LOUGHTON AND DISTRICT HISTORICAL SOCIETY

NEWSLETTER 195

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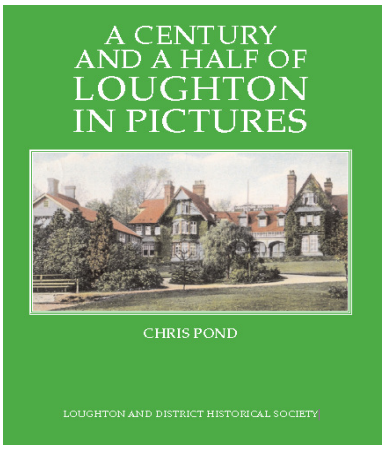
Golden Jubilee: 50th Season

Loughton in pictures



To mark the Golden Jubilee of the Society *A Century and a Half of Loughton in Pictures* has been published and should be available at the November meeting. Though it will be sold to the public at over £12, there will be a special price for members of £10.

The book has been compiled by Chris Pond and members of the LDHS committee have checked the draft to ensure that the book is as accurate as possible.

The Society's large and miscellaneous, photographic collection, built up from gifts from various donors over the previous 50 years, was used as were some from Chris's collection, and a number taken by the late Stephen Wilkinson in the 1970s and 1980s. The large format book consists of 96 pages containing 150 black and white photographs and an additional 8-page special colour section of 15 photographs containing some Edwardian tinted postcards as well as scenes from 30 or 40 years ago that are now as much a part of the town's history as the older scenes.

So there are 165 photographs of Loughton ranging from the mid-nineteenth century to the 1980s. The book has a short Introduction and is arranged into sections (each with its own intro-duction) covering 'Streets and Houses', 'Transport', 'The Forest', 'Institutions and Events', and 'People'. The last section is 'The Loughton of Elizabeth II', containing scenes from the past 60 years. Most photographs have extensive captions and to help readers access the wealth of information contained in them there is a comprehensive five-page index.

This paperback book, which is nicely produced in a large format, is thus a photographic record, covering the past 145 years, of how Loughton was, and thus how Loughton has changed. It could not be a complete record, because many landmark buildings were demolished and do not seem to have been photographed There are pictures of landscapes and fields before development, and of the forest, but the townscapes and buildings most readily seize the imagination. There are pictures of people alone, and rather more of the life and work of various institutions in the town.

Heather, Lady Murray of Epping Forest has contributed the Foreword in which she says: 'This book will be a worthy addition to bookshelves both locally and far and wide.' It will also be an ideal Christmas present for resident and expatriate Loughtonians.

Harvey family portraits

RICHARD MORRIS

Eliab Harvey (1689-1742), by Thomas Hudson

By the time that the Harvey family came to live at Rolls Park, Chigwell, in about 1640, they had established themselves as successful merchants in the City of London trading principally with Turkey and the Levant. They had another country house, Winchlow Hall, at Hempstead in north Essex, and their town house, Cockaine House, was in Broad Street in the City.

One of the first generation of seven brothers, William Harvey, had become the distinguished physiologist who in 1628 discovered the correct theory for the circulation of the blood.

Seven generations of Harveys lived at Rolls Park, but the second son in any generation who did not inherit Rolls Park, lived either at Winchlow Hall or purchased their own houses and estates.

In common with the tradition of successful businessmen and members of the aristocracy, the Harveys had their portraits painted by the leading artists of the day. Many of the Harvey portraits have survived and are now with descendants of the family, in galleries both in the UK and overseas, or with private collectors. In my biography of the Harvey family, *Merchants, Medicine and Trafalgar, the History of the Harvey Family*, I identified 34 portraits with 19 of them illustrated in colour.

Two Harvey portraits which have not been seen for nearly 50 years have recently returned to the UK. The portraits were sold at Christies in 1968 when they fetched £136, and were probably acquired by a collector in the USA. The portraits, illustrated on our front and back cover, respectively, are of:

Eliab Harvey, KC, MP, FRS, (1716–69), second son of William Harvey (1689–1742). The artist was Thomas Hudson.

Mary Harvey (1686–1761), Eliab's mother. The portrait is attributed to Charles D'Agar.

This Eliab (there were several sons who were given the name, including the Admiral who commanded the *Temeraire* at Trafalgar) probably spent his early years at Winchlow Hall. He was educated at Westminster School and Trinity College, Cambridge, before following a legal career. He spent seven years in Parliament as the member for Dunwich, from 1761 to 1768.

In 1756 Eliab married Mary, daughter of Richard Benyon of Gidea Hall, near Romford. It seems likely that he first took a lease on the Buckhouse estate, otherwise known as Munckhams, which was situated on the border of the parishes of Woodford and Chigwell. This should not be confused with the 'Monkhams' that was built in 1820 on a site further to the south-west, from which today's Monkhams estate in Woodford is derived. In 1760 Harvey purchased Buckhouse from Thomas Cox North for £3,150.

Seven years later Eliab purchased Claybury Hall, only a mile or so away, from John Goodere and went to live there. He still owned Buckhouse but it was described as not being in a very good condition.

We do not know whether the two portraits were hung at Rolls Park or latterly at Claybury Hall. Both portraits are set in oval frames, and are oil on canvas, measuring 28 x 23½ ins. Thomas Hudson was one of the most fashionable portrait painters in London from 1720–1770, and the portrait of Eliab Harvey is characteristic of Hudson and befitting Harvey's status.

Eliab was not the only Harvey to have his portrait painted by Hudson. Portraits of his elder brother, William (1714–63), and William's wife, Emma were also painted by him. Emma was an attractive woman, and two further portraits of her have survived, a second painted by Hudson, and the third by Hudson's rival Allan Ramsay. Edward Harvey, Eliab's younger brother, who became Adjutant-General in the British Army, also had his portrait painted by Ramsay.

The portrait of Eliab's mother Mary Harvey, née Williamson (see page 16), is thought to have been painted by Charles D'Agar who established himself as a portrait painter in London from 1691 and experienced considerable success.

Possibly the most grand family portrait of the Harveys was painted by Sir Godfrey Kneller in 1721, and shows William and Mary Harvey with their three young sons, William, Eliab and Edward, together with Mrs Williamson, Mary's mother. This large picture is now in the collection at Tate Britain.

The portraits of Eliab Harvey and his mother Mary are on sale at the Philip Mould Gallery in Dover Street, London W1, and the price for the pair is £14,500. It would be nice to think that the portraits could be purchased by a local museum or benefactor, and return to the area in which the Harveys lived.

Christmas Eve in the streets*

Submitted by CHRIS POND

CHRISTMAS EVE in the streets! What streets? All the streets. All the peculiarities, all the special and individual characters appertaining to Cockney Corners, approach and mingle jovially and cordially on Christmas Eve. Christmas Eve in the Borough, Christmas Eve in Clerkenwell, Christmas Eve in Stepney, Christmas Eve in Somers Town. Like the ingredients in a twelfth cake, each still has its definite and distinct character, but all seem homogeneous, covered and enclosed in the toothsome sugar of Christmas Eve – in the white frosting of Christmas Eve. For we *will* have our Christmas Eve frosted; there shall be snow on the roofs, but a dry, swept pavement; enough snow in the corners to make an occasional snowball of, but no more, because more in London gets dirty and sludgy. Our Christmas Eve is an ideal one, and we will not have bad weather on Christmas Eve when we can get good.

The stars look sharp and bright as they will on a frosty night, when the glorious air is as clear and taintless as it is tonight, even in London. The wind is brisk and keen – joyously, comfortingly keen, it seems to us, who have good overcoats. The variously sloping roofs – gabled, lean-to, old fashioned, new-fashioned, and what not – in the shop-lit street we are in radiate in their whiteness, the light sparkling from the stars.

Not a shop, not a face, not an inch of the picture but reads CHRISTMAS EVE as distinctly as print. Men have been repairing the road round this turning, and the watchman has a volcanic fire in great red-hot iron brazier. Small boys, with long woollen comforters, sprigs of holly or mistletoe in their caps, and very red noses, collect around it with hands in pockets, stamp their feet, and stare, with an air of profound meditation, into its glowing depths. Farther on, others, of superior financial position, revel in the convivial dissipation of baked potatoes from a machine upon the top of which is fixed a potato of pantomimic immensity, stuck full of shiny paper flags on wire flagstaffs. And the shops! These can't be the persecuted, competition-worried, store-baited British shopkeepers, with rates coming due, and bad debts, and depreciation of stock and all that? It seems such fun to keep shop on Christmas Eve – everybody is in a state of chronic smile. All this buying and selling seems a delightful sort of round game – trade is nothing but a great joke, and gets funnier as it goes on. Long vistas of sides of beef, stuck with holly and bright rosettes, front the butcher's shop, and brisk butchermen cut about, and shout

and weigh, and shout again, and sell, and shout louder than ever, like boys enjoying a game at fly-the-garter.

And then the poulterer's – what rows above rows of dangling necks and heads! What a clever man that poulterer must be, when every bird in the shop looks so plump and so young, and yet he can manage to supply as large a number of customers as will let him with bony dragons, of cerulean tint and adamantine indestructibility! And all so blandly and cheerily! And the draper and hosier is a clever man, too. 'Snow is seasonable', reasons the draper and hosier, 'and I will have it. If necessary I'll make it myself.' So to provide against any change in the weather he makes it. One of his young men takes a gum-brush and puts minute dabs, a few inches apart, all over the inside of the window, and when the other young man hands up little bits of cotton-wool, he sticks one on every dab, and there you are!

