NOTICE OF THE ANNUAL GENERAL MEETING

The one hundred and twelfth Annual General Meeting of the London Topographical Society will be held on Wednesday, 11 July 2012, 6pm, at St Botolph’s Church, Bishopsgate EC2M 3TL.

AGENDA
1 Minutes of the 111th Annual General Meeting
3 Accounts for 2011
4 Hon. Editor’s report
5 Election of officers and members of Council
6 Proposals by members
7 Any other business

Items 1, 2 and 3 are printed in this Newsletter, see p.2 and p.19.

The church, church hall and churchyard gardens (www.botolph.org.uk) are a few minutes’ walk from Liverpool Street Station, on the west side of Bishopsgate. Buses 8, 11, 26, 35, 48, 78, 135, 388 run along Bishopsgate. Tea is from about 5pm. Please collect your publication from the church before the AGM starts at 6pm. Tea will be served in the church hall. Please enter through the south door on the garden front. Members are entitled to bring one guest.

St Botolph’s (1725-8 to designs by James Gould) is in excellent condition following its restoration after damage by an IRA bomb in 1993. The hall was originally the parish school (1861), hence the charming Coade stone statues of charity children. The Fanmakers’ Company was based here for many years. Our speaker after the AGM will be Susan Mayor, an expert on fans and a former Director of Christie’s South Kensington.

– Penelope Hunting

MINUTES OF THE ANNUAL GENERAL MEETING 2011

The 111th Annual General Meeting of the London Topographical Society was held at the Liberal Jewish Synagogue, St John’s Wood Road, on Wednesday, 6 July 2011. It was attended by about 250 members and guests. Rabbi Alexandra Wright welcomed members to her synagogue and gave a talk on its history and the meaning of Liberal Judaism. Then Penelope Hunting, Chairman, thanked the Rabbi and welcomed members.

1. MINUTES OF THE 110th ANNUAL GENERAL MEETING. The minutes, circulated in the May Newsletter, were approved and signed with the following amendment: under ‘any other business’ the name Michael Crawford should read DAVID Crawford.

The only matter arising was the website. Members at the last AGM had expressed the wish that the website be improved and this request was taken on board by the new Hon. Secretary, Mireille Galinou. The Secretary proceeded to give a short Powerpoint presentation about the website which had been redesigned by graphic designer Mick Keates and was ready to go to webmaster Chris Haynes.

2. 110th ANNUAL REPORT OF THE COUNCIL FOR 2010, circulated in the May Newsletter, was approved and signed.

3. ACCOUNTS FOR 2010. Roger Cline, Hon. Treasurer, praised the work of the auditor/examiner Hugh Cleaver and expressed his gratitude to him. The 2010 figures are very much the same as those for 2009. Following the successful completion of the Crace Collection cataloguing project at the British Museum, the Treasurer mentioned the continuation of the annual grant of £10,000 for one more year to the Department of Prints and Drawings for the purpose of expanding the catalogue of London material.
These grants show that the Society is able to make a contribution to its field of expertise and the Council is keen to continue along these lines. There were no questions and the accounts were adopted.

4. THE HON. EDITOR’S REPORT. Dr Ann Saunders prefaced her communication by explaining she had fallen down the stairs on 16 April, broken her wrist, suffered various bruises and this had slowed her down considerably. ‘But you lucky people,’ she went on, ‘this year again you will receive two publications for the price of one.’

Michael Port’s Palace of Westminster publication is a unique record which has been in the pipeline for about 30 years from the time the plans were first discovered in the old Public Record Office. On technical grounds, the huge sheets could not be reproduced using traditional means but this became possible with the advent of digital photography. The second publication, the letters of Samuel Molyneux, is attractively illustrated with almost 30 reproductions.

Ann Saunders explained that work had started on next year’s publication: Peter Barber’s book, *London, a History in Maps.*

5. ELECTION OF OFFICERS AND MEMBERS OF COUNCIL. All officers and members of Council were willing to stand again; the Secretary had received no nominations from members. The following Council members were reelected: Chairman: Penelope Hunting; Treasurer: Roger Cline; Editor: Ann Saunders; Newsletter Editor: Bridget Cherry; Publications Secretary: Simon Morris; Secretary: Mireille Galinou; Membership Secretary: Patrick Frazer; Auditor: Hugh Cleaver. All officers act in an honorary capacity.

Victor Belcher retired from the Council this year and Penelope Hunting thanked him warmly for his contribution. Council members for 2011-12 are: Peter Barber; Ralph Hyde; Robin Michaelson; Sheila O’Connell; Professor Michael Port; Peter Ross; Denise Silvester-Carr; David Webb; Laurence Worms; Rosemary Weinstein.

6. DISCUSSION. The Secretary had not received any written proposals for discussion and there were no proposals from the floor.

7. ANY OTHER BUSINESS. Dr Caroline Barron, chair of the London Record Society, announced the current sale of her Society’s stock of journals, priced at £5 each.

Dr Hunting read out the reply from Buckingham Palace to the Society’s congratulations to The Duke of Edinburgh on the occasion of his 90th birthday on 10 June.

The AGM closed with two talks given by the authors of this year’s publications: M. H. Port and Paul Holden. Professor Port, with the help of a Powerpoint presentation, gave us a virtual tour of Westminster Palace in 1834. Paul Holden relaxed the atmosphere when he introduced Samuel Molyneux as the man whose reputation will never quite recover from authenticating the claim that Mary Toft from Godalming gave birth to live rabbits.

---


Two annual publications were issued to members at the annual general meeting: The *Palace of Westminster – Surveyed on the Eve of the Conflagration, 1834* by M. H. Port (Publication No. 171) and *The London Letters of Samuel Molyneux, 1712-13*, with an Introduction and Commentary by Paul Holden, edited by Ann Saunders (Publication No. 172).

The Society has continued to give out grants to enable worthy London material to become catalogued and benefit historians and London academia at large. The British Museum Crace Collection project has now been expanded and has been followed by a grant to the British Library – spread over three years – to catalogue the London volumes of George III’s remarkable topographical collection.

Concerns about the Society’s website were raised at the 2010 AGM. This led to the substantial task of a complete revamp of our website. Mireille Galinou, the Hon. Secretary, devoted much energy to co-ordinating this project, updating information and pictures, and restructuring in places – for instance the adoption of a chronological approach for publications. Michael Keates, an experienced graphics designer, was appointed to re-package the whole. His colleague, Chris Haynes, dealt with all technical issues and is now the Society’s webmaster. This new website went live in November 2011.

The Society’s Annual General Meeting was held on Wednesday 6 July 2011 at the Liberal Jewish Synagogue in St John’s Wood Road. It was introduced by a talk from Rabbi Alexandra Wright on the history of the Synagogue and the place of Liberal Judaism in this country. The AGM was followed by three other talks – one which introduced the new website to members, by Mireille Galinou; the other talks were given by Professor Michael Port and Paul Holden. A full report on the meeting appears in this Newsletter.

A total of 33 new members joined the Society during 2011. At the end of the year there were 1137 paid-up members and five honorary members.

As usual, Council meetings were held in January, April and September to discuss the Society’s publication programme, membership, finances and general administration.

The Newsletter was published in May and November. Articles included *A Walk through St John’s Wood* by Mireille Galinou; *Houses, Books and the Hammersmith Riverside* by John Cherry; *Life on the Fringe – The Fate of Stratford* by Charles O’Brien; *The Museum of the Order of*
Support by the LTS for cataloguing work
Since 2009 the Society has been supporting the cataloguing of the Crace Collection in the British Museum to the tune of £10,000 per year and has made a final payment this year so that the same researcher can carry on with a supplementary task: for further details see Anna Maude’s report on p.5. In the next Newsletter there will be a report on similar work being carried out by the British Library on their part of the Crace Collection (many items of which feature in this year’s publication), which we also are funding. This will continue to 2014. A one-off grant (in three figures, rather than five) has been made to London Metropolitan Archives to pay an assistant to re-format the Bowen Collection which comprises photographs of London Scenes. The project is to mount them on single sheets and place them in sleeves, making it easier and less damaging for researchers to handle. We hope to include more information on this in a future Newsletter.

