

Indoor Spaces for Outdoor Minds:
Landscape Artists' Studios in London, 1780–1850

In three volumes

Volume II: Figures and Appendix

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Figures – Chapter 1



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West Wall of the Great Room, Somerset House, 1784.
Pen and ink with grey wash and watercolour.
33.5 x 49.2 mm. British Museum (1904,0101,1).



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Having Drawn for 6 months, 1830s.*
Watercolour with scraping and gum glaze
over graphite on wove paper.
16.2 x 23.8 cm.
The Museum of Fine Arts, Houston
(2019.486).



Figure 1.8: Christen Købke, *Portrait of the Landscape Painter Frederik Sødning*, 1832. Oil on canvas. 42.2 x 37.9 cm. Hirschsprung Museum, Copenhagen.

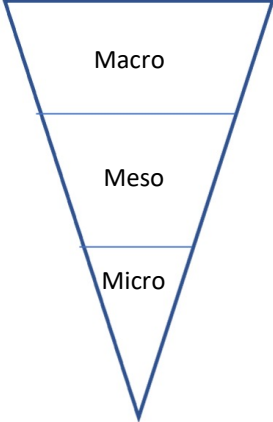
Chapters	Stage	Scale	Data type	Methodology
2	Database and GIS map of landscape artists' addresses		Quantitative	Content analysis
3 – 7	Case studies of landscape artists' studios		Qualitative	Discourse analysis
8	Cumulative assessment of entrepreneurial activity within the landscape artist's studio		Qualitative	Discourse analysis

Figure 1.9: Table and diagram providing an overview of the multi-scalar, mixed methodology employed in this thesis.

