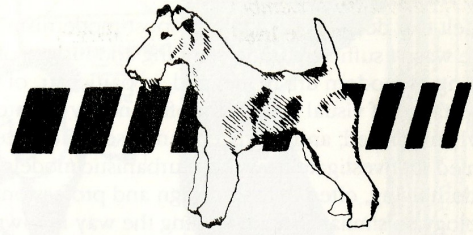


THE TERRIER



THE FRIENDS OF HACKNEY ARCHIVES NEWSLETTER

No. 20

Autumn 1990

FILMS AND FILM FOOTAGE IN LOCAL AUTHORITY ARCHIVES: an experience

Part One

Innocence was my best guide when the idea of investigating the extent to which local authorities in Britain had produced or commissioned films between the wars, and in the period immediately following, first occurred to me. I had viewed a number of films made or commissioned by local authorities at the National Film Archives. One of these was Paul Rotha's "A City Speaks: a film of local government in England", made by Manchester Corporation in 1944-6, and released in 1947. It is a very sophisticated film, with a script by Walter Greenwood, Ara Calder Marshall and Paul Rotha; music composed especially by William Alwyn and played by the Halle Orchestra; complete with maps and charts produced by the "Isotype Institute". But while this film is incontestably important in terms of film history, and significant for my research, it wasn't just quite what I was looking for.

What I was looking for came unexpectedly. One afternoon a tired NFA technician dutifully set up the last reel of the day. It was "Some Activities of Bermondsey Borough Council", made and sponsored in 1931 by Bermondsey Council's Health Propaganda Department. When the last shot appeared on the screen, that of a little black cinema van disappearing down a tidy street, I knew that my search had begun. At least one modest local authority had produced a film about itself and its provisions, and considered the diffusion of its activities sufficiently important to warrant the purchase of a cinema van. (My colleague in Italy had just sent me a photograph of an identical van loaded on to a lorry: Ethiopia 1932. I cannot help but think that some similar films about modern urban life and its advantages were also shown from it to perhaps more bemused inhabitants.)

What I didn't know then was how exceptional Bermondsey's film production activities actually were,

how little documentation about these activities survives, and finally, how this and other old local film material was to present very special problems and rewards of its own. Nonetheless, what I did realise was that these very films were fragile, and largely untreasured, documents of the beginnings of our modern urban life and government. They were the material of the research experiment I had defined with two colleagues of the Dipartimenti di Analisi Economiche e Sociali del Territorio (DAEST) of the Istituto di Architettura di Venezia, in Venice. Our purpose had been, quite literally, to look at the making of Modernism as a lifestyle, at home and work, as well as a school of design, diffused through a medium which was itself modern: the film.



Richmond Road child welfare clinic, 1949

The making of modern life

We felt that despite much talk of "post-modernism" [1] there wasn't sufficient understanding and history of the making of modern urban life, and, in particular, of the importance of visual images for often newly literate, newly urbanised, and newly enfranchised audiences. We wanted to investigate how these urbanistic models of modern living, often in their design and professional ideology so similar (Britain leading the way in town planning ideas, public hygiene, infrastructures - Fascist and Nazi films showing modern street-cleaning apparatus "Made in Britain"!) contributed to the making of social consensus. For all these countries, during a period of great turmoil and deprivation for the majority, the "new ways of living" were, and to a large degree remain, the promises of government.

Fictional cinema has always been important in diffusing imageries of the city and urban working-class life [2]. What have been termed "instructional" and propaganda films have been relatively unpopular, except during wartime [3]. But we felt that these "instructional" films deserved another, comparative, look. It had also come to our attention, particularly for the films of what has become known as the British Documentary Film Movement, that while film historians have many and important things to say about film-makers, sponsoring institutions of the period, genre, technical and artistic quality, they seem comparatively uninterested in the urbanistic messages within the films themselves. They pick up what seems today a dissonance between what is often the great beauty of the images - and to me, Rotha's



Slum clearance in the 1930's : the fumigation van

Edinburgh streets in his "Children of the City" (1944) are photographed in the same light as Rossellini's streets of Rome in "The Bicycle Thief" - and the assortment of pompous professionals extolling the virtues (pipe in hand, pointer on map) of slum clearance, clean air. Light industries and high rise flats are described euphemistically in a film such as "When we Build Again", sponsored in 1945 by the Bournville Village Trust, as "tall towers". But this seeming dissonance has yet to be explained, or be considered alternatively, as a coherence between a new visual aesthetics and a new conception of urban design based on technicity and professionalism.

