



## THE SEVEN DIALS TRUST **PEOPLE'S AND STREET HISTORY PLAQUES** PROJECT: **SPONSOR A PLAQUE OF YOUR CHOICE**

The small QR code plaque (with the name of each People's Plaque sponsor) will be positioned at eye level. These will link to our new website where there will be information on each plaque.



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*'The charity has brought an entire neighbourhood back to life.'* Colin Davis on presenting the first PRIAN national award. | *'The Seven Dials scheme has been of national importance in changing attitudes to and aspirations for the public realm'* Robert Huxford Director Urban Design Group.

## **A project to illuminate the area's history through the installation of plaques commemorating individuals and institutions whose contributions vary from the local to the international.**

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This project follows the successful completion of London's first much photographed neighbourhood street name plates, kindly funded by Shaftesbury PLC and the St. Giles DoV Fund and installed by Camden Council. We have also just completed the installation of our façade lighting scheme throughout the area after six years of planning. Led by the Trust this partnership comprises and was funded by Camden, Westminster, English Heritage, Shaftesbury PLC and the Mercers' Company (see pics on page 4). The façade lanterns, street name plates and People's Plaques were all designed by trustee Paul Draper (the latter two based on a design concept by Peter Heath) and one of three partnership projects shortlisted for the Highways Magazine 2015 Excellence Awards.

We commissioned local historian Steve Denford whose research is included in this brochure. A total of 125 names were presented with short biographies, initial recommendations and criteria. Our Plaques group helped draw up a shortlist which was finalised by trustees. Steve then further researched the shortlist. This involved very detailed work, difficult choices and attempting to have a geographical spread, avoiding a 'theme park' of plaques. Work to secure wayleaves from freeholders is almost complete.

Trustee Paul Draper designed the People's Plaques based on a concept by Peter Heath and his 10 variations were assessed by a working group and trustees. The Street History Plaques were designed by Pryor Signs. There will be 31 People's Plaques and 5 Street History Plaques.

### **CELEBRATING THE PLAQUES**

The Trust will mark the installation of the plaques with a celebratory event. We plan to hold a reception featuring expert speakers on some of the more unusual plaques; thus combining informal and lively mini lectures with a reception celebrating the scheme and thanking sponsors.

### **SPONSORSHIP COSTS**

**The cost of each People's Plaque and installation is around £1,000. Sponsorship is a minimum of £2,000 for individuals via gift-aid and £2,500 for companies. The Street History Plaques are £1,000 for individuals via gift-aid and £1,250 for Companies.** Funds over and above the direct costs go towards our frugal running costs, our part time staff member, creating an App based on the plaques and maintaining the Sundial Pillar which the Trust owns. You can choose a particular plaque and then let us know your wording for the small eye level plaque with our QR code and for the bottom of the other five. If you are interested in one of the names not shortlisted we are open to reconsidering. **Donations made by Gift Aid (individuals) garner the Trust an additional 25%. Both individual and company donations can be tax efficient.**

### **David Bieda Chairman**

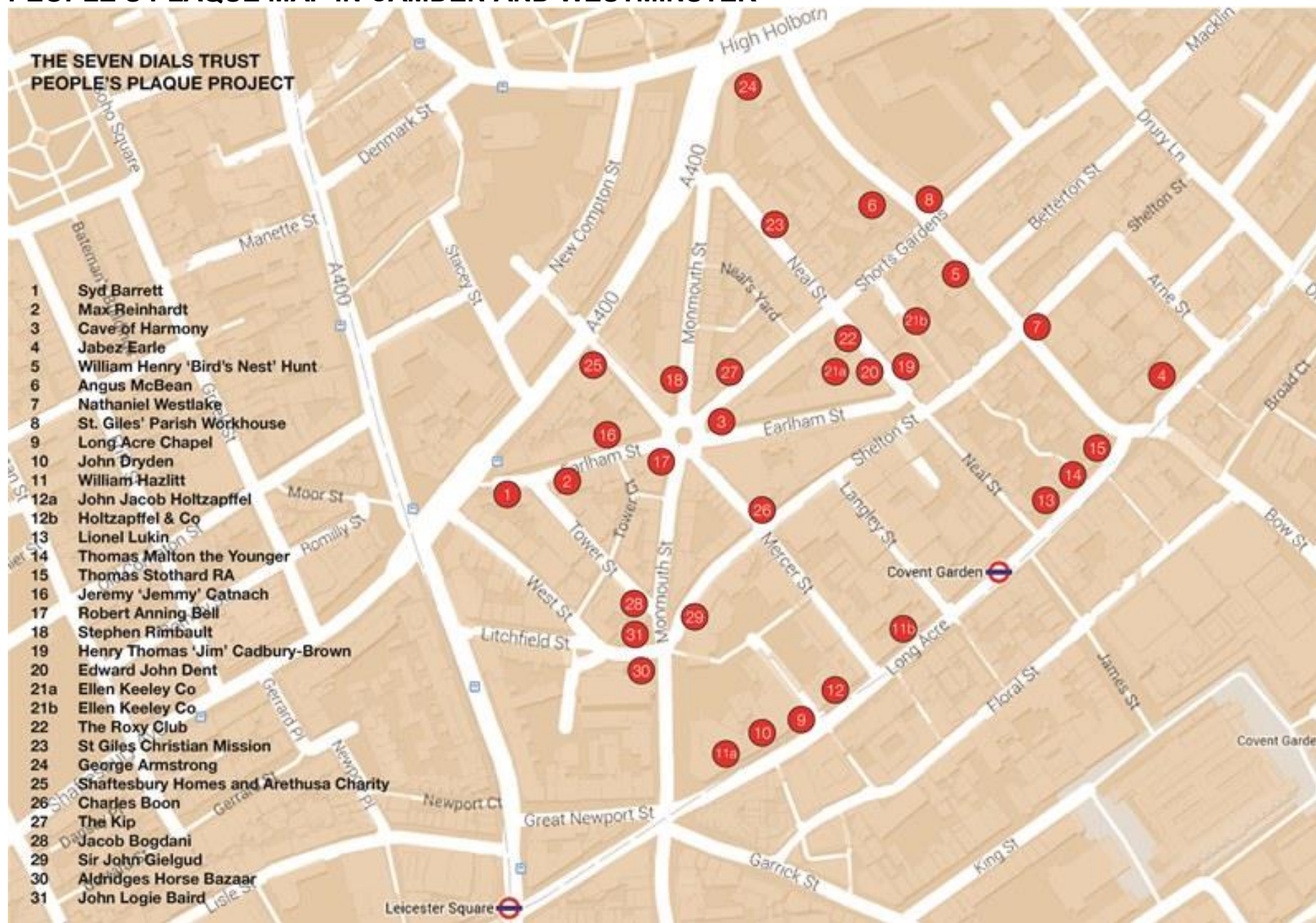
**History research** Steve Denford (Camden History Society, author of *The Streets of St. Giles*) | **Design of plaques** and parallel neighbourhood street name plates Paul Draper (Trustee) based on a concept by Peter Heath | **Design of Seven Dials QR Code** Mark Read (Trustee) | **Draft picture research & brochure** David Bieda (Chairman) | **Administration**, wayleaves and organisation Kathy Pimlott (Trust coordinator) | **Manufacture of People's Plaques** in vitreous enamel A.J. Wells (manufacturers of our neighbourhood street signs) | **Street History Plaques** Pryor Signs.

#### **Criteria for inclusion:-**

Steve Denford set out the following criteria and those chosen had to meet at least two of his criteria

- Nationally important (e.g. listed in Oxford Dictionary of National Biography)
- Interesting individual character, business or institution, with colourful story
- Based in Seven Dials area, as previously defined, with documentary proof of residence
- Provides a geographic spread of names (i.e. not too many names in one street)
- Provides a historical range. *Note that I have taken the starting point for this as the area as built up from the 17th century. There is evidence of Saxon occupation and of at least one medieval building.*
- Illustrates the historic character of the area (trades, poverty, proximity of Covent Garden Market, etc).

# PEOPLE'S PLAQUE MAP IN CAMDEN AND WESTMINSTER





JOHN LOGIE BAIRD

(1888-1946)

Made the first  
television transmissions  
from this building 1926-28

Each People's Plaque is the same basic design with three variations for shapes to accommodate differences in the number of words on each plaque. The QR code below each plaque with the sponsors' names leads to our new website with full information on each plaque. Obtaining wayleaves (owner's permissions) and all the research and design has been time-consuming. **SEE A-Z LIST BELOW.**

## STREET HISTORY PLAQUES

One is in colour and the rest in etched aluminium as all the historic mages are monochrome except for the three below. Pryor Signs etched monochrome system is very attractive and hard wearing – the same as our Year Donor's Plaque on the Dials.

### SEVEN DIALS

**S**even Dials was one of the many creations of an extraordinary man – Thomas Neale MP (1641-99) – ‘The Great Projector’. Neale was one of the most influential figures of late Stuart England: an MP for 30 years serving on 62 parliamentary committees; Master of the Mint and the Transfer Office and Groom Porter under three kings; gambler, entrepreneur and husband to two of England’s richest widows. Neale’s numerous positions spanned three interlocking worlds of the late seventeenth century: the Royal Household, Parliament and the City of London. By the early 1670s he was described as ‘...a person of Vast Estate and of great Interest as well at Court as in the City and Country’. The range of his interests and activities in a short life of 57 years was phenomenal. His projects ranged from developments in London and Kent, steel and papermaking, mining and postal services in America, to wreck recovery and devising dice to prevent cheating.



#### Development

King William III granted Neale the freehold of the land then known as Marshland or Cock and Pye Fields in return for favours. Neale raised over £1m for the Crown via England’s first lottery – ‘the talk of the town’ according to Pepys and based upon ‘lotteries after the Venetian manner’. Plans for a building licence were submitted to Sir Christopher Wren, the Surveyor-General, in 1692 and showed six streets, at least 316 houses and an estate church. Neale subsequently cheated by adding a street and failing to build the church. The unique star-shaped layout maximised rental income, as rents were charged by frontage. From the outset, Neale planned Seven Dials to be a mix of residential, retail and crafts, very different from the fashionable, purely residential London squares of the day.

Today Seven Dials stands as the only quarter of London remaining from late Stuart England – its layout is unaltered and many of the original houses remain, mostly re-faced in the late eighteenth and early nineteenth centuries. To the south stand the massive buildings of the Woodyard Brewery, unique in London’s West End. Land in this direction has been in the ownership of The Mercers’ Company for over 400 years.

#### Decline

Seven Dials’ first inhabitants were respectable gentlemen, lawyers and prosperous tradesmen. Neale attempted a form of estate management, excluding the trades of ‘Common Brewer, Butcher, Melter of Tallow, Soapboiler or a tobacco maker’ to minimise fire risk, reduce smells and noise and maintain a degree of ‘respectability’. However, by the middle of the eighteenth century, 39 night-watchmen were needed to keep the peace. By the early nineteenth century the area had become infamous, together with St. Giles to the north, as the most notorious ‘rookery’ in London. While many craft trades remained, including printers of ballads, furniture and clock makers, the houses were sub-divided, with great over-crowding. Street markets abounded with second-hand clothes and goods and caged birds sold on the pavements from the front areas at basement level – a far cry from Neale’s original intentions. Many of the larger buildings were taken over as warehouses for the Covent Garden Market. When that moved in 1974, 90% of the area’s housing had lain empty for more than 40 years in the expectation of wholesale demolition. The area was in a state of dereliction. The Greater London Council’s Covent Garden Plan proposed demolishing much of Covent Garden and most of Seven Dials in favour of high rise-buildings.

Coin Picture: The only known portrait of Neale on a rare medalet of silver and copper. The reverse showing a figure of fortune and the motto ‘Non Eadem Semper’. Courtesy The British Museum.

#### Resurrection & Renewal

Following a monumental battle by local residents and long-standing businesses, the plans to demolish much of the area were defeated. Seven Dials was declared a Conservation Area with Outstanding Status and a Housing Action Area (1977-84). The HAA Committee, comprising six residents and six businesses, supported by Camden Council, brought 200 residential units back into use and encouraged major private and public housing schemes. New businesses began to move in. Both the housing and employment base of the area were regenerated as a sustainable community.

#### The Sundial Pillar

Neale commissioned Edward Pearce to design and construct the Sundial Pillar in 1693-4 as the centrepiece of his development. Pearce was another extraordinary figure, one of the leading architects, sculptors and stonemasons of his day. In 1773, the Pillar was controversially pulled down by order of the Paving Commissioners in an attempt to rid the area of ‘undesirables’ who congregated around it. The Pillar you see now is a meticulous reconstruction commissioned by The Seven Dials Trust. The Trust was established in 1984 to reconstruct the area’s landmark monument and to work with the local authorities, major landlords and local amenity groups to conserve and improve this historic area. Following extensive research, planning and fundraising, the new Seven Dials Sundial Pillar was completed in 1989 and unveiled by HM Queen Beatrix and Prince Claus of the Netherlands to mark the UK finale of the year-long William & Mary Tercentenary. The Dutch connection is that Thomas Neale was one of the small group who went to welcome William of Orange on his arrival in England on November 5th 1688.



Edward Pearce (1630-95), painted by Isaac Fuller (1606-72). Courtesy Soleley Castle, Winchcombe, Gloucestershire.



Seven Dials c. 1890

To find out more about Seven Dials and the work of The Seven Dials Trust please visit: [www.sevendials.com](http://www.sevendials.com)

# EARLHAM STREET

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Earlam Street Market c.1900, courtesy Camden History Archives.

