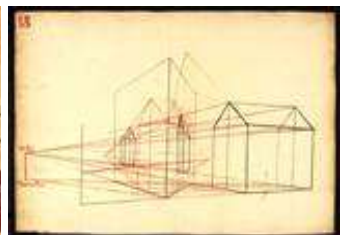
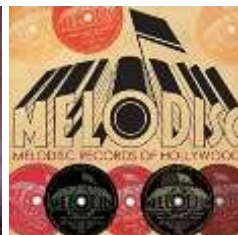
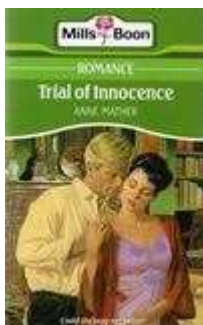
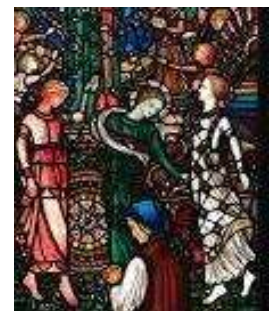


# THE SEVEN DIALS TRUST PEOPLE'S PLAQUES PROJECT

## Each plaque with naming rights in London's West End



The Trust's People's Plaques celebrate individuals and institutions who have made a contribution to London and beyond - from the inventor of the costermonger's barrow to the inventor of the lifeboat. Sponsors receive naming rights via an eye level QR code plaque which leads to information on our website about the blue plaque above and its sponsor - as illustrated on pages 4-5.

**This project won the London Forum of Amenity & Civic Societies media award with the citation: 'An absolutely brilliant and wide-ranging scheme'.**

*'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 UK Urban Design Group.

## CONTENTS

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Plaques positions map	3	Media Coverage, Epstein & Roxy unveilings	19-20
Designs	4-5	Contact information	20

## SPONSORSHIP

► **Sponsorship of a People's Plaque** is a minimum of £4,000 for individuals (with permission to claim Gift Aid) and £5,000 for companies.

If they wish People's Plaque sponsors are invited to support an unveiling event – see pages 17-18 for the Roxy and Brian Epstein unveilings, some media coverage and Roxy film.