In any case, what struck me when I saw my first Bermondsey film - which was to lead me to wonder about the possible existence of other locally-made films - was precisely the relation between images and messages. There was an actuality, a "realness", a competence, a humanity, a sense of inclusion and intimacy - not to mention humour, intended or otherwise - lacking in other documentary films. It was like opening up a family album of a time, of a society. They were not films made by intellectuals depicting working-class conditions, but films by a working class authority representing itself - and, as people are in a family album, at its best. I wanted to see more.

An international dimension

Focusing on Italy and Britain, but also with correspondents in France and Germany, we first set out to delineate a profile not only of films made in the period by various agencies, and their contents in terms of urbanistic images, but also, as beginners in film research, of present-day institutions holding existing films. The picture which is emerging is not only intellectually very rich, posing all kinds of conceptual and epistemological questions, but is also, at a practical, archival and institutional level, complicated and - not least - uneven. Much could be written on these points, but suffice it to say that in some other European countries non-fiction films of the period are more accessible to both a scholarly and a general public. The Videotheque de Paris and the Centre Pompidou afford examples of public expenditure on the preservation and accessibility of these kinds of films which are still today extraordinary. In Germany, some universities hold their own film collections; Kassels University, for example, has a collection of over 2,000 "planning" films.

In Britain, the National Film Archive holds a phenomenal collection, but access to viewing is restricted and expensive. The National Film Theatre does not appear greatly interested in non-fiction films, and there does not exist an institution such as the Centre de Creation Industriel, a unit attached to the Centre Pompidou in Paris, which will not only publicly show specialist non-fiction films, but which also co-ordinates its activities with other cultural and educational institutions at a national level. In Britain, the regional film archives play a more interactive role with the general and scholarly public - the



The food inspector calls, 1953

North West Film Archives showing and making films of a topical regional nature. The absence of these films, particularly locally-made films, and films made by popular institutions such as those of the Co-operative Society [4], from popular culture and popular memory does need addressing. Film as artifact poses special problems, but like a book or picture, until it is read, seen, to be remembered, it doesn't as such "exist". And non-fiction films, unlike most other artifacts, are images for a collective experience.

Films from three local authorities

I began to realise that while the DAEST was very generous in paying my viewing fees at the National Film Archives, this could not, within the context of a very experimental and modest project, go on for ever. Funding was not coming from some national or international institution, but from some spare cash available to the Department. Besides which, I wanted to find and see more locally-made films, so I tried a direct approach. Little was I then to know that this would not only involve handling actual film, but also, quite literally, mean engaging in its cataloguing, and lobbying for preservation and videocopying.

This is where my innocence may have been helpful. But then, my parents ran a cinema club in Quebec in the mid-fifties, and I remembered their enthusiasm in discovering and showing films. What became more important to me at this point in my project was somehow to make what I found, or knew of, safely and repeatedly viewable. Most historians do not have to put the pages of a book back together, but in the case of the films and footage held by Hackney Archives, this is what David Mander and I had to

begin to do. The collection held by Hackney Archives is now on video, but there is still restoration and cataloguing work to do.

I would like to say something in a little more detail about the films I have been involved in at the level of their recognition and copying onto video: but it should be clear that I am not solely responsible. Without the concern and determination of personnel in the three institutional frameworks involved - Nicola Smith, of Southwark Local History Library, David Mander of Hackney Archives, and Richard Woodhall from Newham Council Planning Department, as well as Jane Hopkins of the NFA, films and film footage would have remained "lost" in the National Film Archives or in cardboard boxes in storerooms.