Chapter 2

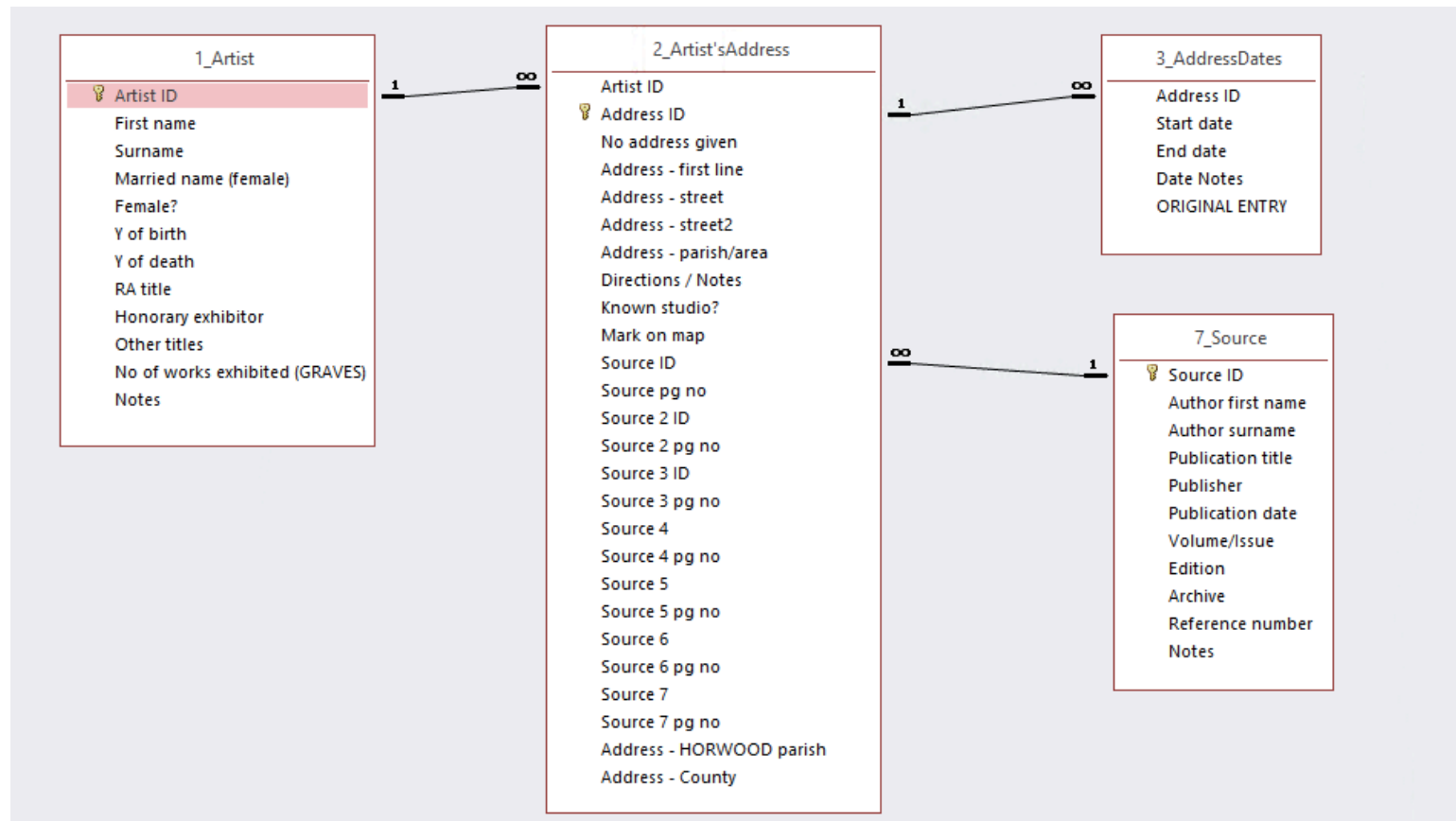


Figure 2.1: Relationships of modules in database (Vol. III: Digital Appendix), 'Landscape Artists' Studios, London 1780–1850'.

Data overview							
	TOTAL	TOTAL (%)	Female	Female (%)	Honorary exhibitors	Honorary exhibitors (%)	
Number of landscape artists	2703	N/A	223		8.3	337	12.5
Female	223	8.3	N/A	N/A		72	32.3
Honorary exhibitors	337	12.5	72		21.4	N/A	
TOTAL number of addresses (includes 'No address given')	6550	N/A	384		5.9	527	8.0
No address given	706	10.8	103		14.6	327	46.3
Mapping							
Successfully mapped (accurate/estimated)	4951	75.6	224		4.5	190	3.8
Mark on map: Accurate	2541	38.8	98		3.9	94	3.7
Mark on map: Estimated	2415	36.9	127		5.3	86	3.6
Mark on map: Incomplete	1257	19.2	135		10.7	338	26.9
Mark on map: Out of range	337	5.1	19		5.6	9	2.7
Percentages of female artists' addresses (%)							
Successfully mapped (accurate/estimated)	58.3						
Mark on map: Incomplete	35.2						
Mark on map: Out of range	4.9						
Percentage of Honorary Exhibitors with incomplete addresses	64.1						
Properties							
Average number of properties per artists	2.2						
Maximum number of properties for an artist	34						
Standard deviation	2.2						
Number of addresses with house numbers	5068						
Parishes with most house numbers							
St Mary le Bone	953						
St Pancras	624						
The Thames - 500m radius							
Period	No. of address	No. of artists					
1781>1785	49	43					
1786>1790	52	45					
1791>1795	55	51					
1796>1800	58	47					
1801>1805	64	58					
1806>1810	60	48					
1811>1815	47	41					
1816>1820	62	46					
1821>1825	63	49					
1826>1830	120	100					
1831>1835	134	110					
1836>1840	102	89					
1841>1845	94	84					
1846>1850	97	87					
Total	1057						
% of mapped addresses	21.35						
Train stations							
Number of addresses between 1836–1850		1376					
Number of addresses within 1km of a station, 1836–1850		433					
1836 - addresses within 1km of London Bridge when built		34					
1850 - addresses within 1km of any London station		38					
1850 - percentage of total number of addresses within 1km of any London station		9.3					

Figure 2.2: Overview of data analysis from map and database (Vol. III: Digital Appendix).