If we were asked to select of all the tradesmen in this street the greatest and most cordial lover of his species, the most self-sacrificing benefactor of the human race, we should unhesitatingly point to the grocer. 'A Merry Christmas, and a Happy New Year to All', is his family motto, in large blue letters all round his shop, next the ceiling, and 'Peace on Earth'' 'Goodwill to Men', and something about the Christmas Club are neatly pasted on the window. And he is so anxious to give things away. 'One pound of the best sultanas presented gratis to every purchaser of goods to the value of half-a-crown', and 'Every purchaser of one pound of our unrivalled Congou, at two-and-eightpence, will be presented, on this occasion only, with a magnificent glass butter dish'. And there stands the free-hearted prodigal behind his counter, lavishing his compliments of the season, his sultanas, and his butter dishes on a rapacious and ungrateful public, and really looking as affable as if it wasn't ruining him, poor fellow!

Women out with market baskets wear bright and cheery faces; those who have children with them – and there are many – finding extreme difficulty in getting past the toy-shops, where Father Christmas stands in a perpetual snow-storm, affectionately hugging a tree; where walking dolls, temples of the drama with pasteboard artistes, Noah's Arks, and other gear of Santa Klaus are placed in a dazzling firmament of coloured glass balls and Chinese lanterns. Every shop which was tenantless a month ago has since been hired till after New Year's Day, and stocked from floor to ceiling with pretty cards, which look from the window in legion, and wish society in general the compliments of the season. It is a peculiarity of these cards that almost every one of those which are comic represents someone in some uncomfortable disaster – policemen falling down on slides, with mince-pies and whisky bottles tumbling out of their helmets, to the cheerful accompaniment of a shower of snowballs; bad boys upsetting stout old gentlemen in the snow.

There is Christmas Eve in every face. Here, indeed, is a face with more Christmas Eve in it than usual. It belongs to a rather stout gentleman in a state of great exultation and hilarity, who makes his way along the pavement with extreme deliberation and crookedness, like a man with plenty of time to get home. He appears to recognise an intimate friend in everybody he meets, as well as in the lamp-posts, and as he is very anxious to shake hands with them all, and his right hand already contains the handle of a black bag and the neck of a goose, which he trails along the pavement (having apparently forgotten all about it), some very extraordinary complications ensue. After each affectionate parting, he begins 'God Save the Queen', freely punctuated with hiccups, and presently, in brandishing his arm above his head to give more loyal effect to 'happy and glorious', without taking the goose into his calculations, swings that ill-used bird violently against the back of his head, knocking off his hat, which we leave him grovelling for, some distance from where it lies, with the problem of getting up again in reserve until such time as he shall have recovered his property.

The public-house is almost the only break in the picture. A printed announcement of a goose club hangs in the windows certainly, but the unpleasant loafers under the window are much the same as usual. A wretched woman, with a baby at her breast, and a ragged child of uncertain sex crying at her skirts, grasps the coat of a drunken rascal in an attempt to draw him out of the door, and receives a blow which sends her staggering across the pavement. There is nothing characteristic of Christmas Eve in this – it will occur again to-morrow, on the festival of love and goodwill itself, and it happens on every day of the year.

Off and away from the shops, the boys have made a slide – apparently, indeed, created it out of nothing, for the pavement and road are dry and clean. But, at any rate, here is the slide – a long black streak – with a merry file of boys availing themselves of the accommodation – big boys, little boys, boys with overcoats, and boys with comforters, boys with hands in pockets, and the omnipresent boys with baskets. It isn't every day they get the chance of a slide in London, so they make the most of it, each in his own style.

The sudden appearance of a policeman round the corner is the signal for total rout; and one of the boys with baskets tries to stop in the middle of the slide, seating himself in consequence with great emphasis upon a small stilton, a pound of the best fresh, and two dozen eggs, almost at the feet of the dreaded representative of the statutes in that case made and provided, who, after ordering him with the necessary austerity to 'Get out of that!' – which seems rather superfluous – looks as though nothing but the presence of witnesses would prevent him taking a turn or two on the slide himself.

He resists the temptation, however, and wishes a gentleman, who is letting himself through his front door, 'Good night, and a merry Christmas'.

'Good night. Same to you. Cold, isn't it? I say, Robert!' – hesitatingly. 'Yes, sir.' 'I believe I've got a drop of whisky somewhere about. Won't you?'

Robert coughs, and glances up and down the street. 'Thank you, sir, but you see – on duty, you know, and – really, it's not quite . . .' Come along! Why are we standing here staring at a policeman ? Leave the man alone!

Jolly bells! Faint and muffled when the breeze is behind us, loud and gleeful as we meet breeze and music too round a sudden corner. Hilarious, heart-opening, Christmas Eve bells! Wherever a kitchen window can be seen there is a light. Sometimes a regularly bobbing shadow, betokening pudding stirring. This in large houses as well as small. Perhaps, near the poor streets, there is the joyless, tuneless voice of a rag-covered woman, who carries broad sheets of carols which nobody buys. God rest you, merry gentlemen, give her some thing, or the memory of the Son! Turn away from sorrowful heart this Christmas Eve!

Still the bells! Laughing and crashing! People stop to peer up at the lit belfry, where the shadows rise and fall, while our fancy makes words and sentences of the bells, and the peals beat out 'A merry Christmas to you all!' and the crashes shout, 'Was-Hael!'

*Extracts from 'Cockney Corners' by Arthur G Morrison published in *The Palace Journal*, 25 Dec 1889, pp 80ff. This is one of the first published works of Arthur Morrison (who of course would later come to live in Loughton).

Great bails (balls) of fire?

Sent to JOHN HARRISON *by* ADRIAN TRANMER

CRICKETER ON FIRE – Mr Harry Willingale of Smarts Lane, Loughton, had an alarming experience while playing cricket for Bearman's Club at Loughton on Sunday. When running he stumbled and fell, whereupon a box of matches in his trousers pocket burst into flames. Mr Willingale was not much hurt, although a portion of his trousers was charred. *Essex Chronicle*, 12 August 1932

'One Willingale of Loughton'

Submitted by our former Treasurer, EVE LOCKINGTON, who says: 'My friend, Pam Wells, who is a member of our Historical Society, came across this item when she was going through some of her husband's old records. She thought you might be able to use it for our Newsletter. It was originally published in *Punch* on 11 April 1928.'

THOMAS WILLINGALE

One Willingale of Loughton – blessed be his name
Stood beside a hornbeam, lopping of the same;
The lord of Loughton Manor bidding him begone,
Willingale said several things and Willingale went on;
And when I stand by Loughton Camp and look on Debden Slade
I think upon one Willingale and how his billhook played
For Willingale, a labourer, by lopping of a tree
Kept houses off the Forest, for men like you and me.

A man lived by Woodford, he found upon a day
A fence was up in Lords Bushes across a bridle way;
He went to no solicitor nor Counsel of the Crown
But, being of the Manor, he pulled the fencing down;
And out beside Fox Burrows, breathing of the Spring
I will still remember the man who did this thing;
For Great Monk Wood and Little, and Copley Plain were trim
And narrow streets like Walthamstow except for men like him

Before you climb Woodreddin Hill to reach the Verderers Ride
I bid you mark how London would not be denied
But, holding Wanstead graveyard, claimed common for a Cow
And, champion of all common rights, thrust into the row;
How like a Noble city for three long years she fought
Till Jessel, Master of the Rolls, gave judgement as he ought
And nine miles out from Aldgate Pump she kept the Forest free
Untouched, untamed, a pleasant place for men like you and me.

Apparently this was quoted in Barbara Pratt's *Loppers of Loughton*, (1981).

[This is an appropriate inclusion at the very time that Lopping Hall, one of Epping Forest's most famous landmarks, has recently been substantially renovated. Most members are, of course, well aware of the following, but for any new members, or readers from our increasing circulation through our website, here are a few basic facts. Ed.]

The mid-19th century had seen a bitter struggle over access to the forest, which was gradually being enclosed by a few wealthy landowners. Some local commoners, including the above-mentioned Thomas Willingale, risked fines and imprisonment in their fight to maintain the ancient right to lop wood from the trees. The Epping Forest Act of 1878 provided for the purchase by the Corporation of London of virtually all enclosed common lands, and made 5,500 acres of forest land available for public access in perpetuity. The Act effectively abolished lopping rights, but later provided for substantial compensation for the loss of those rights. An endowment was created specifically to purchase a site and build a recreational centre for the people of Loughton. In April 1884 the Lopping Hall was officially opened, and to this day continues to be a focal point for the local community as a venue for public meetings, private functions, a dancing school, a camera club and as the home of successful amateur theatrical societies.

Loughton murder of 1974

Submitted by CHRIS POND

Loughton hit the headlines in 1974 because of the killing of Rita George, the Swedish wife of PC Eric George, who was alleged to have been buried by him in the back garden of 2 Shelley Grove in January 1974. He was tried at Chelmsford Crown Court on 1 July 1974, though the charge of murder was later reduced to manslaughter. He was sentenced to 10 years in prison on 4 July. In evidence, PC George admitted to having an affair with a WPC based at Bethnal Green police station, where he worked. He claimed his wife had asked for money, then attacked him, and she died whilst he was defending himself.

George Burney (1818–1885)

George Burney, an iron-tank manufacturer from Millwall on the Isle of Dogs in East London, achieved some notoriety in the 1870s, in the fight to save Epping Forest, when he organised the pulling down of fences on pieces of forest land which he believed had been illegally enclosed. Richard Morris is researching a short book on Burney and has found that in 1882 Burney was presented by the people of East London with an inscribed axe thanking him for his efforts in saving the forest.

In 1937 the axe was given by Burney's son to the Borough of Wanstead and Woodford where it resided in the Mayor's Parlour. We know that it was there in 1946, but since Wanstead & Woodford became part of the London Borough of Redbridge in 1964, it appears to have disappeared.