## THE PEOPLE'S PLAQUES

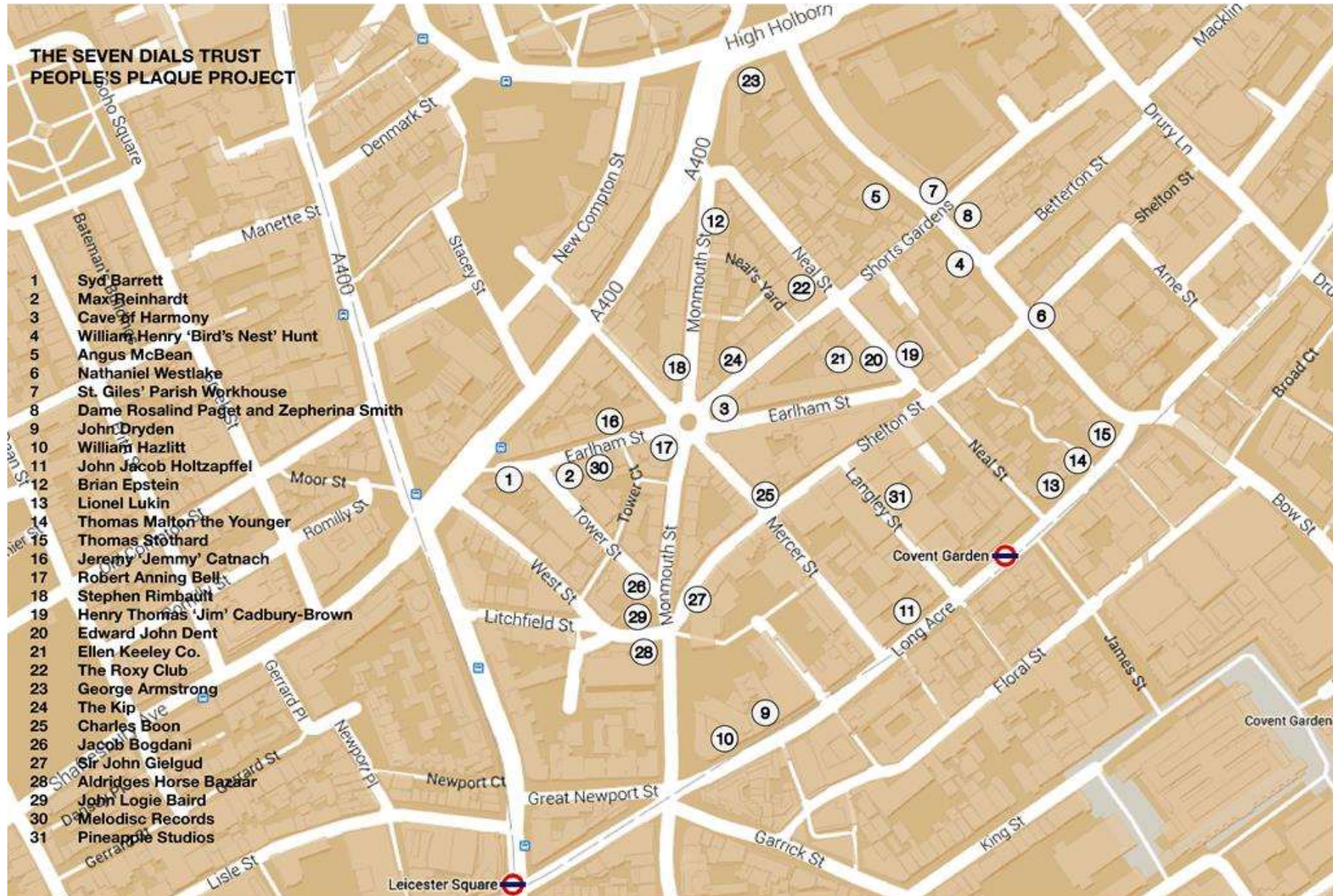
The Seven Dials Trust commissioned local historian and author Steve Denford to undertake the project research. He presented **125 names with short biographies, initial recommendations. He set out the following criteria and those chosen had to meet at least two of these:** 1. Nationally important (e.g. listed in Oxford Dictionary of National Biography) ; 2. Interesting individual character, business or institution, with colourful story; 3. Based in Seven Dials area, as previously defined, with documentary proof of residence; 4. Provides a geographic spread of names (i.e. not too many names in one street); 5. Provides a historical range; 6. Illustrates the historic character of the area (trades, poverty, proximity of Covent Garden Market, etc). The Trust's Plaques group, made up of local residents and businesses, helped to draw up a shortlist which was finalised by trustees. Steve Denford then undertook further research on the shortlisted names. **Due to Covid some unveiling events have been delayed.**