## From The Dials to Shaftesbury Avenue (formerly Little Earl Street)

The western section of Earlam Street was for many years largely given over to food shops and those serving domestic needs. In the 1890s there were two butchers, three grocers, a pastrycook, a dairy and an ironmonger. Portwines Butcher (founded in 1820s) and F.W. Collins & Sons, ironmonger (founded in 1835), both continued trading into the new millennium. No. 14 still bears the Collins’ advertising sign which proudly hails the first Fred’s invention of ‘elastic glue’. There were also two public houses. In the 1860s there were thirteen pubs in Seven Dials, of which only four remain. Earlam Street also housed a thriving street market until the early twentieth century. Markets began in Seven Dials in the early nineteenth century and were famously documented in Dickens’ *Sketches by Boz* (1836). As with many London street markets, they served a densely populated, low income area. Their gradual disappearance followed the decline of the population, which reached its nadir in the early 1970s.

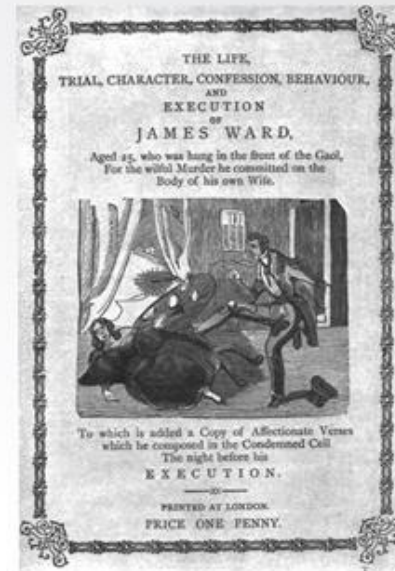
In a now-vanished alley, Monmouth Court, which ran between present day Shaftesbury Avenue and Earlam Street, Jemmy Catnach (1792-1841) plied his trade. Catnach was Seven Dials’ most famous and successful seller of pamphlets, tracts, almanacs, broadsides and ballads. He paid writers a shilling for words which were then set to a well-known tune. The lyric, illustrated with a woodcut, was sold in the streets, usually for a penny, by ‘patterers’. A more recent wordsmith and musician of Earlam Street was the eccentric front man of Pink Floyd, Sid Barrett, who lived in a flat on the site of No. 2 (1966-7).

## From The Dials to Neal Street (formerly Great Earl Street)

The building on The Dials with the attractive green-tiled facade was until 1919 The Bunch of Grapes public house. From 1927-28 it housed the Cave of Harmony club, owned by actress Elsa Lanchester (later famous as the Bride of Frankenstein). It was a popular meeting place for London intellectuals including H. G. Wells, Aldous Huxley and Evelyn Waugh. The neighbouring Cambridge Theatre was built in 1930. Designed by Wimperis and Simpson, it is a rare complete and early example of a London theatre adopting the moderne, expressionist style pioneered in Germany during the 1920s, a reaction to the design excesses of the music hall and contemporary cinemas. It has an Art Deco interior by Serge Chermayeff.

## The Woodyard Brewery

By the nineteenth century Seven Dials had taken on a predominantly commercial and industrial character. The brewing industry became established here in 1740. The Woodyard Brewery eventually filled the whole area between Long Acre and Shorts Gardens with large, handsome brick buildings linked by high-level cast iron bridges, built between 1796 and the 1880s. It had three wells of its own, bored 522 feet deep into the chalk. By the late nineteenth century, the Brewery employed 450 people and produced 500,000 barrels of beer a year. Nos. 29-43 Earlam Street were rebuilt in 1880-86 as stables for 121 horses arranged on two levels around a stone-paved inner yard. Something of this can still be seen in the Thomas Neal’s development completed in 1992. Next door, what was the Brewery’s vat room and hop warehouse is now occupied by the Donmar Theatre. The Brewery moved out in 1905 and its premises were largely converted to warehouses serving Covent Garden Market.



Catnach Broadsheet.



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# MERCER STREET

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The present name of Mercer Street alludes to the ‘Elm Field’ estate of the ancient City Livery Company, The Worshipful Company of Mercers. Their estate extends between Shelton Street and Long Acre and has belonged to the Company since 1530. The Mercers’ maiden head crest can be seen in various forms on buildings throughout the estate.



Maidenhead property mark, courtesy Mercers' Company Archives.

## From The Dials to Shaftesbury Avenue (formerly Great White Lion Street)

Sadly, this section of Mercer Street retains none of its original character. Photographs from 1906 show a row of well preserved Georgian shopfronts occupied by a chimney-sweep, wardrobe dealer, Mr Rocco's Shaving Salon and a bicycle shop. The Mercer Street Hotel occupies a refurbished early twentieth-century block which covers the site of No.42, Great St Andrew's Street (now Mommouth Street), the fictional location of Mr Venus's shop in Charles Dickens' *Our Mutual Friend*.

From 1885-1975, the corner of Shaftesbury Avenue and Mercer Street was occupied by the headquarters of The Shaftesbury Homes and Arethusa. This organisation was founded in 1843 by William Williams who saw a dozen boys in rags, handcuffed together awaiting transportation to Australia. This sight led to him founding a Ragged School for destitute children. The patronage of the 7th Earl of Shaftesbury secured the use of two redundant naval warships which housed up to 400 boys on the Thames and were the start of over a hundred years of training boys for life in the Royal or Merchant Navies.



Little White Lion Street 1913, courtesy London Metropolitan Archives

## From The Dials to Shelton Street (formerly Little White Lion Street)

The street's former name can be seen incised in the stone wall above the canopy of the Cambridge Theatre. The side elevation of the Cambridge Theatre fills one side of the street. Opposite its austere high brick and stone walls, Nos. 21, 25 and 27 is a group of well-restored late seventeenth-century, three-storied brick houses. The shop fronts were added in the early nineteenth century. No. 23 was built as a warehouse in 1894. Another local name for this stretch is Lollipop Hill, recalling a long-gone confectionary shop. Near what is now the stage door of the theatre was the family home of Charles Boon (1877-1943), who, with his partner Gerald Rusgrove Mills, set up the enduring romantic fiction publishing firm Mills & Boon.



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# MONMOUTH STREET

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The Bird Market, from The Illustrated London News 1871.

## Monmouth Street from The Dials to Shaftesbury Avenue (formerly Great St Andrew’s Street)

During the eighteenth century this street was home to many Huguenot craftsmen, such as the watchmaker Francis Barraud, whose firm of chronometer makers survived into the late Victorian period. Alongside watch and clock makers were wood carvers and picture framers. In the nineteenth century the street was lined with down-at-heel shops, many selling birds and bird cages, cats and dogs. In the 1890s No.15 housed no fewer than 35 people. This stretch was given its present name of Monmouth Street in 1938, after a street of the same name that had been cleared away in 1889 when Shaftesbury Avenue was cut through along the north west side of Seven Dials as a combined work of slum clearance and traffic improvement.

The Mercer Street Hotel occupies a refurbished early twentieth-century block. This once housed the Shaftesbury Hotel which opened before World War One as a facility for ‘men of slender resources’. The present-day hotel also covers the site of the fictional location of Mr Venus’s shop in Charles Dickens’ *Our Mutual Friend*.

The neighbouring Covent Garden Hotel is housed in the former *Nouvel Hôpital et Dispensaire Français*, built in 1889. It was staffed by a French nursing order of nuns and offered medical aid to French-speaking foreigners until the mid-1960s.

In the eighteenth century Seven Dials was home to numerous astrologers, infamous quack doctors and mystics, including Duncan Campbell, a deaf-mute soothsayer who claimed to have been born in Lapland. No.13 bears a plaque in memory of Brian Epstein, manager of The Beatles, whose first London office was here. No.21, part of the French restaurant, *Mon Plaisir*, which opened in the 1940s, was built by Thomas Neale and contains original panelling. From 1760 to 1781, No.31 was the workshop of Stephen Rimbault, a noted Huguenot clockmaker. When John Zoffany, the future royal portrait painter, first settled in London and was starving in a Drury Lane garret, Rimbault employed him to paint clock faces. In *Sketches by Becc*, Charles Dickens refers to Pitt’s Toy and Marble Warehouse at what is now No. 33. Johnny Pitts was well-known as a seller of street ballads, a popular trade in Seven Dials. His great business rival was Jenny Catnach, who traded in nearby Monmouth Court. The Crown public house, which has been on this spot since at least as long ago as 1700, forms one of the wedge-shaped buildings fronting The Dials. It bears the date 1833 when the pub was rebuilt. In 1924, to ease lorry traffic congestion around Covent Garden market, Great St Andrew’s Street became one of the first roads in London to be made one-way.

## From The Dials to Upper St Martin’s Lane (formerly Little St Andrew’s Street)

On the eastern side of this section of Monmouth Street, the blocks at each end were replaced with completely new buildings in the 1990s. The buildings in between were restored by Terry Farrell & Partners and are the most complete run of original seventeenth-century buildings in Seven Dials, forming part of the Comyn Ching triangle. Comyn Ching were famous ironmongers and owned properties in Monmouth Street and adjoining Shelton and Mercer Streets. They traded in Seven Dials from 1736 until the late twentieth century. They fitted out the Titanic and other luxury liners and pioneered gas lighting in London, installing the gas-lamp columns around Buckingham Palace in the 1830s.



Broadsheet printed by Johnny Pitt at 6 St Andrew Street.



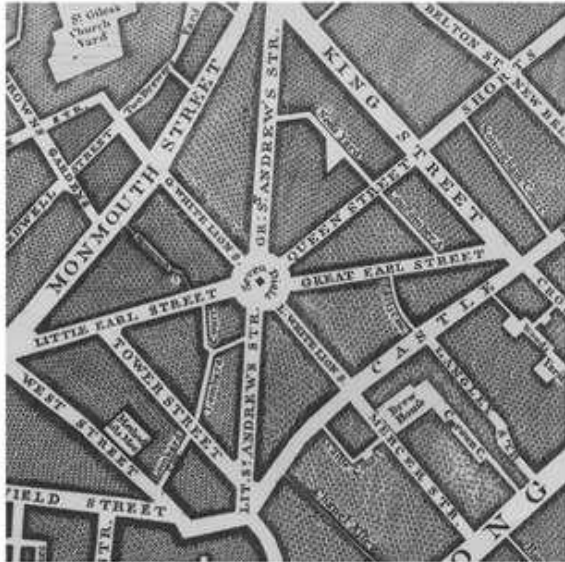
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# SHORT'S GARDENS

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Rocque's Map 1745. (Camden History Archives)

## Short's Gardens from The Dials to Neal Street (formerly Queen Street)

On either side of what is now Short's Gardens lay the cultivated grounds of William Short, gardener of Gray's Inn who, in 1590, purchased fields known as Newland between Drury Lane and the Marshland. The Short family were prominent parishioners of St Giles until Thomas Short sold the property around 1690 and it became part of Thomas Neale's Seven Dials development.

Today, only the part of the street nearest The Dials retains the original seventeenth-century domestic architectural scale and character, with Nos 1, 2, 4 and 6 still occupying the original building plots. Nos. 5-11 were the site of a long-standing lodging house, Tom Farmer's, better known as 'The Kip'. Here, until the end of the nineteenth century, residents slept sitting down leaning on a rope which was untied at dawn. Troublesome customers were thrown out and tied to a barrow to await a policeman to wheel them to Bow Street police station. It remained a lodging house until the 1920s. Poverty was rife in Seven Dials and the far end of Short's Gardens, crossing Endell Street, was the site of the notorious St Giles Workhouse. Opened in 1725, it housed up to 900 paupers. The establishment continued into the early twentieth century. In 1915, the buildings were converted into a Military Hospital staffed entirely by women doctors and medical staff.

The south side of the street is largely taken up by Thomas Neal's shopping centre (the final 'e' on Neal being optional in the variable spelling of the time). This encompasses the stable buildings of the nearby Woodyard Brewery, erected in 1880. Within Thomas Neal's is Cucumber Alley, a reconstruction of a passageway shown on Rocque's map of 1745, later known as Neal's Passage, until obliterated by warehouses in the 1870s. It was here in 1989 that the northernmost evidence of Saxon London (Lundenwic) was found: remains dating from the mid-eighth century, including traces of wattle-and-daub houses and evidence of iron-working.

## Neal's Yard

Originally King's Head Court, Neal's Yard had received its present name by 1745. The Seven Dials Ragged Night School opened in the Yard in 1847 attracting 60 destitute boys on its first evening. Until the 1970s Neal's Yard was connected with the activities of Covent Garden Fruit and Vegetable Market and included premises for wheelwrights and packing-case manufacturers. Alternative entrepreneur Nicholas Saunders (1938-98) bought No.2, former banana store, in 1976 and went on to establish the Yard as a centre for specialist enterprises including a wholefood warehouse, coffee shop, bakery, dairy, therapy rooms and apothecary. In the 1980s, Monty Python's Michael Palin and Terry Gilliam had studios and a film editing suite there, bearing a provocative hanging sign, 'Neal's Yard Abattoir'.



St Giles 'Crawler' on the steps of the Workhouse, 1877 by John Thomson. (Museum of London)



To find out more about Seven Dials and the work of The Seven Dials Trust please visit: [www.sevendials.com](http://www.sevendials.com)

# The late Cilla Black Unveiling the Epstein Plaque to world-wide coverage.



Media awaiting unveiling | Cilla Black unveiling with David Bieda | Reception sponsored by Firmdale Hotels.

**Tempo Libero**

28/09/2010 12:00:10 CET

**Londra: una targa per il "quinto Beatle" a Seven Dials**

**Viaggiando**



John Lennon lo chiamava affettuosamente "il quinto Beatle". Si tratta di Brian Epstein, lo storico manager del gruppo che ha lasciato un segno indelebile nella storia della musica britannica e negli anni '60 tirava le fila di diversi artisti fra cui i Beatles, l'icona Cilla Black e la band Gerry and the Pacemakers. Seven Dials hanno così deciso di dedicargli una targa per ricordare il suo contributo fondamentale alla cultura londinese e al quartiere dove sorgeva il suo ufficio e il fan club dei Beatles, precisamente al numero 13 di Monmouth Street. Continua a leggere Londra: una targa per il "quinto Beatle" a Seven Dials...

