Lane itself and in the aspects of its story that have an application to the parts of London with which they are most familiar.

– David Cotton

A new Atlas of London before the Great Fire

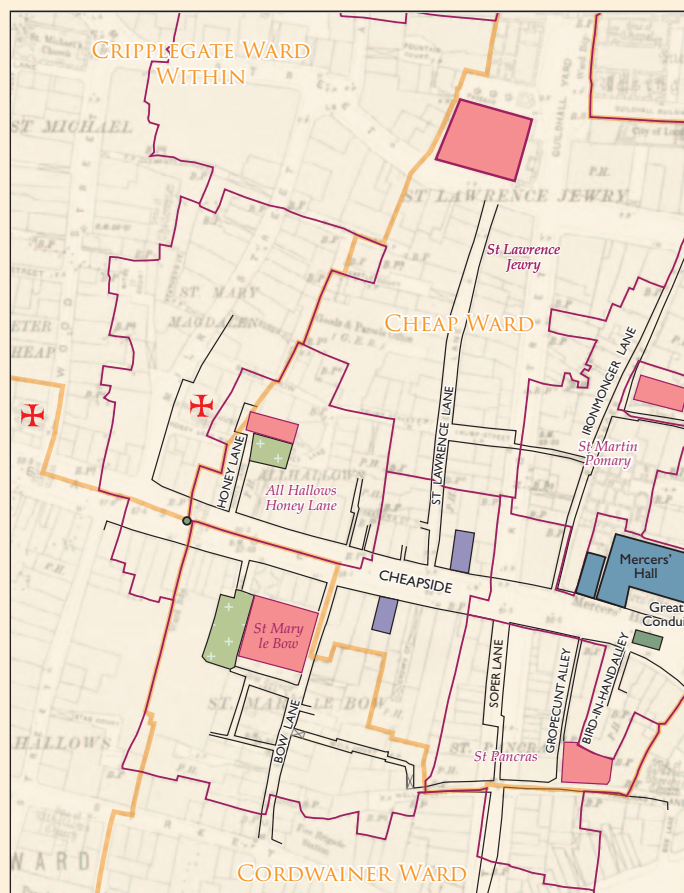
Vanessa Harding introduces an exciting new map project.

What was London like – not just the city, but the wider metropolis – on the eve of the Great Fire of 1666? What medieval and Tudor streets, buildings, features were there, about to be swept away? How had London changed over the preceding century as its population increased from 50-60,000 to over 400,000, spreading widely until Westminster and Wapping were linked in ‘one continuous building’? And what was the form of the new metropolis just beginning to appear, stimulated by the restoration of court life and the returning flood of nobility, gentry, professionals and a growing middling class, eager to take advantage of the capital’s many amenities?

Following on from the publication by the Historic Towns Trust of two folding maps of Medieval London c.1300 and Tudor London c.1520, a new project aims to map London in c.1666, to help to answer these questions.

Of course there are maps of London not very long after the Fire – Ogilby and Morgan’s map of the city in 1676, and William Morgan’s great map of London in 1682 – which will be familiar to members of the Society from the *A-Z of Restoration London* and *A-Z of Charles II’s London* respectively. However, there is no reliable map of London before the Fire. There is Faithorne and Newcourt’s picture-map published in 1658, and the single Covent Garden sheet of the projected map by Wenceslas Hollar, also published in 1658, but these are not surveyed, plan-form maps, and their scale and aspect mean they cannot give a fully accurate representation of London’s layout. Anyone trying to get a grip on the topography and street-names of mid-seventeenth century London – the London of Nehemiah Wallington, the Civil War and Commonwealth, the young Samuel Pepys, and indeed the great plague of 1665 – has to do a complicated triangulation between these picture-maps, the post-Fire maps, and guides such as Harben’s invaluable *Dictionary of London*.

A map of London just before the Fire will be interesting and useful in several ways. Though the burnt city was rebuilt largely on the same lines, there were many significant or subtle differences: streets were widened and straightened, some new streets were laid out, the markets were moved off the streets into enclosed spaces, and many of the medieval churches were not rebuilt. Beyond the city, the size and shape of the greater metropolis had obviously been transformed since 1520, but also changed noticeably in the two decades after the Restoration. Squares and markets were being laid out, and new developments extended the built-up area to west and east, as Morgan’s 1682 map shows, but this was only just getting under way by the time of the Fire.



This sample map of the middle of Cheapside indicates the proposed map style, using an OS base, and overlaying pre-Fire features: streetlines (in black), churches (in red), public buildings (in blue), and parish and ward boundaries in dark red and orange respectively. Features are not necessarily represented accurately on this example, and specific colours and typefaces may change

Capturing London at this moment in time will be challenging but rewarding, requiring much new research to identify and plot streets, buildings, and features. The task is aided by the documentation of rebuilding after the Fire, and the street-by-street returns to the Hearth Taxes of 1662-3 and 1666, as well as the maps and plans already discussed. But it would be impossible without the numerous publications of the London Topographical Society, from articles in the *Record* to studies of individual buildings or developments, and to maps and plans of palaces, markets, public and private buildings. I hope to bring together a team of advisers and researchers, and to take advantage of the wealth of information and expertise on early modern London, to ensure the map is as detailed and accurate as possible.

For logistical reasons, it makes sense to present this map in the form of a bound atlas, since no single map-sheet could cover the whole of the 1660s metropolis at the planned scale of 1:2500. An atlas volume also allows for more supporting materials: a proper introduction outlining the changes since c. 1520, subsidiary maps illustrating periods or themes, and a fuller street directory keyed to the map. The cartography will be undertaken by the Historic Towns Trust’s Cartographic Editor Giles Darkes, or cartographers working under his direction, and the atlas will be produced and published by the Trust in their new format.