Richard Morris will be very pleased to hear if anyone knows the current whereabouts of the axe.

Harlow and its Railway – Part 2

RICHARD BRADLEY

[This article is reproduced from The Great Eastern Journal, *April 2011, published by the Great Eastern Railway Society, with the kind permission of the author and the editors of that* Journal. *Some minor amendments have been made to help those not familiar with railway terminology and some of the more detailed changes to track layouts have been omitted. All changes have been reviewed by and approved by the author – Ed.]*

Growth and development

The presence of the railway soon stimulated development in the neighbourhood of the station. In 1854, Thomas Chaplin, the proprietor of the Harlow Brewery opened the Railway Hotel facing the station across the forecourt on a plot of land which he had bought from the ECR. The site was also home to a group of outbuildings which may have been used as stables or as accommodation for the carriages which Mr Chaplin used to ferry people to and from the centre of the town.

This postcard of the Railway Hotel is postmarked 1905. The Hotel was opened in 1854 by Thomas Chaplin, the proprietor of the local brewery, who bought the land from the ECR in October 1852 for £198 15s on the understanding that he would build a hotel costing not less than £450 within the next 12 months. By October 1859 the ECR had become concerned about Mr Chaplin's cabs infringing their property and resolved to erect boundary posts to mark his land. The Hotel survived as a public-house until the late 1950s but was demolished in the early 1990s after a long period out of use. (Author's collection.)

A few years later, the Harlow and Sawbridgeworth Gas Light and Coke Company built a gas works on land on the down side of the line opposite the station building. It seems likely that the ECR was aware of the plans for the gas works as it decided in 1858 to install a wagon turntable on the down siding which was subsequently used to provide a connection to a private coal siding serving the gas works. The cost of the siding was met by John Barnard a prominent local miller, maltster and coal merchant. The gas works became operational in 1862 and Harlow was being supplied with gas for street lighting the same year. At a later stage a track was laid across the main lines linking the turntable to the one serving the goods shed making it possible for coal wagons to be moved directly from the goods yard to the gas works.

Track improvements

The track layout at Harlow was steadily improved in the first 30 years of the station's life. In 1853 it was reported to the ECR's Committee of Shareholders and Board of Directors that sidings at Harlow had been extended but their location is not specified.

In 1861 the ECR decided that a permanent way siding should be repaired for use as a refuge siding. This may have been the ballast pit siding but if so it was short-lived as it had being removed by the end of the decade probably after the GER decided in 1864 that new up and down sidings should be installed. The down siding was laid on the London side of the original down siding and the up siding between the bridges carrying the London to Cambridge and Newmarket road and the old main road. In 1877 it was decided that both sidings should be converted to refuge sidings. This necessitated a brick arch being added to the old road bridge to accommodate the longer refuge siding.

The 1843 drawings of the line suggest that, when built, both road bridges at Harlow station had brick abutments and cast iron spans while the other overline bridges in the area had brick abutments, brick or timber piers and timber decks. Underline bridges were largely or wholly of timber. From the 1850s the ECR and the GER rebuilt many bridges with stronger or more durable materials. but it is not always clear what was done and where. The GER Bridge Book of 1883 shows that some bridges at Harlow had been rebuilt in the preceding decades. For example, two substantial timber bridges over streams had been replaced by brick arches. The description of the road bridges at Harlow station suggests that they were more or less in their original form though the original beams, may have been replaced with those made of wrought iron. The other overline bridges all had brick piers and timber decks but were later rebuilt with wrought iron beams (though Parndon Mill bridge may have kept its timber beams until BR days when it received steel beams). The underline occupation bridges were also gradually rebuilt with brick abutments and wrought iron decks, the work lasting into the 1950s when reinforced concrete decks were used in place of wrought iron.

In 1881 the signals and points at Harlow were interlocked and a signal box was erected on the down side of the line against the London side of the overbridge. This was the cue for a series of improvements to the track layout made over the next 12 years. The first changes were carried out concurrently with the interlocking and chiefly involved installing an additional connection to the goods yard and moving the trailing crossover under the road bridge to face the up platform. The track across the main lines linking the turntables seems to have been removed just before this work was carried out.

Further changes were made in 1888 when the coal yard together with its wagon turntable and siding were replaced by two new sidings running parallel to the main line and separated from the other sidings by a roadway for loading and unloading. The reason may have been that traffic was increasing and more space was needed to handle the flow of wagons but wagons

with solid floors and side doors had long since superseded the hopper wagons used for the Thames Wharf coal traffic and these were better suited to being unloaded from sidings.

The last phase of track alterations came in 1892 when the Essex Agricultural Show was held at Harlow and a shunting neck and improved loading dock were built to handle the extra traffic expected to be generated. At the same time the trailing crossover opposite the up platform installed in 1881 was replaced by two similar crossovers, one opposite the down platform and the other at the London end of the up platform.

Station improvements

The station buildings at Harlow were improved on a number of occasions as the century progressed. As early as 1864 the GER agreed to provide extra accommodation for the station master and an extension was added to the country end of the building. Then in the 1880s a gentlemen's convenience was added to the London end. The down platform also saw a number of improvements in the last two decades of the century. It seems likely that the timber waiting room provided when the platform was built was a small structure with only one room. This was still present in 1888 but by 1892 had been replaced by a larger timber structure containing a waiting room and a ladies' room. It is possible that the work was carried out around 1884 when a canopy was installed on the down platform providing cover between the access steps and the waiting room. In 1892 the down platform was raised in preparation for the Essex Show and around the same time a ramp from the platform to the road bridge was constructed to supplement the steps.

Harlow in the early 20th Century

In the early years of the 20th Century Harlow's economy was beginning to change. The malting industry was in decline as London brewers acquired their own maltings in Norfolk and local craft industries were dying out as the railway opened up the town to manufactured goods. However commercial life was becoming more diverse and other forms of employment were taking the place of older occupations.

There had been a small amount of industrial development in the town in the Victorian era. Around 1850 Sam Deards a local businessman with a flair for invention had founded a small factory making among other things a system of dry glazing which was used for the roof of Liverpool Street Station. Then in the 1880s John Kirkaldy Ltd, a marine engineering firm from Poplar, had moved its business to a disused flour mill at Burnt Mill, the houses built for the firm's workers on the southern side of the station turning the settlement from a scattering of houses into a small village.

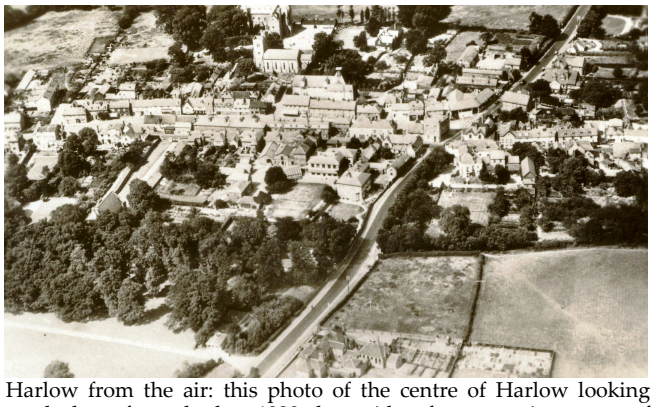
Most people in Harlow still worked locally. For some years a few had been travelling to work in London but they were generally wealthy individuals living in the large houses around Harlow who were attracted to the area because of its country pursuits and its accessibility to the City. The train service of the time would have suited these people but with only one train in the morning arriving in London before 9am people having to keep to normal office hours would not have found it so convenient. The 1905 timetable shows an attempt being made to address this situation by providing 13 up trains and eleven down on weekdays, with three up trains stopping between 7.30 and 8.30 am.

Speculative housing proposals

The 1905 timetable coincided with the first signs of interest in housing development aimed at people living in Harlow but working in London. Around 1910 Charles Scruby, a local businessman employed by a City firm of estate agents launched a plan to create a 'garden village' on fields between the existing settlement and the railway. The use of the term 'garden village' suggests that Mr Scruby was inspired by the Garden Cities movement but his scheme was probably more of a business speculation based on the developments which were taking place in what was to become London's suburbia.

The GER supported Mr Scruby's scheme by publishing a poster describing the Cambridge Main Line as the 'Long Life Line' and promising low season ticket rates and a 'convenient service of trains to London' taking only 35 minutes for the journey. The GER probably hoped to repeat the success of a similar venture at Bishop's Stortford which had led to new housing development and extra custom for the railway but in Harlow the scheme came to nothing. The reason was probably that the train service was still not good enough to support commuting from such a distance. Bishop's Stortford, although further from London was a flourishing market town with fast trains to London so the prospects for expansion were much better.

The early 1920s



Harlow from the air: this photo of the centre of Harlow looking north dates from the late 1920s but with a few exceptions most of the buildings were in existence in the 1850s. The three-storied building at the road junction (centre right) is the George, one of Harlow's main coaching inns before the arrival of the railway. The road leaving the top right corner of the frame is the new section of turnpike road built in 1831 leading to the station. (Museum of Harlow.)

In the years following the First World War further small improvements were made to the train service at Harlow. The 1921 timetable shows four up trains stopping between 7am and 9am on weekdays and a more even spread of down trains throughout the day.

It is not clear whether this was intended to stimulate business travel or simply to meet the needs of existing London workers. It may be significant that a start was made at this time on developing part of the land proposed for the garden village 10 years earlier and it is likely that some of the new householders would have worked in London.