It was not difficult to persuade my colleague Professor Marino Folin from DAEST to pay to have the NFA restore and copy onto video the entire surviving collection of films made by Bermondsey's Public Health Department between 1927 and 1941. That was to be our gift. It had become evident to us that this project had to give to its sources as well as receive from them. We were not dealing with highly culturally valued material. Southwark Local History Library allowed us to have a video copy of the collection; and some of its films, namely, "Consumption", "Some Activities", and "Health and Clothing", were shown in Venice last January, at a conference and showing which we organised. I have subsequently shown these, and other films of the collection, to my students, and the most significant aspects of these showings has been their differing - yet always emotional - responses. The films are now available for viewing at the Southwark Local History Library.

The films from Hackney Archives were a different experience, in that they are somewhat heterogeneous in nature, varying from instructional films acquired by the local authority in the 1930's - such as "Diphtheria" (1935), produced by the City of Birmingham's Public Health Department - to footage of flowerbeds and officials on European jamborees. But the most enjoyable footage, in my view, is of ceremonies opening new council estates, and one of a Coronation celebration street party. They are true "family albums" and rich material for an anthropologist.

Perhaps the most important footage in national terms is that entitled "V. E. Day in Hackney". Trying initially to view these films on Hackney Council's projector for the "under fives", David Mander and I realised that they were too fragile to be viewed on this equipment, and I took them to be viewed at the Imperial War Museum, thanks to the kindness of Jane Fish, one of its film archivists. The footage, which depicts the V. E. Day military parade going through the vicinity of Cambridge Heath, brought the staff of the Museum's film department to the viewing theatre, for at one point the Army's film camera unit is shown atop tanks. A rare shot indeed. Further cataloguing of Hackney Archives films was made by myself with the help of David Mander, and they were copied onto video, with funds from Hackney Council, at the Architectural Association. The video technician at the Architectural Association was rather startled by the showing of the red flag at the V. E. Day parade.

(to be concluded)

Elizabeth Lebas
Architectural Association Graduate School

We are grateful to the author for recording for us here the substance of her Stanley Tongue Memorial lecture of May 1990, during which extracts from new video recordings of Hackney Archives Department's film collection were first shown; and for her contribution to re-recording and thus preserving the Hackney films, which can be viewed by arrangement with Hackney Archives Department.

Footnotes

[1] See, for example, David Harvey (1989), "The Condition of Postmodernity", Oxford: Basil Blackwell.

[2] Anthony Sutcliffe (1984), "The Metropolis and the Cinema" in Anthony Sutcliffe ed., "Metropolis 1890-1940", London, Mansell, pp 147 - 171; John R. Gold (1985) "From 'Metropolis' to 'the City': film visions of the future city", 1919-1939" in Jacqueline Burgess and John R. Gold, eds, "Geography, the Media and Popular Culture", London and Sydney: Croom Helm, pp 123 - 143.

[3] There exists an extensive literature on the documentary film movement and its popular reception. See, for example, Paul Swann (1983), "John Grierson and the GPO film unit 1933-1939", in *Historical Journal of Film, Radio and Television*, vol 3 no. 1, pp 19-34.; K.R.M. Short, ed (1983), "Film and Radio propaganda in World War II", London and Canberra: Croom Helm; Rachel Low (1979), "The History of the British Film, 1929-1939: Films of Comment and Persuasion" George Allen and Unwin; Stephen Jones (1987), "The British Labour Movement and Film", 1918-1939, London: Routledge.

[4] Bert Hogenkamp (1986), "Deadly Parallels: Films and the Left in Britain, 1929-1939", London: Lawrence and Wishart. In this book Hogenkamp gives some account of the film-making activities of various co-operative societies between the wars. One of the best-known films is "Advance Democracy" (1938), commissioned by the Four London Co-operative Societies; it was directed by Ralph Bond with music composed by Benjamin Britten.

The still photographs used to illustrate this article are not taken from the local authority films described, but are typical of the subject-matter of these films.