Although the Trust's maps of Medieval and early Tudor London were reconstructions, a different approach is needed here. Like other maps produced by the Trust, this one will superimpose features on a faded-down Ordnance Survey map base of the late nineteenth or early twentieth century. Significant buildings, features, street-lines, and street- and place-names of the early 1660s will be mapped; parish boundaries, a vital feature of social and religious life, will be shown. Colour and type will be used to designate uses such as churches, Livery Company halls, and government buildings. Though individual houses will not normally be mapped, one advantage of overlaying on an OS base is that many property boundaries, especially in the city, remained the same from the post-Fire rebuilding to the early twentieth century. The illustration here gives an impression of the appearance of the map, but much may change as research and mapping progress.

I am delighted and grateful that the London Topographical Society has offered a very generous grant towards the costs of producing the atlas, on the understanding that the Trust raises the balance of funding before the project starts. A major condition of the grant is that HTT will provide enough copies of the atlas to the Society to distribute free to members. With colleagues, I am actively fundraising to meet the remaining costs, so that work can, we hope, begin in early 2024, with a target of completion in 2026. Updates on the work will be posted on the Trust's website, www.historictownstrust.uk, and communicated to the Society's members.

– Vanessa Harding

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Wall maps of London as display items

Peter Barber throws light on how maps have been displayed in the past.

Nowadays it is generally accepted that paintings should be displayed on walls but that wall maps belong in libraries or classrooms. This has not always been the case. Before about 1780 large maps were usually intended for display side-by-side with paintings in long galleries, parlours and reception rooms and indeed some maps have continued to be created for these purposes even down to our own day. I tried to demonstrate this, with my colleague Tom Harper, in our big 2010 British Library exhibition, *Magnificent Maps*, and in the accompanying book.

In grand country houses that are still owned by their families, such as Syon House, the London home of the dukes of Northumberland, or in Boughton House, the Northamptonshire seat of the



A copy of the Morgan map hung in Lauderdale House

dukes of Buccleuch, maps form part of the wall decoration – notably in the case of Syon where visitors can see the magnificent painted manuscript map of 1634 by Moses Glover showing Isleworth Hundred, most of which was at the time owned by the Percy family. The map is to be found in a long gallery, with portraits of distinguished ancestors, relatives, monarchs and famous people whom the Percy family counted as friends together with paintings of Syon House and, round the corner, a grand, wall-mounted painted seventeenth-century family tree. The combined message is clear and unmistakeable – and the display seems in its essentials to have been unaltered for centuries.

The National Trust seems largely to have been unaware of the historic decorative role of wall maps, though there are exceptions, such as Melton Hall in Suffolk where the great hall has a magnificent map by Israel Amyce dating from 1580 showing the surrounding estate of its then owner, the nouveau-riche Sir William Cordell. By and large, though, the National Trust does not seem to have known what to do with the large maps that it acquired with the estates of their houses' former owners and the maps have either been relegated to dark corners or disappeared with other family archives to the local record office.

This has recently changed, however, and over the past year I have been invited to give advice on wall maps found in Dunham Massey, near Manchester and in The Vyne in Hampshire. Among other wall maps, I found examples of two of the most magnificent printed maps of London ever to be

created. Dunham Massey has an example of John Rocque's great 1746/7 map of London, Westminster and Southwark, engraved by John Pine. The Vyne, even more excitingly, has a copy of what seems to be a hitherto unrecorded state of William Morgan's great map of same area, originally published in 1682, its geographical information updated and its ultra-royalist imagery amended to reflect the ideological changes wrought by the 'Glorious Revolution' of 1688/9. The first state of the map is reproduced and discussed in our *A-Z of Restoration London*.

We know that in the mid-eighteenth century the wall maps in Dunham Massey were displayed by the then owners, the earls of Warrington, at the top of a set of stairs next to the library and leading on the other side into the grand public rooms. With the accompanying paintings they would have delivered a none-too-subtle introductory message to visitors emphasising the cosmopolitanism and culture of their hosts. No record has yet been found of where the maps at The Vyne were displayed by the Chute family, but the hang, side by side with paintings, tapestries and other objets d'art would certainly have been intended to enhance their public image and hence their political, cultural and social power.

In the process of my visits I learnt something else that put the role and use of wall maps into context. The owners of Dunham Massey and it would seem also The Vyne seem, right from the start, to have bought second copies of their London wall maps. But these were kept in sheets and bound up into volumes as an atlas – essentially as early forms of an A-Z. The wall map, impressive and imposing though it was, would have been very difficult if not outright impossible to consult for information. The bound volume was less spectacular, but could give you the information you were looking for. The two copies were an excellent example of having your cake and eating it! The wall maps are currently being conserved and re-catalogued with decisions yet to be taken about their future display. Further discoveries can be expected as more wall maps come to light.

A few years ago Daniel Crouch Rare Books Ltd presented Lauderdale House in Highgate with a framed, actual size facsimile of the first edition of the Morgan map, with the panorama of London that is intended to accompany it. The gift was particularly appropriate since one of the earlier owners of the house was Sir William Pritchard, who was installed as Lord Mayor of London following Charles II's coup-d'état against his Whig opponents that is commemorated in the map's illustrated panels. The King insisted that high profile individual and institutions display the map prominently as a sign of loyalty to himself. It seems inconceivable that Pritchard would not have done so.

The map is currently displayed along a side staircase rather than at the top of the grand staircase – but it is worth a visit should you find yourself in Highgate (see *Newsletter* 96, May 2023).

– Peter Barber

A find in Florence

Many of the maps which feature in our A-Z series were originally intended as instructive wall decoration (see Peter Barber's contribution p.10). As Grant Lewis has discovered, a sixteenth century London map was also known abroad.