### A-Z List of People's Plaques (++) = installed \*\* = unveiled)

Sponsor

<b>Aldridge's</b> (1753-1940), famous horse bazaar.	++ <b>Westminster City Council</b>
<b>George Armstrong</b> (1720–1789), the father of paediatrics.	<b>Thomann-Henry ® UK</b>
<b>John Logie Baird</b> (1888-1946), first experimental television transmissions.	++ <b>Mark Rupert Read</b>
<b>Syd Barrett</b> (1946-2006), singer-songwriter, co-founder of the Pink Floyd.	++ <b>Anja Saunders</b>
<b>Robert Anning Bell</b> (1863–1933), artist, sculptor & designer.	
<b>Jacob Bogdani</b> (1660-1724), still-life and bird painter.	
<b>Charles Boon</b> (1877-1943), publisher, founder of Mills & Boon.	
<b>Zepherina Veitch &amp; Dame Rosalind Paget DBE</b> at the <b>British Lying-In Hospital</b> , pioneering midwives.	Video ++ & ** <b>The h Club</b>
<b>Jim Cadbury-Brown</b> (1913-2009), Modernist architect.	++ <b>Christina Smith OBE</b>
<b>Jemmy Catnach</b> (1792-1841), chapbook publisher & inventor of the ballad broad-sheet.	
<b>Cave of Harmony</b> (1927-1928), bohemian night club.	++ <b>Shaftesbury Plc</b>
<b>Edward John Dent</b> (1790-1853), noted clockmaker famous for 'Big Ben'.	<b>Dr James Nye FSA for the Antiquarian Horological Soc</b>
<b>John Dryden</b> (1631-1700), poet & satirist .	++ <b>The Mercers' Company</b>
<b>Brian Epstein</b> (1934 – 1967) Beatles Manager	++ & ** <b>Shaftesbury Plc</b>
<b>Sir John Gielgud</b> (1904-2000), actor.	++ <b>Sir Cameron Mackintosh Delfont Mackintosh Theatres</b>
<b>William Hazlitt</b> (1778-1830), essayist, critic and painter.	++ <b>Andrew Lloyd Webber The Really Useful Group</b>
<b>John Jacob Holtzapffel</b> (1768-1835), pioneering lathe & machine maker used by Queen Victoria.	++ <b>Elizabeth Bax</b>
<b>Henry 'Birds Nest' Hunt</b> (1790–1864), noted watercolour painter.	
<b>Ellen Keeley</b> (1900-1982), costermonger & cart maker; inventor of 'The shop on wheels' & eminent Covent Garden family.	++ <b>Christina Smith OBE</b>
<b>The Kip</b> (1860-1922), notorious lodging house.	++ <b>Shaftesbury Plc</b>
<b>Lionel Lukin</b> (1742-1834), Royal coach-maker & inventor of the lifeboat.	++ <b>Capital &amp; Counties Plc</b>
<b>Thomas Malton</b> (1751-1804), architectural draughtsman who taught Turner.	
<b>Angus McBean</b> (1904-1990), photographer, shot first Beatles album cover.	
<b>Melodisc Records</b> , introduced Afro-Caribbean & World Music to the UK.	
<b>Pineapple Studios (1979)</b>	<b>Debbie Moore OBE</b>
<b>Max Reinhardt</b> (1915-2002), publisher and owner of Bodley Head.	
<b>Stephen Rimbault</b> (working 1744-88) noted musical clockmaker who employed the artist Zoffany.	<b>The descendants of Stephen Rimbault</b>
<b>Roxy Club</b> (1976-1978), showcase of punk rock. ** Installed with event.	Video ++ & ** <b>Shaftesbury Plc</b>
<b>Thomas Stothard</b> (1755-1834), history painter & book illustrator.	
<b>Nathaniel Westlake</b> (1833-1921), noted stained glass artist.	++ <b>Andrew Lloyd Webber LW Theatres</b>
<b>The St Giles Workhouse</b> (early 1800s–1914), housed 900 paupers.	

## PEOPLE'S PLAQUE MAP IN CAMDEN AND WESTMINSTER





The plaques are at first floor level and are designed to be clearly legible from the opposite sides of each street.