Australia

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THE AUSTRALIAN JOINT COPYING PROJECT AND HACKNEY ARCHIVES DEPARTMENT

In January 1788 a small group of British officials, sailors and convicts arrived in what is now known as Australia, founding the first European settlement, which was named after the Home Secretary, Lord Sydney. A century later Australian historians had started to make use of the written records relating to the continent, which were housed in the Public Record Office, in the Colonial Office, and in the Admiralty. To aid them, manuscripts were produced by James Bonwick. In 1885, he predicted that "many weeks would not be required" to complete the transcribing of New South Wales records at the PRO up to 1830. In fact he spent 15 years without achieving this objective; and he went blind in the process.

In October 1945 the National Library of Australia in Canberra, and the Mitchell Library (the Australian section of the State Library of New South Wales) in Sydney formed an agreement to share the task of microfilming the historical records of Australian and Pacific interest held in the United Kingdom. The first AJCP reel was produced at the Public Record Office in 1948; and searching, listing and filming has continued ever since. In July 1990 the 9,358th reel was despatched to Canberra. It contains the letter books and photograph albums of Walter Scott, who had a property in North Queensland in the 1860's to 1880's.

In the early years the emphasis of the AJCP was on copying material at the PRO. The Colonial Office, the Admiralty and the Dominions Office classes have been extensively listed and filmed for material relating to Australia, New Zealand and the Pacific. Subjects covered include colonial appointments, honours, defence, immigration, the involvement of the Dominions in World War I, and Imperial economic policies. Earlier this year we were listing files concerning German prisoner of war camps in Australia during World War I. Home office records relating to convicts who between 1788 and 1868 were transported to the Australian colonies have also been filmed. The films of criminal registers, transportation registers, and convict musters receive the greatest attention in Australia by genealogists and local historians. At the moment, I am looking at the papers in HO42 (State papers of George III, 1782-1820), which contain some of the policy documents regarding the establishment of the settlement in New South Wales. Not least among these are countless petitions from county sheriffs complaining about the overcrowded conditions in their local gaols, conditions which they fear will lead to riots and mayhem....

In 1960, Phyllis Mander Jones was appointed the first full-time AJCP officer. She immediately set about tracing material of Australian importance in local record offices

and in private hands. In 1972, her great work was published: "Manuscripts in the British Isles relating to Australia, New Zealand and the Pacific" (ANUP). Ever since, the AJCP has been following in the footsteps of Miss Mander Jones, listing and filming records in the county record offices, in private homes, in university and public libraries, in learned societies and museums, and in business archive offices. The material copied includes letters from emigrants, journals of voyages to Australia, company records, reports on visits and business opportunities, and surveys by explorers and scientists. Organisations which have been visited, and whose Australian archive collections have been filmed, include the British Library; the House of Lords Record Office; Lambeth Palace; Unilever plc; the Genealogical Office, Dublin; record offices from Tyneside to Cornwall; the Fawcett Library, the City of London Polytechnic; the Hydrographic Department Taunton; Hull University Library; the Pitt Rivers Museum, Oxford - and Hackney Archives Department.

The quest comes to Hackney

In June 1988 I attended a meeting of the London Archives Users' Forum, and was fortunate to hear David Mander speak on the archives of Berger, Jenson and Nicholson, which had been recently acquired. He made passing reference to the trade carried on by Bergers with "the old Empire". When I wrote to David and queried whether this included Australia and New Zealand, I was told "yes", and invited to visit the Archives at De Beauvoir Road. Little did I realise what a wealth of Australian material I was to find - not only in the Berger collection, but in many of the Hackney deposits. I spent several hours at the Archives Department checking the records, and due to the untiring assistance of David and of Jean Wait, produced two lists of material which are currently being filmed.

One list concerns the Bryant and May Archive. In 1885 Bryant and May started to export safety matches to Australia, but their trade was undercut by the import of cheap foreign matches, especially from Italy. In 1909 Bryant and May took over an existing match factory in Melbourne, and commenced manufacture of safety wood matches and wax vestas. During the following years they bought out other Australian match companies, and in 1960 established their own poplar plantation to provide



timber for matches. Their archive contains directors' minute books, correspondence between the Australian offices and the head office at Bow, reports on visits to Australia by directors, and even the love letters of A. W. Bryant and his Australian wife, Mabel. These records illustrate in graphic detail the economic ties which bound England with Australia and New Zealand during the early twentieth century.