LAMAS Conference
The popular annual Local History Conference of the London and Middlesex Archaeological Society will take place on 17 November 2012 at the Museum of London. The subject will be A Capital Way to Go, with a series of talks on the remains, rituals, ceremonies and memorials of the long departed inhabitants of London and Middlesex. Speakers are being invited to cover periods and themes through the ages; from Roman cemeteries to Victorian technology, from ritual and ceremonies of Medieval London to the Victorian memorials of Middlesex. Full details of the conference will be published in LAMAS September Newsletter and will also be available on the LAMAS website. The Conference and the Local History Publications Awards will be presented in the course of the day, and there will also be displays and sales of publications by many of the affiliated societies.

Circumspice
Where is this building? Answer on p.11.
**Exhibitions**

There is still time to see the excellent exhibition **Charles Dickens and the City** at the Museum of London, which continues to 10 June. Among the exhibits is a copy of Stanford’s wonderfully detailed map of London of 1862, which covers the Victorian suburbs as well as central London. For a review of the accompanying book see p.14.

**Streets of Dickens: Holborn, Hampstead and St Pancras** is a free exhibition at Camden Local Studies and Archives Centre, Holborn Library, 32-38 Theobalds Road, London WC1X 8PA. Open until Friday 21 December. An interesting selection of photographs and cuttings from Camden archives demonstrates the close connections between Dickens’s own life and this area of London, a source of inspiration in many of his books.

**Royal River, Power Pageantry and the Thames** at the National Maritime Museum Greenwich, 26 April to 9 September, guest-curated by David Starkey, appropriately celebrates the seventy-fifth anniversary of the museum (opened by King George VI) in the year of the Queen’s Diamond Jubilee. Among the 400 remarkable works brought together for this exhibition is the painting by Canaletto from the Lobkowicz collection, Czech Republic, showing the Thames on Lord Mayor’s Day. Visitors to London Bridge station can currently see a 30m-long version of this richly detailed painting gracing a temporary wall at the new station entrance. Visitors to Greenwich will also be able to appreciate the Cutty Sark, the famous sailing ship, which was reopened in April, five years after a devastating fire destroyed all three decks when conservation work was in progress. Fortunately the chief historic features had already been removed. The vessel, formerly in a very fragile state is now securely supported by a steel structure, raised up 11ft, making it possible to admire the magnificent hull.

**Mind the Map: Inspiring art, design and cartography,** London Transport Museum, Covent Garden, 18 May – 28 October 2012. This major exhibition draws on the Museum’s outstanding map collection to explore how London’s public transport maps have not only aided navigation but have inspired art, design and cartography. The exhibition will range from diagrammatic, decorative and digital maps, to contemporary artworks and interactives, including newly commissioned artists’ works. There will be accompanying events and a book published by Lund Humphries: *London Underground Maps: Inspiring Art, Design and Cartography.*

**Changing London**

**King’s Cross station and the railway lands**

Plans to develop the railway lands north of King’s Cross station were under discussion from 1987, but took off only after 2000, with the decision to create the St Pancras terminus for Eurostar and improve the connections between the main line stations. The new link to the two stations is now complete, and there is public access to the first stages of the transformation of the land to the north.

The Western Concourse between St Pancras and King’s Cross, opened in March, is an ingeniously curved structure by John McAslan & Partners. Its roof with triangular network pattern somewhat reminiscent of the British Museum’s Great Court can be seen as an elegant twenty-first century riposte to the virtuoso ironwork of the Victorian stations. The building links the two stations underground, and at pavement level provides an approach to the awkward additional King’s Cross platforms 9-11, later to be resited (as well as to the mythical site of Harry Potter’s ‘Platform nine and three quarters’).

From here a broad new route, ‘King’s Boulevard’, curves northward beside the brick flank of the Gymnasium, one of the few older buildings to remain, which was built for the German Gymnastics Society in 1864-5 and is now an exhibition centre with models of the area. The Boulevard is billed as a ‘shopping avenue’, but at present, hoardings with a leafy theme hide the land on either side, which is currently being cleared of pollution from the former gasworks. Plans for the area include commercial buildings, sports centre, library and premises for Camden council. The Boulevard crosses Goods Way, then rises gently towards a bridge over the Regent’s Canal, which provides a new approach to the extensive site of the former King’s Cross Goods Yard. Overlooking the canal the brick range of the Fish and Coal offices are still derelict at time of writing, but the monumental centrepiece, the six storey Granary (1852 by Lewis Cubitt), has been converted for the University of the Arts (the new name for St Martin’s and Central School of Art). Plain glass windows have replaced the former hoist openings, and in place of the canal basin in front there is the vast expanse of Granary Square. The paving is to be enlivened by 1120 water jets (landscaping by Townshend Landscape Architects). There is public access to the ground floor of the Granary, which houses a visitor centre and interactive model of the site; passing through one arrives in a covered atrium, a space rivalling the Tate Modern (architects: Stanton Williams). From here a covered mall provides access to teaching spaces and studios. The rough brickwork of the rear of the Granary, with its painted numbers still visible by each entrance, contrasts strikingly with the sleek glass and concrete of the new additions. There is

---

**The deadline for contributions to the next Newsletter is 16 October 2012.**

Suggestions of books for review should be sent to the Newsletter Editor; contact details are on the back page.
more to come in this area, including four of the famous gasholders which once dominated the skyline immediately north of St Pancras station. They are to be re-erected further north, three used as a framework for housing and one for leisure activities.

**London Topography in the British Museum Print Room**

The cataloguing of the British Museum’s London topographical collections is now nearing completion, thanks in large part to the generous funding and support of the London Topographical Society. The department of Prints and Drawings is lucky enough to have some outstanding examples of London collections, namely the Crace, Crowle, Marx, Heal, Burney and Potter collections, and this material is now online. For those of you who have not had a chance to view the collections online*, the following is a brief overview of what you will find.

The Crace Collection was the first to be catalogued, and hopefully many readers will by now be familiar with it. It is a remarkable example of early nineteenth century collecting, and contains some fascinating images of London, focusing particularly on the streets and structure of the city from the 1640s to 1859. It contains no text, looking instead to the history of the imaging of London, noting changes to the streets and architecture at a time of dramatic expansion and industrialisation.

The Crowle and Marx collections are, by contrast, extra-illustrated editions of Thomas Pennant’s ‘Some Account of London’ (3rd ed. 1793). Both are beautifully bound into numerous volumes, the contents reflecting the taste of the collectors, as well as the period of London history covered by Pennant’s text. The Crowle Pennant was bequeathed to the department in 1811 by John Charles Crowle; the Marx Pennant came in 1948, bequeathed by Hermann Marx. The 130 or so years between them are significant, as while Crowle’s interests were notably antiquarian, Marx’s collecting was connoisseurial. Both contain exquisite images, but

the quality and interest of the Crowle Pennant mark it as a truly exceptional example.

The so-called ‘Garrick topography’ is a single album of views relating to the London theatrical scene. They form part of a larger collection of theatrical portraits put together by Charles Burney, which will shortly appear online. Similarly, Ambrose Heal’s collection is a supplement to a much larger collection of trade cards, but also portraits of local figures in the city. The portraits and topography were catalogued together, and form a diverting glimpse into life in London in the nineteenth century.

The final collection to be catalogued is George Potter’s collection of North London topography – a veritable treasure trove of local history, anecdotes, and obscure views. Anyone with a particular interest in the northern spheres of the city will find much to enjoy in the Potter collection. Since a significant portion of this collection is text based, it has been catalogued differently, with an overall entry for each of the 29 albums, and individual entries for selected images. The album and individual entries are linked to ensure nothing is overlooked. I expect the work to be completed in the next few weeks, and hopefully it will encourage many more people to explore the history of the city through its images.

– Anna Maude

The BM print chosen for this issue appropriately shows a view of the first home of the British Museum: Sutton Nicholls (1680-1740 fl.), Mountague House in Great Russell Street [the old British Museum], 1728, etching and engraving, from the series ‘London Described’, published by John Bowles.

*To search the collection online, Google ‘British Museum Collection database’. Typing in ‘Crace Collection’ will bring up the whole Collection. You can refine the search by date and subject matter. If you have problems in accessing the site please let the Newsletter editor know.
London Squares: the ‘pride of London’s planning’

Todd Longstaffe-Gowan, historian and landscape architect, explains why he is fascinated by this characteristic feature of London.