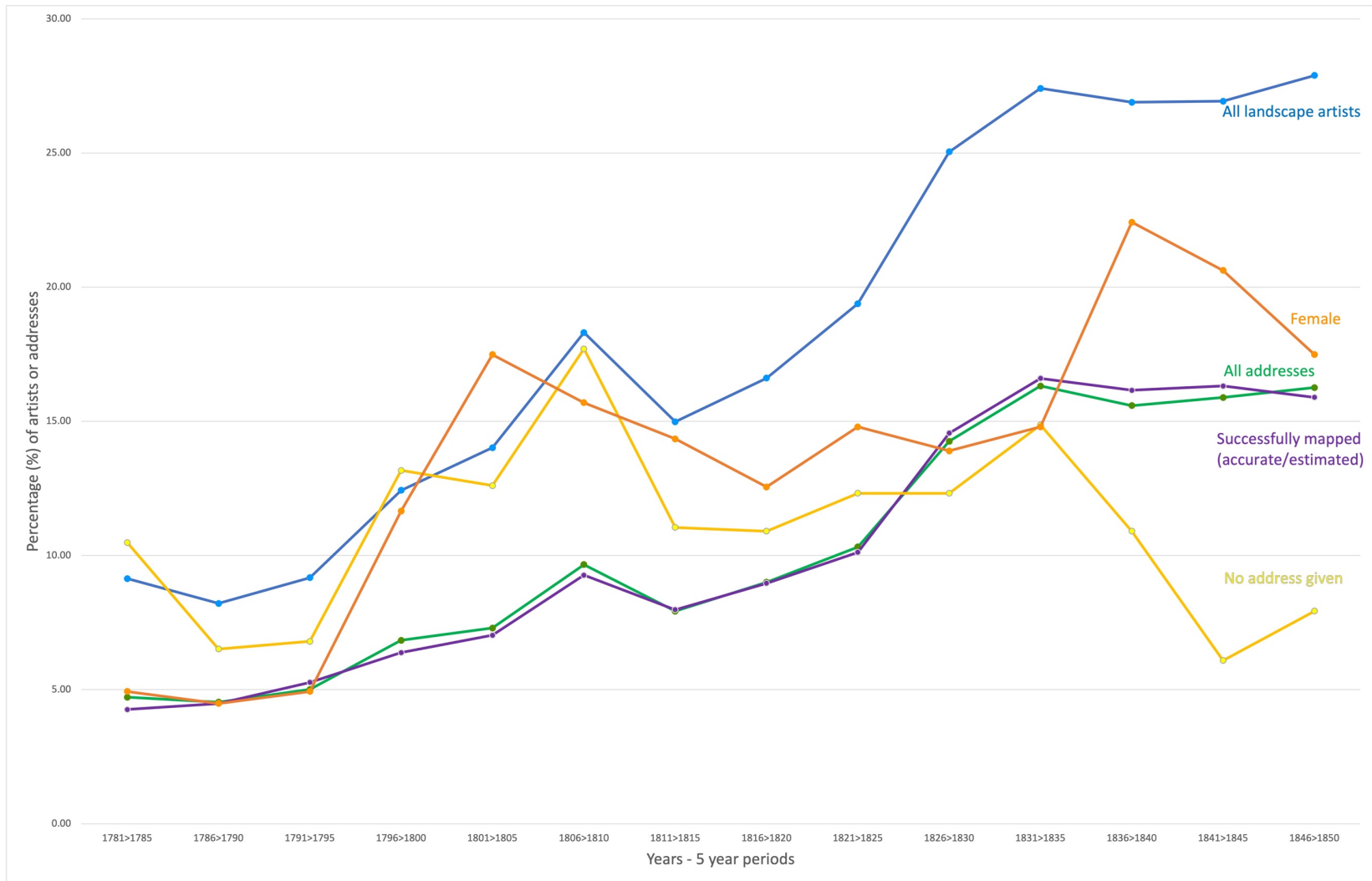


Figure 2.3: A graph comparing the landscape artist population, London 1780–1850, and the mapping of their addresses.