Bernardino Poccetti is not a common name in the annals of Shakespearian England. In constant demand in his native Florence, Poccetti was one of the Medici's favourite painters for some thirty years from 1580 until his death in 1612, by which time he had frescoed countless churches, palaces and villas. Save for a brief trip to Rome, he was far too busy to leave Florence, let alone to come to England, and he is not known to have had any dealings here. It would have been a surprise if he did. Working at the height of England's separation from Catholic Europe, Poccetti would have found Britain off-limits for most of his career: one of his great artistic accomplishments, the frescoing of the cloister of San Pierino in Florence, was begun the same year as the Spanish Armada, while one of his most prestigious Medici commissions started alongside the Gunpowder Plot. Few Englishmen would have crossed his path in Florence, and even fewer colleagues had any first-hand experience of Britain. Only Federico Zuccari, one of the artists responsible for painting Brunelleschi's famous dome atop the cathedral, had ventured over the Channel, making a brief visit in 1574/5.

And yet, during my recent researches into Poccetti's possessions and art collection, undertaken with my colleague Alexander Röstel, I found an inventory entry describing "a printed map of London, mounted on canvas". No dimensions are given, but the additional support suggests that it was appreciably large. What, then, could this map have been? Two big prints of the city are known to



A detail from the Agas map

have existed in Poccetti's day: the mysterious Copperplate Map, and the so-called 'Agas' or 'Woodcut Map', but only the latter seems to have circulated for a reasonable period of time. With the caveat of additional works since lost, therefore, this plan may tentatively be identified with the sheet recorded. [fig]

This print was one of the largest Poccetti owned, and seems to have been a prominent decorative feature in one of the rooms he occupied in the Ospedale degli Innocenti. Such a print could have come from any number of sources for a multitude of reasons, and it is surely exiguous to speculate too much about its intended use, if there was one. Perhaps the only commission on Poccetti's radar to which it could have added value was the fresco cycle of English martyrs in S Tommaso di Canterbury, Rome, executed by Pomarancio in the early 1580s but probably in the air during Poccetti's Roman sojourn. It would be a stretch to take the print alone as evidence of Poccetti angling for this work, but entertaining the idea does underline the importance of topographical imagery as a resource for illustrating narratives with the diagrammatic precision often expected of artists in the wake of the Counter-Reformation. Above all, the appearance of an English map in the most surprising of places is a salutary reminder that prints do not only travel along predictable routes: instead, prints have ample capacity to surprise us as they change hands, and it is to be hoped that other researches will uncover more early English prints in Italy and elsewhere in Europe.

– Grant Lewis

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The Wren Tercentenary

Geoffrey Tyack surveys the many ways in which understanding of Wren has been enhanced during the year of the tercentenary of his death.

Sir Christopher Wren is the best-known English architect, one of the handful whose name is widely recognised. His buildings, and his plans for rebuilding the City, have fascinated Londoners ever since the embers of the Great Fire died down, and it will not surprise members of the London Topographical Society to learn that the tercentenary of his death in 1723 has been marked by renewed interest both from architectural historians and from historians of science.

The often-quoted wording of Wren's memorial tablet in the crypt of St Paul's Cathedral – *Si monumentum requiris, circumspice* (If you seek a monument look around you) – urges us to use our eyes, and our understanding of the complex history of his design has been transformed by Gordon Higgott's recently completed online catalogue of his drawings (www.stpauls.co.uk/wren-office-drawings): a model of detailed but accessible scholarship.



Wren's St Laurence Jewry, interior (restored after World War II damage). © Geoffrey Tyack

Wren's craftsmen and decorators enjoyed a considerable amount of freedom, and recent and ongoing research has rescued many of them from obscurity. Since his time the interior of the cathedral has been drastically altered by the removal of the wooden chancel screen; by the introduction of monuments to military heroes; by the mosaic decoration of the chancel vaults; and by the building of the post-Second World War baldachino over the high altar, replacing a Victorian reredos destroyed in the Blitz. With these changes in mind, a small exhibition in the north aisle of the crypt has thrown light upon Wren's original designs for his greatest and best-known building.

Wren – or, to speak more accurately, his office – was also responsible for the post-Fire rebuilding of the City churches. Many of them were destroyed in the nineteenth century as the resident population moved to the expanding suburbs; others, such as St Mildred Bread Street, with its almost untouched fittings, were never rebuilt after being bombed in the Second World War. But several survived, and tours of some of them have been arranged by the organisers of the current 'Wren 300' festival. There have also been lectures at St Bride's Fleet Street, St Mary Abchurch, St James Piccadilly and St Mary-le-Bow, the latter focusing on the fate of the churches during the Blitz, and more tours will follow after this newsletter goes to press. The varied fate of the churches after 1945 is a subject that still deserves investigation. Some, such as Christ Church Newgate Street and St Dunstan-in-the-East, have been preserved as ruins. Others, including St Bride's and St Stephen Walbrook, have been rebuilt but drastically reordered internally, and yet more contain good examples of post-war stained glass. Several are regularly open to the public, though little-visited. When I looked into one of the best-preserved churches, St Margaret Pattens in Eastcheap, a few days ago there was no-one else there; other churches, such as St Peter Cornhill with its superb chancel screen, are usually closed to visitors outside service times, or have been turned over to different uses.



The Royal Hospital, Greenwich. © Geoffrey Tyack

The 'Wren 300' festival has also drawn attention to Wren's work outside the City, notably at Greenwich Hospital, where a letter written in 1700 to request the supply of Portland stone has been put on display in the vestibule to the Painted Hall, and models by students have been exhibited. There have also been smaller displays and events at Chelsea Hospital and Hampton Court, and an exhibition of recent drawings and photos of Wren buildings has been arranged at the Alan Baxter Gallery at No. 70 Cowcross Street.