Those familiar with London will know that the garden square is among the more ubiquitous open spaces of the metropolis. It is also a uniquely English social organism and planning device that is pre-eminent among our contributions to the development of European urban form, as it introduced the classical notion of \textit{rus in urbe} – the visual encroachment of nature and rural associations into the urban fabric – that continues to shape our cities to this day.

Squares have been \textit{desiderata} of urban improvers since the early seventeenth century, have promoted novelty of design, elegance, healthy living and spaciousness in the urban plan, and, through a combination of unique local circumstances – including land ownership, management agreements, legislation and the English love of nature – have come to represent what Elain Harwood and Andrew Saint described in 1991 as ‘the special strain of civilisation which Britain has bequeathed to the world’.\textsuperscript{2} Squares have been appreciated not merely as open figures or garden oases in the dense city fabric but as the purveyors of light and air, whose evolution is closely tied to the provision of spacious residential development and the improvement of the city’s streets, and are widely regarded as epitomising the \textit{beau ideal} of an eminently refined, comfortable and respectable form of metropolitan domesticity. The square, moreover, has proved a resilient concept, one that has developed incrementally, imperceptibly and occasionally dramatically over the centuries. Thus, while surrounding buildings have been refaced or replaced, and while trees, shrubs, paths, lighting, garden structures and railings have come and gone, squares almost invariably have stubbornly retained their spatial integrity.

Given the renown of the London square it is remarkable this ‘curiosity’ of the English metropolis has for so long attracted so little scholarly attention: no one has provided a clear historical overview or a coherent chronological survey of the square from its origins to the present, nor attempted to unravel the physical and social implications of this London phenomenon.\textsuperscript{3} Where there has been research, the emphasis has invariably been on the creation of squares – and particularly in the eighteenth and early nineteenth centuries – or aspects of their gardens, their inhabitants and surrounding buildings, and not on their rich and largely uncharted physical and social vicissitudes.

My own enthusiasm for squares is both academic and practical. The former developed when I was a PhD student in the late 1980s at the Department of Geography at University College London. My supervisor Hugh Prince encouraged me to consider squares in the course of my research on eighteenth-century London town gardens and town gardening – so, too, did my external advisers Sir John Summerson and Donald Olsen, both of whose work, building on that of Steen Eiler Rasmussen, laid the foundations for the scholarly study of the subject.

My interest has to a large extent been piqued by a longstanding fascination with the practice of enclosure, as squares were historically enclosed by lock and key not only with a view to their physical improvement but also as an act of social control. I am likewise intrigued by the social dynamics of squares – not least because they provide tangible evidence for singular and well-developed social organisms. Squares take on a kind of life dynamic: they are uniquely complex communities made up of interdependent individuals and groups more or less closely connected with one another, for whom health is dependent on the harmonious interworking of the communities’ culture, politics and economics. This social dynamic extends both to the relationship among the inhabitants themselves (how they see themselves), and to the relationship between the inhabitants and the outside world (how they are perceived by others).

No less interesting to me is the abiding allure of squares: they continue to appeal to good old-fashioned British social snobbery, as many of the
best are every bit as desirable as they were when they were first colonised. Many squares, crescents or polygons, regardless of their complexion, have been consistently perceived as conferring material and social advantages, and bestowing social rank, dignity and precedence on their inhabitants, some of whom had no other claim to public consideration than that of living within their leafy purlieus. The historic deployment and elaboration of squares reflects the evolving social values of the aristocracy and the social relationship in the context of the city. Squares and their surrounding residential districts were, in fact, among the first expressions of the desire for class segregation, domestic isolation and private open space – aspirations that would later form the basis for suburban living both in Britain and abroad. Squares were, moreover, a 'major arena playing out the tension between classes over access to open space and they influenced the development of early public parks'.

My practical interest in squares, on the other hand, stems from my work as a London-based landscape architect (and architect) with an interest in a range of projects from small-scale garden design to town planning, where one is engaged in the pragmatic concerns of planning, economics, maintenance and conservation of designed landscapes. Squares are, therefore, to me very real, lively social and physical entities: I know many at first hand, and have moreover consulted professionally on the long-term management and conservation of many others.

This dual perspective, as a historian and practitioner, gives me an informed appreciation of the practical, social, aesthetic and economic workings of squares; these factors have furthermore informed the narrative of my book *The London Square: Gardens in the Midst of Town*. The book, which has had a very protracted gestation, makes no claims to being a comprehensive survey of the London square: the subject is too immense to cover in a single volume, nor has it been my wish to do so. I nevertheless explore many of the major themes and issues that have had a bearing on the make-up and development of the squares over the past four centuries, ranging from the provision of open space for children to play in, and the relationship of the central space to the surrounding architecture, to health issues, views and prospects, the passing of model improvement acts, and the negative effect of motorised traffic.

In my view, the square has not only an interesting past, but has a promising future. If, however, it is to remain the ‘pride of London’s planning’, we must as Londoners cultivate a greater and more informed understanding of its role in the development of the metropolis. One might, for instance, assume that the city’s historic squares have a reasonably rosy future, and that it was ever thus. In fact, that squares survive at all, and in great numbers, is nothing short of extraordinary, as from the nineteenth century they have been repeatedly threatened with extinction from forces within and without their own precincts. As conspicuous bastions of social exclusivity, squares have been a soft target for social reformers and politicians who have condemned them as little more than leafy resorts for the exercise of privileged children; they have likewise been commonly perceived by the outside world or aspirants for fashionable distinction as impregnable patrician redoubts, or gloomy, inhospitable, cheerless and pointless enclosures, or simply ‘dreary in the extreme’. Some of these things they may have been, and continue to be, but they are also much more: they are green lungs; they make a significant contribution to sustaining biodiversity in the capital; they are also arboreta, playgrounds, urban landmarks and even eye-catchers. They are, furthermore, in many cases still the centres of thriving residential communities, quite a number of which (in Westminster, and Kensington and Chelsea in particular) contribute privately to their upkeep.

We should not only safeguard the future of our historic squares, but also consider the potential contribution of new and future squares. As my book is published there are plans afoot to create a number of new squares across London. The architects who have planned them are confident that they will succeed in creating the first ‘true’
traditional London squares since the late nineteenth century. Whether they accomplish this, and what take on history these squares will have, has yet to be seen. Nor, I am sure, will these essays be the last. Squares will continue to be built anew and reinvented. We must hope that those who are in a position to create new squares will study to understand the wealth of opportunities that offer themselves through a careful analysis of the past, and all it can teach us about architecture, space and the environment at the service of communities.

– Todd Longstaffe-Gowan

Todd Longstaffe-Gowan’s *The London Square: Gardens in the Midst of Town* will be published by Yale University Press on 31 May 2012. 304 pp., 100 colour images + 160 black and white illustrations. ISBN 978 0 30015 2012.

Notes
3. This is also true of Beresford Chancellor’s *The History of the Squares of London* (London: Kegan Paul, Trench, Trübner, 1907) – the first and only book to deal in a comprehensive manner with the squares. The narrative, very curiously, does not touch on contemporary issues affecting the squares, including their physical decline, the numerous and real threats to their survival, and the concerted efforts that were being made at the time to preserve them. Chancellor’s book was, in fact, in some ways possibly downright unhelpful in the attempt to save some squares that were threatened with imminent obliteration. Only in 1918 did the author finally begin actively to campaign for the preservation of squares. His outlook was, however, by this time rather gloomy: he lamented that they were now ‘a thing of the past’, that they were no longer economically viable to create, and that the ‘existing squares were in many instances passing from their original character’.

Todd Longstaffe-Gowan is giving a lecture on the London Square at the Garden Museum, Lambeth Palace Road SE1 7LB, on Wednesday 27 June, 6.30pm. Tickets £10 from the London Parks and Gardens Trust. The Trust is the organisation behind *Open Garden Squares Weekend*, now a well established and most enjoyable opportunity to visit squares and gardens, both public and private, all over London. The dates this year are 9-10 June. Details are on the website opensquares.org; tickets are available from opensquares.eventbrite.co.uk

London Explorations – 2: Three Mills to Victoria Park

Tony Aldous’s second Exploration (for the first see Newsletter 73, November 2011), appropriately in the year of the Olympics, takes us to East London.