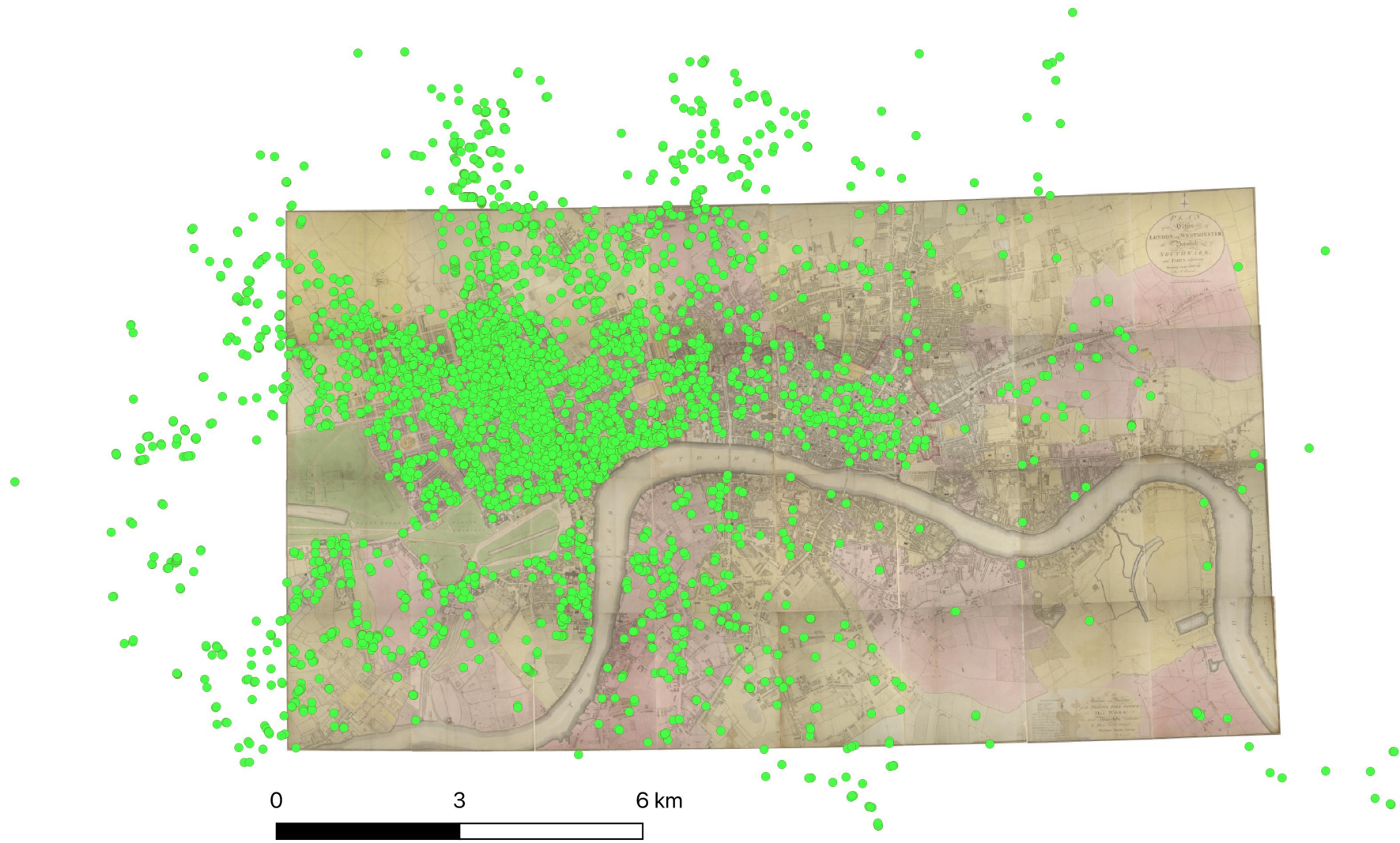


Figure 2.4: Locations of landscape artists' addresses in London, 1780–1850. Overlaid on Richard Horwood, *Plan of the Cities of London [...]*, 1792–99, coloured engraving. London, British Library. © The British Library Board Maps.Crace.Port.5.173 / GIS formatting Matthew Sangster / Data the author.

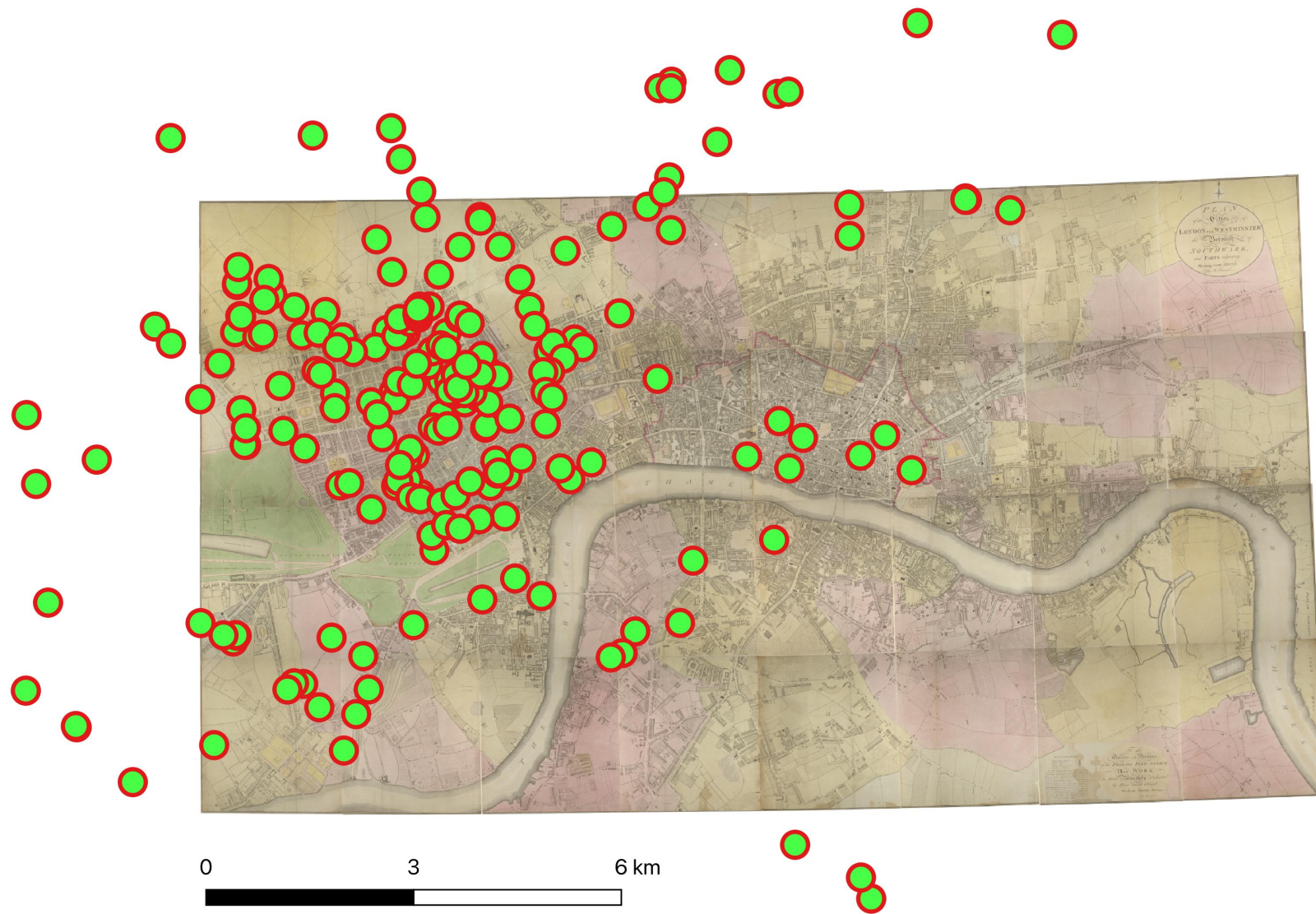


Figure 2.5: Locations of female landscape artists' addresses in London, 1780–1850. Overlaid on Richard Horwood's *Plan of London*, 1792–1799.