**Epstein gains plaque – with a little help from his friend**



**Covent Garden Cilla Black has honoured Brian Epstein — the man who set her on the path to fame — by unveiling a plaque outside her former manager's office.**

Epstein, who managed the Beatles until his death in 1967, ran his company, NEMS, from 13 Monmouth Street, after arriving from Liverpool in 1963. He ran a number of acts, including Gerry and the Pacemakers, and guided Black's career after she was introduced to him by John Lennon.

Black said: "He believed in me and I believed in him. If he had said 'you can climb Mount Everest', I would have said 'where's my backpack? I'm off.'"

**Петият елемента Англия**

Увечени в обилнието на 70-годишната на Джон Ленон, много от политическите на негово време изглеждаха пропускателна линия историческа година - "Кемелът Битълс", невидимост на ливърпулската негърка Брайан Епстайн (1934 - 1967), патрон на много от негово име. Когато отбави Битълс след реконструкцията, собственикът The Neptune Theatre в Айвърпул вече ще се каже The Epstein Theatre. Това е Епстайн на прага към чибана, единият пръв помещава на "Битълс".

Очаква се приемствеността на залата, за което съвместно на прощаната е да се съгласи, да засили интереса към Ливърпул и да облекчи още повече

след приемствеността на в Британската столица. По онова време и фен клубът на "Битълс" се помещава в същата сграда в квартала Seven Dials.

**Спормен гух в отпукване**

Нювата каванка на Прага се колекцията очна Linea Rossa есен/зима 2010-2011 и запала на збегу от сѳота на спорта. На

и без това шестцифрените приходи от туризъм, свързан с "Битълс"

Брайан Епстайн помаза и на други музиканти да достигнат члчи славази в Атлантиката, едва от тях е Сила Блек, с която до заложил Джон Ленон. Именно тя беше покликана да открие пантеоната глорна в чест на Епстайн на 13 Monmouth Str. в Лондон. На този адрес е първото студио, където работят емисионите





Heritage plaque for Brian Epstein office (5 of 50)

The first Seven Dials heritage plaque is unveiled in honour of the Beatles manager, Brian Epstein, who also managed Cilla Black and many other music acts in the 1960s, at 13 Monmouth Street, Seven Dials in central London, which was his first London office.

28/09/2010

Our Plaques are part of the Trust's unique project integrating all street furniture using the 'Golden Hind', symbol of the ancient Parish of St. Giles, thus they all help to illuminate the area's fascinating history.



The 'Golden Hind'. Bollards, litter bins and street name plates, the latter with the historic street names. They complement the People's and Street History Plaques, both of which incorporate the same symbol.

## A-Z List of People's Plaques

- Aldridge's** (1753-1940) – famous horse bazaar.  
**Armstrong, George** (1720–1789), – the father of paediatrics  
**Baird, John Logie** (1888-1946) – first television transmissions.  
**Barrett, Syd** (1946-2006) – singer-songwriter, co-founder of the Pink Floyd.  
**Bell, Robert Anning** (born on the site 1863) – artist, sculptor & designer.  
**Bogdani, Jacob** (1660-1724) - still-life and bird painter.  
**Boon, Charles** (1877-1943) – publisher, founder of Mills & Boon.  
**Cadbury-Brown, Jim** (1913-2009) – Modernist architect.  
**Catnach, Jemmy** (1792-1841) – chapbook publisher & inventor of the ballad broad-sheet.  
**Cave of Harmony** (1927-1928) – bohemian night club.  
**Dent, Edward John** (1790-1853) – noted clockmaker famous for 'Big Ben'.  
**Dryden, John** (1631-1700) – poet.  
**Earle, Jabez** (1676-1768) – Presbyterian minister.  
**Gielgud, John** (1904-2000) – actor.  
**Hazlitt, William** (1778-1830) – essayist.  
**Holtzapffel, John Jacob** (1768-1835) – pioneering lathe & machine maker used by Queen Victoria.  
**Hunt, Birds Nest** (1790–1864) – noted watercolour painter.  
**Keeley, Ellen** (1900-1982) – costermonger & cart maker.  
**Kip, The** (1860-1922) – notorious lodging house.  
**Long Acre Chapel** (1750's – 1852) – associated with George Whitefield & other nonconformist preachers.  
**Lukin, Lionel** (1742-1834) – Royal coach-maker & inventor of the lifeboat.  
**Malton, Thomas** (1751-1804) – architectural draughtsman.  
**McBean, Angus** (1904-1990) – photographer.  
**Reinhardt, Max** (1915-2002) – publisher.  
**Rimbault, Stephen** (working 1744-88) noted musical clockmaker who employed the artist Zoffany.  
**Roxy Club** (1976-1978) – showcase of punk rock.  
**Shaftesbury Homes** (1885-1975) – children's charity.  
**St Giles Christian Mission** (1867-1874) – missionary work among the poor.  
**Stothard, Thomas** (1755-1834) – history painter & book illustrator.  
**Westlake, Nathaniel** (1833-1921) – stained glass artist.  
**Workhouse** (early 1800s–1914) – baleful institution housing 900 paupers.

| STREET                 | PLAQUE                     | SPONSOR                     |
|------------------------|----------------------------|-----------------------------|
| EARLHAM STREET         | Syd Barrett                | Reserved                    |
|                        | Cave of Harmony            | Shaftesbury PLC             |
|                        | Max Reinhardt              |                             |
| ENDELL STREET          | Jabez Earle                |                             |
|                        | Birds Nest Hunt            |                             |
|                        | Angus McBean               |                             |
|                        | Nathaniel Westlake         |                             |
|                        | The Workhouse              |                             |
| LONG ACRE              | John Dryden                |                             |
|                        | William Hazlitt            |                             |
|                        | John Jacob Holtzapffel     |                             |
|                        | Lionel Lukin               |                             |
|                        | Thomas Malton the Younger  |                             |
|                        | Thomas Stothard            |                             |
| MERCER STREET          | Jemmy Catnach              |                             |
| MONMOUTH STREET        | Robert Anning Bell         |                             |
|                        | Stephen Rimbault           |                             |
| NEAL STREET            | Jim Cadbury-Brown          | Christina Smith OBE- Patron |
|                        | Edward John Dent           |                             |
|                        | Ellen Keeley               |                             |
|                        | The Roxy Club              | Shaftesbury PLC             |
|                        | St Giles Christian Mission |                             |
| SHAFTESBURY AVENUE     | George Armstrong           |                             |
|                        | Shaftesbury Homes          |                             |
| SHELTON STREET         | Charles Boon               |                             |
| SHORTS GARDENS         | The Kip                    | Shaftesbury PLC             |
| TOWER STREET           | Jacob Bogdani              |                             |
| UPPER ST MARTIN'S LANE | Aldridge's Horse Bazaar    |                             |
|                        | John Gielgud               |                             |
| WEST STREET            | John Logie Baird           | Mark Read – Trustee         |

## A-Z Illustrated People's Plaques.

### ALDRIDGE'S HORSE BAZAAR

*Location:* West side of Little (later Upper) St Martin's Lane, now covered by Orion House: *Dates:* 1753-1940.

Aldridge's Horse Bazaar or Repository for Horses and Carriages, as the premises were also called, was a famous horse mart. During the mid C19 there were accusations of insider dealing. The proprietor advertised auctions with the caveat that "under no circumstances is the practice of misrepresenting the ownership of horses ever resorted to". Several cases of horse stealing in Old Bailey records. Described in 1895 as "specially famous for the sale of middle-class and tradesmen's horses". The last horse sale was in 1926, by when there were many greyhound sales, and motor cars had been sold from 1907. The firm left in 1940 and the extensive buildings were demolished in the late 1950s for the construction of the tower block, Thorn House (now Orion House).

*Sources:* Old Bailey proceedings; *The Times*



<http://www.british-history.ac.uk/>

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### GEORGE ARMSTRONG (1720-89)

*Location:* No.4 King Street (demolished); No.194 Shaftesbury Avenue nearest building to the site; *Dates:* 1781-

Briefly home to a free dispensary for poor children, set up by George Armstrong, a Scottish physician whose work initiated the scientific study of paediatrics. Having observed his own children he wrote an *Essay on the Diseases most Fatal to Infants*, which ran to many editions. He set up the world's first hospital for sick children at Red Lion Square, Holborn in 1769, moving it to Soho Square, living in the same house (and putting his own family at risk of infection). Here he had medical men visit him, beginning the clinical teaching of paediatrics. The cost of providing the free service ruined him. He moved the dispensary to King Street on the strength of a loan from a crooked lawyer who took him to court for default. In the same year he was paralysed by a stroke and closed the dispensary.

*Sources:* DNB; William J. Maloney, *George and John Armstrong of Castleton*, 1954; *A General Account of the Dispensary for . . . The Infant Poor*, N.D. (BL pressmark T 54(12)).



## Pediatric Biographies George Armstrong

John Ruhräh, MD  
Baltimore

George Armstrong, one of the most notable figures in the history of pediatrics, was the brother of the physician-poet, John Armstrong, and like him was endowed with a peculiar personality which militated against his chances of continued success. Little is known about him, not even the date or place of birth. Caulfield stated that his father was Robert Armstrong, a minister of Castleton, 1693-1733, which would bring

See also p 239.

the date of his birth sometime before 1735. He practiced pharmacy at Hempstead, and then, after qualifying as a physician, went to London and started the first hospital and dispensary for the children of the poor in a house in Red Lion Square. Infants up to 4 years of age were treated, as half of those born in London died by that time. This establishment was opened in 1769 and was in operation until 1781, when, according to Buchan, it was closed for lack of financial support. Armstrong gives a different reason (Caulfield):

But as that charity has been at a stand for some time on account of my bad state of health which put it out of my power to attend it (he was stricken with a "paralytic complaint" about this time) I shall not trouble the Public with a particular detail of the Institution, contenting myself with explaining the nature and usefulness of it, which, perhaps, may some time or other induce some other person to take it up.

The date of Armstrong's death is usually given as 1781 (Boas, Index Catalogue), but Caulfield called attention to the fact that he was evidently alive after the closing of the dispensary in this year.

Armstrong made good use of the immense clinical and pathologic material at his disposal, and the little book which he had issued in 1767 with the title of "An Essay on the Diseases Most Fatal to Infants, to Which Are Added Rules to be Observed in the Nursing of Children, with a Particular View to Those Who Are Brought Up by Hand," was translated into German the same year by George Conrad Gsellius; another German translation dated Regensburg, 1786, is by D. Jac.

Christian Gottl. Schäffer, and an Italian edition by some one unknown was published in 1793. It was reprinted with additions in 1771, and in 1777, a second volume was issued entitled: "An Account of the Diseases Most Incident to Children from Their Birth to the Age of Puberty."

With this was also the pamphlet "A General Account of the Dispensary for the Infant Poor" which had been issued separately in 1769 as propaganda for raising funds for the dispensary. This was reprinted in 1783, and in 1808, A. P. Buchan reedited it with additions and included the essay on nursing which had been printed in shorter form in 1772.

In that most interesting book, "Medical Bibliography A.B.," James Atkinson of York comments on Armstrong as follows:

There is considerable practical information, and much childishness about Armstrong. He recommends his profession with warmth, and laments its neglect and abuse

A N

E S S A Y

O N T H E

D I S E A S E S

Moft Fatal to I N F A N T S.

To which are added

R U L E S to be observed in the N U R S I N G  
of Children:

With a particular View to those who are  
brought up by H A N D.

L O N D O N

Printed for T. C A D E L L, in the Strand.  
M D C C L X V I I.

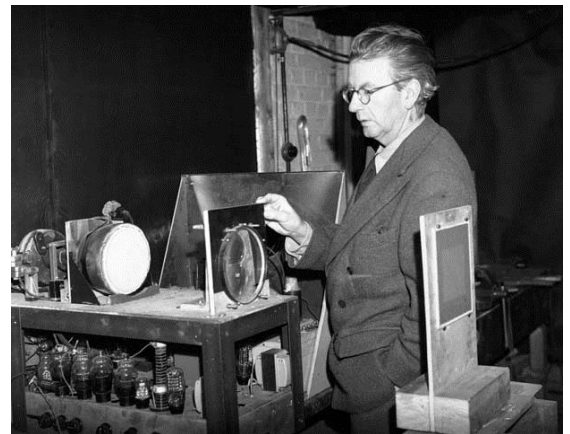
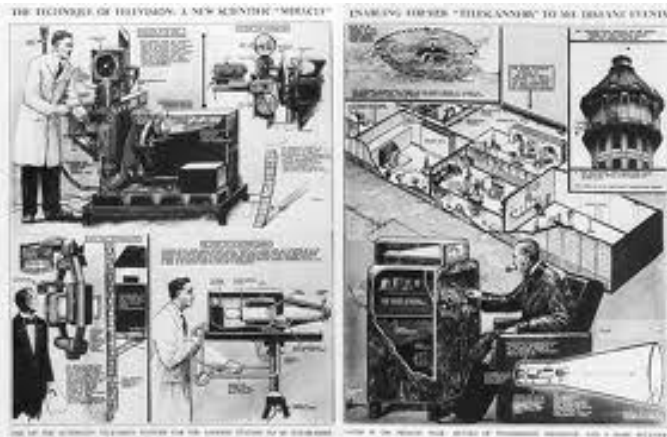
Title page.