London’s East End has changed hugely in the last two decades, but until recently perceptions of it by other Londoners failed to keep up with those changes. Development of an Olympic Park along a stretch of the River Lea near Stratford has not only transformed the area but also put a spotlight on change and on the local built heritage. This Exploration takes in Three Mills Island with its fine set-piece of listed tide mills; part of the Bow Back Rivers network of waterways; the Greenway – the grassed-over embankment concealing Joseph Bazalgette’s Northern Outfall Sewer, with its view over the Olympic Park; Fish Island; the Hertford Union Canal; and Victoria Park, the East End’s great ‘green lung’.

We start at *Bromley by Bow underground station* (1) where, alongside the rush and roar of the Blackwall Tunnel approach road, one is not tempted to linger. Cross the road by the subway and double back northwards along the far pavement to a Tesco superstore. Right into Three Mills Lane: the noise and squalor suddenly abate; and there, over the bridge crossing the River Lea, is a memorable piece of townscape: *Three Mills* (2).

In fact only two remain: on our left the 1776 Grade I listed House Mill; to our right the picturesque 1817 Clock Mill, whose swirling roofs top what were drying kilns. For 80 years from 1872 the mills were Nicholson’s gin distillery. Now most of the complex is home to Three Mills Studios, London’s largest film and TV complex. The House Mill is in the care of a preservation trust which has open days and runs a *café and information centre* in the adjacent Mill House.
Turn left past the adjacent Customs House and look over the wall to the mill pond which stores the water that drives the tide mill. Beyond is a good new neighbour – timber-clad flats, spoiled only by their rather brutal concrete-framed car park. Couldn’t it be screened with creepers? Ahead you already have your first, distant glimpse of the Olympic site: the red, slightly drunken Meccano-like structure which is Anish Kapoor’s Orbit – both viewing tower and landmark. But first turn right into Three Mills Green (3) and look ahead to see in the distance the silhouette of the eclectically exotic Abbey Mills pumping station (4), built in 1865-68 by Bazalgette and architect Charles Driver to raise sewage in Bazalgette’s great sewer so that gravity could carry it on towards Beckton; to its right, in glistening aluminium, Thames Water’s modern replacement (Allies & Morrison, 1997). Follow the green’s right-hand boundary to view the new Three Mills Lock (5) in Prescott Channel, built to open up the Bow Back Rivers to barges carrying materials in and out of the Olympic site. In digging out the debris from the channel builders found stones from the demolished Euston Arch. They are now in safe keeping in Lincolnshire, available for re-erection when the 1960s Euston station is redeveloped.

Back across the green, noting ping-pong tables in fair-face concrete, to reach Three Mills Wall River (6) with its narrow boat moorings. Here also a touching monument to four men who in 1901 lost their lives to ‘foul gas’ in a well they were inspecting. Then over the bridge which crosses the end of Prescott Channel and follow the towpath to reach the A118 (Stratford High Street). Cross by the lights (or by a temporary Olympic bridge), then left (westwards) along the far pavement and right into Blaker Street (7). Here we begin to see the complexity of the Bow Back Rivers network, with Waterworks River running off right, City Mill River ahead, and a further stretch of Bow Back Rivers entering a lock to our left. We cross the road and follow a towpath along this waterway’s south side to reach Marshgate Lane. Straight ahead from Marshgate Lane into Pudding Mill Lane (8), whose DLR station rises on embankment to our left. This will soon be demolished to make way for Crossrail works, a replacement station rising close by.

The Olympic Park builders have threaded a pedestrian/cycle route through their construction works and up on to the Greenway where they installed View Tube (9), to allow the public to look at and learn about what is in front of them. A good view with an orientation table to help explain what’s what. Dominant are the main stadium (10) by Populous and Buro Happold, and Zaha Hadid’s
Aquatics Centre (11), its shape temporarily distorted by extra seating. The little café is good but overstretched; one has the impression that Olympic planners underestimated the number of walkers, cyclists and other sightseers.

We now follow the Greenway (12) left (westwards). This earth bund is, of course, more than a convenient viewpoint. It covers a long section of Bazalgette’s Northern Outfall Sewer which took sewage out of the River Thames in London – and the Great Stink away from the Houses of Parliament. The two outfall sewers north and south of the river were built so solidly and to such generous standards that only now, in the C21, is a new tunnel proposed to augment them. A new landscaping scheme for the embankment Greenway includes concrete markers showing the sewer’s gentle gradient as heights above sea level.

Just before the Greenway crosses the River Lea (13), there is a connection, by steps and ramp, to its towpath, but Olympic works have closed this until at least June 2012. An imperfectly signed diversion takes us further along the Greenway to steps, doubling back on our right and descending to Fish Island (14), with streets called Dace, Roach and Bream. A recently designated conservation area now protects its Victorian and Edwardian industrial buildings; many of them converted into studios by artists, including Bridget Riley. Dace Road leads us back to the Lee Navigation at Old Ford Lock (15). Here a choice of routes: either (A), after crossing the lock, head north along the towpath with the Olympic site on your right, to the road bridge at White Post Lane; crossing this, double back on a towpath which turns along the Hertford Union Canal (16); or (B) cut back through Fish Island (Dace Road, Bream Road, Stour Road, Beachy Road, Roach Road) to a new flats and workspaces and a new footbridge (17) connecting to the Hertford Union towpath.

Things to note on route (A): the former lockkeeper’s cottage (18), a ‘red brick’ building whose red bricks were painted on by the producers of Channel Four’s Big Breakfast TV programme; and humps in the towpath with some vestiges of rails on which cranes rolled forward to load and unload barges. On route (B): a large new building secured by the family firm of H. Forman & Son (19), purveyors of smoked salmon to West End restaurants, after a long compensation battle with the Olympic authorities. It boasts restaurant and art gallery and Foremans have plans to exploit its view across the Lee Navigation to the Olympic site where it was previously located. At the corner of Beachy and Roach Roads, artists’ studios with café looking out on the navigation.

Head west along the Hertford Union Canal, otherwise called Duckett’s Cut after its promoter Sir George Duckett. This short canal, with three locks, was opened in 1830 to link the Lee Navigation to the Regent’s Canal. It failed commercially: barge owners preferred to take the long route and avoid canal dues. Passing its first lock, we go under two bridges, the second of them carrying the Blackwall Tunnel approach road; then, with a second lock visible under another bridge, go up a ramp and turn right into Cadogan Terrace and left via St Mark’s Gate (20) into Victoria Park.

Laid out by James Pennethorne and opened in 1845, this ‘green lung’ for East Enders is, as a near neighbour of the Olympic Park, benefiting from £10m of restoration and improvement. We turn right along the eastern edge of the park with stately Cadogan Terrace on our right. Near Cadogan Gate are two stone shelters (21) from the old (pre-Rennie) London Bridge. Head west across the park, with (at the time of writing) much refurbishment in progress, including Baroness Burdett-Coutts’s grandiose but inimitable drinking fountain (22).

Our walk ends at the park’s Crown Gate (23) where two places of refreshment may be mentioned: The Crown pub (24), diagonally across the roundabout, now run by Young’s Geronimo Inns, offers good food, wines and real ales; or across Grove Road in the park’s smaller eastern section, the excellent lakeside café (25), with enterprisingly wholesome food and (on fine days) tables at the lake’s edge. If anyone doubted that the East End had at last ‘come up’, the presence on its chalkboard menu of ‘aioli’ should have set such doubts at rest.

Buses from stops in Grove Road run south to Mile End tube station and Canary Wharf, north towards Highbury or Clapton.

– Tony Aldous
Special offer from the London Society

London Topographical Record Vol. XXX included a paper by Lucy Hewitt on The London Society's Development Plan for Greater London, published in 1918. The plan was on 16 OS sheets and had a coloured key plan which appeared as Fig. 1 in the paper. To celebrate its centenary this year the London Society will republish this key plan, not quite at full size but closer to the original than the small scale reproduction in the Record. This will be folded and included in a wallet with a reprint of Dr Hewitt’s article and a reprint of Aston Webb’s notes which accompanied the plan in 1918.