	Values														
	1780	1785	1790	1795	1800	1805	1810	1815	1820	1825	1830	1835	1840	1845	1850
5 year intervals															
Number of landscape artists	131	115	150	147	217	201	245	251	345	343	453	414	418	454	407
Female	4	2	6	7	18	12	12	17	18	19	20	15	20	20	15
TOTAL number of addresses (includes 'No address given')	137	118	153	150	218	202	252	261	376	362	505	471	442	491	435
No address given	25	22	26	29	56	46	53	48	44	50	46	32	22	20	14
	1781>1785	1786>1790	1791>1795	1796>1800	1801>1805	1806>1810	1811>1815	1816>1820	1821>1825	1826>1830	1831>1835	1836>1840	1841>1845	1846>1850	
5 year periods															
Number of landscape artists	247	222	248	336	379	495	405	449	524	677	741	727	728	754	
Female	11	10	11	26	39	35	32	28	33	31	33	50	46	39	
TOTAL number of addresses (includes 'No address given')	309	297	328	448	478	633	519	590	676	934	1069	1021	1041	1065	
No address given	74	46	48	93	89	125	78	77	87	87	105	77	43	56	
Mapping - 5 year periods															
Successfully mapped (accurate/estimated)	211	222	261	316	348	459	395	444	501	721	822	800	808	787	
Mark on map: Accurate	124	148	170	217	247	308	237	264	272	355	375	344	354	304	
Mark on map: Estimated	87	74	91	99	101	151	158	180	229	366	447	456	454	483	
Mark on map: Incomplete	95	67	59	125	117	159	109	121	147	171	194	165	135	154	
Mark on map: Out of range	3	8	8	7	13	15	15	25	28	42	53	56	98	124	
	Percentage (%)														
	1780	1785	1790	1795	1800	1805	1810	1815	1820	1825	1830	1835	1840	1845	1850
5 year intervals															
Number of landscape artists	4.8	4.3	5.5	5.4	8.0	7.4	9.1	9.3	12.8	12.7	16.8	16.8	15.5	16.8	15.1
Female	1.8	0.9	2.7	3.1	8.1	5.4	5.4	7.6	8.1	8.5	9.0	9.0	9.0	9.0	6.7
TOTAL number of addresses (includes 'No address given')	2.1	1.8	2.3	2.3	3.3	3.1	3.8	4.0	5.7	5.5	7.7	7.7	6.7	7.5	6.6
No address given	3.5	3.1	3.7	4.1	7.9	6.5	7.5	6.8	6.2	7.1	6.5	6.5	3.1	2.8	2.0
	1781>1785	1786>1790	1791>1795	1796>1800	1801>1805	1806>1810	1811>1815	1816>1820	1821>1825	1826>1830	1831>1835	1836>1840	1841>1845	1846>1850	
5 year periods															
Number of landscape artists	9.1	8.2	9.2	12.4	14.0	18.3	15.0	16.6	19.4	25.0	27.4	26.9	26.9	27.9	
Female	4.9	4.5	4.9	11.7	17.5	15.7	14.3	12.6	14.8	13.9	14.8	22.4	20.6	17.5	
TOTAL number of addresses (includes 'No address given')	4.7	4.5	5.0	6.8	7.3	9.7	7.9	9.0	10.3	14.3	16.3	15.6	15.9	16.3	
No address given	10.5	6.5	6.8	13.2	12.6	17.7	11.0	10.9	12.3	12.3	14.9	10.9	6.1	7.9	
Mapping - 5 year periods															
Successfully mapped (accurate/estimated)	4.3	4.5	5.3	6.4	7.0	9.3	8.0	9.0	10.1	14.6	16.6	16.2	16.3	15.9	
Mark on map: Accurate	4.9	5.8	6.7	8.5	9.7	12.1	9.3	10.4	10.7	14.0	14.8	13.5	13.9	12.0	
Mark on map: Estimated	3.6	3.1	3.8	4.1	4.2	6.3	6.5	7.5	9.5	15.2	18.5	18.9	18.8	20.0	
Mark on map: Incomplete	7.6	5.3	4.7	9.9	9.3	12.6	8.7	9.6	11.7	13.6	15.4	13.1	10.7	12.3	
Mark on map: Out of range	0.9	2.4	2.4	2.1	3.9	4.5	4.5	7.4	8.3	12.5	15.7	16.6	29.1	36.8	
Notes															
<ul style="list-style-type: none"> Statistics on Honorary Exhibitors are not date specific. Only indicates that they were an Honorary Exhibitor at some point. Percentages for parishes and counties do not come to 100 as remaining addresses were outside of Horwood's map (so The average number of properties per artists should be taken with some caution as the artists were born at different stages over the 70 year period, and therefore had different career lengths. 															