1921 also saw a change in the use of the coal siding serving the gas works. It seems that gas production had ceased following the takeover of the company by the Bishop's Stortford, Harlow and Epping Gas and Electricity Company around 1910 and some of the buildings, or those nearby had been taken over by the Darlington Fencing Company. The company entered into an agreement with the GER for the use and maintenance of the turntable serving the siding but this was terminated in 1940 and the turntable had gone by 1949.

The London and North Eastern Railway

The coming of the London and North Eastern Railway (LNER) in 1923 had little effect on the railway at Harlow and the 1921 passenger train timetable was to continue almost unchanged for the whole of the Company's existence. Indeed with the possible exception of the line capacity improvements carried out in the opening years of the 1930s very little of note seems to have occurred at Harlow in the inter War years.

Line capacity improvements

The Cambridge Main Line had always been an important artery linking London and its docks to the mining and industrial areas of the Midlands and North, to say nothing of the agricultural areas of East Anglia. For most of its length the line was double track and such was the intensity of traffic that the refuge sidings at Harlow and other places were essential to keep trains moving. The refuge sidings could only accommodate trains of 50 wagons and while this does not seem to have caused difficulties in GER days, it had by the end of the 1920s become an obstacle to the LNER's plans to speed up freight traffic between the new marshalling yards at Whitemoor, and Temple Mills.

A solution to the problem was found when cheap government finance for job-creating projects became available in 1929. Two years later the LNER launched a programme of line capacity improvements which included strengthening underline bridges and converting refuge sidings into loops capable of holding longer trains. It is not clear whether any bridges at Harlow were strengthened but the bridge which carried the line over a stream on the London side of the station had to be rebuilt to accommodate the down loop. The signalling at Harlow was modified to suit the new track layout and it seems likely that this was the stage at which the GER lower quadrant signals (where 'clear' was indicated by the arm dropping *below* horizontal) were replaced by upper quadrant LNER designs (where 'clear' was indicated by the arm raised *above* horizontal).

The line capacity improvements enabled larger and more powerful locomotives to be used and newly-built O2 2-8-0 engines were allocated to the line between 1932 and 1934. These brought about a significant improvement in the movement of freight particularly after 1936 when they were rostered to special 'targeted' trains between Whitemoor and Temple Mills.

Mystery photo of Buckhurst Hill

Chris Pond found the following photograph in a file of negatives dated 1964, and marked 'feature – Palmerston Princes'. He asked Lynn Haseldine-Jones to use her specialist knowledge of Buckhurst Hill to try to establish what it depicts. The note below, and the captioned photo of a 1914 map is the result of her searches, and the case seems closed. If any member or reader has anything to add, please let us know.

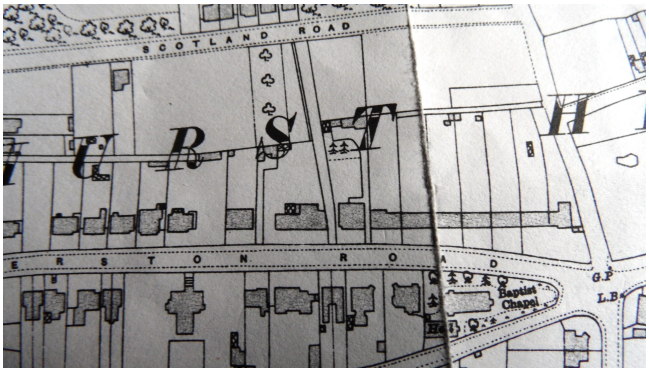
This photograph has just come to light, possibly dating from the 1960s and labelled something like 'Palmerston Bowls'. It is not known what the buildings were, but here is a theory . . .

There was a large Victorian house on Palmerston Road called Ingersley, numbered 63, now replaced by Mablin Lodge flats. In a local directory dated 1929 the address is shown as being 'Buckhurst Hill Hard Courts Tennis Club (ground)'. The 1914 Ordnance Survey map shows buildings at the rear of that property which fit the outline of the buildings on the photograph. Tennis and bowls often go together. Scotland Road at that time would not have been completely built-up so may be the land behind Ingersley was used for tennis and bowls. The house itself certainly had a tennis lawn in 1902. When Ingersley was sold in 1902 the sale documents (held at the Essex Record Office – A/281) say it had detached brick-built stabling, a coachhouse and 'a harness room with two rooms and a loft over it'.

Ingersley was also a boarding house, run by a Miss Thompson in the period 1929–1933. A resident of the Laurels next door (the block of flats called the Laurels replaced a large Victorian house of the same name in the late 1930s) told me that it was a hotel right into the

1960s and it may be that those buildings at the back survived as storage, etc, until then.

Can anyone confirm this identification of the subject of the photograph? LYNN HASELDINE-JONES



This map is Buckhurst Hill 1914, The Godfrey Edition Essex (New Series) 69.10, published January 2000. It shows Palmerston Road along the bottom, and the only partially built Scotland Road at the top. Down the centre is a long thin strip of land; this had been the drive up to Russell House. To the left is a large rectangular building; this was the Laurels, a large Victorian house demolished in the late 1930s and replaced by a block of flats of the same name. To the right is a square building – this was Ingersley. You can see a drive along the eastern side of the building, leading to a row of smaller buildings. It is these I think that were originally the stables to Ingersley, and later the premises of the Buckhurst Hill Tennis and Bowls Club. They would have been demolished in the 1960s.

Sidney Frank Godley, VC:
sale of an historic Victoria Cross

TERRY CARTER

On 19 July 2012, the first Victoria Cross awarded in the First World achieved £276,000 at a London auction. The award, which was originally conferred upon Private Sidney Godley of the Royal Fusiliers, was sold by London auctioneers Spink, as part of their Orders, Decorations, Campaign and Militaria auction.

Private Sidney Godley, VC

The award was originally expected to sell for between £140,000 and £180,000, but the price escalated quickly once bidding began. An anonymous collector eventually won the bidding, with a hammer price of £230,000. However, the total cost rose to £276,000 once associated charges were accounted for.

Private Godley was an English recipient of the Victoria Cross, the highest and most prestigious award for gallantry in the face of the enemy that can be awarded to British and Commonwealth forces. He was the first private soldier awarded the VC in the First World War. Born on 14 August 1889 at East Grinstead, Sussex, he died on 29 June 1957 at Epping, Essex.

There is a memorial on his grave at Loughton Cemetery, where he was buried with full military honours and on a plaque on Nimy Bridge, Mons.

In the army he was a noted sportsman, being a good cross-country runner, footballer and cricketer. On 23 August 1914, at Nimy Bridge, Mons, Belgium, Maurice James Dease and Sidney Godley offered to defend the Nimy Bridge while the rest of the British and French armies retreated for a better defence in inland France. When Lieutenant Dease had been mortally wounded and killed, Private Godley held the bridge single-handed for two hours under very heavy fire and was wounded twice. Shrapnel entered his back when an explosion near him went off, and he was shot in the head. Despite the pain, he carried on his duty of defending his countrymen while they escaped. His gallant action covered the retreat of his comrades, but he was eventually taken prisoner. His final act was to dismantle the gun and throw the pieces into the canal. He attempted to crawl to safety, but advancing German soldiers caught him and took him to a prisoner of war camp.

Lieutenant Dease and Sidney Godley in action

Godley's wounds were treated, and he was sent to Berlin where surgeons removed bullets from his head and back and he had surgery for skin grafts, his back alone requiring 150 stitches. He then remained in camp until the Armistice. Originally it was thought that he had been killed, but some time later it was found that he was a prisoner of war in a camp called Delotz. It was in the camp that he was informed that he had been awarded the Victoria Cross. He received the actual medal from the King, at Buckingham Palace, in 1919. In 1938 Sidney Godley was presented with a gold medal specially struck by the people of Mons, Belgium. It is believed that Private Godley was the soldier on whom Bruce Bairnsfather based his creation, 'Old Bill', the famous Great War cartoon character.

Pte Godley escaped in 1918 when prison guards deserted their post. He married in 1919 and he and his wife Ellen Norman were to have two children. Godley spent 30 years of his working life employed as a janitor in Cranbrook School, Tower Hamlets, East London. He was always popular and much involved with the local community. After retiring Sidney and his wife moved several times ending up in Debden.

He spent his last days in St Margaret's Hospital, Epping, Essex, where he died on 29 June 1957, aged 67. He was buried with full military honours. The Royal Fusiliers provided a bearer party and fired a volley over his grave. In 1976 a new housing estate in Bexley was named after Sidney Godley and in 1992 a new housing block in Tower Hamlets also bore his name.

In November 2000 a Blue Plaque was affixed by Loughton Town Council to 164 Torrington Drive, Loughton, where Sidney Godley last lived.

Octavia Hill (1838–1912)

RICHARD MORRIS

This year we have been commemorating the 100th anniversary of the death of Octavia Hill. Born at Wisbech, Cambridgeshire, in 1838, Octavia became one of the most influential women of the Victorian era, but she began life without formal education, in a family of little rank and no money. Her father, James Hill, a corn merchant, was declared bankrupt in 1840. Her mother, Caroline Southwood Hill, was James Hill's third wife, and Octavia was the third of Caroline's daughters but the eighth of her father's family.

James Hill's bankruptcy and subsequent virtual disappearance from the family led to Octavia's grandfather Dr Thomas Southwood Smith, taking a lease on a cottage at Goldings Hill, Loughton, where Octavia, her mother, Caroline, and the other children came to live in 1840. However, this was the beginning of a peripatetic childhood for Octavia, and they only lived at Loughton for a year.

We have no details of Octavia's life in Loughton, but when she was 18 she returned to the village to look for the cottage. They found an old-fashioned cottage, odd-looking because all the trees were pollarded. Octavia only just recognised the white-painted house, for it had lost its romantic disguise of creepers, roses and jasmine, and the shrubs and trees she remembered had been cut down and replaced by vegetable and flower beds.