Wren's friend and occasional collaborator Robert Hooke wrote that 'since the time of Archimedes there scarce ever has met in one man, in so great perfection, such a mechanical hand and so philosophical a mind.' A lecture on Wren's understanding of the cosmos by Katherine Blundell, Professor of Astrophysics at Oxford University (and available on Youtube), reminds us of his scientific interests and discoveries: they were also the subject of a fascinating lecture given in St Bride's church by Rory Coonan at the end of 2022. In another lecture, available on Youtube, Simon Thurley, the current Gresham Professor of the Built Environment, has hailed Wren as a 'perfect courtier', and reminded us that, alongside his responsibilities at St Paul's Cathedral and the City Churches, he was Surveyor of the royal Office of Works. The Palace of Whitehall, now all but vanished apart from Inigo Jones's Banqueting House, was the centre not only of his professional but also of his domestic life. He had lodgings there, in a house built by his predecessor Sir John Denham, a plan of which survives in the National Archives, and it was there that he lived with his family and his 600 books.

Wren's achievement has also been celebrated in well-attended conferences at Trinity College, Oxford, and Downing College, Cambridge, featuring papers by both established and younger scholars. At Oxford we learned about the furnishing of the London churches (from Mark Kirby), the complex history of the design for the Royal Hospital at Greenwich (Anya Lucas), the sale catalogues of Wren and his son (Charles Hind), and the revival of interest in Wren in the nineteenth century (David

McKinstry); there were also papers on Wren and Nicholas Hawksmoor (Elizabeth Deans and Matthew Walker) and on James Gibbs as the 'delayed fulfillment of Wren' (Will Aslet). The Cambridge papers touched, *inter alia*, on craft practice in Wren's circle (Christine Casey), the role of sculptural ornament in Wren's work (Charlotte Davis), the masons and carpenters at the City Churches (Luka Pajovic) and on Wren's professional world after the death of Queen Mary in 1694 (Gordon Higgott).

When the 33-year-old Wren made his only known visit abroad, to France in 1665, he encountered the elderly Gianlorenzo Bernini in Paris and saw his rejected designs for Louis XIV's Louvre before going to what he called "the incomparable Villas of Vaux [le Vicomte] and and Maisons [Lafitte]". But Wren was less impressed by the Palace or, as he called it, the "Cabinet" of Versailles, remarking that "works of Filgrand and little Knacks are in great vogue; but Building certainly ought to have the Attribute of eternal, and therefore the only thing uncapable [sic] of new Fashions". That "attribute of eternal" holds good for his own buildings, and the organisers of the current celebrations deserve credit for bringing them once more to the attention of anyone who cares for London's history and architecture.

– Geoffrey Tyack

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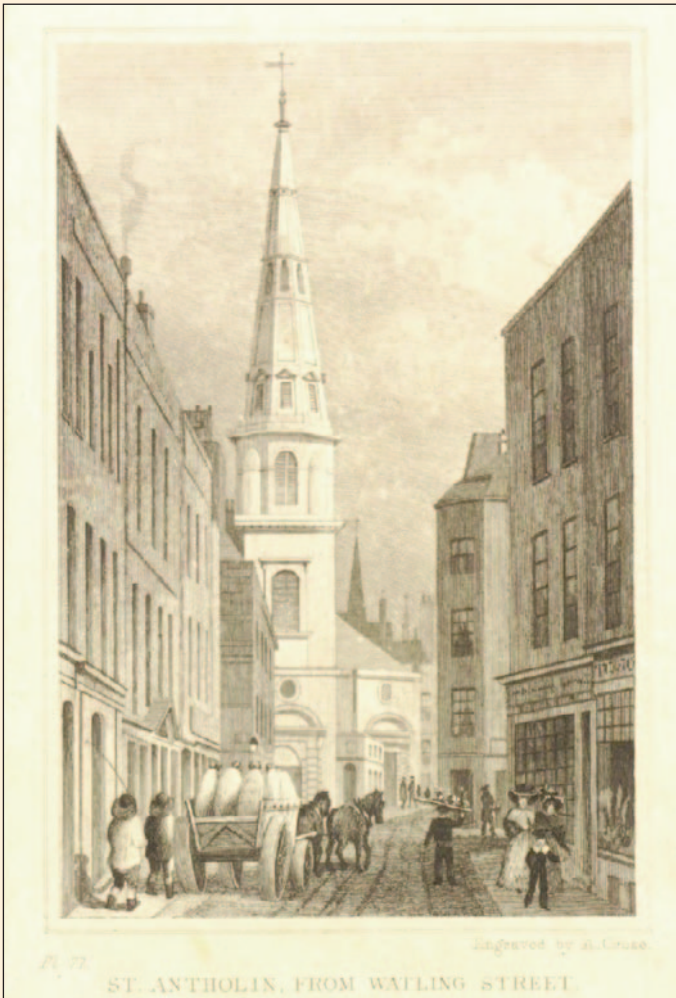
Unusual destination

Inspired by the article in our last issue, our member Clive Beautyman introduces a lesser known City church survival



St Antholin's spire, Forest Hill

The photograph shows the top of a church spire located in a 1960's housing estate in Forest Hill, Lewisham which is all that remains of St



St Antholin from Watling Street, engraved by A Cruse

Antholin's Church which formerly occupied the corner of Budge Row (itself now non-existent) and Sise Lane in the City. It was one of the 51 churches destroyed in the Great Fire of London to be rebuilt by Sir Christopher Wren and was completed around 1682.

The spire is unusual in that it is constructed entirely from Portland stone whereas most Wren spires were built on a timber frame. For this reason when the church was damaged in a storm in 1829 the spire was deemed too heavy and was removed and replaced. The old spire was sold to a churchwarden, Robert Harrild, for £5. Harrild was a wealthy printer who bought Round Hill House in Forest Hill and installed the spire as a garden ornament. St Antholin's church itself was demolished around 1875 leaving the spire as the only surviving fragment. Round Hill House was demolished in the 1960s to make way for a new housing estate leaving the spire stranded in the middle of it. It fell into disrepair but fortunately it was fully restored in 2019 by the Heritage of London Trust.