Figure 2.6: Count and percentages of landscape artists' studio by five-year intervals and five-year periods (Vol. III: Digital Appendix).



0 40 80 120 m

Map key	First name	Surname	Address ID	Address	Address - street	Date arrived	Date vacated
1	Samuel Hieronymus	Grimm	2042	At Mrs.Sledge	Henrietta Street	1769	1793
2	John	Kitchingman	2564	At Mr.Francis's	King Street	1770	1781
3	Benjamin	Diemar	1544		King Street	1776	1776
4	William	Miller	4862		Little Piassa	1780	1783
5	William Redmore	Bigg	704	10	Tavistock Row	1783	1791
6	Robert	Dighton	1552		Henrietta Street	1785	1785
7	Edward	Dayes	1441	5	King Street	1787	1788
8	William	Ashford	4790		Great Russell Street	1790	1791
9	Samuel	Woodford (Woodforde)	4700	14	Tavistock Row	1793	1799
10	Thomas	Girtin	1940	25	Henrietta Street	1798	1798
11	Chevalier L.C.	De Bard	1468	42	King Street	1800	1800
12	George	Guest	2057	34	King Street	1809	1811
13	Thomas Sotelle	Roberts	5593	14	Henrietta Street	1809	1809
14	Dominic M.(junior)	Serres	5685	Covent Garden Chambers		1820	1820
15	Thomas Sword	Good	1965	16	Henrietta Street	1822	1833
16	Edward	Knight	5928	Covent Garden Chambers		1824	1824
17	James Francis	Williams	7319		King's Street	1827	1827
18	Alfred Joseph	Woolmer	7351	17	Russell Street	1834	1835
19	George Frederick	Gaubert	1901	34	King Street	1835	1835
20	Philip	Phillips	3257	25	Southampton Street	1842	1852
21	Elizabeth	Rous (later Phillips)	3258	25	Southampton Street	1844	1849

Figure 2.8: Landscape artists living Covent Garden, 1780–1850.



Figure 2.9: Landscape artists address, London 1786–90. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.