Thomas Southwood Smith was to become a person of national standing in the public health debate to improve sanitation and living conditions in London. The typhoid epidemic of 1837 had been a turning point in the call for action. He was, however, not a wealthy man and the financial strain of supporting his daughter and her family must have been immense.

In 1852 Caroline Southwood Hill moved to Russell Place, Holborn, in central London. She had been offered the job of manager and bookkeeper of the Ladies Guild, a co-operative crafts workshop nearby. Octavia, aged fourteen, became her mother's assistant, with responsibility for the ragged-school girls aged between eight and seventeen who were employed there. Work at the guild also brought mother and daughter into contact with the Christian socialist circle. It showed Octavia Hill the shocking reality of poverty in inner London.

The Hill family's own livelihood was also always shadowed by poverty. Several of the daughters turned to teaching as a source of income and in 1862, Caroline and her daughters opened a school in their house in Nottingham Place.

For a long time Octavia had been considering the housing question, having seen the desperate condition in which many of the poor lived. Her grandfather had been involved in philanthropic housing and now Octavia decided to seek funds from well-off people which would be invested in purchasing houses and tenement blocks which Octavia and her friends would manage. During the next 15 years Octavia achieved great success in raising funds and one of her investors was John Ruskin for whom she had been working as a copyist. Houses were acquired at first in central London and then in the East End, where she was appalled by the conditions.

Octavia was effectively the business manager of the operation and saw to it that tenants paid their rent and kept the houses and apartments clean and tidy. But to her the most satisfying part of the work was the relationships she established with the families, helping them to take responsibility for the state of their lives and their homes. Her success became widely known and soon interest came from overseas and from cities all over the country.

In 1865 the Commons Preservation Society had been formed to protect open spaces in greater London from enclosure. Octavia Hill, herself a lover of the countryside, considered it important that urban dwellers should be able to enjoy visits to rural parts of the country. To this end she arranged visits for trade guilds as well as her tenants. Some of these visits were to Epping Forest: in August 1856 she joined the Association of Tailors on their annual 'beanfeast' when they came to the Roebuck Inn at Woodford [*sic*: Buckhurst Hill] where they spent the whole day 'cricketing, swinging, and shooting with bows and arrows'. In 1870 she had nervously taken some Barret's Court tenants on an outing to Woodford, worried that if she took her eyes off them they would be drinking – 'we feared, all day, they would wander off to the public-house. All went beautifully but the responsibility was great.'

Octavia took part in the campaigns organised by the CPS against development of precious open spaces around London, no doubt including Epping Forest, although I have not found any evidence of her speaking at any of the protest meetings in the forest in the late 1860s or early 1870s.

The National Trust was founded in 1894 by Octavia Hill, Robert Hunter and Hardwick Rawnsley. Their involvement in campaigns by the CPS led them to see that an organisation was required which could combine the role of a campaigning body with powers of acquisition. In the early days, the Trust was concerned primarily with protecting open spaces and a variety of threatened buildings. Octavia always regarded the acquisition of buildings as an adjunct to the saving of the countryside for the benefit of the public.

Much of Octavia Hill's achievement came from an effortless physical and mental dominance. Despite her small stature, her striking speaking voice and her

definite views, ensured that she was always heard. Octavia died from cancer at her London home in August 1912.

'Underground' typographer Edward Johnston (1872–1944)*

TED MARTIN

What, you might ask, could be the connection between a Scotsman born in Uruguay, the London Underground and this area? The answer is Edward Johnston who designed the sans-serif typeface still used to this day for the Underground's signage and printing. He was also the designer of the famous LT target or roundel logo.

The Johnston family originated in Annandale, Galloway, and later migrated to Aberdeen where they became successful merchants. When Andrew Johnston married Priscilla Buxton, whose father, was Thomas Fowell Buxton, the son of the High Sheriff of Suffolk, he was marrying into the Hanbury Buxton brewing families and also the Gurney banking family. Thomas Fowell Buxton had married Hannah Gurney, whose sister Betsy was Elizabeth Fry.

Andrew and Priscilla moved to Suffolk, where he worked for Gurneys Bank at Halesworth. They had two sons and four daughters. Andrew was the eldest son; Fowell Buxton (known as Buxton or Buck), the youngest. Andrew was to become an MP, JP, Clerk of Quarter Sessions, High Sheriff of Essex, verderer of Epping Forest and Chairman of Essex County Council.[1]

Buxton wished to become a naturalist, but, after working in a solicitor's office and having a tour in India with the 3rd Dragoon Guards, which was terminated by a severe illness, in 1866 he emigrated to South America and bought a ranch in the province of San José in Uruguay. Buxton Johnston married Alice Douglas in 1869, the daughter of another rancher whose family came from Coldstream in Northumberland.

Miles, their first son, was born in 1870 and Edward, their second, on 11 February 1872. In 1873 the Johnstons travelled to Edinburgh, where Edward was christened in January, and returned to South America in June. Towards the end of 1874, after the birth of a daughter, they returned to England where another daughter was born. They lived in several places but by 1887 they were in Balham. Their father was often away. In October 1888 they moved to Regent's Park Road in London but soon moved again.

When Edward was 17 his parents gave him an 'illuminating book' from which he copied illuminations by tracing them on to parchment. He then wrote out and illuminated the *Magnificat*[1] and his father took it to show to his brother, Andrew ('Uncle Andrew Johnston'). Edward's mother died at Hampstead on 7 June 1891.

Edward was employed as an office boy by Uncle Andrew Johnston[2] at his office (Chairman's Office, Essex County Council) at 10 shillings a week. Miles went to Edinburgh University to study medicine. When Buxton married again Edward, moved with his sister and aunt (his mother's sister) to a rented house in Woodford, near where Uncle Andrew Johnston lived at Forest Lodge. His uncle's three children had died in infancy so Andrew Johnston took over responsibility for Edward's upbringing.

Edward Johnston

In May 1895 Edward, his sister and his aunt left Woodford for a flat in Edinburgh, where Miles joined them: Edward would also study medicine. He studied for a year at the University Preparatory Institute and entered the University in autumn 1896. In August 1897 Edward spent a weekend at Inverallan with his aunt Isa (Uncle Andrew's sister). On the journey he bought a copy of *The Artist*, which contained an article on illumination by Harry Cowlishaw.

Edward decided to become an artist. At this time calligraphy was effectively a lost art.

By March 1898 Edward had passed his first professional examination and left the University. He arrived in London and was introduced to Harry Cowlishaw who introduced him to W R Lethaby.

Lethaby was principal of the newly formed Central School of Arts and Crafts in Upper Regent Street; he had been a friend of William Morris and helped to start the Arts and Crafts Movement. He immediately commissioned a manuscript from Johnston and paid him 30 shillings. Johnston was an admirer of Morris's work and in later life used his 'Willow Boughs' design wallpaper in all his houses and was to live in Hammersmith amongst people who had known and worked with Morris.

Lethaby had decided that he wanted to start a class for lettering. Whilst Johnston wanted to be a student in that class, Lethaby had recognised his gift for calligraphy and had decided that Johnston should run the class and teach lettering and illumination. At this time Johnston began to study the pen-shapes of letters in early manuscripts at the British Museum, finding the Carolingian miniscule examples the most important. In 1899 the pioneering evening class in lettering was held at the Central School and was immensely successful: in the first week there were seven students – the next week 16. Among Johnston's early students was Eric Gill, who was subsequently to design his own sans-serif typeface which was adopted by the LNER and was a staple of the British printing

industry for over 40 years. In his *Autobiography* Gill writes:

'I went to Edward Johnston's class of writing and lettering at the Central School. It was through Edward Johnston that I finally threw off the art nonsense of the Chichester art-school . . . I won't say that I owe everything I know about lettering to him . . . but I owe everything to the foundation which he laid. And his influence was much more than a teacher of lettering. He profoundly altered the whole course of my life and all my ways of thinking.'

Further classes followed: one every week at the Camberwell School of Art from 9 January 1900 with ever-increasing numbers of students applying to join.

Lecturing was another string to Johnston's bow, starting at Birmingham in 1900, at the Leicester Municipal School of Art (1902–1907), and Manchester in 1907. He also undertook private lessons, including some at 10 Downing Street in 1909.

Lethaby was also Professor of Design at the Royal College of Art and, in 1901, Johnston also began to teach lettering there. In 1902 Johnston leased chambers at 16 Old Buildings, Lincoln's Inn, where he was later joined by Eric Gill. While there he designed initials and headings for the Doves Press, Hammersmith, one of the finest and most influential private presses.

On 20 August 1903 Johnston married Greta Greig (also Scots and described as 'straitlaced'). In 1904 they had a daughter, Bridget, and in 1905 moved to 3 Hammersmith Terrace, Hammersmith, which at that time was the centre of the Arts and Crafts Movement in printing. Indeed, Johnston moved into the house which had been vacated by Emery Walker – 'the gentlemanly, reticent, revolutionary typographer . . . who had worked with William Morris at the Kelmscott Press'. He had been up until 2 am on the day of the move working on his book *Writing and Illuminating, and Lettering* (1906), since reprinted many times, but he was enthusiastic about his new abode saying that he had 'the advantages of country (nearly) and town combined' at a rent of £60 per annum.

A daughter, Barbara, was born in 1906, his book was published and 2,000 copies were printed of which 500 were taken by Macmillan for publication in New York. It was later (1910) translated into German by one of his pupils, Anna Simons. The book was immediately popular and by 1915 had been reprinted seven times. Sir Sidney Cockerell wrote that it was an 'absolute model of what such a book could be'. His methods and principles were thus circulated to 'an ever-widening circle of students and followers'. Among the twentieth-century typographers who acknowledged the debt they owed to this book were Stanley Morison and Alfred Fairbank.