It is not the only Wren church which now exists only as fragments removed from the City. The tower of All Hallows Lombard Street was moved to Twickenham in 1939 and the stones of St Mary Aldermanbury were used to rebuild the church in Fulton Missouri in 1964.

– Clive Beautyman

Brockwell Hall

Laurence Marsh outlines changes in progress to a rare survival from pre-suburban London

Brockwell Hall lies at the heart of Brockwell Park in South-east London, bounded by Herne Hill, Brixton and Tulse Hill. It is an attractive, compact Regency villa built in 1811-13 in restrained neo-classical style with Grecian decoration. Its architect was David Riddall Roper, also the designer of St Mark's, a Commissioners' church at Kennington, and the shot tower that stood on the South Bank until the construction of the Royal Festival Hall. The house was built for John Blades (1751-1829), a successful glass manufacturer with a showroom at 5 Ludgate Hill designed by J.B. Papworth, also thought to be responsible for the design of prestige glass pieces sold by Blades. Blades followed the fashion of many City merchants in acquiring a country seat in easy reach of their place of business.

Built at the summit of a hilly site, the house enjoys very fine views over London.

Had it not been for a campaign by the local member of parliament, Thomas Lynn Bristowe, and funding for its purchase from the newly founded London County Council, Blades' estate would have been sold off for building leases. It is unlikely that Brockwell Hall would have survived as Herne Hill and Brixton underwent rapid development from the 1880s onwards. The purchase of the estate made possible the opening of Brockwell Park as a public park in 1892. Lord Rosebery, the first chairman of the LCC, led the opening ceremony celebration, at which Mr Bristowe suddenly collapsed and died. An elaborate memorial in his honour at the main Herne Hill entrance to the park survived until thoughtlessly destroyed by Lambeth Council in the 1950s, though the bust of Mr Bristowe that had stood at the top of the memorial was discovered some 50 years later and is now safely installed in Brockwell Hall.

There are later additions to Brockwell Hall, particularly in the service wing, but the ground floor of the principal building retains its neo-classical arrangement of spaces unaltered, with their original detailing largely intact. An attractive



Brockwell Hall, entrance front. © Laurence Marsh



John Blades' glass showroom at Ludgate Hill by J. B. Papworth. *Ackermann's Repository* 2 April 1823

later addition are the paintings of rural scenes by Henry Strachey that in 1896 were mounted on the walls of what became a public restaurant/café on the ground floor. A walled yard and well-proportioned stable block are directly linked to the house and complete what is a very pleasing group of buildings that fits admirably into the natural setting of the park.

Lambeth Council has acknowledged the need for regeneration. Four years ago, when announcing a bid for Heritage Lottery funding for a major restoration of Brockwell Hall, it spoke of the Hall and its stables as "largely underused, undiscovered and unappreciated". Lambeth, like so many local authorities, has also been looking for ways to use its heritage assets in ways that can raise revenue and assist in meeting running costs. In 2021 a sum of £3.3 million was awarded by the HLF to contribute to an overall anticipated cost of around £6 million, the balance to be found by Lambeth.

The restoration scheme includes the moving of the park's maintenance depot from the stable yard to a new depot on the boundary with Norwood Road; the creation of a covered events space within the stable yard; restoration of the main building with removal of the kitchen currently in one of the principal rooms to a new position within the service wing; a transformed café area; the creation of disabled access (including a lift to the first floor); restoration of the stable block and removal of modern



Brockwell Hall, from the south. © Laurence Marsh

accretions; improved landscaping around the whole building. A crucial first part of the regeneration, the removal of the park maintenance depot from the stable yard, is complete and work on the restoration of the Hall and the creation of the events space has now begun (in the course of which a well and an ice-house, hitherto unrecorded, have been revealed). But there is some uncertainty as to when the whole of the project will be finished, because costs have risen considerably since the scheme was devised. It is an excellent scheme (the work of a team led by Malcolm McGregor of architects Pringle Richards and Sharratt) and could give Brockwell Hall a new lease of life, a valuable community asset, a potential source of revenue for Lambeth to justify their investment and, in addition to the fine views over London, a very good reason to climb to the top of the hill.

– Laurence Marsh

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The Art Deco Garages of London

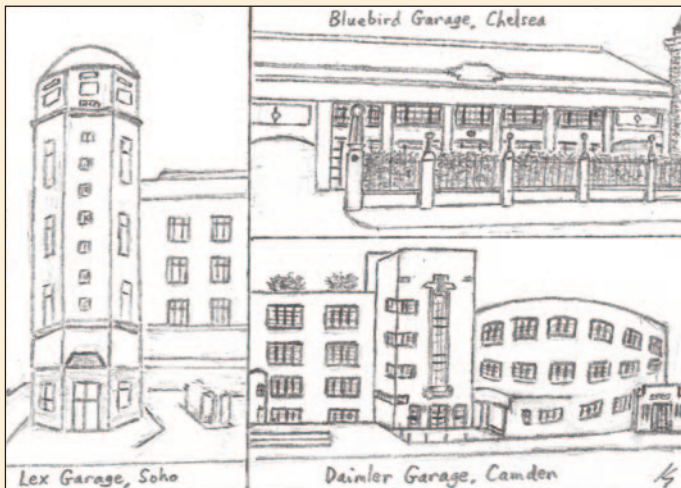
Ken Gowers explores the contribution to London of a distinctive building type of the earlier twentieth century

By the end of the nineteenth century, Art Nouveau was losing its popularity and a more streamlined artistic form was superseding it. Originally called Arts Décoratifs, it is now known as Art Deco. It appeared in France between 1907 and 1912, inspired by cubism, and the philosophy included its use in architecture. As this coincided with the advent of the motor car, it is no surprise that several garages were built to Art Deco designs, and these were amongst the first Art Deco buildings to be constructed in London.