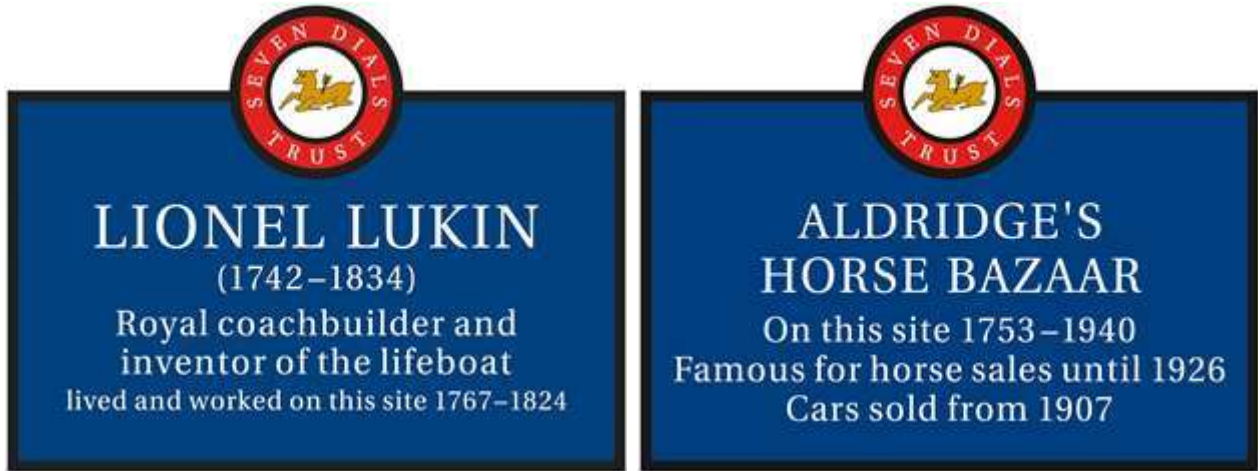


The QR code plaque with the sponsors name is at eye level and leads to our website with more information on both the plaque and sponsor.

## CREATING THE PEOPLE'S PLAQUES

Each People's Plaque is the same basic design, created by trustee Paul Draper and with kerning by trustee Jamal Uddin, manufactured in high quality vitreous enamel by A.J. Wells, with the Golden Hind symbol in gold leaf. The QR code plaque (approx. 15cms x 10cms), designed by trustee Mark Read, features the sponsor's name and their wording and leads to our website with more information on the subject of each plaque and with an entry of their choice for each sponsor.

It may look simple but in fact it's rather complicated. We had to obtain wayleaves from freeholders and listed building consents. The plaques come in three sizes and each had to be tested on each site with mock-ups to ensure they fitted. Once the wording was agreed with each sponsor the basic layout was created and turned into a vector format for manufacture. Installation involves a scaffold tower and two operatives with strict health & safety procedures.



The Street History Plaque above is one of a number in each street off the Dials and in the streets leading down to, and including Long Acre.

The People's Plaques and Street History 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 with the circle representing the Dials. They all help to illuminate the area's fascinating history for residents, businesses and the area's many visitors from all over the world.



## Illustrated A-Z of People's Plaques

**ALDRIDGE'S HORSE BAZAAR – kindly sponsored by Westminster City Council, St James's Ward Budget.**

*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/>

**GEORGE ARMSTRONG (1720-89) - Kindly sponsored by Thomann-Hanry ® UK.**

*Location:* No.4 King Street (demolished); No.194 Shaftesbury Avenue nearest building to the site; *Dates:* 1780-81.

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

Most 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. CADELL, in the Strand.  
MDCCLXVII.

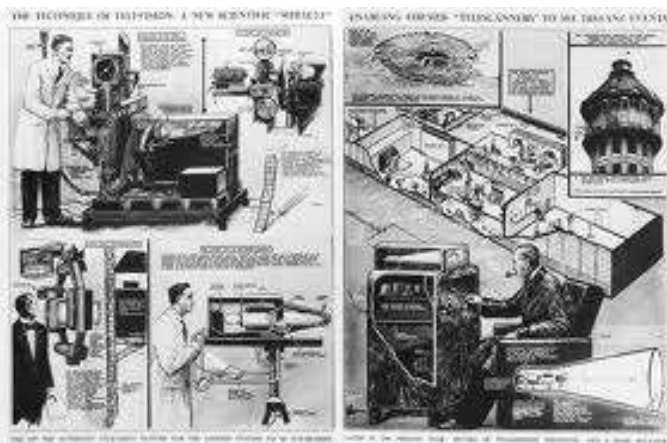
Title page.

**JOHN LOGIE BAIRD (1888-1946) - Kindly sponsored by Mark Rupert Read.**

*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.

**SYD BARRETT (1946-2006) – Kindly sponsored by Anja Saunders.**

*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 Bida 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*

**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



The tympanum at Westminster Cathedral by Bell.

### 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.



**DAME ROSALIND PAGET DBE AND ZEPHERINA VEITCH – Kindly sponsored by h Club London. Unveiled on July 26<sup>th</sup> 2018 by Kathryn Gutteridge, President of the Royal College of Midwives, with the Worshipful the Mayor of Camden, Councillor Jenny Headlam-Wells. See video on our website and link on the rear cover.**

THE BRITISH LYING IN HOSPITAL 1749-1913

Location: 24 Endell Street.