The second miscellaneous list contains such diverse New Zealand material as part of a letter from Alexander Mudie informing his friends of his daughter's marriage to Francis Stewart, a baker who made a fortune in the South Australian gold fields in 1851; as well as a letter from Rev. W. McMillan in Suva, written on 13 December 1940, describing Fiji's war effort and his missionary work. The main collections, however, are the records of Berger, Jenson and Nicholson, and the papers of the Refuge for the Destitute.

As with Bryant and May, the records of Berger, Jenson and Nicholson describe the relationship between the head office and its Australian and New Zealand subsidiaries, which had been established in the 1920's. References in the minute books, and copy letters in the letter books, give details of Australian agency arrangements, the bad state of Australian business, and the financial position of Australian companies in the 1930's. Deposited with head office, and thus now at Hackney, are the minute books of the directors, and of the annual general meetings of the New Zealand and New Zealand companies - essential material for any New Zealand historian working on these companies.

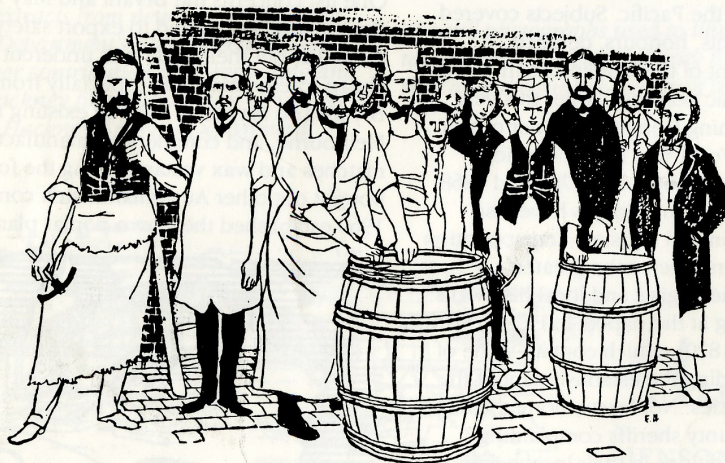
Perhaps one of the most poignant sets of records I have ever searched is the minute books of the Refuge for the Destitute. The Female Refuge took in young girls off the streets and on their release from prison, training them to be servants. During the 1830's, 40's and 50's, it despatched a number of girls to Australia. The first reference is in January 1827, when a female was discharged to go to New South Wales with her mother (D/S/4/1, p. 152). In 1838, 33 women were sent to Sydney (D/S/4/9 passim). The personal details which accompany the admission of the women to the Refuge make these records extremely interesting and valuable for genealogists. During the later 1840's, children aged 10 or 11 who had been sentenced to transportation had their sentences commuted on condition that they were admitted to the Refuge.

The microfilm produced at Hackney, like all AJCP film, will be despatched to Canberra, and positive copies made available to libraries in the other states and in New Zealand. The lists will be circulated, so that historians and genealogists can check if any of the material is relevant to their field of study.

Meanwhile the AJCP officer is visiting the next repository (the Natural History Museum) and preparing the next list of material to be filmed. If any "Terrier" reader has a bundle of letters in the attic from any long lost Australian cousins, I would be delighted to hear from them.

Sara E. Joynes

Miss Joynes is the Australian Joint Copying Project Officer, and can be contacted at the Australian High Commission Strand, London WC2B 4LA.



A group of Berger employees in early Victorian days. (Drawn from an old lithograph.)

An image from Bergers' souvenir history published in 1956 to celebrate 40 years in Australia

NEWS FROM HACKNEY ARCHIVES DEPARTMENT

We have a new YDS searchroom assistant, Julie John, who will be with us for at least six months. She is on searchroom duty on the days on which we are open to the public, and assists with the clerical work on days when we are closed, thus combining elements of what used to be two separate YDS posts. Julie lives in Stoke Newington, and is studying A-level sociology and law on day release at Hackney College.