One of the principal architects involved in Art Deco garage design was Robert Sharp, who returned to Britain 1919 after working in India and Ceylon. His first such garage was the Bluebird Garage on King's Road, Chelsea, built in 1924, which claimed to be the largest garage in Europe, with room for 300 cars, together with workshops, lounges and waiting rooms. It was a sign of the times that women, men, and chauffeurs were accommodated separately.

The Bluebird Garage was notable for having association with Sir Malcolm Campbell, who used it for housing his Bluebird motor cars with which he succeeded in breaking the land speed record. However, it was not associated with his money and proved unprofitable. It closed in 1927, but later became an ambulance station, then a fashion market, and is now a high class restaurant. It was designated a listed building in 1987.

Another of Robert Sharp's garages, the Lex Garage on Brewer Street, Soho, was designed in conjunction with John James Joass and built in 1929 as an early multi-storey car park. At the time it was said to be the largest and best equipped



Art Deco garages. Drawings by Ken Gowers

building for the service of the motor car that had been built in London, with space for 1000 cars. It differed from the Bluebird Garage in having five storeys, connected by ramps, and also had an idiosyncratic corner tower reminiscent of Byzantine architecture, which was to provide accommodation for chauffeurs and changing rooms for customers. The building subsequently became an NCP car park. About 20 years ago, this unique building was threatened by developers, who were of the opinion that it was not of 'a distinguished design', but English Heritage maintained that it was 'an important example of early motoring history', and Grade II listed status was granted in 2002.

A third notable London garage of Art Deco design is the former Daimler Car Hire Garage on Herbrand Street, Camden. This was designed by Wallis, Gilbert, and Partners, and dates from 1931. A predominant feature of this building is a spiralling ramp for access to the upper floors, giving the unusual circular appearance. It operated as Daimler Car Hire until 1976, and subsequently became the Frames Coach Station and London Borough of Camden car park, then the offices of the McCann Eriksen Advertising Agency. It is now leased by Thought Machine, a banking technology company. Grade II listing was granted in 1982.

All three of these garages were constructed of steel reinforced concrete, the building materials which made possible so many Art Deco designs. The Bluebird and Lex Garages have a faience facade, but the Daimler Garage has faience only around the doorways and windows and painted white rendering on the outer walls. We are fortunate that all three have been essentially maintained in their original state, as a record of this exciting period of London's development.

– Ken Gowers

To mark the centenary of the Bluebird Garage, the Calendarium Londinense 2024 will feature an etching of this significant landmark. The Calendar is available for £35 (including postage and packing) from Ken Gowers, 8 Edinburgh Way, Chester CH4 7AS (krgowers@gmail.com).

Circumspice

This colourful creation is a fountain, which stands in the much debated Victoria Tower Gardens (on which see p.3) You might have missed it if you were there a few months ago as it was surrounded by hoarding while repairs were under way. The brilliant effect is achieved by enamelled iron plates, made by the great Victorian metalworker Francis Skidmore; the carvings are by Thomas Earp. The architect was the bold and original Samuel Sanders Teulon, working to a design by the amateur architect Charles Buxton M.P. It was created in 1865-6 and dedicated to Buxton's father, Sir Thomas Fowell Buxton, 1783-1845, M.P., abolitionist and social reformer, who took over from Wilberforce in leading the campaign against slavery which led to the Abolition Act of 1833; he also campaigned for prison reform, and, with less immediate success, against capital punishment. The fountain was originally in Parliament Square. It was removed during World War II. Victorian ornament was not in fashion after the war and when Parliament Square was redesigned, the fountain was installed in the public garden beside the Thames next to Victoria Tower, where it keeps company with Rodin's Burghers of Calais and a monument to Emmeline Pankhurst.



Reviews

St Bartholomew's Hospital 900 years, edited by Ann Robey with photographs by Matthew Andrews. 192pp. Barts Heritage, 2023. ISBN 978 1 39994 954 5

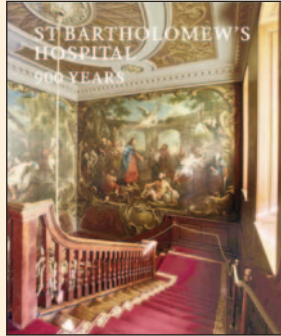
This large format book in soft covers celebrates half of the foundation of St Bartholomew's on the western fringe of the City. (The anniversary volume for the other half, the Priory church, was reviewed in the previous *Newsletter*). Chapters by a series of authors explain not only the architectural history of this major site from the twelfth century onwards, but explain how changes in medical knowledge and practice were accommodated in what is the oldest working hospital in the country.

The final chapter by Dr George B. Collins takes us on a tour of the buildings today. This is a helpful start, for the topography is complex – some summary comparative plans of different stages (and an index) would have been helpful. Although older buildings survive, today's hospital has a very different character since the 2016 rebuilding of the King George V building in the SW section of the site, with a new entrance on King Edward Street. Following a campaign to save the hospital when threatened with closure in 1993, it was reinvented as a specialist centre concentrating on cancer and heart disease, in partnership with the Royal London Hospital in Mile End. Funded by a huge public/private finance initiative, the vast new building by HOK International follows contemporary trends: eight floors around a tall airy atrium. But its north side retains the stone façade preserved by its early twentieth century predecessor, which was a rebuilding of the north block of the Square.