**JOHN LOGIE BAIRD** (1888-1946) **Kindly sponsored by Mark Read Seven Dials Trustee.**

*Location:* Nos.2-6 West Street, abutting Upper St Martin's Lane; *Dates:* 1926-28

The inventor of the Televisor, the first practical television apparatus for the instantaneous transmission of scenes or objects over a distance by wire or wireless; also invented the Noctovisor, an apparatus for seeing in the dark by invisible rays. He founded Television Ltd in Soho in 1925 and gave the first demonstration of true Television on 26 January 1926. The next month he moved his company to the upper floor of Motograph House (often listed as in Upper Saint Martins' Lane) and was here until January 1928, when he moved to No.133 Long Acre, where there is a plaque to him. His 2TV 250 watt station was eventually licensed in August 1926 (the Postmaster General's office initially bemused by the application). He began transmitting from Motograph House experimentally that autumn – three years before his work with BBC. Here he demonstrated noctovision and also phonovision, which was televising by gramophone – one needle for sound, another for picture. Something of an eccentric genius, he was always moving on to the next idea without finalising the last.

*Sources:* Numerous. DNB; R W Burns, *John Logie Baird: television pioneer* (2000); A Kamm and M Baird, *John Logie Baird – a Life* (2002); BBC Archives; Post Office archives.



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**SYD BARRETT** (1946-2006)

*Location:* No.2 Earlham Street (demolished, now Cambridge Court); *Dates:* 1966-67



Eccentric front-man of rock group Pink Floyd. Syd Barrett was the lead vocalist, guitarist and primary songwriter during the band's psychedelic years, providing major musical and stylistic direction in their early work, including their name. His time in Seven Dials proved his most creative, writing material for the band's first two albums. The house was owned by the artist Peter Wynne-Wilson and Barrett lived in the attic flat with his girlfriend Lynsey Korner. In early 1967 he followed her to a 'happening' flat in Cromwell Road (visited many times by David Bieda Trust Chairman when writing for UK *Rolling Stone Magazine*). He left the group in 1968 amid speculations of mental illness exacerbated by drugs, and was briefly hospitalised, and then spent three decades in seclusion.

*Sources:* Official website; Syd Barrett archives; John Cavanagh, *The Piper at the Gates of Dawn*

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**ROBERT ANNING BELL** (1863–1933)

*Location:* No.1 Little St Andrew Street, now Fielding Court (on Seven Dials); *Dates:* 1863 (birthplace)

Son of a cheesemonger, Robert Anning Bell was articled at age 14 in his uncle's office, undertaking detailed architectural drawings. He then went to Westminster School of Art. He experimented with a form of low-relief painted plaster sculpture inspired by the work of the Renaissance artist Luca della Robbia. A generous gift from a purchaser enabled him to travel throughout Europe. On his return he began exhibiting at the Arts and Crafts Exhibition Society, an offshoot of the Art-Workers' Guild to which Bell was elected in 1891, becoming master in 1921. From the mid-1890s onwards Bell became increasingly successful as a book designer and illustrator. He branched out into mosaic and stained glass, gaining important public commissions such as the façade of the Horniman Museum and work at

Westminster Cathedral and for the Palace of Westminster. He painted as well, becoming a Royal Academician in 1922, and later specialised in water-colours. In 1911 he took up teaching again at the Glasgow School of Art and was later appointed professor of design at the Royal College of Art. Bell epitomized the arts and crafts ideal, in which movement he was a central figure.

Sources: DNB; British Museum collection; *The Times* (obituary 28 Nov 1933); Grove Art



### JACOB BOGDANI (1660-1724)

Location: Tower Street (exact location to be determined); Dates: 1688- c.1701



Born into a Protestant gentry's family in Hungary, by 1684 he was working as a still-life painter in Amsterdam, where he may have gone to escape Catholic persecution. By 1 June 1688 he was in London, settling at Tower Street, St Giles in the Fields. In 1694 he painted flower decorations for Mary II's Looking-glass Closet in the Water Gallery at Hampton Court. He was patronised by the leading aristocratic families, e.g. William Cavendish, 1st Duke of Devonshire at Chatsworth House. From c.1703 his interest in bird painting greatly increased, having access to Admiral George Churchill's aviary. Bogdani's works show ensembles of farm, wild and exotic birds, often with a background of classical architecture and he became the leading exponent of this genre in England, very much in demand. Queen Anne "was pleas'd with his performances & encourag'd him much". His prolific output and exact repetitions of

his more successful images suggest a reliance on sketches and the use of assistants. Prosperity allowed him to acquire property and he became Lord of the Manor of Hitchin, Herts.

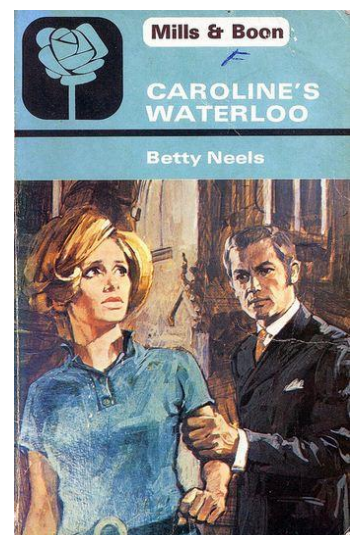
Sources: DNB; Grove Art; *Jacob Bogdani, c. 1660–1724* (exh. cat., ed. M. Rajnai, 1989); parish registers

### CHARLES BOON (1877-1943)

Location: Corner of Shelton Street and Mercer Street (12 Little White Lion Street); Dates: 1877-1901

The DNB states that publisher Charles Boon was born at No.47 Castle Street (above Combe's brewery); his father was a brewery worker. It also states however that his father died when he was 12, but census records reveal he was alive in 1901, when Charles was still living in the family home in Little White Lion Street. By then Charles had joined Methuen & Co. first as an office boy, then rising to become sales manager and general manager. There he met Gerald Rusgrove Mills and together they set up Mills and Boon in 1908. Boon oversaw the fiction list and marketing and had a gift for finding new female talent. He also signed up Jack London, then at the height of his worldwide success, in 1911. In the 1920s publishers realised the potential in a vast, untapped market: the female reader and, after Mills' death in 1928, Boon concentrated on romantic fiction. In the 1930s the modern Mills and Boon publication emerged as a formulaic romantic novel with a distinctive look. Boon encouraged his authors, who were all women, to be as prolific as possible and to have the 'personal touch', promoting their books at circulating libraries and women's institutes. Boon shaped a genre and a marketing style which still exists. Readers learned to ask for 'Another Mills and Boon, please', rather than a specific author, a triumph of branding.

Sources: DNB; J McAleer, *Passion's fortune: the story of Mills & Boon* (1999); Harlequin–Mills and Boon Ltd archives; census records



## JIM CADBURY-BROWN (1913-2009)

Location: No.32 Neal Street; Dates: 1964-82



Henry Thomas Cadbury-Brown, "Jim", was the son of a Royal Horse Artillery officer who was part of the Cadbury chocolate family. Educated by a governess and later at Westminster school, he went on to the Architectural Association and got a job with Ernö Goldfinger, learning about Modernism and reinforced concrete. He set up his own practice in Mayfair in 1937 but war intervened. He was one of the designers for the Festival of Britain, but his most prestigious commission was for the Royal College of Art. In 1964 he moved his office and his own living quarters to Neal Street. The firm designed the GLC's World's End Estate in Chelsea. As professor of architecture at the Royal Academy (1975-88), he undertook the internal remodelling of Burlington House. He married the American architect Betty Elwyn in 1953 and together they designed their own remarkable house in Aldeburgh. Modest and uninterested in self-promotion, Jim was something of a dandy.

Festival of Britain 1951 - shows the Sylon and Dome of Discovery.

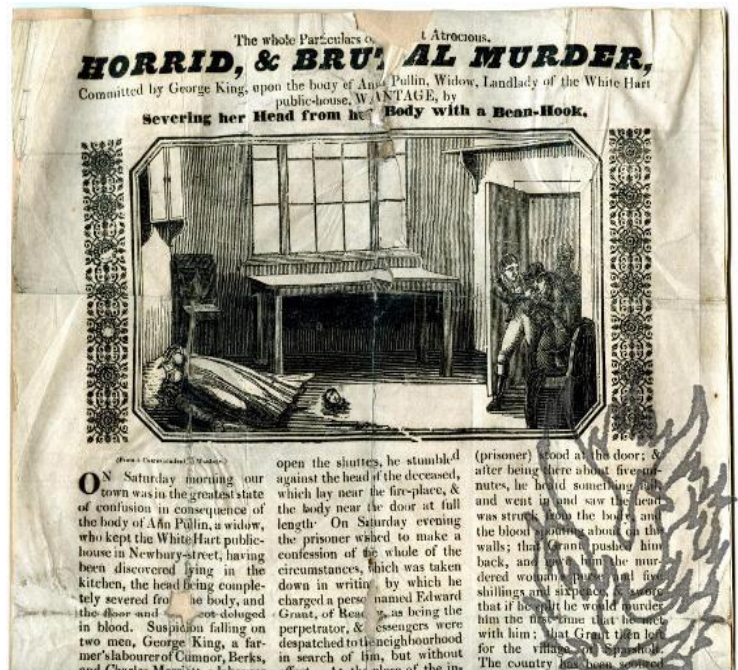
Sources: Obituaries in *The Guardian* and *Daily Telegraph*; A Powers, *Elegant Variation: The Architecture of H.T. Cadbury-Brown RA*

## JEMMY CATNACH (1792-1841)

Location: Nos.2&3 Monmouth Court, no longer extant – either Mercer Street or Earlham Street; Date: 1813-39 and 1841 (died here)

Seven Dials' most famous and successful chapbook seller, James 'Jemmy' Catnach founded his business here in 1813. He paid writers, usually anonymous, a shilling for the words, which were then normally set to a well-known tune. The lyric was typeset, illustrated with a little woodcut in a vigorous if crude design on the cheapest paper available. They were then sold in the streets, usually for a penny, by 'patterers'. In 1839 he retired to South Mimms, but collapsed and died of jaundice on a visit to his shop in Monmouth Court two years later. The business was taken over by his sister Ann Ryle and was still running in the 1850s when Henry Mayhew chronicled the life of the patterers among a host of other street sellers in his *London Labour and the London Poor*.

Sources: Numerous. British Museum collection; Catnach catalogue 1832; C Hindley, *The Catnach Press* (1869) and *The life and times of James Catnach* (1878); H Mayhew, *London labour and the London poor*.



## THE CAVE OF HARMONY



Location: No.31 Earlham Street (on Seven Dials). Until 1938 No.1 Great Earl Street; Dates: 1927-28

The building was licensed as a pub, the Bunch of Grapes, until 1919. During the 1920s it housed a succession of clubs which were closed down by police as they held no drinking licence. In September 1927 another club successfully applied to use the premises, claiming it was for theatrical and artistic people who would present no trouble. This was the Cave of Harmony, founded in Charlotte Street, Fitzrovia in 1924 by a young Elsa Lanchester (later famous in films as the Bride of Frankenstein) and her then partner, Harold Scott. She sang

from print songs they had collected (e.g. *Please Sell No More Drink to My Father*) and they performed one-act plays at midnight, often assisted by famous artistes after the theatres had closed. The Cave of Harmony was a popular meeting place for London intellectuals, including H G Wells, Aldous Huxley and Evelyn Waugh. Elsa made little money out of it and supplemented her income by posing as correspondent in divorce cases. She closed it down in in late 1928 after she took up with Charles Laughton.

Sources: *The Times*; E Lanchester, *Elsa Lanchester Herself* (1983)

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## EDWARD JOHN DENT (1790–1853)

*Location*: No.46 King Street, renumbered No.43 King Street, now No.33 Neal Street; *Dates*: 1804-31

A famous watchmaker noted for his highly accurate clocks and marine chronometers. Dent was apprenticed in 1804 to his grandfather, a tallow chandler but lodged with his cousin Richard Rippon (1767–1835), a watchmaker. He became fascinated by the watchmaking craft and switched his apprenticeship. He was employed by several of the leading watchmakers, before entering into partnership with John Roger Arnold, a leading chronometer maker, in 1830. The partnership was dissolved in 1840 and he traded as E J Dent, London, obtaining the royal warrant in 1841. He married at the late age of 52; his step-sons took his surname. Around this time he became involved in the manufacture of the diploidoscope, the aneroid barometer and the marine compass. Dent won the tender for the clock to be installed in the tower of the new Palace of Westminster (now known as Big Ben), but died and it was completed by his stepson.

Sources: DNB; British Museum collection; www.dentlondon.com; V Mercer, *The life and letters of Edward John Dent, chronometer maker, and some account of his successors* (1977)



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## JOHN DRYDEN (1631-1700)

*Location*: No.137 Long Acre; *Dates*: 1668–86

A masterly translator of Virgil, Dryden was also a brilliant versifier, a discerning critic and a savage satirist. He has been called “the literary dictator of his age” and the first master of modern English prose. Dryden had his admirers but also enemies; in 1679 he was mercilessly beaten by three thugs in Rose Street opposite. Who paid them and why remains a mystery, though the ultra-debauched but poetically gifted Earl of Rochester is the usual suspect. Another suspect was one of Charles II’s mistresses. Having managed to get away with praising Cromwell and Charles II, Dryden converted to Catholicism and remained doggedly loyal to James II, though it cost him posts of profit and honour, including the Laureateship. His wife accused him of preferring his books to her company and vowed to transform herself into a library volume to get her due share of attention. Dryden advised her to make it an almanac so he could at least change her annually.

Later occupants: Dryden Press, run by the printers J Davy & Sons in later C19.

Sources: Numerous. British Museum collection; *The works of John Dryden*, ed. E N Hooker, H T Swedenberg, and V A Dearing, 20 vols. (1956–2000); *The letters of John Dryden*, ed. C E Ward (1942); J A Winn, *John Dryden and his world* (1987) John Dryden by Sir Godfrey Kneller.