A re-organisation of the bookshelves in the search room has made space for two shelves to display new books recently acquired for the local history library. At present these include "Victorian and Edwardian Furniture and Interiors", by Jeremy Cooper, a donation from the author.

For some years we have held in the Archives the burial registers of Abney Park Cemetery from 1840 to 1927; but they were not indexed. The later registers, to 1980, have now been microfilmed, together with the indexes from 1840 to 1973 (although there are some gaps in the indexes). The originals of the later registers, and indexes, are kept at the Cemetery.

More good news is that the Guide to Hackney Archives Department, which David described in the last issue, is now available from the Department, Rose Lipman Library, De Beauvoir Road N1, at £4.50 (plus 75p postage and packing if ordering by post).

Jean Wait



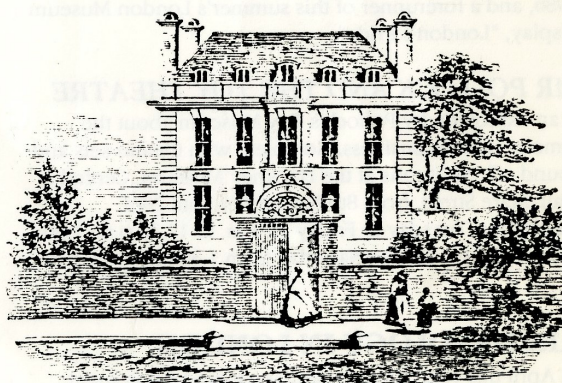
Two images from "Hackney and Stoke Newington Past":

NEW BOOK

Hackney and Stoke Newington Past: A Visual History of Hackney and Stoke Newington, by Isobel Watson. Hardback, with colour dustwrapper. Published by Historical Publications Ltd at £12.95.

Available from Hackney Archives Department, Rose Lipman Library, De Beauvoir Road London N1, at £12.95 plus £1.75 postage and packing.

This is the fourth in the series launched in 1988 by Historical Publications with John Richardson's "Islington Past", and since continued with the same author's volume on Highgate and Christopher Wade's on Hampstead. It takes the same format: concentrating on the visual, but with an accompanying text which serves as a basic general history of the two villages, and the other settlements eventually comprised in the old boroughs of Hackney and Stoke Newington. It highlights themes such as road and rail transport, farms and gardens, the great houses, village inns and sport, crime and punishment, caring for the poor and the sick, residential development, work and leisure, and the growth of local government institutions. The illustrations, quarrying the rich mine of the Archives Department's visual collection, include many watercolours representing the work of several gifted artists, many of them concerned to record the fast-vanishing rural Hackney of the 1840's: the cover is an exceptionally pretty view of Spring Hill in Upper Clapton, and is the work of Charles Bigot. Many other kinds of illustration are represented, from woodcuts and lithographs advertising local businesses, to temperance propaganda, playbills, theatre programmes, and cartoons of Hackney orators. (One of three drawings by Rowlandson shows a women's cricket match of 1811.) There are 180 illustrations, so only an unrepresentative few can be reproduced here. All in all, an attractive Christmas present for anyone with a connection with Stoke Newington or Hackney!



THE ASYLUM, LOWER CLAPTON, E.

prophetess Anna Trapnel, and the Deaf and Dumb Women's home

DATES FOR YOUR DIARY

Wednesday 14th November at 6 p.m.

Visit to Bishopsgate Institute and Library

led by the Librarian, David Webb

Meet at the Institute, 230 Bishopsgate, EC2

Wednesday 13th March 1991 at 6 p.m.

Visit to Wesley's Chapel and Library

49 City Road, EC1

Tuesday 14th May 1991 at 7.30 p.m.