The Square was formed by four detached three storey pavilions in the style of Roman palazzi, by James Gibbs, built 1730-68 by public subscription at a time when public philanthropy was fashionable. The old entrance was from St Bartholomew Close; the entrance arch, a replacement of the one built in 1702, led past the church of St Bartholomew the Less (of medieval origin but much rebuilt). The separation of Gibbs's four blocks perhaps reflects progressive medical thinking about infection. Three were for wards, one for administration, including the Great Hall and its ceremonial stair, one of London's great monuments. Gibbs's work is discussed by Dan Cruikshank, telling the story of the stone from Ralph Allen's quarries at Bath which was used to face the building, but proved vulnerable to London pollution, and had to be replaced later by more hardwearing material from Portland. No expense

was spared in the main building, designed to impress the donors recorded on benefactors' boards around the great hall on the first floor. Magnificent plaster ceilings demonstrate the Italian influence, made by the Italian stuccadore John Baptiste St Michele possibly to Gibbs's design. However the commission for the painting over the grand staircase went to the English artist, William Hogarth, who provided his services gratis. The paintings are admirably illustrated in an excellent chapter by Elizabeth Einberg, showing how Hogarth's appropriate religious scenes of healing are in the grand manner, but have the engaging human detail characteristic of his lesser works.

While the eighteenth century work may represent a high point artistically, the book does not neglect earlier and later periods. Euan Rogers throws light on the medieval hospital, which gradually established itself independently from the priory, with glimpses of a fifteenth century community of well educated residents and wealthy widows attracted to property rented from the hospital. By the following century the hospital buildings were in a bad way and there were squabbles over appointments. Nick Holder carries on the story 'from Monastic to Civic Hospital'. Left vacant when the priory and the City's other monastic institutions were closed down, in 1547, support came from the City authorities; the hospital was reendowed by Henry VIII as 'the House of the Poor in West Smithfield' for 100 inmates, and from the 1550s run by twelve governors appointed by the City of London, employing three surgeons and an apothecary. Following the eighteenth century rebuilding, the complexities of the nineteenth century history are examined by Jeremy Musson, and the twentieth century by Harriet Richardson. Gibbs's work was respected by his successor architects: three generations of the Hardwicks followed by two generations of the l'Ansons. Gibbs's Square remained, supplemented by E.B. l'Anson's classical Outpatient Building (1860s) and Library and Museum (1879). A host of subsidiary buildings sprang up around the fringes of the site – operating theatres, laboratories, staff accommodation, to meet the needs of the growing number of patients, new developments in medicine, and the expanding



The Square, St Bartholomew's Hospital

Medical School, the latter taking over the vacated buildings of Charterhouse School further north. In the 1920s a new building for nurses marked belated recognition of the importance of the nursing profession (although acceptance of women doctors at Barts came only after World War II). The most recent addition, the Maggie's Centre by Steven Holl, opened 2017, tucked in the SW corner of the square, reflects the contribution sensitive architecture can make to health and well being, and the value of the human scale in contrast to Georgian grandeur and today's medical megaliths.

The later chapters mention more personal histories; photographs provide human interest. For more of this you can visit bartsheritage.org.uk/tours/900-years-in-900-stories where a wonderfully detailed bird's eye view by Adam Dent explores 900 stories and legends, told very briefly. The map is used as endpapers to the book but not explained. However the book has footnotes and a Further Reading list.

– Bridget Cherry

Lodgers, Landlords, and Landladies in Georgian

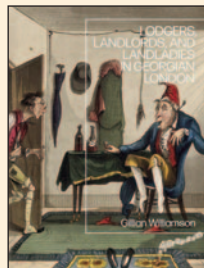
London by Gillian Williamson, Bloomsbury.
ISBN 978 1 35025 358 2 paperback, £26.09

In the late seventeenth century, notions of consumerism began to percolate through the metropolis; as trade increased and development proliferated, goods and houses became ever more desirable. Stimulated by fashion and the 'wants of the mind', each item promised a sense of fulfilment, and individual belongings increased exponentially according to means.

These ideas were expressed in writing by Nicolas Barbon as early as 1678, and although they represented lived experience it was not until the second half of the eighteenth century that they found widespread acceptance.

Houses were a commodity and as such were aspirational, built to accommodate the perceived exemplar family unit, as architect Isaac Ware (1704-66) set out, 'a family of two or three people, with three or four servants'. However, what is surprising is just to what extent those idealised Georgian townhouses were very often densely occupied, and not only by the householder's family. Writing in 1696, Gregory King estimated that 8 per cent of London's population were lodgers, and in some neighbourhoods, almost 40 per cent of households had a lodger. A house being a domestic space but also a prime asset, it could be exploited to generate income. Lodging was a key means of accommodating a swelling population, further facilitating in-migration and visiting for business essential to London's sustained economic growth.

This illuminating book presents the most comprehensive study yet of the often-overlooked presence of lodgers in Georgian London. Other works have touched on this topic, including



Elizabeth McKellar's seminal *The Birth of Modern London*, in which it is suggested that Lodgers played a role in the long chain of development financing. Williamson's work acts as a corrective to the over-simplified narratives around Georgian housing, adding to our understanding of the impact of urbanisation and of the architecture of 'ordinary' houses. A new 'architecture of privacy', with rooms no longer enfilade (one opening off another) and separate rooms for different functions, ironically allowed for the easy taking in of lodgers and the loss of household privacy. Rooms which opened off halls and landings could be closed off for use by a lodger.

Through anecdotal evidence of the experience of lodgers and their landlords and landladies, this book takes us on a tour of Georgian London. Advertisements in the *Morning Chronicle* give us an insight into the pockets of town that were deemed desirable to live in during the eighteenth century, 'gentile' neighbourhoods situated conveniently for London's trading and commercial hubs, such as the Royal Exchange (mentioned most frequently in adverts by lodgers seeking accommodation), St. Paul's, Bank, Fenchurch Street and Leadenhall. Other 'nodes' of respectable lodging were Westminster locations in the streets around the Strand, Haymarket and Suffolk Street. Lodging houses for 'rogues, vagabonds, and idle and disorderly persons' that were increasingly seen as socially problematic, tended to be in the east of London near the docks or in Whitechapel or Spitalfields.