## JABEZ EARLE (1676-1768)

*Location:* Minister of a popular Presbyterian meeting house on the east side of Hanover Street (southern Endell Street) now covered by large block No.90 Long Acre; *Dates:* 1709-67

Probably from Yorkshire, Earle trained for the Presbyterian ministry at Bishop's Hall Academy, Bethnal Green. In 1706 he was invited to become pastor in Drury Lane. He proved so popular that new, larger premises were needed and a meeting-house was opened in Hanover Street. It was badly damaged during the Sacheverell riots against Dissenters in 1710, but rebuilt. Earle conducted meetings here until 1767, inviting many noted preachers to join him, including Samuel Morton Savage. The degree of DD was conferred on him in 1728 by Edinburgh University and King's College, Aberdeen. At the end of 1734 he accepted an invitation to deliver a course of lectures at Salters' Hall against Roman Catholicism. Earle was a prolific writer and author of numerous publications, including many sermons. He was also a classical scholar of some repute. He married three times and lived "inharmoniously with each of his wives", whom he called "the world, the flesh and the devil". He preached to the last Sunday of his long life.

*Sources:* DNB; C G Bolam and others, *The English Presbyterians: from Elizabethan Puritanism to modern Unitarianism* (1968); ratebook

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## SIR JOHN GIELGUD (1904-2000)

*Location:* No.7 Upper St Martin's Lane, now Wellington House; *Dates:* 1927-35



John Gielgud was of theatrical lineage on his mother's side, being the grandson of actress Kate Terry and the great nephew of Dame Ellen Terry. He had his initial success as a stage actor in classical roles, first winning stardom during a successful two seasons at the Old Vic Theatre from 1929 to 1931 where his performances as Richard II and Hamlet were particularly acclaimed. He returned to the role of Hamlet in a famous production under his own direction in 1934 at the New (now Noel Coward) Theatre, St Martin's Lane. Here he had directed and starred in the greatest commercial success of his career, *Richard of Bordeaux* (1933). He could see the theatre from his flat, which was his first residence after leaving home. He took it over from a bohemian actor friend, Frank Vesper. He left London for New York, when he had a Broadway hit with *Hamlet*.

*Sources:* Numerous; DNB; *The Times* (letters from here 1933 and 1934); J Gielgud, *Early Stages* (1990 ed.); archives in BL  
Gielgud as Benedick in *Much Ado About Nothing*, 1959.

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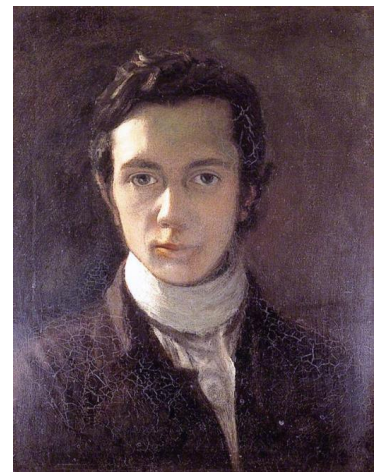
## WILLIAM HAZLITT (1778-1830)

*Location:* No.139 Long Acre; *Dates:* 1793-95

This was the home of John Hazlitt (1767-1837), a miniaturist who had come to London to study with Reynolds and became a member of a radical literary circle which included Godwin, Coleridge and Lamb. From 1793 his younger brother William, stayed here while studying to be a minister at the Unitarian New College in Hackney. Whilst at No.139 William frequented many of the numerous brothels in the Covent Garden area. He quit the College after two years and returned to the family home in Shropshire to develop his interest in philosophy. He returned to London in 1801 to study painting with John, but in a few years turned to writing and became probably the first Englishman to make a living as a professional critic. He was a parliamentary reporter and a freelance lecturer too, but is best remembered as an essayist.

*Sources:* Numerous; DNB; W Hazlitt, *Letters*, ed. H M Sikes, W H Bonner, and G Lahey (1979); S Jones, *Hazlitt: a life: from Winterslow to Frith Street* (1989); A C Grayling, *The quarrel of the age: the life and times of William Hazlitt* (2000); D Wu, *William Hazlitt: The First Modern Man* (2008); BL Archives.

Self portrait 1802



## JOHN JACOB HOLTZAPFFEL (1768-1835)

*Location:* No.118 Long Acre and Nos.127 Long Acre; *Dates:* 1794-1811 (at No.118); 1828-97 (at No.127 as Holtzapffel & Co.)



John Jacob Holtzapffel was born in Strasbourg and trained as a mechanic. Here he probably met the journeyman locksmith John George Deyerlein (1767-1829). Deyerlein arrived in London in 1790 and Holtzapffel two years later. In 1794 he went into business, with Deyerlein as an employee. He was made a partner in 1804, remaining one until 1827 when the partnership was dissolved. The Holtzapffel business continued, being carried on by his family until about 1930. Although neither the originator nor the only maker of ornamental turning lathes, Holtzapffel was the most famous and brought them to their zenith in the C19. The company (which also made other mechanical and edge tools, as well as dealing in ivory and hardwoods for turners) sold plain lathes and ornamental turning lathes which could fetch £400 in price (or several years' wages for an ordinary workman).

Their main market was wealthy amateurs: clergy, aristocrats and heads of state. Queen Victoria gave Archduke Otto von Hapsburg of Austria a lathe by Holtzapffel as a wedding present in 1886. No.127 was the home of home of his son Charles Holtzapffel (1806-47) and shop of Holtzapffel and Co. No.5 Mercer Street was the home of Deyerlein, who took out his own patent on the manufacture of clay pipes by machinery, in 1810.

*Sources:* British Museum collection; C Fox (ed.), *London-World City 1800-1840*; census records; [holtzapffel.org](http://holtzapffel.org)



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## WILLIAM HENRY 'BIRD'S NEST' HUNT (1790-1864)

*Location:* No.37 Endell Street, until 1845 No.8 Old Belton Street; *Dates:* 1790-1811



The son of a tin-plate worker, William Henry Hunt was apprenticed to John Varley in 1806 where his fellow students included John Linnell. Like many of the watercolour artists of the age he knew Dr Monro, attending his evening meetings in the Adelphi Terrace and frequently sketched at Monro's house near Bushey. First exhibited at the RA in 1807, he gained full membership of the Old-Water Colour Society in 1826. Early works are freely drawn with a reed pen and sepia ink but by the late 1820s he began to use a stipple method to add texture and Chinese white to add light, appealing to the increasing middle-class demand for highly finished watercolours as substitutes for oil paintings. Specialising in still lifes, he also exhibited scenes from rustic life, but it was for his studies of birds' nests in hedgerows that he was most well known. A short and ugly man, he did not marry until he was 40 and then to his 18-year-old first cousin. *Sources:* DNB; British Museum collection; J. Witt, *William Henry Hunt (1790-1864): life and work* (1982)

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## ELLEN KEELEY (company)

*Location:* No.33 Neal Street and in Nottingham Court; *Dates:* 1900-82

The main premises of barrow-making firm of Ellen Keeley est. in Ireland in 1830. The Keeley family came to England at the time of the potato famine and lived in Nottingham Court. James Keeley invented and produced the costermonger's barrow, like a shop on wheels and also developed the donkey barrow, once a familiar sight in London. In 1891 he was living at No.12 Nottingham Court and the elderly costermonger Ellen was living alone at No.8. In the 1960s the firm branched out into hiring their vehicles to the film industry (Keeley Hire in Hoddesdon).

*Sources:* directories; census records; [www.keeleyhire.co.uk](http://www.keeleyhire.co.uk)



## THE KIP BOARDING HOUSE

*Location:* Nos.5-11 Shorts Gardens, formerly No.20 Queen Street; *Dates:* 1860-1922

Long-lasting lodging house called Tom Farmer's, but better known as '**The Kip**', where, until the end of the 19th century, residents slept '*on the rope*' (sitting down leaning on a rope which was untied at dawn). Troublesome customers were thrown out and tied to a barrow to await a policeman to wheel them to nearby Bow Street police station. It remained a lodging house until the 1920s.

*Sources:* directories; census records; *The Times*

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## LONG ACRE CHAPEL

*Location:* Chapel Place, now St Martin's Courtyard/Slingsby Place; *Dates:* 1750s to 1852



Long Acre Chapel was a proprietary chapel, one whose lay owners could choose their own minister, subject to the licence of the Bishop. Evangelical clergy were often selected. George Whitefield (1714-1770), the famous evangelical preacher, was a minister here from 1755 but was so strongly opposed by the vicar of St Martin-in-the-Fields that he left in 1756 to set up his own chapel in Tottenham Court Road. Richard Cecil (1748-1810) united with Henry Foster performed the duty of Long Acre Chapel from 1779. William Howells (1778-1832), leased the chapel in 1817 and gradually gathered together an appreciative audience. His strongly evangelical sermons were widely popular. In 1852 the Bishop revoked the licence of Mr Gladstone, preacher from May 1851, in 1852 and deconsecrated the chapel. Despite appeals against the Bishop's actions the Chapel was not used again.

*Sources:* *The Times*; WRO and LMA archives

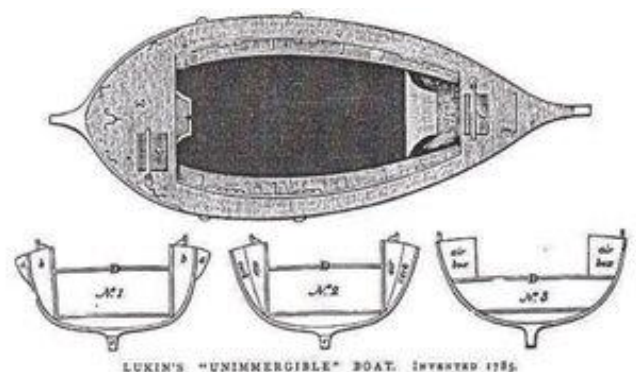
George Whitfield renowned preacher in England and Colonial America.

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## LIONEL LUKIN (1742–1834)

*Location:* Nos.101 & 102 Long Acre, now covered by Odhams Walk.; *Dates:* 1767-1824

Lukin was for many years a fashionable London coach builder in Long Acre. He became a member of the Coachmakers' Company in 1767, and did not finally retire from business until 1824. Lukin had a taste for science and a fertile mechanical mind. A personal favourite of the Prince of Wales and connected with William Windham, Secretary of State for War and the Colonies, he had many opportunities to bring some of his inventions to public attention. Among these was an 'unsubmergible' boat. He obtained a patent in 1785 for his invention, by which 'boats and small vessels ... will neither overset in violent gales or sudden bursts of wind, nor sink if by any accident filled with water'. He got strong encouragement from the Admiralty but no official support and only four lifeboats were ordered. His patent was ignored by Henry Greathead who was rewarded with a parliamentary grant for his lifeboats. Lukin later published letters as a pamphlet to prove he was the inventor. Lukin also invented a raft for rescuing persons from under ice and an adjustable reclining bed for patients, which he presented to various infirmaries. He invented a rain gauge, and kept a daily record of meteorological observations for many years until his sight failed in 1824. He died in Hythe, Kent where a memorial window was unveiled in 1892.



"This LIONEL LUKIN  
Was the first who built a Life-boat, and was the original Inventor  
of that principle of safety, by which many lives and much property  
have been preserved from Shipwreck; and he obtained for it the  
King's patent in the year 1785."

*Sources:* *The Times*; F Robus, *Lionel Lukin of Dunmow – the Inventor of the Lifeboat* (1925)



Lionel Lukin



1783 coach by Lukin for George, Prince of Wales.

*“This LIONEL LUKIN*

*Was the first who built a Life-boat, and was the original Inventor of that principle of safety, by which many lives and much property have been preserved from Shipwreck; and he obtained for it the King's patent in the year 1785.”*

**Lukin’s own moving words on his Headstone at Hythe, Kent.**

**ANGUS McBEAN** (1904-1990),

*Location:* No.53 Endell Street; *Dates:* 1945-70



Born in Monmouthshire, after the death of his father in 1924, the family moved to London and Angus worked for the department store Liberty’s (1926–33), as an antiques salesman. He became obsessed by theatre and his first design commission was work for Gielgud’s 1933 production of *Richard of Bordeaux*. He continued to photograph and in 1935 opened his own studio, soon photographing at the Old Vic. He began radical experiments with photographic portraiture, using the devices of surrealism to create fantastical images of theatrical stars—Vivien Leigh, enveloped in a plaster of Paris gown and posed among cotton-wool clouds or the impresario Binkie Beaumont as a giant puppet-master. He sent the photographs out as Christmas cards to an ever-widening circle of friends and associates. After the end of the Second World War (during the course of which he spent some time in

prison as a conscientious objector), he opened a bigger studio in Endell Street, and during the 1940s and 1950s he was inundated with commissions from London’s major theatre companies. In the early 1960s McBean photographed the Beatles for the cover of their first album, but fashions changed and his style became unpopular. He had a flamboyant appearance, with a thick beard and wore handmade clothes. He retired to Suffolk in 1970.



*Sources:* DNB; *The Times*; A Woodhouse, *Angus McBean* (1982)

## THOMAS MALTON THE YOUNGER (1751/2–1804)

*Location:* Former No.103 Long Acre, now covered by Odhams Walk; *Dates:* 1792-1804



Son of the Thomas Malton the Elder, whose trade of architectural draughtsman he followed. Malton moved here in 1792 and produced his best work 'A Picturesque Tour Through the Cities of London and Westminster'. The 100 aquatint plates catch the expanding metropolis at its most elegant. He gave drawing classes; among his pupils were Thomas Girtin and the young Turner. The latter was sent away by Malton, who found his pupil's approach too imaginative for the exact representation required from an architectural draughtsman, but the youth was afterwards readmitted and in later life would say: "But my real master, you know, was Tom Malton of Long Acre". Malton failed in his attempts to get elected to the RA.