Dame Rosalind Paget (1855-1948) and Zepherina Veitch (1836-1894).

The oldest maternity hospital in London, the Lying-In Hospital for Married Women, opened at the end of 1749 with the Duke of Portland as its President. It had been established by a group of governors of the Middlesex Hospital, who were dissatisfied with the facilities available for women in labour. In 1849 it moved to a larger purpose-built building in Endell Street, (now the Hospital Club) where it continued until 1913. Two of its most prominent alumni were Zepherina Veitch and Dame Mary Rosalind Paget.

**Zepherina Smith** had had an illustrious career as a senior nurse in the UK and in Sedan during the Franco-Prussian War when, in 1873, she trained at the Lying-In Hospital to qualify as a midwife. She was dismayed by the small amount of training many of her fellow midwives had received and worked with publisher Louisa Hubbard to establish the Trained Midwives Registration Society. She served as President of the Midwives' Institute from 1890 until her death in 1894. In this role she advised government regulators on legislation about midwifery.

**Dame Mary Rosalind Paget**, DBE, ARRC was a noted, nurse, midwife, supporter of women's suffrage and reformer. She was the first Superintendent, later Inspector General, of the Queen's Jubilee Institute for District Nursing at the London Hospital, which was renamed as the Queen's Nursing Institute in 1973. She qualified as a midwife at the Lying-in Hospital in 1885. In the 1890s she played an active role in the campaign for midwife registration, giving evidence in 1892 to the select committee on midwifery which finally resulted in the passing of the 1902 *Midwives Act*. This made it an offence for anyone not properly certificated to describe herself, or practise, as a midwife.



Dame Rosalind Paget DBE



Zepherina Veitch



The Film ► <https://www.youtube.com/watch?v=jiliE3YueZA&feature=youtu.be>

**JIM CADBURY-BROWN (1913-2009) - Kindly sponsored by Christina Smith OBE.**

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 Skaugh and Dome of Discovery.

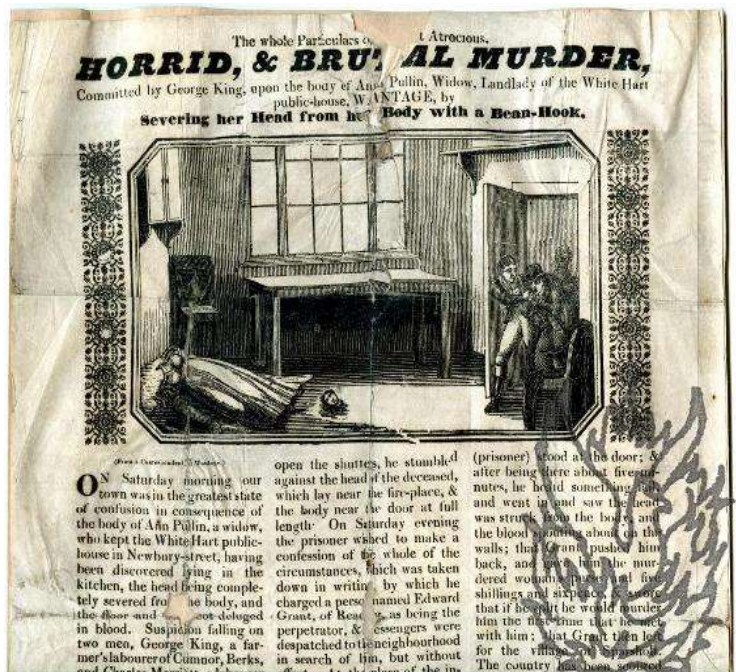
Sources: Obituaries in *The Guardian* and *Daily Telegraph*; A Powers, *Elegant Variation: The Architecture of H.T. Cadbury-Brown RA*

**JEMMY CATNACH (1792-1841)**

Location: Nos.2&3 Monmouth Court, no longer extant. The plaque will be sited at 15-17 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 - Kindly sponsored by Shaftesbury Plc.**

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)

**EDWARD JOHN DENT** (1790–1853) **Kindly sponsored by Dr James Nye FSA for the Antiquarian Horological Society** [www.ahsoc.org](http://www.ahsoc.org)

*Location*: No.46 King Street, renumbered No.43 King Street, now No.33 Neal Street; *Dates*: 1814-31

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](http://www.dentlondon.com); V Mercer, *The life and letters of Edward John Dent, chronometer maker, and some account of his successors* (1977)



**JOHN DRYDEN** (1631-1700) – **Kindly sponsored by The Mercers' Company.**

*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.