The geographical extent of Williamson's survey is restricted to the metropolis of London, roughly a radius of five miles taking in Hampstead, (where lodging was well-documented).

It starts in the late seventeenth century, in the post-Fire capital when a lack of housing necessitated a London lodgings market, described by Susan Whyman as 'a floating mass of lodgers crowded into rooms', (though lodging was not a new phenomenon, Chaucer having based one of his *Canterbury Tales*, written c.1387-1400, on a landlord, landlady and their lodger). It is striking to note that a study by Craig Spence of the 1692 Poll Tax records revealed that an estimated 47 per cent of City households contained a lodger or lodgers. The book goes on to describe lodging in London through the eighteenth century, as it became increasingly acceptable. The work draws on many varied sources to paint a broad picture, from local censuses, wills and inventories to crime reports, civil legal cases and lists of lodgers that arose from serendipitous events such as fires, through to letters, life-writing, articles and advertisements in the press, as well as contemporary fictional representations and images.

Although the material relayed in this study is largely social in its nature, it offers fascinating glimpses into the topography of London in the eighteenth century and its impact on the lived experience of Londoners and those who called the city home, if even for a brief period.

– India Wright

London's South Bank, The History by Mireille Galinou, with an introduction by Dr Simon Thurley, illustrated by Stephen Conlin (all LTS members). Self-published by Your London Publishing 2023. ISBN 978 0 99336 102 9. The book is dedicated to the memory of Xavier Baron of Milwaukee who published a 3-volume *London Reader* in 1997

This is an attractive yet annoying book. It is a 586 page paperback with pages of good quality paper some eight inches wide. This means it weighs about 4kg and flops about when held for reading. Without using a table or lectern I find my hand tires after a few minutes and I have not sustained a long continuous read. It has become a dip-in book. It is attractive in that it has plenty of reasonable-size illustrations with good reproduction. The author supports local contemporary artists, but the number of illustrations which are impressionistic rather than strictly topographical is not excessive.



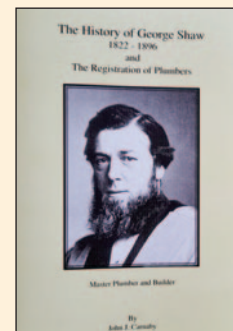
Southwark and Lambeth were included in London life by the efforts of the Watermen, irrespective of the presence of London Bridge and supported activities which did not quite fit with the rules of The City, so they were an industrial and entertainment centre. They were subject to a vast amount of development around the Battle of Waterloo, as I found when working on the differences between the two versions of the LTS publication *The A to Z of Regency London*. This *South Bank* book is an ideal supplement to this year's LTS publication, giving much background information to those developments. I was pleased to see a piece on page 197 on the Kings Bench Prison, as our 1819 map shows the area within which the prison rules applied and I did not know the significance of the boundary lines. Pages 312/3 show the water tower from the otherwise demolished Lambeth Workhouse whose conversion to a fantastic dwelling is the subject of regular repeats on the More4 television programme *Grand Designs* – at each viewing I try to identify surrounding buildings from the tower-top panorama. Having enjoyed an art exhibition in one of the flats of Neo Bankside whose owners sued the Tate Modern for allowing visitors to stare into their flat windows, I was pleased to see the illustration of the flats themselves towering over the Hopton Street Almshouses and intruding into their privacy.

I am looking forward to continuing my study of *The A to Z of Regency London 1819* and Mireille Galinou's book together – I shall just have to take my hand to the gym or buy a lectern.

– Roger Cline

A History of George Shaw 1822-1896 and The Registration of Plumbers by John J Carnaby, 45pp

Plumbers do not usually attract attention. But the development of higher standards of drainage and sewage work in the later nineteenth century depended on clear-sighted and energetic individuals. One of these is the subject of an attractively illustrated booklet by LTS member John Carnaby. It tells the story of George Shaw (1822-96) who moved from Scotland to find work in London after completing his apprenticeship. He rose to become a master of the Plumbers' Company, and through this was active in maintaining high standards in plumbing work, and in promoting technical education. In 1883 he was elected Chairman of the City's Commission of Sewers, and was much involved in the International Health Exhibition of 1884, which included the construction of an 'Old London Street' demonstrating the scandalously unhealthy character of past City life compared with modern improvements. Two years later his successful promotion of the Registration of Plumbers ensured that those registered had relevant skills and experience (over 250 were registered). Shaw's life is outlined from the time when as Beadle to the Plumbers' Company he lived with his young family at Plumbers' Hall (later demolished for Cannon Street Station) to his successful later career when with a family of seven children he moved to a country house in Chesham.



– Bridget Cherry

Ann Saunders Essay Prize 2024

At the suggestion of members, the Council of the London Topographical Society decided to fund a prize in honour of Dr Ann Saunders (1930-2019). Ann was an enthusiastic and distinguished historian of London and for 35 years the Society's Honorary Editor and in that capacity helped many scholars, both young and old, to achieve publication of their work.

A prize of £1,000 will be awarded annually, depending on the response and at the discretion of the Council.

It will be awarded for an original and unpublished research essay on the topography, development or buildings of London in any period.

Submissions are to be no more than 8,000 words including endnotes and should include an additional abstract/summary of about 200 words.

Further information is available on the LTS website from a link on the homepage.

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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ISSN 1369-7986

The *Newsletter* is published by the London Topographical Society twice a year, in May and November, and is issued by the Newsletter Editor Bridget Cherry, Bitterley House, Bitterley, Ludlow, Shropshire SY8 3HJ.

Produced and printed by The Ludo Press Ltd, London SW17 OBA 020 8879 1881
www.ludo.co.uk