*Sources:* DNB; British Museum collection; Grove Art

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## MAX REINHARDT (1915–2002)

*Location:* No.10 Earlham Street; *Dates:* 1956-87

The publisher Max Reinhardt was born in Constantinople, the son of an Austrian architect and Italian Jewish wife. He spoke Greek with his nanny, French at home, German learned from his father, and some Turkish. He was educated at the English High School for boys in Constantinople and then went to university in Paris, where he fell in love with the theatre after a production by his namesake, Max Reinhardt, the German impresario. He moved to London in 1938, but when war broke out, as the holder of an Italian passport, was interned until his release was arranged by establishment friends. He was then posted to RAF intelligence in Northern Ireland. On leave he played squash with RAF officer **Ralph Richardson**, who introduced him to fellow actor **Anthony Quayle** – both lifelong friends. Later in the war he was enlisted to undertake industrial espionage in the Middle East, where he was able to ensure that his family's firm and other companies favoured the allies over the axis powers. In 1946 he became a fully naturalised British subject and took his first steps in a successful fifty-year career in British book publishing. Through Richardson he met and married the actress Margaret Leighton, but later divorced. In 1956 he moved his offices to Earlham Street, thanks to the loan of £5,000 from Ralph Richardson and bought the Bodley Head, a venerable C19 house which was languishing but which he expanded greatly. Reinhardt persuaded J. B. Priestley and Graham Greene to join his board of directors. The firm prospered and Reinhardt was able to indulge his passion for boats. In 1985 he had open-heart surgery, and, unable to go back to his office, was forced to work at home.



*Sources:* DNB; obituaries in *The Times*, *Daily Telegraph*, *The Guardian* and *The Independent*; J Adamson, *Max Reinhardt: A Life In Publishing* (2009)

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## STEPHEN RIMBAULT (working 1744-88)

*Location:* No.7 Great St Andrew Street, now No.31 Monmouth Street. *Dates:* 1760-81



This famous clockmaker of Huguenot descent, particularly noted for his 12-tuned Swiss timepieces, was based here from 1760-81 (not a ratepayer however). When John Zoffany, the future royal portrait painter, first settled in London, and was starving in a garret in nearby Short's Gardens, Rimbault employed him to paint clock faces with landscapes and movable figures. There were around 30,000 clockmakers in the 18<sup>th</sup> century and Rimbault was one of the greatest. **His direct descendants in Canada have indicated they will attend the Trust's celebratory event.**

Stephen Rimbault by Johannes Zoffany.



## THE ROXY CLUB

*Location:* 41-43 Neal Street, *Dates:* 1976-78



Home from December 1976 to the Roxy Club, run by Andy Czezowski and Barry Jones, specifically to promote punk music. At the time there was no other club dedicated to the new genre, which was rejected by the media and the music industry. Every major punk band played here apart from the Sex Pistols (and in early 1977 Malcolm McLaren was deliberately 'resting' them to increase their mystique). As punk became more popular the landlord sought to raise the rent and there was a change of management in April 1977. The Roxy however continued for another year until rents really started to rise in the area with the closure of Covent Garden market. Aside from four bands mentioned above in connection with the December 1976 gigs and the gala opening, other bands that appeared there in the first four months of the club's life (January 1977 to April) included: The Adverts, The Boys, The Buzzcocks, Chelsea, Cock Sparrer, The Cortinaa, Wayne County & the Electric Chairs, The Damned, The Drones, Eater, The Jam, The Lurkers, Masterswitch, The Models, Johnny Moped, The Only Ones, Penetration, The Police, The Rejects, Sham 69, Siouxsie & the Banshees, Slaughter & the Dogs, The Slits, The Stranglers, Subway Sect, The Vibrators, Cherry Vanilla, Wire, X-Ray Specs and XTC.

*Sources:* *The Times*; M Dempsey, *Punk Rock – 100 nights at the Roxy* (1978); P Marko, *The Roxy London WC2: A Punk History* (2007)

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## ST GILES CHRISTIAN MISSION

*Location:* No.68A Neal Street; *Dates:* 1867-74 (as HQ)

St. Giles Christian Mission had its origins in 1860 in a domestic mission of Bloomsbury Baptist Church. In 1867, led by law stationer George Hatton, it secured a large hall in King Street (now Neal Street). Its ministry was to some of the poorest people of the city. It moved its HQ to Little Wild Street (now Keeley Street) in 1874, although it retained the building here as a girls' school. In the 1880s Charles Booth described the mission as a "huge organisation" specialising in work with discharged prisoners, a role it had assumed in 1877, much to the displeasure of the Charity Organisation Society, who thought that prisoners listened attentively to their sermons "only because their bellies were full". From 1875 Miss Ling ran a branch on Seven Dials which tried to reach fallen women. The mission led open-air services at Seven Dials on Sunday afternoons. The mission still exists, based in its church in Bride Street, Islington.

*Sources:* *The Times*; D A Hayes, *Victorian Seven Dials* (2004); St Giles Christian Mission, *30 Years Toil and Some of its Results* (1890); [www.sgcm.co.uk](http://www.sgcm.co.uk)

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## SHAFTESBURY HOMES

*Location:* 164 Shaftesbury Avenue, corner of Mercer Street; *Dates:* 1885-1975

The organisation that became known as The Shaftesbury Homes and Arethusa dates back to 1843, when a young solicitor's clerk called William Williams saw a dozen boys in rags, handcuffed together awaiting transportation to Australia. Appalled by their treatment he founded a Ragged School in an old hay loft in Streatham Street in The Rookery, which gave destitute children their only square meal of the week. The work attracted the patronage and active support of the 7th Earl of Shaftesbury who, in 1866, used his influence to secure the use of a redundant naval warship, the Chichester. This was followed in 1874 by the Arethusa. These housed up to 400 boys on the Thames and were the start of over a hundred years of training boys for future life in the Royal or Merchant Navy. Between them, refuges in Soho and Covent Garden and the two ships, housed boys and girls teaching the former the trades of carpentry, cobbling and tailoring in addition to seamanship skills; teaching the girls the skills necessary to fit them for domestic service. The Head Office was situated in Shaftesbury Avenue and features in the film *Arethusa Ahoy!* (1938).

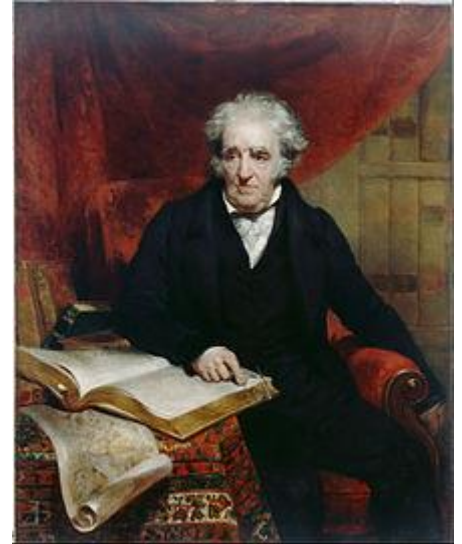
*Sources:* *The Times*, [www.shaftesbury.org.uk](http://www.shaftesbury.org.uk)

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## THOMAS STOTHARD (1755-1834)

*Location:* No.105 Long Acre, formerly Black Horse inn (now covered by Odhams Walk); *Dates:* 1755-1760

Thomas Stothard was born at The Black Horse Inn which was run by his father. Ratebooks show this was later renamed The White Horse Inn. An only child, Thomas was sent to school in Yorkshire, moving back to London in 1770. He was apprenticed to a silk weaver, designing silk patterns, and then entered the Royal Academy Schools, where he befriended John Flaxman and William Blake. He began producing illustrations for books, particularly historical scenes, which was to prove a constant and lucrative source of income. He was elected RA in 1794. He could charge high prices for his history paintings and bought a grand house at No.28 Newman Street, where he lived for the rest of his life. His most famous commission was a painting from Chaucer, *The Pilgrimage to Canterbury*, in a flat frieze-like form, then considered very authentic and exhibited across England and Scotland. The engraving after the work was one of the most successful prints of the C19th. His personal life was tinged with tragedy – his eldest son was shot and his second died suddenly, his third suffered a paralytic stroke; only four of his 11 children survived him. Turner likened Stothard to Giotto but his reputation as one of the foremost history painters of his day has not lasted, although he is remembered as probably the most prolific book illustrator of the late C18th and C19th.



*Sources:* Numerous. DNB; Grove Art; S. M. Bennett, *Thomas Stothard: the mechanisms of art patronage in England, c.1800* (1988)

Portrait of Thomas Stothard by John Wood (1833)

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## NATHANIEL WESTLAKE (1833-1921)

*Location:* No.20 Endell Street, *Dates:* 1880s



The stained glass firm of Lavers and Barraud was established in 1858. Barraud was dissatisfied with his own designs and Gothic architect William Burges recommended hiring Nathaniel Westlake as a designer. A year later the firm moved to No.22 Endell Street. It was Westlake's knowledge of medieval art, Pre-Raphaelite style and simplification of previously over-elaborate drawing that brought the firm fame and success in the 1860s. He became a partner in the firm and its sole proprietor in 1880. The firm was then known as Lavers & Westlake. He designed side windows in St Martin le Grand, and windows in St Paul's, Worcester, and Peterborough Cathedrals, and other prominent churches. As the Aesthetic movement gathered momentum, the colour of his stained glass became diluted. Between 1881 and 1894 Westlake published four volumes entitled *A History of Design in Painted Glass*. The firm closed on Westlake's death. No.20 was Westlake's home during the 1880s.

'The Vision of Beatrice', Victoria & Albert Museum

*Sources:* Grove Art; *The Times*

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## THE WORKHOUSE

*Location:* Dudley Court, east side of Endell Street; *Dates:* early C18 to 1914



Dudley Court covers the site of the buildings of the St Giles parish workhouse, here from the early C18th. In 1865 *The Lancet* reported a catalogue of appalling conditions in the workhouse into which were crammed over 900 paupers. This photograph of a prematurely aged pauper slumped in a doorway with another woman's baby in her arms was taken on the steps of the workhouse in Short's Gardens and published in Thomson and Smith's *Street Life in London*, 1877. She was characterised as a 'St Giles crawler' and the image is a reminder of the appalling conditions of the poor in Seven Dials and St. Giles. The Workhouse closed in June 1914 and premises used from May 1915 for the Endell Street Military Hospital. (*Plaque already exists to the only British army hospital to have been entirely staffed by women*).

*Sources:* Archives at LMA; *The Times*.

### Possible additional plaque: MONMOUTH STREET

Shaftesbury Avenue (south side) is on the line of the original Monmouth Street, renamed Dudley Street in 1845. It was long renowned as a place to buy all sorts of second-hand clothes. 'Monmouth Street finery' became a byword for tawdriness. There are a number of satirical prints set in the street in the British Museum collection. Dickens described the street as the "burial place of the fashions", devoting a whole chapter of *Sketches by Boz* to subjective musings on its old clothes trade. The pavements were lined by rows of boots and shoes for sale, the work of the street's population of (often Irish) shoe-binders. Its vibrant street-life (after its renaming as Dudley Street) was captured in a well-known print by Gustave Doré.

### POSITIONING OF PEOPLE'S PLAQUES with proposed texts | = core Seven Dials streets

| Address  | Plaque / draft text   | NOTES   |
|--|---|---|
| 2 Earlham Street<br>LB Camden                            | <b>Syd Barrett</b><br>co-founder of Pink Floyd<br>lived on this site 1966-67                          | Mentioned in Earlham Street History Plaque                |
| 31 Earlham Street<br>LB Camden                           | <b>Cave of Harmony</b><br>Elsa Lanchester's club<br>for London intellectuals<br>on this site 1927-28. | Mentioned in Earlham Street History Plaque                |
| 10 Earlham St<br>LB Camden                               | <b>Max Reinhardt</b><br>Publisher<br>worked here 1956-87  |   |
| Endell Street<br>90 Long Acre- office block<br>LB Camden | <b>Jabez Earle</b><br>Popular Presbyterian pastor<br>at a meeting house on this site<br>1709-67       | <i>Block to be redeveloped so may have to be delayed.</i> |
| 37 Endell Street<br>LB Camden                            | <b>William Henry 'Birds Nest' Hunt</b><br>Water-colourist<br>lived here 1790-1811                     |   |
| 53 Endell Street<br>LB Camden                            | <b>Angus McBean</b><br>Photographer<br>lived here 1945-70   |   |
| 20 Endell Street<br>LB Camden                            | <b>Nathaniel Westlake</b><br>Stained glass artist<br>lived here in the 1880s                          |   |