The London Society can provide run-on copies for LTS members. These can be ordered as flat copies of the key plan alone (estimated cost £1.50) or as the folded version with accompanying material (estimated cost £5). The price does not include distribution and while postage for the folded version is likely to be cheap rolling and packing the flat plan will be more costly. It should be possible to arrange personal collection from the London Society office at Mortimer Wheeler House, 46 Eagle Wharf Road, London N1 7ED.

If you would like to obtain copies, please contact the London Society, preferably by e-mail: info@londonsociety.org.uk

London Metropolitan Archives

LTS Members may not be aware that London Metropolitan Archives has a quarterly newsletter, published electronically. To sign up for the next issue, go to http://collhs.pmailuk.com/bnmailweb/setup?oid=228&xyz=AdE0hIPE87D2PSdVug and choose History. The recent issue includes news of the acquisition of the archive of Clarnico Limited, confectioners, a rich resource documenting the activities of a past industry and the working lives of people who once occupied the Olympics site. Other articles cover the discovery of a hitherto unknown autograph manuscript of Edward Elgar hidden amongst a recent deposit of archives from the Musicians’ Company, and the 20th anniversary of the Maxwell Scandal with reflections by some of the key individuals involved with obtaining compensation for the Maxwell pensioners and details of relevant material in the Pensions Archive collection (including the Maxwell board game where the aim is to steal the pension fund). And there’s much more – from the history of the site of St Paul’s Cathedral to an examination of what it was like to live in a nineteenth century London lunatic asylum.

Sculpture in London: special offers for LTS members

Liverpool University Press has recently published two new volumes in the highly acclaimed Public Sculpture of Britain Series – Public Sculpture of Historic Westminster: Volume 1 by Philip Ward-Jackson (January 2012, paperback £30.00, hardback £70.00) and Public Sculpture of Outer South and West London by Fran Lloyd, with Helen Potkin and Davina Thackara (November 2011, hardback £45.00). There will be more on these in the next Newsletter.

The new volumes complement the previously published Public Sculpture of South London by Terry Cavanagh (2007, hardback, £65.00) and Public Sculpture of the City of London by Philip Ward-Jackson (2003, paperback £25, hardback £60).

Members of the London Topographical Society can claim a special 30% discount on all of these titles (£5 p&p per order will be charged), by ordering directly and quoting ‘LTS member offer’. Please order from Janet McDermott on 0151 7952149 or at janet.mcdermott@liverpool.ac.uk or write to Janet McDermott, Liverpool University Press, 4 Cambridge Street, Liverpool L69 7ZU.

The full hardback set of these four London volumes can also be ordered by members for the special price of £120 plus £5.00 p&p (regular price £240).

Circumspice (see p.3)

This lacy cast-iron bridge, dating from the early nineteenth century, crosses a canalised section of the River Wandle at Morden Hall Park, a National Trust property near the southern end of the Northern Line. Morden Hall itself, seen in the background, is currently empty, though happily the lessee, Whitbread, continues to pay the Trust its rent. The park, described as ‘a green oasis in suburbia’, functions both as a popular, child-friendly public park (there is a nice, low-tech hands-on display explaining how and when vegetables grow), and as a celebration of the Wandle’s industrial heritage.

For just upstream of this bridge is the snuff mill, established by tobacco merchant Gilliat Hatfield (1827-1906). It must have been profitable, for in the 1870s he bought the estate including the Hall from its longstanding owners the Garth family. His son Gilliat Edward Hatfield left it to the Trust in 1941, and the Trust has looked after it well. The mill, which stopped making snuff in 1922, now serves as a study centre; other nearby buildings house a riverside café, a bookshop, a gift shop and a garden centre. The stable yard, which was the heart of the Hatfield enterprise, has just been restored and opened to the public.

It houses a second courtyard café, craft stalls and an exhibition explaining the Trust’s green credentials. These are impressive. Not only are the restored stable buildings thermally very efficient but the Trust is now constructing an Archimedes screw which, functioning as a sort of fish-friendly turbine, will generate all the electricity these buildings require. The Wandle, which was once lined with mills from Waddon to Wandsworth, is once again a source of (very green) energy.

– Tony Aldous
London 1100-1600: the archaeology of a capital city

These two books present a vast amount of archaeological material, mostly accumulated over the last fifty years, and in the case of St Paul's, from the seventeenth century onwards. The book on the Cathedral is essentially an archaeological report along the lines of the recent MOLA volumes (see the review below). Its size and scope (and consequently price) are explained by the complexity of the subject matter, demonstrated by fig. 1.5 where the plan of the present cathedral and its immediate surroundings is spattered with no less than 84 sites denoting older excavations, findspots and historic features, as well as seven sites examined archaeologically since 1969. An introduction and summary of excavations is followed by four chapters on six archaeological phases (Roman and Anglo Saxon, early and late medieval, post-medieval and the Great Fire). An eighth chapter has specialist reports. Conclusions are backed up by a gazetteer of sites, 30 pages of notes and bibliography. This may sound overwhelming; the book is not light reading, but the numerous illustrations, including many details from Hollar's engravings, and the addition of short essays by a range of contributors on special topics, make this a rewarding book for browsing as well as a valuable work of reference.

The character and exact site of the pre-Conquest cathedral remain elusive, although four eleventh century gravemarkers showing Scandinavian influence may indicate an initiative to promote St Paul's as an important burial church. On the Romanesque and Gothic phases of the Cathedral, seventeenth century graphic material is combined with finds and site evidence: new plans present the Romanesque cathedral with transepts enlarged only after 1108. Recent finds of stone fragments include twelfth century carved and painted pieces of Caen stone; analysis reveals that Taynton limestone and Reigate stone were also used in this period. Later moulded fragments are assigned to the great rose window of the east gable. A convincing picture is built up of the highly impressive medieval building which dominated the City and rivalled Westminster Abbey. A feature of the book is the inclusion of expert essays on art-historical themes, for example by Nicola Coldstream on the innovative architecture of the numerous medieval tombs known from drawings and engravings, and by Nigel Llewellyn on the post medieval tombs. There is much more to delve into, from the evidence for the fourteenth century chapter house and cloister and the layout of the precinct, to the detail of Inigo Jones's early seventeenth century improvements.

John Schofield's other book is more wide ranging. Free from the restrictive format of an archaeological report, he is able to select themes which interest him, review the evidence, develop hypotheses and suggest further research. This is archaeology in its broadest sense, weighing material evidence against what is known from documents. How and where people lived, what they ate, their pastimes and business, illness, death and burial all come under his scrutiny, as does the character of buildings, gardens, roadways and water supplies. Although most of the subject matter concerns central London, information and comment on what is now Greater London and beyond is scattered through the book, and there is a separate chapter on London's region and its relationship to the medieval city. These references reveal that while urban areas have been much dug over we know relatively little about London's medieval countryside. A broad picture emerges: of monastic estates with great barns, moated manor houses with parks, market towns and villages; among these Kingston and Ruislip are examples where research has been especially illuminating. From the mid fifteenth century increasing demand from the city for building materials, foodstuffs and goods was shaping the London hinterland, especially where there were good transport links; there is scope here for much further research.

Turning to the heart of London, the significant role played by waterfront archaeology and dendrochronology becomes apparent. New information has emerged about the early history of Thorney island, wetlands where the Tyburn was once tidal, and where the royal palace was built on a platform with stone river wall. Evidence has been found of royal building works, now vanished, such as Edward III's moated house at Rotherhithe, and the second Bridewell Palace by the Fleet, built of brick by Henry VIII in the 1520s. On a humbler level, analysis of timbers from river revetments has enlarged understanding of medieval carpentry techniques, though whether London led or followed the practices of the countryside remains an open question. On house plans, Schofield revisits his conclusions on the sixteenth century Surveys of Thomas Treswell (LTS publication no. 135, 1987) acknowledging that a typology of ground plans alone has little meaning when one is dealing with complex multiphase subdivisions and alterations on several levels.

There are as many questions as answers here. Schofield acknowledges that the lives of the poor leave tantalisingly few traces, and many intriguing puzzles remain (for example, in a study of seeds found near Cheapside, do elder seeds represent food, waste from tanning, or garden plants?). This is a stimulating book, opening one's eyes to many
facets of the past. It can be highly recommended to anyone who wants to find out what archaeology has to offer about London’s history, and where future research might lead.