**BRIAN EPSTEIN** (1934-1967) Beatles Manager - **Kindly sponsored by Shaftesbury Plc and unveiled by the late Cilla Black and the Mayor of Camden followed by a reception. See our website for the worldwide coverage.**

**SIR JOHN GIELGUD** (1904-2000) - **Kindly sponsored by Sir Cameron Mackintosh Delfont Mackintosh Theatres.**  
*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.

**WILLIAM HAZLITT** (1778-1830) – **Kindly sponsored by Andrew Lloyd Webber - The Really Useful Group.**  
*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) – **Kindly sponsored by Elizabeth Bax.**

*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 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; holztappfel.org

### 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)

### ELLEN KEELEY (company) – Kindly sponsored by Christina Smith OBE.

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

The main premises of barrow-making firm of Ellen Keeley was 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 - Kindly sponsored by Shaftesbury Plc.

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

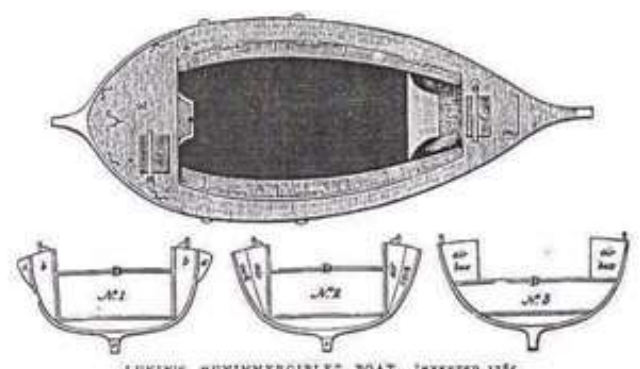
Long-lasting lodging house called Tom Farmer's, but better known as 'The Kip', where, until the end of the 19th century, residents slept 'on the rope' (sitting down leaning on a rope which was untied at dawn). Troublesome customers were thrown out and tied to a barrow to await a policeman to wheel them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

Sources: directories; census records; *The Times*

### LIONEL LUKIN (1742-1834) - Kindly sponsored by Shaftesbury Plc.

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



"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."

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 received 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. He was Master of the Coachmakers Company in 1785.

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



Lionel Lukin



1783 coach by Lukin for HRH 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. He died at the age of 92.**

**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.

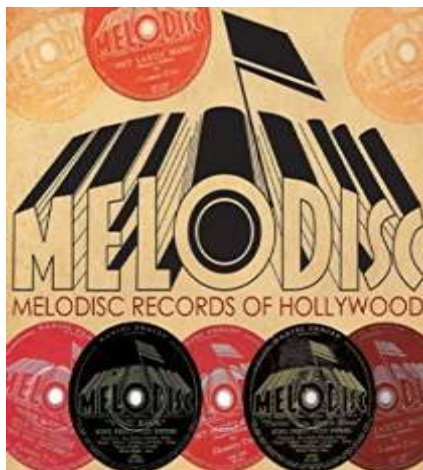
Sources: DNB; British Museum collection; Grove Art

### MELODISC RECORDS

Location: 12 Earlham Street, Dates: 1954 – 1969 This is an addition to our original list currently being researched.

Melodisc Records was established by Emil Edward Shalit (24 December 1909 – 23 April 1983) in London from the USA in 1949 as one of the first, and at the time, the largest independent record label. The label, and then its subsidiaries 'Blue Beat' and 'Fab Records' introduced Afro-Caribbean music to the UK and thus played a key role in the development of popular music. They were also the first labels to cater for the UK's growing Afro-Caribbean community. This is a long and interesting history – the introduction of calypso, the first R&B recordings, a Blue Beat night at the famous Marquee Club and much else.