|   |   |  |
|---|---|--|
| <b>Dudley Court</b><br>LB Camden  | <b>St. Giles' Parish Workhouse</b><br>Home to over 900 paupers<br>on this site early 1800s to 1914                    | Has plaque for the WW1 Hospital on<br>Endell St elevation. |
| 137 Long Acre<br>City of Westminster  | <b>John Dryden</b><br>Poet, critic and satirist<br>lived here 1668–86   |  |
| 139 Long Acre<br>City of Westminster  | <b>William Hazlitt</b><br>Essayist, critic and artist<br>lived here 1793-95   |  |
| 118 Long Acre<br>City of Westminster  | <b>John Jacob Hotzappfel</b><br>manufacturer of luxury turning lathes<br>lived here 1794-1811 <b>OR</b>               |  |
| 127 Long Acre<br>City of Westminster  | <b>Holzappfel &amp; Co</b><br>manufacturer of luxury turning lathes<br>had his workshop here 1828-97                  |  |
| 101-102 Long Acre<br>now Odhams Walk<br>City of Westminster   | <b>Lionel Lukin</b><br>Royal coachbuilder and inventor of the<br>lifeboat lived and worked on this site 1767-<br>1824 |  |
| 103 Long Acre<br>now Odhams Walk<br>City of Westminster   | <b>Thomas Malton the Younger</b><br>Architectural Draughtsman<br>lived on this site 1792-1804                         |  |
| 105 Long Acre<br>now Odhams Walk<br>City of Westminster   | <b>Thomas Stothard RA</b><br>History painter and book illustrator<br>lived on this site 1755-1760                     |  |
| <b>2&amp;3 Monmouth Place,</b><br><b>(now either Mercer or</b><br><b>Earlham Street)</b><br>LB Camden | <b>Jeremy 'Jemmy' Catnach</b><br>Inventor of the ballad broadsheet<br>traded near this site 1813-39                   | Mentioned in Street History Plaque for<br>Earlham Street   |
| <b>1 Little St Andrew Street</b><br>now Fielding Court<br>LB Camden                                   | <b>Robert Anning Bell</b><br>Artist and luminary of the Arts & Crafts<br>Movement<br>born on this site 1863.          |  |
| <b>32 Neal Street</b><br>LB Camden  | <b>Henry Thomas 'Jim' Cadbury-Brown</b><br>Architect<br>lived and worked here 1964-82                                 |  |
| <b>33 Neal Street</b><br>LB Camden  | <b>Edward John Dent</b><br>Watch and clockmaker<br>lived and worked here 1804-31                                      |  |
| <b>33 Neal Street</b><br>and Nottingham Court<br>LB Camden  | <b>Ellen Keeley Co</b><br>Manufacturer<br>of the costermonger's barrow,<br>The 'shop on wheels'.<br>1900-82           |  |
| <b>41-43 Neal Street</b><br>LB Camden   | <b>The Roxy Club</b><br>Showcase of punk rock.<br>1976-78   |  |
| <b>68A Neal Street</b><br>LB Camden   | <b>St Giles Christian Mission</b><br>ministered to the city's poor<br>1867-74   |  |
| 194 Shaftesbury Avenue<br>LB Camden   | <b>George Armstrong</b><br>Father of Paediatrics<br>ran a free dispensary for sick children<br>on this site 1781      |  |
| 164 Shaftesbury Avenue<br>LB Camden   | <b>Shaftesbury Homes and Arethusa<br/>Charity</b><br>for destitute children.<br>Headquarters on this site 1885-1975   |  |
| <b>Corner Shelton Street /<br/>Mercer Street</b><br>LB Camden   | <b>Charles Boon</b><br>Publisher and co-founder of Mills & Boon,<br>lived here 1877-1901                              | Mentioned in Mercer Street History<br>plaque               |
| <b>5-11 Shorts Gardens</b><br>LB Camden   | <b>The Kip (1860-1922)</b><br>Site of famous Lodging House  | Mentioned in Short's Gardens street<br>history plaque.     |

|   |  |                                |
|---|--|--------------------------------|
|   | where residents slept leaning on a rope.   |                                |
| <b>Tower Street</b><br>LB Camden  | <b>Jacob Bogdani</b><br>Renowned painter of birds.<br>lived here 1688 to c.1724                            |                                |
| Orion House<br>LB Camden  | <b>Aldridges Horse Bazaar</b><br>On this site 1753-1940<br>Last horse sale n 1926. Cars sold from<br>1907. |                                |
| 7 Upper St Martin's Lane<br>(now Wellington House)<br>City of Westminster | <b>Sir John Gielgud</b><br>Actor.<br>Lived on this site 1927-35  |                                |
| 2-6 West Street<br>LB Camden  | <b>John Logie Baird</b><br>First experimental transmissions<br>took place here 1926-28.                    | Sponsored by Mark Read Trustee |
| <b>31 Monmouth St</b><br>Mercer St Hotel<br>LB Camden                     | <b>Stephen Rimbault</b><br>Noted musical clockmaker<br>worked on this site 1760-81.                        |                                |

**Complete List of all research with those chosen in red. The list which follows after this sets out the reasons for not choosing the others researched.**

**CUCUMBER ALLEY** (*Within Thomas Neal's*)

- Northernmost evidence of Saxon London (Lundenwic) found in 1989 by Museum of London archaeologists.

**EARLHAM STREET (east of Seven Dials)**

**2.\* (at junction of Seven Dials) Cave of Harmony, Club 1927-28.**

- Nos.42-46 Lepard & Smiths paper merchants
- Donmar Warehouse - colour film laboratory of the Raycol British Corporation.
- No.41 - Freedom Brewing Company (here 1995-2004)
- No.43 - British Crafts Centre 1967-1995
- No.50 - stores of the International Correspondence Schools (ICS)

**EARLHAM STREET (west of Seven Dials)**

- No.24 - Formerly A S Portwine & Son, butchers, here from at least 1790.
- No.14 – Formerly F W Collins & Sons, ironmongers, founded in 1837.

**10.\* No.10 - office of Max Reinhardt, publisher, from 1957.**

**11.\* No.2 – Syd Barrett Pink Floyd lived here in the mid-1960s**

**ENDELL STREET**

West Side

- (Odhams Walk Block) Castle Street Working Boy's Home 1869-1874
- (Odhams Walk Block) Home of William Harvard (1710–1778), actor and playwright
- No.17 - former No.3 Old Belton Street, which housed 'Queen Anne's Bath'.
- Nos.33-35 Long connection with cinema, film companies and Preview Theatre.
- 16.\* No.37 -William Henry Hunt (1790–1864), watercolour painter, born here.**

**17.\* No.53 – studio of photographer Angus McBean (1904-1990).**

18. No.61 -Latchfords, timber merchants based here until 1999.
19. Nos.75 - stained-glass firm Worrall & Co.
20. Children's Theatre 1927-31, later Caravan Club a 'vile den of iniquity'
21. No.83 - former St Giles National School, closed in 1963.

East Side

**22.\* (Block now '90 Long Acre' - Jabez Earle (1676-1768), founded a popular Meeting house here Also on site old Quaker burial- ground, where preacher John Whiting (1656-1722) buried.**

**23.\* No.20 - Nathaniel Westlake (1833-1921), Gothic Revival designer.**

24. No.22 Painted Glass Works of Lavers and Barraud
25. No.24 (now Hospital Club) - British Lying-In Hospital (Zepherina Smith, founded forerunner of Royal College of Midwives); Dame Rosalind Paget; birthplace of jazz singer Evelyn Dove in 1902). Later St Paul's Hospital for Urological Diseases ( first dialysis in the UK 1961; mathematician James Mercer and actress Diana Wynyard both died here.

**26.\* Dudley Court – site of St Giles parish workhouse, closed June 1914.**

**LANGLEY STREET**

27. No.1, John Melchior Barralet, who exhibited at RA 1775-79.
28. Nos. 6 and 7-8 built in 1830s for Combe & Co. **Possible plaque to the brewery.**

**LONG ACRE (North Side)**

29. No.90 (large block on east side of Endell Street) - St Martin's Hall; Queen's Theatre; Odhams Press offices and various coachmakers Houlditch; Horne and Company and Kesterton.
30. (Odhams Walk block) – No.98 - Army Clothiers, run by John Pearse (1759-1836), MP
31. (Odhams Walk block) – No.99 - Roberson & Co, artists' suppliers, here 1853-1937.
32. (Odhams Walk block) – No.100 - William Pemberton, engraver and printseller, 1790s; Emma Martin (1811/12–1851), socialist and freethinker here in late 1840s.
- 33.\* (Odhams Walk block) – No.101 - Lukin & Allan, Royal coach-makers; Lionel Lukin patented the lifeboat; W H Sams, Broadway actor and theatrical producer (1923).**
34. (Odhams Walk block) – No.102 - H Allen, architect, 1784
- 35.\* (Odhams Walk block) – No.103 - Thomas Malton the younger, architectural draughtsman, lived here 1790s; from 1850s Pearce & Countze, coachbuilders.**
- 36.** (Odhams Walk block) – No.105 Black Horse PH, birthplace of painter Thomas Stothard
37. (Nos. 107-115) at No.108 Lionel John Beale surgeon and daughters Sophia and Ellen, painters
38. (Nos. 107-115) at No.114 Jean Pillement C18 painter and engraver.
39. No.116 - James Ryan, carver and gilder, 1853-1877.
- 40.\* No.118 - John Jacob Holtzapffel (1768-1835), pioneer lathe-maker.**
41. No.119 - Mors motor cars, London branch opened in 1900.
42. No.121 - Hatchetts, coach makers to the Crown
43. Nos.127-130 - Morgan & Co builders of carriages, later of cars

- 44.\* (Nos.127-130) No.127 home of Charles Holtzapffel and shop of Holtzapffel and Co., toolmakers (here from 1828 to 1897) – see above & one only.**
45. (Nos.127-130) No.128 - stage actress Ethel Lavenu, mother of Tyrone Power, Sr.
46. (Nos.127-130) No.129 - N. Heideloff architect and publisher, 1810
47. (Nos.127-130) No.130 - "Fanny" Fitzwilliam, actress.
48. No.132 - Charles Suffell, scientific instrument maker, 1839-1865.
49. No.133 - John Logie Baird transmitted from here – *large black plaque*.
50. No.134 - William Merryweather coach and harness maker here 1819-26
51. No.136 - Thomas Laycock, trunk-maker to his Majesty
- 52.\* No.137 - John Dryden, poet, lived in a house on this spot 1666-1686;** later Dryden Press was run by the printers J. Davy & Sons in later C19.
53. No.138 - Alexander Charnley, hairdresser and dealer in perfumery 1806 to mid 1820s
- 54.\* No.139 - William Hazlitt, essayist, stayed with brother John, miniaturist.** Later home of banjo maker Alfred Weaver (1857-1939).
55. No.140 - "A.T."Speedometer Co. Ltd, established here 1910.
56. No.142 - Jury's Imperial Pictures, formed in 1909.

#### **MERCER STREET (north of Seven Dials)**

##### West Side

57. James Kitten's café, a 'Terrible Negro Haunt' (1926 article)

**58.\* Nos.2&3 Monmouth Court (demolished) - James 'Jemmy' Catnach (1792–1841), pioneer printer.**

#### **MERCER STREET (south of Seven Dials)**

##### East Side

59. (side of Cambridge Theatre) – former No.14 Noble Arms PH

**60.\* (side of Cambridge Theatre) – No.12 Little White Lion St - childhood home of Charles Boon, publisher.**

61. No.6 - Golding and Plummer, printers

##### West Side

62. Mercers Arms PH (corner of Castle Street). Master Tailor's Society met here until 1822.

63. No.19 - Hopkins & Co, billiard table makers established 1840.

64. No.5 - John George Deyerlein, partner in firm of Holtzapffel, lived here 1804-1829

65. No.3 - Isaac Aldrich, printseller (1796)

#### **MONMOUTH STREET (north of Seven Dials)**

##### East Side

**66.\* No.13 - Brian Epstein (7D plaque in place)**

67. Nos.19&21 - Robert Smith, speculative builder died here in 1841.

68. No.33 - Johnny Pitts (d.1844), ballad printer and toy-shop owner.

**69.\* No.31 - workshop of Stephen Rimbault, clockmaker, assisted by John Zoffany.**

70. No.41 - France & Sons, funeral directors.

West Side

71. Nos14&16 - James Whittle and Samuel Norman, carvers, in late 1750s

72. Mountbatten Hotel – site of Shaftesbury Hotel for ‘men of slender resources’

**MONMOUTH STREET (south of Seven Dials).**

West Side

**73.\* Fielding Court (adj. Seven Dials) - birthplace of artist and designer Robert Anning Bell.**

74. No.44 - Pollock's Toy Museum and shop, 1954-1969.

East Side

75. No.63 - until 1860s the White Swan PH.

76. No.67- B Flegg, saddler and harness maker, established in 1847. From March 1974 housed the Anthropos Gallery, at the time ‘the only European gallery devoted to Eskimo art’.

**NEAL'S YARD**

77. Seven Dials ragged school opened 1847.

78. Nicholas Saunders (1938-1998) set up many ‘alternative’ businesses – *black plaque*

79. Michael Palin and Terry Gilliam’s studios – *unofficial plaque*

**NEAL STREET (north of Shelton Street)**

East side

80. Nos.26–28 - Neal Street Restaurant (Terence Conran, Antonio Carluccio, Jamie Oliver)

**81.\* No.32 - Jim Cadbury-Brown (1913-2009), architect.**

82. No.48 - film director Michael Crossfield.

**83.\* No.68A - alley leads to former chapel - St Giles Christian Mission.**

84. No.78 - The Fountain PH closed 1923, haunt of beggars

85. Nos.80-82 -The Punjab, the first Punjabi restaurant in London, opened 1951.

West Side

**86.\* No.33 - barrow-making firm of Ellen Keeley.**

**87.\* Nos.41-43 - Roxy Club, punk music.**

88. Northern end of Neal Street and junction with Monmouth Street - ‘Le Croche Hose’ inn

**NEAL STREET (south of Shelton Street)**

East Side (Odhams Walk block)

89. (No.2 Cross Lane) William Francis Truefitt opened his first Gentlemen's Barber shop 1805

90. (No.5 Cross Lane) Thomas Jenkins, colour-man, opened shop here 1775.

91. (Cross Lane) John Simon (1675–1751), mezzotint engraver

**NOTTINGHAM COURT**

92. Nos.4-7 W T Morrell book-binders (until 1983)

**93. No.8 - Ellen Keeley (see No.33 Neal Street), costermonger here 1891.**

94. (East Side) carver and furniture designer Matthew Lock based here in the 1740s.