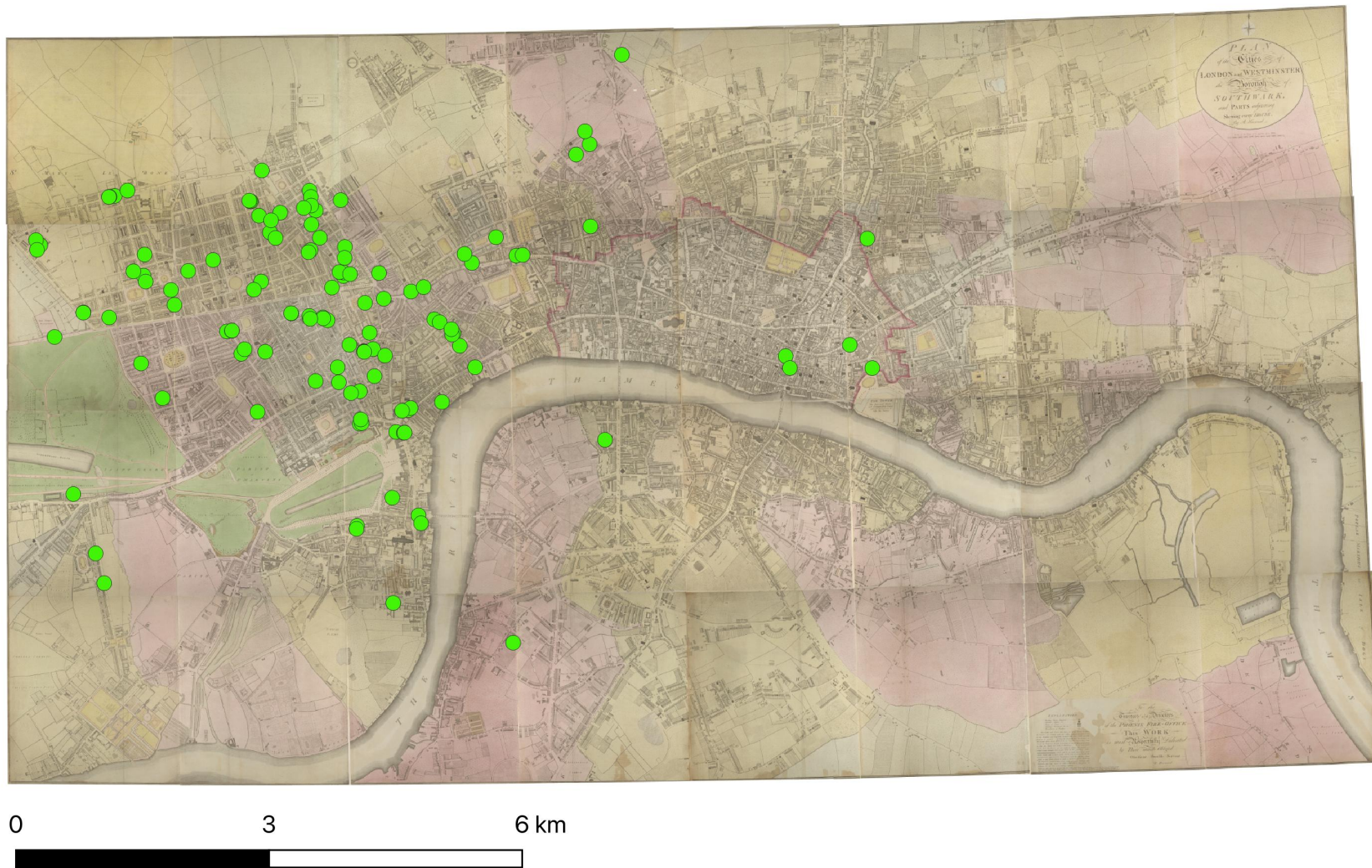


Figure 2.10: Landscape artists address, London 1791–95. Overlaid on Richard Horwood's *'Plan' of London*, 1792–1799.



Figure 2.11: Landscape artists address, London 1796–1800. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.



Figure 2.12: Landscape artists address, London 1801–05. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.