— Bridget Cherry


“Another damn’d thick, square book! Always, scribble, scribble, scribble! Eh! Mr Gibbon?” It becomes difficult to find appropriate expression of one’s admiration for the ongoing series of publications from MOLA (formerly Museum of London Archaeology Service) and for the extent of the research they embody. This ‘thick, square book’ is number 38 in the monograph series, one of four volumes devoted to excavations on the site of ‘1 Poultry’ in 1994-96. (Monograph 39, on burials at the church of St Benet Sherehog, appeared in 2008; Monograph 37, published early in 2012, comprises two volumes on the Roman period.)

The core is the chronological narrative, in which the archaeological evidence is detailed phase by phase. The earliest evidence of post-Roman occupation comprised scattered sunken-floored buildings of the ninth and tenth centuries – one of them built up against the still-standing stone wall of a ruined Roman building. In the late tenth century the ground level was raised by dumping, particularly at the eastern end close to the Walbrook stream. Bucklersbury developed as a new road, and houses were erected along the Poultry frontage. The small church of St Benet Sherehog, named after an early owner or priest, one Alfwine Scerehog, was built in the late eleventh century between Bucklersbury and Pancras Lane, and underwent repairs and rebuilding before its destruction in the Great Fire of 1666.

Chapter 5 deals with the period from 1200 onwards, when documentary sources, handled here brilliantly by Derek Keene, become increasingly relevant. It is possible to relate structures found by archaeology to documented properties and property boundaries. A series of maps shows the archaeological evidence plotted against the system developed by Keene and others for the Historical Gazetteer of Cheapside (1987). Happily, the boundaries match! The chapter ends with the massive changes brought about in the nineteenth century, when Queen Victoria Street was driven obliquely through the City to create the familiar triangular site footprint, and with the twentieth century building that now stands there.

The painstaking analysis of this data underlies the thematic chapters, which also set the development of the study area in a City-wide context. Chapter 6 ‘Aspects of urban development’ begins with a section on ‘The evolution of the street pattern’, for which the excavation provided valuable insights. Only Bucklersbury follows for a short distance, and perhaps coincidentally, the line of a
Roman street; otherwise, the medieval street pattern seems to have developed in the late Saxon period. A section on ‘Water supply’ is inspired by the rediscovery of the Great Conduit in a shaft dug by BT under the south carriageway of Cheapside at its junction with Poultry. ‘Land use, the subdivision of property and the pattern of building’ reveals large late Saxon properties being subdivided, and later a pattern of large houses set back from the streets with rows of narrow shops along the frontages.

Chapter 7 ‘Economic activity: production and consumption’ considers for example the archaeological evidence for ironworking – illuminating the name ‘Ironmongers’ Row’ applied to the shops in Poultry. Once again, documentary sources often detail the occupations of householders and shopkeepers, and four maps show the changing patterns from 1300 to 1666.

Among the finds there is a fine group of seventeenth century glassware, which may relate to the activities of the glass merchant John Greene, who lived close by. Other specialist reports consider the evidence for manufacturing – for example antler-working. An unusual survival is an early musical instrument made from a horn with three finger holes – although if one is allowed the reviewer’s privilege of drawing attention to a misprint, it is surely a ‘precursor of the cornet’ not the cornett.

As a publication this volume fully meets our expectations of MOLA monographs – well edited, beautifully illustrated, and fully indexed. It is a major contribution to our understanding of the development of medieval and modern London from its origins among the ruins of the Roman city.

– John Clark


Let’s get one thing out of the way first. Yes, this book does reproduce many of the photographs from the same author’s best seller Lost London. But we have gained so much from the enlargement of them all that we can overlook the duplication. This is a massive book, more dining table than coffee table, and the details that this size of reproduction allows are a revelation, not least of the superb quality of Victorian and early twentieth century photography. Once we get over the sad parade of loss brought about by neglect, demolition, German bombing and town planners, and start to look into the images of streets, squares, back yards, alleyways and even interiors, we quickly become obsessed with hunting out the minute details of a lost way of life. Shop signs and advertising, bill boards and posters smother the streets; graffiti, usually in chalk, is revealed; geraniums and other pot plants can be seen on even the poorest of windowsills, and everywhere, at every window, are lace curtains and blinds, sometimes both. But perhaps the most fascinating part of what is essentially a topographical book are our ancestors who people the streets, caught in their everyday lives, at their jobs in their everyday clothes, staring back at us from the pavements and the shops, and looking out from high windows at the photographer down below. Although there are many views of upper and middle class streets and interiors to look at in this volume, it is the poorer areas, the back alleys, riverside houses, and cottage interiors that really fascinate, chiefly because these have been photographed much less often than those of the posher parts of the City. It seems barely credible that clapboard houses of the seventeenth century survived in the centre of London until the 1960s and yet the book reproduces examples from Stepney, Rotherhithe and Smithfield. This is a book to return to over and over again and it would be interesting to compare these images with the same streets to be found in the LTS’s earlier publication Tallis’s London Street Views – another wonderful publication, but one which depicts a somewhat sanitised version of the City that is revealed in its true state by the photographs to be found here.

– Peter Ross


Covering much the same ground as Philip Davis’s Lost London books, Dickens’s Victorian London suffers to a certain extent from the size of the reproduced photographs, which are at times rather small. But if we ignore this drawback, the volume is a fascinating photographic tour of Dickens’s London. As the authors mention in their introduction, the ability to capture the realism of the moment as in a photograph and bring to it the quality of imagination in depiction was one of the essential qualities of Dickens’s art. With this in mind it is the less familiar images that fascinate in this volume, including a series of photographs of the health and safety nightmare that was the building of the ‘cut and cover’ Metropolitan District Railway in the 1860s. Here we see navvies burrowing under terraced houses in South Kensington and Bayswater, the buildings either side barely propped up, and reproduced alongside the image is Dickens’s vivid description of railway building mania from Dombey and Son. To read the Dickens’s text with the ‘realism of the moment’ photographs is the great strength of this book and it might have been better if there had been rather more examples of this. The photographs gathered together here are drawn from the collections held at the Museum of London and it is true that many do not appear to have been reproduced before, but there are also very many that we have seen often,
including the much reproduced images from John Thomson’s *Street Life in London* of 1877. However, the book also has a section of photographic portraits including a series of stereoscopic ambrotypes (positive images on glass) taken by William Henry Stratton in around 1860. These images of a typical middle class family, taken informally by an amateur in the back yard of his Kennington home, are a delight and a revelation – indeed one could almost say that they alone are worth the price of the book.

– Peter Ross

**Beyond the Tower – A History of East London**


With the coming Olympics all eyes will be on East London, and for this great *terra incognita* we need a guide. East London, at least to us whose main point of reference is London City Airport, has a coherence missing elsewhere – can you imagine a history of West London? This coherence is borne of image and ignorance – a land stretching from Whitechapel to East Ham made up of the East End, the docks and the ‘London over the water’ suburbs, shaped by poverty and the blitz and peopled by a pageant of Huguenot weavers, Jewish tailors, swaggering Blackshirts and Cockney cabbies. There is, as so often, an element of truth in all of these superficialities but we need someone to chart us through this muddle of half-remembered facts that really belongs in *1066 and all That*. John Marriott, Professor at the University of East London, is just that guide; he has written an engaging, fluent and convincing account explaining the how’s and why’s of East London.

For this reviewer the most interesting section is the opening (and topographically focused) chapters which suggest *why* East London is so different. The Elizabethan ban on constructing new buildings outside the City combined with the custom of the Manor of Stepney to grant building leases limited to 31 years to ensure that houses were not built to last. The growth of London attracted manufacturing that found a ready site in East London, away from the jurisdiction of the City and safely distant from the burgeoning Court suburb of the West, while the expansion of the docks to the south brought together manufacturing and processing industries together with the labourers who crowded into the shoddy housing.

Having established the ‘ground rules’ for East London, the chapter on industrialisation is followed by ones that address its consequences – ‘The Culture and Politics of Dissent’ and ‘Modernisation and its Discontents’. The author handles these themes well, conveying a clear picture of the changing patterns of work in the East End and the radicalisation of the workforce and its leaders. We then change gear and examine another aspect, a somewhat surprising one. Was there not an antithesis to the omnipresent degradation, pollution and cholera? East London became more respectable, perhaps even prosperous (albeit in pockets) between 1820 and 1914, and what most outraged the inhabitants was the notion that they lived in a dark city of the dreadful night. The tales of Jack the Ripper may have titillated the West End but they appalled the East End, creating a false image that the industrious poor were merely idle and degraded.