### SAINT MARTINS COURTYARD

**95.\* Long Acre Chapel (George Whitefield; William Howells and others).**

### SHAFTESBURY AVENUE (South side).

96. No.144 (now Fopp records) - Zaehnsdorf, bookbinders and conservators to the BM

**97.\* No.160 [arbitrary placement] – Monmouth Street, famous for old clothes (cf. Gustave Doré).**

**98.\* No.164 - Former HQ of the Shaftesbury Homes for Boys.**

99. Former *Nouvel Hôpital et Dispensaire Français* (artist Robert Buhler; painter Harold Gilman; anthropologist Emil Torday).

**100.\* No.194 - free dispensary for poor children set up by George Armstrong, paediatrician.**

### SHELTON STREET

#### South Side

101. Corner with Upper St Martin's Lane - Cock and Pye tavern

102. (Wellington House) - No.7 Castle Street – Earle, funeral carriage masters ('blackmasters')

103. No.24 (corner of Langley Street, or anywhere nearby) Woodyard Brewery

#### North Side

104. Nos.15-21 Comyn Ching, ironmongers. John Gostling, pioneer gas engineer.

105. No. 41 (side of Nottingham Court) - piano warehouse of F Hund & Sons in 1870s.

### SHORTS GARDENS (west of Neal Street)

#### North Side

**106.\* Nos. 5-11 - Tom Farmer's lodging house, better known as 'The Kip'.**

107. (West corner with Neal Street) Two Spies PH (1751 until 1890s)

#### South Side

108. (on Thomas Neal's) Benjamin Jacob, instrumentalist, singer and conductor, 1794

109. (on Thomas Neal's) John Davy printer, 1820

### TOWER STREET

110. Nos.4-10 - printing works of John Strangeway.

111. Nos.19-22 – Early London Board School; printer and pornographer William Dugdale 1822-24

#### West Side

**112.\* Jacob Bogdani (1658–1724), still-life and bird painter.**

### WEST STREET

113. (Guild House, corner of Upper St Martin's Lane) - John Logie Baird 1926-28

114. No.24, former West Street Chapel (John Wesley; ballet dancers) – *plaque*

### UPPER ST MARTIN'S LANE

#### West Side

**115.\* No.5 Orion House - site of Aldridge's Horse Repository, 1753-1840.**

## East Side

- 116.\* **(Wellington House) No.7 - flat above John Gielgud, actor**; Alfred Weaver banjo making workshop
117. (Wellington House) - Nos.7-9 - Forder & Co Ltd, hansom cab builders, from about 1883.
118. (Nos.10-14) No.11 - Edward Latchford, bit, bridle and spur manufacturers C19
119. (Nos.10-14) No.12 - mid Victorian curry house of J Halford; later St Martin's Hotel run by Stratford Johns.
120. (Nos.10-14) No.14 - The Marquee Club (2007-08)
121. (Nos.10-14) No.22 - John Turtle, carver and gilder and book dealer, 1834 until 1841
122. (Nos.10-14) No.9 Little St Martin's Place – Moses Kean, uncle of Edmund Kean
123. (Nos.10-14) No.8 Little St Martin's Place - Tiberius Cavallo, natural philosopher, 1780s
124. (Nos.16-19) No.7 Little St Martin's Place - John Henderson, miniature painter, 1780s.
125. (Nos.16-19) No.23 - James Dearth picture frame and looking glass maker.
- 

## **Names not chosen by researcher (with reasons) by street:**

### **ENDELL STREET**

**TOM PAINE**, author and revolutionary. About 1757 he worked in London for John Morris, a stay-maker of Hanover Street, leaving soon after.

Reason for rejection: Although history books say Morris lived in Hanover Street, he was actually based in Castle Street, east of Endell Street, so out of the area

**LAVERS & BARRAUD**, noted stained glass company. Works at No.22

Reason for rejection: Name still very visible on frontage. However, Nathaniel Westlake (proprietor) is on the long-list

**THE BRITISH LYING-IN HOSPITAL** at No.24 (here 1849 until 1913) followed by **ST PAUL'S HOSPITAL FOR UROLOGICAL DISEASES** (here 1922-92). The former had some notable midwives and was the birthplace of jazz singer Evelyn Dove (1902–87). In the latter died the mathematician James Mercer (1883–1932) and the actress Diana Wynyard (1906–64).

Reason for rejection: The current name Hospital Club indicates earlier usage. Plus too many other candidates in Endell Street.

**ST GILES NATIONAL SCHOOL** formerly at No.83 until 1963

Reason for rejection: Clear inscription on the facade

### **LONG ACRE (North Side)**

**ST MARTIN'S HALL**. Now covered by No.90 Long Acre, this was where the Working Men's College was launched and **CHARLES DICKENS** gave his first public readings. It was burnt down in 1860, rebuilt, and later reconstructed as the **QUEEN'S THEATRE**, very popular in the 1870s. Later became **ODHAMS PRESS** offices, which fell prey to the worst bombing incident of World War One in January 1918.

Reason for rejection: Queen's Theatre already commemorated by a Theatreland plaque (incorrectly placed at corner of Neal Street). Odhams already recalled by name of Odhams Walk to the west.

**EMMA MARTIN** (1811/12–51), socialist and freethinker, lived at No.100 in late 1840s. In 1847 she graduated in midwifery and, having been refused hospital positions because of her atheism, began practising privately from her home here. She lectured to women in gynaecology, gave courses in midwifery, and probably offered contraceptive advice.

Reason for rejection: Too many other candidates in Long Acre

**SOPHIA BEALE** (1837–1920), artist, ran a studio at No.107 with her sister Ellen from 1860 to 1867. They both exhibited at the Royal Academy. They led free lives, walking unchaperoned around London.

Reason for rejection: Too many other candidates in Long Acre

**JOHN HATCHETT, SON & CO.** at No.121. John Hatchett (1729-1806) and his son Charles Hatchett FRS (1765-1847) were the leading London coach-builders of their time. Hatchetts were appointed coachmakers to George III in 1790.

Reason for rejection: Too many other candidates in Long Acre

**ETHEL LAVENU** (1842-1917) stage actress, mother of stage and silent screen actor Tyrone Power, Sr, and grandmother of the Hollywood film star Tyrone Power. She lived at No.128 in the early 1860s.

Reason for rejection: Too many other candidates in Long Acre

**FANNY FITZWILLIAM** (1801-54) actress lived at No.130 in 1820s. Dickens was a close friend of John Buckstone, her "partner", whom she was due to marry but died of cholera.

Reason for rejection: Too many other candidates in Long Acre

**DWARF GIBSON** (1605/15?–90), miniature painter and miniature man, 3 foot 10 inches in height. In May 1672 appointed as king's limner (miniaturist).

Reason for rejection: Strong candidate, but can find no documentary evidence to support the assertion that he lived on the north side of Long Acre (not listed in rate-books).

## **MERCER STREET**

**JAMES KITTEN**, originally from Sierra Leone, ran a café at No.16 Great White Lion Street, as this part of Mercer Street was known until 1938. His establishment was the subject of a 1926 article in *John Bull* headed a 'Terrible Negro Haunt', which called for its closure, claiming it was a drugs den where white women [prostitutes] "shamelessly consorted" with "coloured wastrels". Kitten sued for libel but lost the case, closed the café and ended in bankruptcy.

Reason for rejection: Intriguing story but could be considered controversial

## **MONMOUTH STREET**

**JOHNNY PITTS** (d.1844) was a famous ballad printer, rival of Catnach. He ran Pitt's Toy and Marble Warehouse at No.33 (when No.6 Great St Andrew Street),

Reason for rejection: Catnach more famous than Pitts. Very close to plaque to Brian Epstein

**POLLOCK'S TOY MUSEUM** was founded at No.44 in 1954 and remained until 1969.

Reason for rejection: Pollock's Toy Museum still exists at No.1 Scala Street and charts its own history on its website.

## **NEAL STREET**

**NEAL STREET RESTAURANT** latterly at Nos.26–28 opened in No.26 in 1971, the brainchild of the designer **TERENCE CONRAN** whose design studios were then next door in No.28. In 1981 **ANTONIO CARLUCCIO**, became the manager of the restaurant and in 1989 its owner. The celebrity chef **JAMIE OLIVER** began his professional career under Carluccio here.

Reason for rejection: It might be thought that this is too recent 'history'

**WILLIAM FRANCIS TRUEFITT** opened his first Gentlemen's Barber shop at No.2 Cross Lane (southern end of present-day Neal Street). He then moved to No.40 Old Bond Street, where he became wigmaker to King George III. Truefitt & Hill now one of the leading men's barber shops in the world.

Reason for rejection: Too many other candidates in Neal Street.

**JOHN SIMON** (1675–1751), a prolific mezzotint engraver, noted for his portraits, published his earliest prints from Cross Lane during the middle years of Queen Anne's reign. They attracted the notice of Sir Godfrey Kneller, who gave him commissions.

Reason for rejection: Too many other candidates in Neal Street.

## **SHAFTESBURY AVENUE**

**DUNCAN CAMPBELL** (c.1680–1730), a soothsayer who claimed to have been born in Lapland, took a house in (old) Monmouth Street. Here he established himself in business as a soothsayer and novelty, a deaf mute who could converse. Popularity waned, but involved in production in 1720 of *The History of the Life and Adventures of Mr Duncan Campbell* and presented at court to George I.

Reason for rejection: Possible candidate but as yet unable to find documentary proof of his residence.

**FRENCH HOSPITAL** (or the *Nouvel Hôpital et Dispensaire Français*), established to offer medical aid to French-speaking foreigners, moved here c.1890. The building later served as the Shaftesbury Hospital (part of St Paul's Hospital) until its closure in 1991. Now the rear of the Covent Garden Hotel. Birthplace of artist **ROBERT BUHLER** (1916–89). Painter **HAROLD GILMAN** (1876–1919) died there, a victim of the post-war influenza epidemic, as did anthropologist **EMIL TORDAY** (1875-1931).

Reason for rejection: Original inscription very prominent.

## **SHELTON STREET**

**AARON ARROWSMITH**, map-seller, geographer and printseller. By 1790 Arrowsmith established in Castle Street (as Shelton Street known until 1938), where he published his *Large Map of the World on Mercator's Projection*. This secured his reputation. Moved to Soho by 1798.

Reason for rejection: Possible candidate but unable to find documentary proof of his residence.

**COMYN CHING** the famous ironmongers owned Nos.15-21 and properties in Monmouth and Mercer Streets adjoining. A successful business which included fitting out the Titanic and other luxury liners, as well as many public buildings. They produced ironmongery for Royal Parks and pioneered gas lighting in London, for example installing the gas-lamp columns around Buckingham Palace in the 1830s.

Reason for rejection: Already commemorated in Ching Court, which also bears a detailed plaque about their history.

**WOODYARD BREWERY** originated in the early 18th century. It was taken over in 1787 by Harvey Christian Combe, Lord Mayor 1799–1800, with his brother-in-law Joseph Delafield and other partners, and the business became known as Combe's brewery. Combe amalgamated with Watney & Reid in 1898 and the Woodyard Brewery closed in 1905, when production moved to Mortlake.

Reason for rejection: the former brewery buildings dominate the area and the brewery is recalled in the name of the cul-de-sac Old Brewery Yard.

## **WEST STREET**

No.24 is the former **WEST STREET CHAPEL**. Originally built in 1700 as a place of worship for Huguenots, it was leased from 1743 to 1791 by **JOHN WESLEY**, the founder of Methodism: he and George Whitefield both preached there regularly, while Wesley's sister Emily lived in the chapel-house. In the 1920s, the ground and first floors were let for ballet instruction under Margaret Craske, and later Anna Stafford Northcote (Severenska). In the 1940s, the Tiller Girls rehearsed there. In the late 1980s, the building was occupied by the London School of Classical Dance: it is said that Margot Fonteyn and Michael Soames rehearsed there.

Reason for rejection: The Wesley connection is already commemorated by a plaque.

## OTHER CURRENT WORK

Our **new website** (currently at Beta stage) will have much fascinating material on Neale and Pierce and the area's history. The eye level QR codes will lead to further information on each plaque and if resources become available we may be able to produce a Seven Dials walking tour App using this material.

The **web edition of the Seven Dials Renaissance Study** will include architectural images of every building in the area, crossing the border down to Long Acre. Behind the current images will be around 300 historic images from the London Metropolitan Archives. The Study presents a holistic vision for the maintenance and enhancement of this area – the only neighbourhood in London remaining from late Stuart England.

*'An extraordinary piece of work...'* Camden Design Awards citation for the first *Renaissance Studies*.

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## Other Ways of assisting the Trust...

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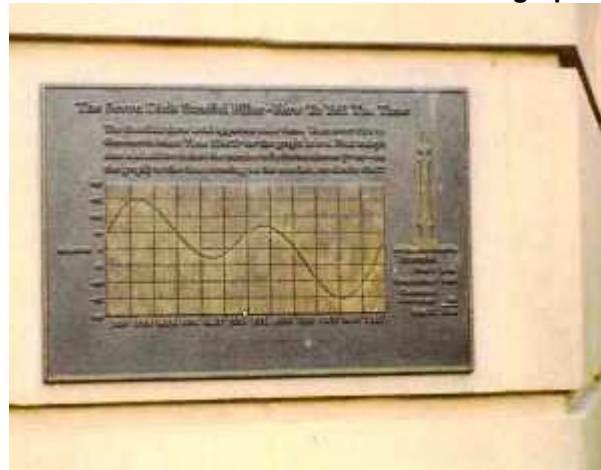
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Sundial Sponsorship: the three faces available carved by Caroline Webb seen here completing her work.



## SPONSOR A PLAQUE OF YOUR CHOICE AND HELP ILLUMINATE THE PAST



Above: Kathy Pimlott and Paul Draper with Paul's initial designs linking his designs of the street name plates and People's Plaques; PP Group looking at Paul's designs & below the trustees making decisions on both.

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**'Seven Dials is one of the great architectural set pieces of London' Dr. John Martin Robinson.**