In 1909 his second book, *Manuscript and Inscription Letters,* was published, and this was also translated into German by Anna Simons. Both books were landmarks in the revival and development of calligraphy.

By 1910 Johnston had begun to design calligraphic type founts for Count Harry Kessler of the Cranach Press, Weimar, Germany. However, these designs never became well known in England, probably due to Johnston's ambivalent attitude towards industry. He thought that '*designing* things for others to make (such as my designing of some type faces) is apt to be a dangerous game, and may become very doubtful indeed'. Had he not had this attitude he might be as famous today as Eric Gill.

His daughter, Priscilla, was born in 1910 and in 1911 Lethaby resigned from the Central School and, soon after, so did Johnston. He confined his teaching to the Royal College of Art and he continued this almost to the end of his life.

1912 was a busy year. Johnston moved his family to Ditchling in Sussex but, unlike Eric Gill, who had moved there in 1908 and who had an attractive Georgian house called Sopers, the Johnston's had moved to a rather ugly villa on the outskirts. However, Johnston and Gill began to collaborate again and later Gill was involved with the early stages of the design for the Underground typeface which was commissioned by Frank Pick[1] in 1916. There was also a lecturing assignment to Dresden in 1912 where Johnston lectured on the 'Teaching of Lettering' at the Fourth International Congress for Art Education and Drawing. At this time the Germans were moving away from their traditional Gothic letters (*fraktur*) to roman typefaces and were very interested in new movements in typography.

The Times Special Printing Number (which has been seen as a seminal event in the history of the revival of typography and printing in the UK) was published on 10 September 1912.[3] An advertisement for *The Imprint* in this issue had not been typeset but was an example of fine calligraphy by Johnston who was involved in founding and editing *The Imprint*.[3] Under the title 'Decoration and its Uses' Johnston contributed seven articles to the journal on the practice and study of formal writing.

In 1916 Frank Pick[4] commissioned Johnston to produce new typeface for the Underground Group. The sans-serif letters were based on the proportions of classical roman capital letters. These designs had a tremendous impact, especially in Germany, and Eric Gill often said that this design was the precursor of his own, more famous, Gill Sans typeface.[5]

In 1935 Johnston wrote in a letter as follows:

The only thing of mine for mass production which is fairly (i.e. truly) representative is the Block Letter Alphabet wh. I designed for the Underground Railways . . .

I might add that this design appears to have become of considerable historical importance (in the world of Alphabets). It is in fact the foundational model of all *modern, respectable* Block letters – including those painted on the Roads and Signs for Motorists and Eric Gill's v. popular sans serif Type. It seems also to have made a great impression in parts of Central Europe – where I understand that it has given me a reputation wh. my own country is too practical to recognize . . .

All the UD & Bus &c 'labels' were *replanned* by me – but they are not truly representative, because they are planned on an original Model Label – of no special importance, & only reformed by me (& on top of that, all are rearranged by Waterlows to 'Standardize' when the LPTB took over [1933] – &, after that, passed by me with a few corrections).

This from one who disbelieves in Mass Production, but succumbs to it often, & has even served it.

The pioneering Johston sans serif type for the Underground is a humanist typeface and has none of the mechanical character of the later German typefaces which were inspired by it, such as Erbar, Kabel and Futura. It was 'the first typeface designed for day-to-day use by a leading artist-craftsman'. In 1927 he was asked to design a bold version. After some initial confusion, in 1929 Johnston produced three sheets of specimens which became the basis of the new bold design. Even before the advent of new technology, new versions were being commissioned and distinguished typographers such as Berthold Wolpe and Walter Tracy were involved. By 1988 a revised typeface, known as New Johnston, was produced by Eiichi Kono.

For the rest of his life Johnston taught, lectured, wrote and undertook special commissions. Among these were designs for the Royal and Imperial cyphers for use on the Coronation medal of Edward VIII. His attention to detail was such that it was said that only the abdication saved him from a very protracted correspondence over the design.

He was president of the Arts and Crafts Exhibition Society from 1933 to 1936 and was awarded a CBE in 1939. He died at Ditchling on 26 November 1944. A memorial exhibition was held at Victoria and Albert Museum from October to December 1945 and on 10 November the Society of Scribes and Illuminators held a meeting to pay tribute to their first honorary member.

In 1959 Priscilla Johnston published her biography of her father and she described him thus:

'He is a man in his sixties, of medium height but with a massive head . . . The hair has receded from his high forehead but remains at the back and sides so thick and dark—almost untouched by grey—that he looks like a monk with a tonsure. The hair sweeps down to rest on his coat-collar in a sort of Lloyd George curl. This might suggest a pose of the maestro . . . but the real reason is that he puts off going to the barber's from day to day until the days become months. High cheek-bones and deep-set eyes indicate his Scottish origin . . . He has a straight nose, slightly hollowed cheeks, a humorous mouth and a firm chin. His full moustache is of a light, almost tobacco brown, in contrast to his hair. His eyes are dark as toffee with the distant, unfocused gaze of one who looks beyond the immediate prospect to some realm of thought . . . He is wearing a good but very old suit of grey herring-bone tweed, with bulging pockets, and a grey-blue linen shirt with a collar so many sizes too big . . . This is to ensure that in no circumstances shall it be tight.[6]

In 1971 Johnston's unfinished project for his book *Formal Penmanship* was published. Finally, in 1972, a centenary exhibition 'Edward Johnston Master Calligrapher 1872–1944' was held at the Royal College of Art where he had taught for more than 30 years.

He has been credited for reviving the art of modern penmanship and lettering single-handedly through his books and teaching. Johnston also devised the simply crafted round calligraphic handwriting style, written with a broad pen, known as the foundational hand.

In 1921, students of Johnston founded the Society of Scribes & Illuminators (SSI), probably the world's foremost calligraphy society.

Notes

* This article was originally written for and included in *The Loughton Railway 150 Years On*, published by LDHS in 2006. Since that time some more information has become available which I have included in this version of the article.

1. The *Magnificat* is Luke i, 46–55, in Latin.

2. There is a portrait of Andrew Johnston, JP, DL, in County Hall, Chelmsford, with the following information: born, May 1835; MP for South Essex, 1868–74; High Sheriff of Essex 1880–81; Chairman of Quarter Sessions, 6 January 1880 to 6 April 1910; elected Councillor, January 1889 and Alderman, 24 January 1889; First Chairman of Essex County Council, 28 February 1889 (the closeness of these dates would indicate that he was 'shoed in' to the position on the formation of the Council), resigned 17 December 1915; resigned as Alderman, 15 June 1920; died March 1922. The names of the Chairmen are carved on the wall outside the Council Chamber and he is given as 'Andrew Johnston of Woodford'. Andrew Johnston was also a verderer of Epping Forest. There is a short biography in Richard Morris, *The Verderers and Courts of Waltham Forest in the County of Essex 1250–2000* (LDHS, 2004), pp 142–146.

3. See my articles on Harold Curwen in *Newsletter* No 151, February 2002, and Stanley Morison in *Newsletters* Nos 192 and 193, January–March and April–May 2012.

4. Frank Pick (1878–1941), administrator and design patron, joined the London Underground, after training as a solicitor, as assistant to the general manager. Became Vice-Chairman of the London Passenger Transport Board and transformed London Transport into an up-to-date and unified system. He employed the best available artistic talents for posters, station design, etc, and supported the introduction of the famous system map.

5. Gill Sans was designed by Eric Gill (1882–1940), sculptor and type designer, for the Monotype Corporation in the 1930s, several variations being commissioned. It quickly became the type of government and railways in the 1930s and 1940s and was adopted by the LNER as its typeface and went into the early days of British Railways. Gill Sans Bold was used for the covers of the early Penguin books and the type was in regular use in the printing industry until the 1960s until supplanted by Univers and Helvetica. In recent years it has been revived as the BBC's house typeface, which is appropriate as Gill carved the Prospero and Ariel figures at the entrance to Broadcasting House in Langham Place, London.

6. From *Edward Johnston* by Priscilla Johnston (London: Faber and Faber, 1959).

Further reading

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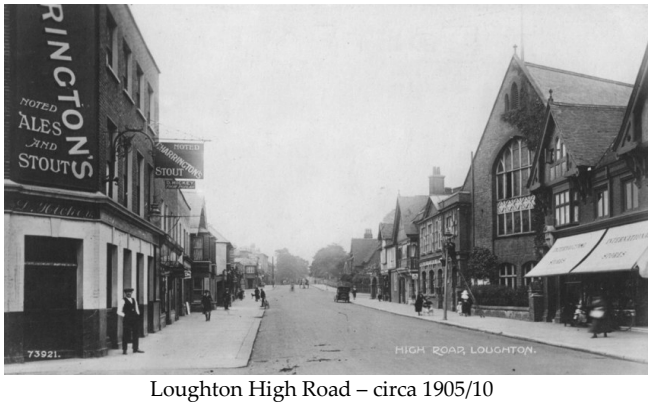
MacCarthy, Fiona: *Eric Gill* (London: Faber and Faber, 1989).

Monotype Recorder, Vol 41, No 3, 1958: 'Eric Gill'.