The remaining chapters take us to the present day and gallop through a century of social history, a whirlwind tour of Mosley and marches, sweaters and strikers, Dorniers and demolitions. A little too quickly, perhaps, and fairly familiar stuff. One further observation is that this is really *A Tale of Two Boroughs* where Tower Hamlets gets the lion’s share and poor old Newham (East and West Ham after the 1965 shotgun wedding) relatively little. Perhaps this is only to be expected as the historic East End is the heart of the area, but a bit more on the Hams would have been interesting.

But these are minor points, and Professor Marriott’s great achievement lies in writing a true history of East London, enriching our understanding of an entire quartier and helping us appreciate the influences that have shaped it. Next time I will stop my cab coming back from the Airport and have a look around.

– Simon Morris


This is the third in a series of impressively detailed, indeed forensically examined, social histories of the parishes of East London which commenced with Mile End Old Town (2007) and Wapping (2009). The focus on Whitechapel is to be welcomed for, paradoxically, it is one of the best known East End parishes by name and reputation but, as this volume shows, seriously under-examined. Nineteenth and twentieth century traditional histories of London have rendered it a byword for criminality, slum conditions and general ghouliness yet for the period covered by this study, Whitechapel was a thriving suburb in a fruitful relationship with the City and at the centre of a global network of trades.

What distinguishes this volume, and those which precede it, is the wide-ranging nature of the research into documents, from land tax records and rate books to insurance records, wills, newspapers and probate inventories among others. In adopting this approach the author has not only the pleasure of systematically demolishing some long-cherished myths about the area but offers up many remarkable small details (such as the menu for the workhouse in 1795) and adds figures to the landscape. It should be noted that Whitechapel in 1750 was as large in population as the developing industrial cities of England and Scotland.

The chapters are arranged in a sensible order,
beginning with parish governance and administration, followed by life in Whitechapel with a focus on classes of housing and their contents. This throws light on one of the most remarkable discoveries: that the denizens of the streets close to the city boundary included several millionaires (in today’s terms), and their houses, many of them erected by the Leman and Hawkins families in streets which still bear their name south of the High Street, were accordingly furnished with paintings, tapestries and quantities of silver. The dissection of the area’s industries (service, manufacturing and textile) is also of considerable interest and resurrects the impressive scale of many of the manufactories, such as the German-owned and German-run sugar refineries, or the hundreds of gunmakers’ premises close to the Tower. For each business there is now only the Lutheran Chapel in Alle Street and the Gunmakers Company’s Proof House as evidence of their former ubiquity. It is interesting to note how often entrepreneurial merchants associated with these trades and industries made their fortune in Whitechapel and then acquired estates in the rural areas east of the metropolis, such as Jesse Russell, a soap manufacturer, with a fine house at Walthamstow, or Sir James Creed, owner of the White Lead Works, who kept property also at Greenwich, Sussex and Hampshire.

But there is much more than just this, with examination of every aspect of Whitechapel’s institutions, including numerous theatres, reminding us that eighteenth century Whitechapel was a most important centre for dramatics, schools, churches, crime and justice, the local militia and medicine. Accompanying these are several unfamiliar views of Whitechapel and its buildings, many culled from the Guildhall’s collection, and numerous useful appendices. Further volumes in this series are planned for Shadwell and Ratcliff. They are keenly awaited.

– Charles O’Brien

**Bankside: London’s Original District of Sin**


Bankside has a long history filled with tales of dark deeds and notorious people who lived south of the river between the present-day Blackfriars Bridge and London Bridge. The brothels, bear-baiting pits, inns and taverns, markets, frost fairs and prisons are just some of places that the authors have included in this readable account of the area. There are many saucy tales and many bawdy ones, but some of the more respectable ones, like Sir Thomas Guy who founded Guy’s Hospital, get scant attention. The bishops of Winchester had their palace here and controlled the area in which the ‘Winchester Geese’ (prostitutes) operated. And ‘Bess’ Holland successfully withstood a siege when her ‘girls’ enticed the soldiers who had arrived to close her down and later emptied their chamber pots over them! The fame of Rose and the Globe theatres is documented with William Shakespeare and the Burbage brothers putting on plays in the latter, until a cannon went off during a performance of Henry the Eighth and sent the whole place on fire in 1613. Infuriately the index is very selective and while the buildings are given there is nothing to tell us where to find the Burbages or Sir Thomas Guy.

– Denise Silvester-Carr

**The Coloured Mass, Art and Artists in the Twickenham Area from Tudor Times to the 21st century**


The banks of the Thames in the Twickenham area have from the sixteenth century onwards been a favourite place for country houses, and thus for the employment of artists and architects. Verriù’s great staircase paintings at Hampton Court, Adam’s interiors at Syon House are well known. But it was not only royalty and the nobility who enjoyed these rural retreats, artists also settled here, and their lives and works are the subject of this engaging book. In the eighteenth century the lustre of the owners was enhanced by the views which showed their houses. The artist Sir Godfrey Kneller’s ambitious mansion at Whitton is set in a formal baroque park, while the near villa of the poet and pioneer landscape gardener Alexander Pope is shown in its picturesque riverside setting. The book’s title indeed comes from Pope: ‘Blend in Beautious Tints the Coloured Mass’, from his ‘Epistle to Mr Jervas’, the portrait painter for whom Pope laid out a garden at nearby Hampton. Disappointingly, no illustration is shown of this, and there is a mention but no picture of the ‘Gothic’ house near Pope’s villa built by Thomas Hudson, another portrait painter. But there is a delightful riverside view of Twickenham (a pity that the houses shown are not identified) by Samuel Scott, one of several by this artist, who was also a local resident for a time. With the growth of the romantic movement, landscape painting grew in esteem, and the river alone became a subject for artists; even Sir Joshua Reynolds produced a rare landscape, an atmospheric view of the Thames from Richmond where Sir William Chambers had built the artist a country villa.

The eighteenth century artists alone would provide enough material for a book, but the scope of *The Coloured Mass* is much broader, tracing landscape and topographical painting from Turner onwards through the nineteenth century, when the development of Twickenham from village to small town was recorded in watercolours, engravings and early photography by both professionals and amateurs. A further theme is the exploration of
patronage: from the eighteenth century the Royal Society of Arts and the Royal Academy were important in fostering artistic effort, but in addition there were the local circles around Horace Walpole at Strawberry Hill, and in the nineteenth century around the Duke of Orleans at Orleans House. Both local organisations and individuals played a significant role in the twentieth century. The Thames Valley Arts Club founded by Lucy Millet in 1906 still continues, and today’s Orleans House gallery, now managed by the Borough of Richmond, was made possible through the gift of the Ionides family of the Orleans House site, together with their fine collection of paintings.

The book illustrates several striking, informal landscapes by notable twentieth century artists such as Duncan Grant, Adrian Bury and Osmund Caine, the latter showing the influence of Stanley Spencer. Caine was head of graphic design at the Twickenham College of Technology, and so is a link to the last section devoted to art education and to an epilogue of varied twenty-first century interpretations of the riverside by students from Twickenham’s successor, Richmond-upon-Thames College. They demonstrate how the Thames remains a continuing source of inspiration.

– Bridget Cherry


There is a whole not-so-small publishing genre of books of old photographs of various places. All are interesting though many are ill-reproduced or over-designed, but *A Vision of Middlesex* stands out as exceptional – it lets the photographs speak for themselves. It gives them space, reproducing them at full-plate size. All are taken from glass plate negatives which needed long exposure thereby revealing amazing detail and giving almost a three-dimensional quality.

The preface by Ken Gay and the introduction by John Hinselwood tell how the various collections came together; the book is published in memory of a remarkable woman, Joan Schwitzer. All the places represented – Hampstead, Highgate, Muswell Hill, Crouch End, Hornsey, Tottenham and Edmonton – have now been munch ed up into North London. 121 plates, selected by Janet Owen, give dignity and reality to the 1880s-1900s – the polish on a Hampstead tabletop puts me to shame, and the photograph on the back cover of two little girls, hats firmly on their heads, standing in an open field in Harringay, through which a railway runs ominously, is well worth the modest price of the whole book.