In the early 1950s Melodisc focused on licensing and releasing American jazz and folk records in the UK, and had a production and distribution arrangement with Decca Records. Trinidadian Rupert Nurse, who became Melodisc's musical director, released rhythm and blues, and West Indian and African recordings including calypso and mento to cater for the growing Afro-Caribbean community. Early Melodisc releases in the UK included 78 rpm and later 45 rpm records, EPs and LPs, by Big Bill Broonzy, Louis Jordan, Josh White, Woody Guthrie, Lead Belly, and Charlie Parker, among others. In 1966, Melodisc set up a new sub-label, Fab Records, to release rocksteady music. The Melodisc label continued to release LPs through the 1960s and into the early 1970s. Artists included Prince Buster, Ambrose Campbell, Ginger Johnson, Ravi Shankar, and Lord Kitchener.<sup>[9]</sup> Emil Shalit died in Slough in 1983 at the age of 73.





**MAX REINHARDT (1915–2002)**

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

The publisher Max Reinhardt was born in Constantinople, the son of an Austrian architect and Italian 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 Earham 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)

**STEPHEN RIMBAULT (1711 – 1786) Kindly sponsored by the descendants of Stephen Rimbault.**

*Location:* No.7 Great St Andrew Street, now No.31 Monmouth Street. *Dates:* 1744 – c.1770



This famous clockmaker of Huguenot descent was based here from c.1744–c.1770. He is best known for musical clocks (some with automata), which would play short tunes, usually at three-hourly intervals. Some had four tunes, some six or more, the largest number being twelve, for which Rimbault is probably best-known. He exported many clocks to Holland, and the most complex ones therefore became known as 'twelve-tuned Dutchmen'. Johan Zoffany, the famous portrait artist, worked briefly for Rimbault, painting the decorative pictorial elements of clock dials.

Stephen Rimbault by Johannes Zoffany. [Further information](#)

**THE ROXY CLUB - Kindly sponsored by Shaftesbury Plc & unveiled April 2017 with event and exhibition. See the video on our website and link on the rear cover.**

*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.

**The Film** ► <https://www.youtube.com/watch?v=U7ca8tpf2Bw&t=9s>

**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).

**NATHANIEL WESTLAKE (1833-1921) – Kindly sponsored by Andrew Lloyd Webber – LW Theatres.**

*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*

**THE WORKHOUSE (St. Giles)**

*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*.



**THREE UNVEILINGS & SOME MEDIA COVERAGE**

The late Cilla Black unveiling the plaque to Brian Epstein which received world-wide coverage across all media.



Media awaiting the unveiling | Cilla Black unveiling | Reception sponsored by Firmdale Hotels.



Camden



UK



London



Greece



AOL video

**SPONSOR A PLAQUE AND ILLUMINATE THE PAST. ALL PLAQUES HAVE NAMING RIGHTS**

**The Roxy Club unveiling and Exhibition April – May 2017**

The Film ► <https://www.youtube.com/watch?v=U7ca8tpf2Bw&t=9s>



The press and attendees await the unveiling and media article



Four Punk 'Queens' unveiled with the Czezowski 's (centre) the Club founders and right the exhibition kindly sponsored by Shaftesbury Plc together with a large reception.

**Dame Rosalind Paget DBE | Zepherina Veitch | and the first Lying-in Hospital Unveiling July 26<sup>th</sup> 2018.**

The Film ► <https://www.youtube.com/watch?v=jiliE3YueZA&feature=youtu.be>



Unveiling by Kathryn Gutteridge, President the Royal College of Midwives, in the presence of the Worshipful the Mayor of Camden Cllr Jenny Headlam-Wells.

The Seven Dials Trust | 68 Dean Street London W1D 4QJ

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Our website [www.sevendials.com](http://www.sevendials.com) contains a wealth of information on Seven Dials, our work and our full range of innovative sponsorship opportunities.

Our new area study: [www.sevendialsoverthegarden.study](http://www.sevendialsoverthegarden.study)