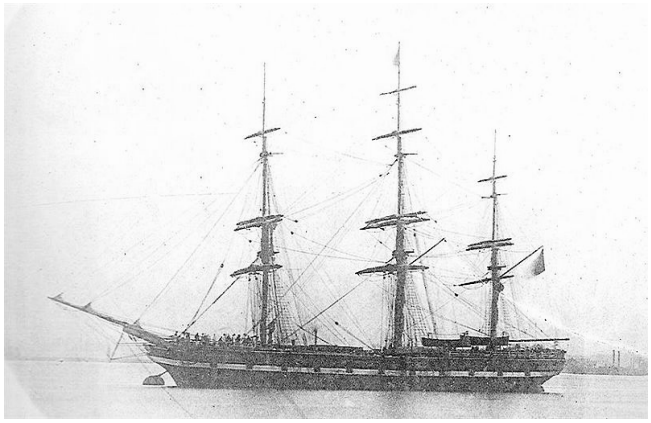
Loughton High Road – circa 1905/10

The Buckhurst Hill Tramway

LYNN HASELDINE-JONES

The *Newsletter* has recently carried articles about this tramway, and in the last issue (194) Terry Carter refers to local historian Chris Johnson[1] considering the loss of the tram at sea being something of a local myth. However, Chris Johnson's article actually says:

A local legend has it that little 'Cintra' finished her days at the bottom of the sea in the Bay of Biscay! Mr Newman, son of the Buckhurst Hill station-master[2] referred to earlier as being a spectator of the trials, claimed in the *Woodford Times* in 1932 that he remembered the locomotive coming to grief in the Thames estuary with the wreck of the *Northfleet* on which it was being carried. On turning up the relevant number of the *Illustrated London News* (30 January 1873), I was surprised to see such extensive coverage given to a shipwreck. It was considered at the time to be a frightful tragedy – over 300 souls perished, as did a quantity of railway equipment. No mention was made at the time of a locomotive and the *Northfleet* was bound for Tasmania, not Portugal! Did her cargo manifest include a small engine to be dropped off at Lisbon or had Mr Newman confused her with another ship? We shall probably never know.



The *Northfleet*

Martin Fairhurst, of Ilford Historical Society, has also being doing some research on this topic. He states, in the latest newsletter of that society (No 109, August 2012):

The original engine did not reach Portugal, as it was lost in the sinking of the steamship *Northfleet*, which had left Gravesend for Hobart (Tasmania) on 13 January 1873. Due to bad weather the *Northfleet* had anchored off Dungeness on the night of January 22 where she was run down by an unknown steamer that did not stop, but was later identified as the Spanish ship *Murillo*. 293 passengers and crew of the 379 persons on board the *Northfleet* were lost in the tragedy.

There are several points of confusion which have arisen with the passage of time. First of all, the article in *The Graphic* reporting the tramway operation at Lord's Bushes would not mention the loss of the engine at sea as the article was dated 18 January 1873, four days before the sinking. The Mr Newman quoted in 1932 was either referring to the memories of his father who remembered the sinking – his father had died in 1890; or his own memories (it does not indicate which of the station-master's sons this was – Charles was born in 1861, John William in 1868 and Augustus Bertie in 1870). The ship did not go down in the Bay of Biscay, neither did it sink in the Thames Estuary although its journey began there (and of course Northfleet is a town in the estuary area). I believe that it is likely that the locomotive engine was on board the *Northfleet*, and that it was intended that the ship would call in at Lisbon to deliver it.

One factor suggesting that this was the case was that one of the victims of the sinking was Samuel Frederick Brand.[3] He was a civil engineer, on his way to Tasmania to take up a post with Edwin Clark, Punchard, and Co, a firm which had been involved with the Lisbon Tramways. It makes sense that this young man would have been asked to ensure the safe delivery of the locomotive to Lisbon before the ship sailed on to Tasmania (and, as he lived at the Chestnuts, along Buckhurst Hill High Road, he had probably been able to watch the trials in Lord's Bushes himself).

As Chris Johnson said, we shall probably never know for sure, but it does seem likely that the engine went down with the *Northfleet*, along with Buckhurst Hill resident Mr Brand.

With thanks to Martin Fairhurst and Georgina Green of Ilford Historical Society.

Notes

1. In *Victorian Buckhurst Hill – A Miscellany* (Epping Forest District Council Museum Service, Monograph No 3, revised edition 1980, ISBN 0–903930–07–2), pp 8 and 9.

2. Station-master John Newman, grandfather of Colonel Newman, VC, was himself the victim of a railway accident at Buckhurst Hill station in 1890. Colonel Newman's father was John Newman's son Augustus Bertie.

3. See *Newsletter 191*, November/December 2011, p 1: 'For those (Buckhurst Hillians) in Peril on The Sea'.

The Royal Hunting Lodge

Any member driving on the Rangers Road to or from Chingford will have seen the extensive works being carried out at Queen Elizabeth's Hunting Lodge.

Henry VIII at the Royal Hunt in Epping Forest on the morning of the Execution of Anne Boleyn – by J H Nicholson

It is next door to the The View (the new interpretation centre in Chingford) and was built for Henry VIII in 1543. Originally known as The Great Standing, it was intended as a grandstand from which the King's guests could view the Royal hunt and participate by shooting the deer with crossbows from the upper floors. In Tudor times, it would have functioned as a venue for royal 'corporate hospitality'

as a means of displaying the wealth and power of the king. The Hunting Lodge is a remarkable and rare survival: an intact timber-framed hunt standing still surrounded by its medieval royal hunting forest. There are three floors. On the ground floor, there is a colourful display of Tudor foods and replica kitchenware. The upper floors offer good views over Chingford Plain and Epping Forest and also provide displays on Tudor carpentry joints and costume. And it's all free.

Loughton Schools c1751–1956 (Part 2)

Extracted from *A History of the County of Essex: Volume 4: Ongar Hundred* (1956) (Sponsor: Victoria County History).

The British School was established between 1839 and 1845. It may have originated in a Sunday school which was being held by the Baptists in 1833 and 1839. A mistress was in charge, apparently until 1865 when a master was appointed. He seems to have done much to improve discipline, attendance, and standards of work, winning the approval of the inspector, Matthew Arnold. The latter reported in 1867 that 87 children had been presented for examination, that the average attendance for the year had been 69 and that the building and staff would need enlargement if the number of pupils continued to grow. There was some increase in attendance during the next 20 years. The government grant rose from £40 in 1872 to £62 in 1886. In 1887 the managers transferred the school to the new school board, which closed the British School in 1888. The building has subsequently been used for a variety of industrial purposes. It is of red brick, single-storied, and has a slate roof.

In 1887 the new school board built a school at the east end of Staples Road, giving accommodation for 320 boys. The cost was about £6,000. In 1891 a new infants' department was built beside the boys' school, giving a total accommodation of about 540. In 1899 there was an average attendance of 169 infants and 197 boys. The infants' department was enlarged in 1906 to provide 360 places. In 1911 a girls' department was added to the Staples Road buildings, with accommodation for 316. In that year there was an average attendance of 231 boys, 231 infants, and 181 girls. A former pupil, Mr W R Francies, has recently recorded that the headmaster at this period, George Pearson, was a man of vivid personality who left the school in 1913 to become one of the earliest film producers. The then second master, Herbert Lebbon, ran a string orchestra at the school, and to encourage this Mr (later Sir) Joseph Lowrey presented three violins to the School every year.

In 1929 there was an average attendance of 213 boys, 152 infants, and 185 girls. In 1938 the school was reorganised for mixed juniors and infants. In May 1952 there were 345 children and 8 teachers in the infant school and 594 children and 16 teachers in the junior school. The buildings are chiefly of red and yellow brick, with tiled roofs. Prefabricated huts have been added recently.

Secondary education for boys was provided after 1902 by means of scholarships to Loughton School, a private school then run by William Vincent (see below). Since 1938 Loughton boys have gone to Buckhurst Hill County High School.

Loughton County High School for girls was opened in January 1906 in a house in York Hill. There were then 29 girls, under a headmistress and one assistant mistress, and there was also a visiting science master. In May 1908 the first part of the present building in Alderton Hill was opened, and in 1912 the average attendance was 118. Temporary buildings were added in 1917. In 1922 a swimming-bath was added and in 1923 the first part of a new permanent wing was built. By 1929 there was accommodation for 450 girls. In 1930 a new assembly hall was built and the final part of the new wing added. Playing field space has been increased from time to time. There are now (1954) approximately 550 pupils and the staff, including the headmistress, numbers 30.

The Loughton County Secondary Modern School, Roding Road, was opened as a senior school in 1938, when it had places for 520. In 1949 huts were added to provide a further 150 places. In May 1952 there were 26 teachers and 485 pupils.

As a result of the building of the Debden Estate since 1945 there have been a number of new schools. The educational programme is still (1953) incomplete. Fairmead County Secondary Modern School (Mixed), Pyrles Lane, was opened in September 1949. In May 1952 there were 27 teachers and 977 pupils. Lucton County Secondary Modern School (Mixed), Borders Lane, was opened in June 1950. In May 1952 there were 24 teachers and 501 pupils. St Nicholas County Primary School (Mixed Juniors and Infants), Borders Lane, was opened in February 1948. In May 1952 there were 12 teachers and 428 pupils in the junior school and 13 teachers and 445 pupils in the infant school. Alderton County Primary School (Mixed Juniors and Infants), Alderton Hall Lane, was opened in September 1952. In November 1952 there were 11 teachers and 396 pupils in the junior school and 11 teachers and 355 pupils at the infant school. White Bridge County Primary School (Mixed Juniors and Infants), Greensted Road, was opened in September 1952. In November 1952 there were 7 teachers and 235 children in the junior school and 7 teachers and 278 children in the infant school. Pyrles Lane County Primary School (Mixed Juniors and Infants) is regarded by the Ministry of Education as part of Chingford Forest View Camp School, which was opened in January 1950. In January 1953 the school was temporarily situated in Fairmead Secondary School. Loughton Hall County Primary School (Infants), Rectory Lane, is a temporary school, opened in May 1950. In May 1952 there were 7 teachers and 232 pupils.