– Ann Saunders


These additions to the ‘Through Time’ series follow the same format of images, many in colour usually two per page, with a short caption, so they are essentially picture books rather than serious studies of their areas. The series title is justified by many of the picture pairs being ‘then and now’ views from the same viewpoint.

The Port of London volume, by Geoff Lunn who used to write in the PoL in-house magazine, includes many more pictures of the ships rather than of the surrounding topography. Some of the modern colour pictures have an artificial appearance, possibly due to electronic enhancement of digital images. There is a good variety of craft illustrated, from tugs and lighters, through the ferries and warships to modern cruise ships and container vessels. Tilbury and the Pool of London are well covered, but interesting riverside spots, such as the delightful Barrier Park just north of the Barrier, are included.

Geoffrey Hewlett is an established local historian and his captions are much more substantial. Many of the historic pictures come from his own collection. The reservoir was called the Welsh Harp after the hostelry of that name on the Edgware Road, now swept away by the slip roads of the modern flyovers for that road and the North Circular. When the canals were built, a feeder ran from the natural River Brent in this area, but to maintain a flow to the canals in times of drought the reservoir was built in the Brent Valley some fifteen years later. The pictures illustrate the construction and enlargement of the reservoir and the disaster of its partial collapse
in 1841; they also deal with the consequential uses of the reservoir area for recreation and entertainment. In spite of the secondary nature of the captions, one ends up with a satisfying account of the area; I recommend it to you.

– Roger Cline

**Montague House and the Pagoda: The story of a Greenwich house and its summer pavilion**

by Neil Rhind and Philip Cooper. Published by the Bookshop on the Heath, Blackheath, London SE3 0BW. 68 pages. 120 colour and black and white illustrations. ISBN 978 9 56532 718. £9.60.

This is a small book, both in size and content. It briefly tells of the people who lived in Montague House for 115 years, mainly various members of the family of the dukes of Montague. At some early stage the building appears to have been two separate houses, but it became a Crown lease when Princess Caroline, the estranged wife of the future George IV, occupied it in 1799. She was its most famous resident and her capricious behaviour attracted a certain amount of attention. After 13 years she left for Italy and the house was vindictively demolished by her husband. However, the Pagoda, a chinoiserie-style pavilion, said to have been designed by Sir William Chambers c.1762, a short distance away, remained. The Princess had used it as a nursery and vegetable garden and afterwards a long succession of local businessmen lived here. London County Council ran a school in it and it was eventually bought in 1991 by the present owner, Philip Cooper, an architect. He has restored it and now plans to move to a modern house in the grounds. Many thumbnail pictures of residents of Montague House, mainly relatives of the dukes, have been included and a list of former owners is given.

– Denise Silvester-Carr

**London Pride. The 10,000 Lions of London**


This is a truly pocket-size book, 178 pages in landscape postcard size, full of lions in London. The author provides a gazetteer to locate her bag of lions by borough and street (but not house number). There is an introduction to the book and to each of the eleven chapters explaining the different forms, symbolism, types of buildings and places where the lions may be seen. The various forms, statues, reliefs and lion head building decorations, are discussed and illustrated in profusion with captions to give the location.

As our heraldic-buff members will know lions may be rampant, sejant (sitting) or midway between the two, or couchant. Our materials people tell us you can make a fairly hardy lion out of materials from stone to wood and even fibreglass. The historians recount how Richard I became known as ‘Lionheart’ and the lion has been a royal symbol ever since. Imperial London is full of them.

This book should provide you with enjoyable times, searching out the various types of lion in every borough, and while doing so you may find parts of London hitherto unexplored. Lions are not just in Regent Street and the Palace of Westminster, they adorn all types of homes in the suburbs, adorning gate pillars and roof-lines – and they are definitely a cut above garden gnomes.

– Roger Cline

**Editor’s Envoi**

Here is a perfect present for anyone who loves London: *An Alphabet of London* by Christopher Brown, Merrell, 2012. 96pp ISBN 978 1 85894 5736, £12.95. Christopher Brown is an illustrator and print maker who was encouraged by his tutor, Edward Bawden, to take up linocutting. His Alphabet is prefaced by a charming memoir of his Putney childhood in the 1950s, when there were steam trains and fog, greengrocers who delivered, front doors in dark colours and lace curtains to the windows. As a child he explored London with his father and grandfather, both London cabbies. The epilogue ‘Working in London’ describes his travels making sketches and hunting for ideas for this book. The double spread given to each letter of the alphabet is beautifully composed with four or five strong black and white images and a larger scene with touches of colour. The delightfully quirky choice of subject keeps one guessing, mixing the familiar with the unexpected: Dr Johnson eating jellied eels: the Shard rising behind Southwark Cathedral, the wit of Oscar Wilde, the Oxus treasure at the British Museum (for X). Should you give up, the answers are provided at the end.

– Bridget Cherry
## Balance Sheet 31 December 2011

<table>
<thead>
<tr>
<th>Assets</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money in Bank &amp; National Savings</td>
<td>£186,194</td>
<td>£187,052</td>
</tr>
<tr>
<td>Advance payments</td>
<td>£702</td>
<td>£160</td>
</tr>
<tr>
<td>Value of Society’s stock of publications</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock at end of previous year</td>
<td>£17,750</td>
<td>£22,665</td>
</tr>
<tr>
<td>Additions to stock</td>
<td>£2,660</td>
<td>£1,830</td>
</tr>
<tr>
<td>Less Value of publications sold</td>
<td>£6,751</td>
<td>£6,744</td>
</tr>
<tr>
<td>Value of stock at year end</td>
<td>£13,659</td>
<td>£17,750</td>
</tr>
<tr>
<td>Total assets</td>
<td>£200,555</td>
<td>£204,962</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overseas members’ postage</td>
<td>£120</td>
<td>£140</td>
</tr>
<tr>
<td>Subscriptions paid in advance</td>
<td>£4,768</td>
<td>£3,166</td>
</tr>
<tr>
<td>Provision for future publication</td>
<td>£14,000</td>
<td>£20,000</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>£18,888</td>
<td>£23,306</td>
</tr>
<tr>
<td>Net Worth of the Society</td>
<td>£181,667</td>
<td>£181,656</td>
</tr>
<tr>
<td>Change in net worth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Previous year’s net worth</td>
<td>£181,656</td>
<td>£181,216</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>£11</td>
<td>£440</td>
</tr>
<tr>
<td>End of year net worth</td>
<td>£181,667</td>
<td>£181,656</td>
</tr>
</tbody>
</table>

The negative printing cost figures occur due to over-provision in the previous year. The accounts are with our examiner and, assuming they are approved, they will be presented at the AGM.
The officers of the
London Topographical Society

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

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

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

Publications Secretary
R oger Cline MA  LLB  FSA  Santiagodecompostela@btinternet.com

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

Newsletter Editor
B ridget Cherry OBE FSA
Bitterley House
Bitterley
N r Ludlow, Shropshire SY8 3HJ
Tel. 01584 890 905
E-mail: bridgetcherry58@yahoo.co.uk

Hon. Secretary
Vacant

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

Council members: Peter Barber; John Bowman; Ralph Hyde; Robin Michaelson; Sheila O’Connell; Professor Michael Port; Peter Ross; Denise Silvester-Carr; David Webb; Laurence Worms; Rosemary Weinstein.

New membership enquiries should be addressed to Patrick Frazer.
Correspondence about existing membership including renewal payments, requests for standing orders and gift-aid forms and the non-receipt of publications also any change of address, should be addressed to the Hon. Treasurer, Roger Cline.
The Honorary Editor, Ann Saunders, deals with proposals for new publications.

Registered charity no. 271590

The Society’s web site address is: www.topsoc.org

ISSN 1369-7986

The Newsletter is published by the London Topographical Society and issued by the Newsletter Editor: Bridget Cherry, Bitterley House, Bitterley, near Ludlow, Shropshire SY8 3HJ.

Produced and printed by The Ludo Press Ltd, London SW17 0BA.
Tel. 020 8879 1881. Fax 020 8946 2939.