Annual General Meeting, followed at 8 p.m. by

The Stanley Tongue Memorial Lecture, by Jean Wait:

"It happened first in Hackney": some local pioneers

at the Unity Club, 96 Dalston Lane E8

NEW EXHIBITIONS

HACKNEY AND STOKE NEWINGTON - IN GLORIOUS WATERCOLOUR

Hackney Archives Department has a remarkable collection of watercolours, many of them dating from the early 1840's, when a number of artists - notably T. H. Shepherd, George Hawkins, G. Toussaint, R. Schnebbelie, C.H. Mathews and Charles Bigot - recorded aspects of the villages which were soon to be engulfed by the expansion of London. Indeed the number of artists working in Hackney at this time has suggested the idea that there was a commissioning hand behind them, probably a member of the Tyssen family, Lords of the Manors of Hackney. Certainly T. H. Shepherd seems to have been commissioned to record the last days of Abney House. Many of the pictures are reproduced in "Hackney and Stoke Newington Past", described above. This exhibition - open during the Department's normal opening hours, Monday and Tuesday 9.30 a.m. to 1 p.m. and 2 p.m. to 5 p.m., and the same hours on the first and third Saturdays of each month - affords a rare opportunity to view the work of these artists in the original. The exhibition will alternate with "A Pleasant Paradise", another chance to see Hackney Archives Department's exhibition about gardening in Hackney first mounted in 1986, and a forerunner of this summer's London Museum display, "London's Pride".

MR POLLOCK AND THE TOY THEATRE

is an exhibition by Pollock's Toy Museum about the famous Hoxton business. Complete with theatre sets and sound effects, it runs at the Hackney Museum, Central Hall, Mare Street, from 8th November until 29th December, Tuesday to Friday 10 a.m. to 12.30 p.m., 1.30 p.m. to 5 p.m., and on Saturday from 1.30 p.m. to 5 p.m.

ARCHAEOLOGY IN LONDON

In April this year, English Heritage issued a statement entitled "Archaeology and Planning in London". Its policy is to effect a fundamental change in the London Archaeological Service provided through the Department of Greater London Archaeology by the Museum of

London and the Passmore Edwards Museum. While stressing the continuing need for local authorities to play the essential role on ensuring that archaeological considerations are taken into account during the planning process, the statement proposes that advice to local authorities, hitherto provided by the Museums, should come instead from English Heritage. The aim seems to be that the advice should not come from bodies which themselves carry out archaeological projects. It is also proposed to reduce progressively the establishment grant of the Museums' archaeological service, which pays for its overheads, ending it entirely after three years.

The proposals not only risk the dispersal of the Museum's expert teams, and their painstakingly-built up corpus of knowledge, which enables them to give an authoritative assessment of the archaeological implications of planning proposals. It threatens their valued outreach policy, which seeks deliberate involvement of local people in archaeological enquiry in their neighbourhoods. Friends of Hackney Archives will remember that only last year they were privileged to be invited to view the exploratory excavations at Shoreditch's Holywell Priory, during the brief time the Museum was afforded to assess the site. Members can obtain copies of a document explaining the present arrangements, and the proposals for change, from:

Harvey Sheldon, Museum of London, London Wall Ec2 (071-600-3699) or Pat Wilkinson, Passmore Edwards Museum, Romford Road E15 (081-534-4545).

ARCHAEOLOGICAL DISTRIBUTION MAPS

The Museum of London and the Passmore Edwards Museum are currently compiling archaeological distribution maps for each of London's boroughs. It is intended that this cartographic information, and accompanying advice, will be presented to each borough for use in producing their unitary development plans. In line with the Museums' policy, the work aims to ensure that all heritage implications are established at an early stage in local planning development. While of course the Museums have recourse to their own archives for this purpose, they are keenly interested in other material which may not be available to them. Individuals with access to information about archaeological sites or monuments, or to historic cartographic or documentary evidence, are invited to get in touch with Ken Whittaker, the Deputy Area Officer, the Museum of London, Department of Greater London Archaeology, 3-7 Ray Street EC1 (071-837-9996).

PEGGY TEMPLE

Peggy Temple, founder member of the Victoria Park Society and an early Friend of Hackney Archives, has died suddenly. Her many friends in South Hackney and beyond will miss her sorely.

Produced for the Friends of Hackney Archives, Hackney Archives Department, Rose Lipman Library, De Beauvoir Road, London N1 5SQ (telephone 071-241 2886) by Wednesbury Wordsetters, London E1.