There have been many private schools in Loughton. In 1833–39 there seem to have been two private boarding-schools, one or two middle-class day schools, and three or more dame schools. One of these may have been the school at Algers House which was conducted by the curate, one Rogers. Between about 1850 and about 1870 a school was run by the Misses Brawn, daughters of Samuel Brawn, the Baptist Minister. Miss Fanny Hogard kept a girls' school in 1870–74. In 1878 there was a school for boys kept by J C Holloway. This was known in 1886 as Madras Hall and was 'a middle class school for the sons of gentlemen'. By 1890, as Madras House School, it had been taken over by William Vincent, who shortly afterwards acquired Loughton School, High Road.

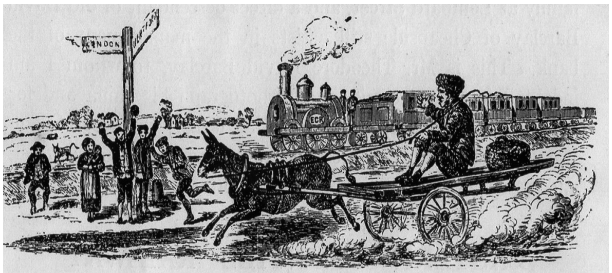
Loughton School was opened in 1890 under the name of St John's College, Loughton. Unlike many private schools it was specially built for its purpose. The proprietor and headmaster was the Revd W L Wilson, of St John's College, Cambridge. The school was planned on ambitious lines. The Bishop of St Albans was patron and there was a council which included Col Lockwood, MP, of Bishops Hall in Lambourne. Among the subjects taught were Latin, Greek, German, French, Science, and Bookkeeping. 'Many pupils take up commercial pursuits and a large number join the ranks of the medical profession, some proceed to the universities, to the naval service and the Indian Civil Service.' There were some pupils from the continent. Soon after its foundation the school was acquired by William

Vincent, who remained owner and headmaster until his retirement in 1924. The school has been recognised as efficient by the Ministry of Education since 1907. There were 140 boys in 1924, 168 in 1952, and 190 in September 1953. There are seven forms, of which the first is for boys of ages 7 to 10. Beside the headmaster there are seven trained and qualified masters and one part-time master. Other private schools have existed for short periods in Loughton.

[Concluded – this was first published in 1956, Ed.]

Donkey Derby – 1856 style

From the *Essex Review*, vol XLIX, 1940 – *submitted by* RICHARD MORRIS



On the 26th August, 1856, Mr. GEORGE HOY, *of* 7, *Chester Street, Green Street, Bethnal Green, sent a Challenge to the Directors of the Eastern Counties Railway, to run his Donkey against some of their business Trains—he has since run against and beaten them.*

Chalked numbers problem

Submitted by JOHN HARRISON

Whether or not identification numbers in chalk fulfil the requirements of the law was the question debated by the magistrates at the Chelmsford Petty Sessions a fortnight ago, when a motor cyclist was summoned for riding without a proper front identification plate. The defendant wrote that the machine was a new one, and the engineer had time only to chalk on the numbers as it was urgently required. When the justices' clerk read the section of the Act, which said the numbers must be painted 'or otherwise' in white on black, a complication seemed to arise. The Bench said they were divided in opinion, and the case was dismissed

Autocycle, 16 June 1920.

Local murder – George Stanley Grimshaw

On 17 May 1922, 54 year old George Stanley Grimshaw of Walthamstow was found badly beaten in Higham's Park near the River Ching. He died in hospital without regaining consciousness. A young couple had been seen running away from the scene and it was at first supposed that he had been killed by strangers who had robbed him. Then evidence came to light that Grimshaw had been having a dalliance with 22-year-old Elsie Florence Mackenzie. She and her new husband, William James Yeldham, were eventually found living rough in a barn in Bocking. But was Yeldham's killing of Grimshaw an unpredictable fit of jealousy or was it a conspiracy between the couple to rob a dupe?

Hired hand, William Yeldham, was hanged at Pentonville for his part in the murder of decorator, George Stanley Grimshaw.

In pursuit of money, the labourer's wife Elsie lured their friend to a remote spot, where they kissed. Yeldham then sneaked up behind and repeatedly smashed a spanner into Grimshaw's skull.

His wife was reprieved, but Yeldham was sent to the gallows in 1922 for the murder, aged just 23.

Mrs Mills' left-hander

Submitted by TED MARTIN

Nicholas McCarthy, the one-handed pianist who played with the Paraorchestra, specialises in Ravel's Concerto for the Left Hand. But it's doubtful his performances of it will ever eclipse that of Mrs Gladys Mills. She had two hands, says the *Daily Telegraph*, but during a recording session with von Karajan and the Berlin Philharmonic used her free one to dip into a box of Quality Street. 'In the middle of a torrential left-handed arpeggio, she started feeling around for an Orange Crème', recalls an onlooker. 'The rustling drowned out the strings. A furious Karajan tried to stop her, to no avail.' *The Week* magazine, 8 September 2012

Speedsters in Loughton!

Sent to JOHN HARRISON *by* ADRIAN TRANMER

LOUGHTON MOTORIST FINED – UNDER THE NEW ACT

At Epping Petty Session to-day, James Green, of the Motor Works, Loughton, was summonsed for driving a motor car at an excessive speed, at Epping, on Jan 2: also for having no light attached to his car after dark.

When the case was first called Supt Amos stated that Mr Green had had a breakdown on the road—[laughter]—and had asked that the case might be put back for an hour.

Later PC Scott stated that at about 10.45 pm on Jan 2 he heard a motor coming from the direction of Bell-Common. Seeing no light, witness called out, but the car did not stop until 200 yards further on. Witness asked defendant why he did not stop when asked. Defendant said, 'If I had known as much as I know now I would not have pulled up at all.' The car was going at a rate of considerably over 20 miles an hour, 'more like a flash of lightning than anything else'. If witness had not jumped out of the way, it would have been on top of him. The car had no light in front. It had a small light behind. Had there been any traffic an accident was unavoidable.

PC Doe, Walter Mayland and Charles Hammond gave evidence as to seeing the car without front lights through the High-Street. PC Doe placed the speed at 20 miles an hour, Mayland at 18 miles, and Hammond at 16 to 18.

Mr W R Bishop, for the defence, said that on the night in question, Mr Green and four friends were driving through Epping at a moderate pace. As they went over the stone crossing near the Town Hall the car bumped and the lights went out. The car was stopped, and the lights were being re-lit when the constable came up.

The defendant, sworn, said he never heard any constable call out. His motor was of seven-horse power. It carried five passengers, had a glass front [presumably this means the windscreen!], and a heavy top, and could not possibly run at more than 15 miles an hour. The speed on that night was not more than 10 miles, the car being overloaded.—Cross examined: The constable said nothing about an excessive speed. All he complained of was no lights.

Messrs F Athelman, F H Hinch, and John Smith, passengers in the car, corroborated Mr Green.

Mr C H Wood, of Theydon Bois, stated that about three weeks ago his motor lights went out through bumping on the crossing at Epping.

The Chairman said the Bench were of opinion that the evidence was clear that the lights were out before reaching the crossing. Defendant would therefore have to pay a fine of 40s and 11s 6d costs. In regard to the alleged excessive speed, defendant would be given the benefit of the doubt, and this case would be dismissed.

Essex Newsman, 23 January 1904

Harvey family portraits

Mary Harvey (1686-1761) – attributed to Charles D'Agar
(see page 1).

Grange Farm swimming pool

The Swimming Pool Grange Farm Centre, c1965

I lived in nearby Abridge, and swam at Grange Farm pool around this time, with my school, Lambourne Primary in Abridge. I learnt to swim here, in the cold water. I loved this pool, it was a magical place for me, and I spent many summers splashing and swimming and then, later, posing and flirting teenage style.

So sad that this lovely outdoor pool is no more. It was one of my favourite places and contributed to my love of swimming in cold water. I still swim now, outdoors every day. I am lucky to live near a big outdoor pool that has survived but I always think of those beautiful summer days at Grange Farm, gone but not forgotten. CAROL COOK

People's Palace Rambling Club

Submitted by CHRIS POND

On Saturday last a party of twelve ramblers started from Coborn Road by the 4.16 p.m. train to Loughton. We at once proceeded along the main road to England's Lane, which is beautifully shaded by trees, and on either side are hedges with a great variety of wild flowers. Continuing along up the bridle path, across the fields, on our way we were agreeably entertained by the note of the cuckoo, and, passing through a farmyard, we were soon afterwards taking tea at Rigg's Retreat, where, on arrival, our party was augmented by four other ramblers, who had come down by an earlier train. Much refreshed, we proceeded through the Forest to Jack's Hill, and crossing the road, we reached Dulsmead Hollow, a very pretty glade; having enjoyed the beauties of which we returned to Loughton Station. Arrived at Coborn Road by 10.30, unanimously agreeing this was quite an ideal ramble. P ROUT, W H MOODY, Hon Secs.

People's Palace Journal, 23 May 1889

In passing: little bits of news

Loughton-based pair Richard Hounslow and David Florence claimed silver medals in the Olympic two-man slalom – members may have noticed the banner stretched across High Road.

Lopping Hall has had a significant and much-needed makeover.

A two-page spread about Loughton, its attraction, excellent location and property opportunities, was printed in the *Evening Standard* in September. It was well done (in my opinion), although there was a minor blip. Lopping Hall was given the name *Lopped Hall!*

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