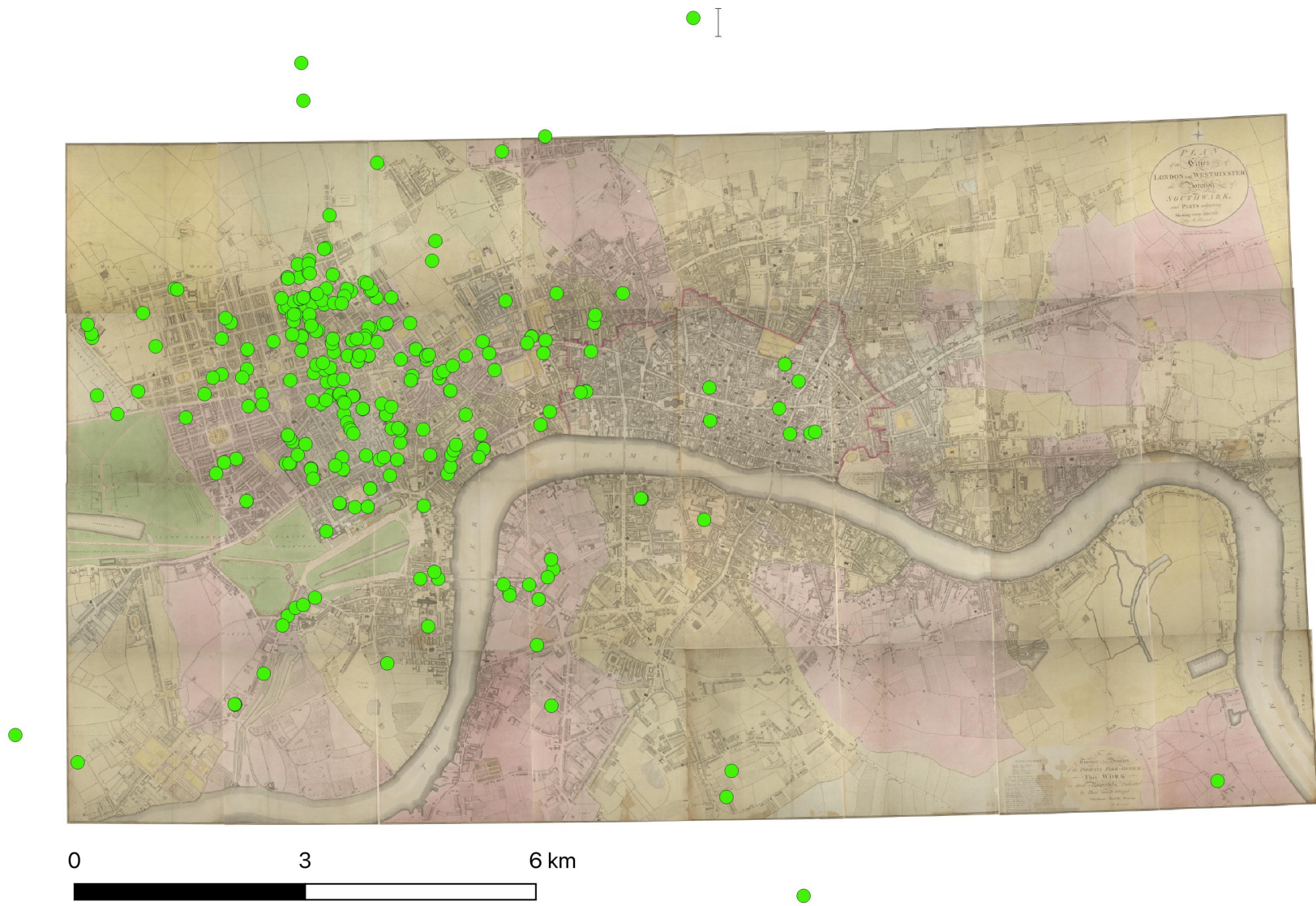


Figure 2.13: Landscape artists address, London 1806–10. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.



Figure 2.14: Landscape artists address, London 1811–15. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.

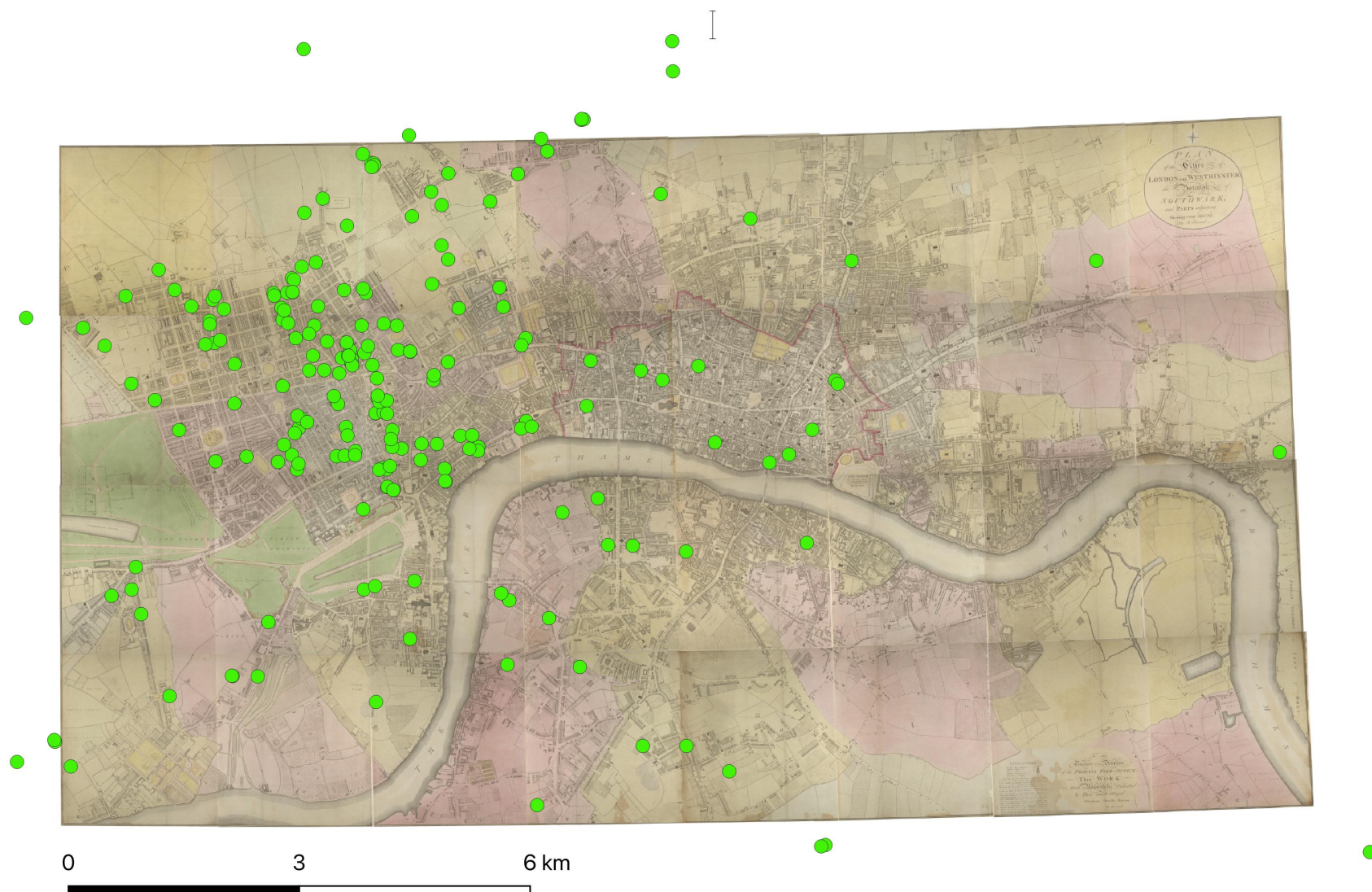


Figure 2.15: Landscape artists address, London 1816–20. Overlaid on Richard Horwood's *Plan of London, 1792–1799*.

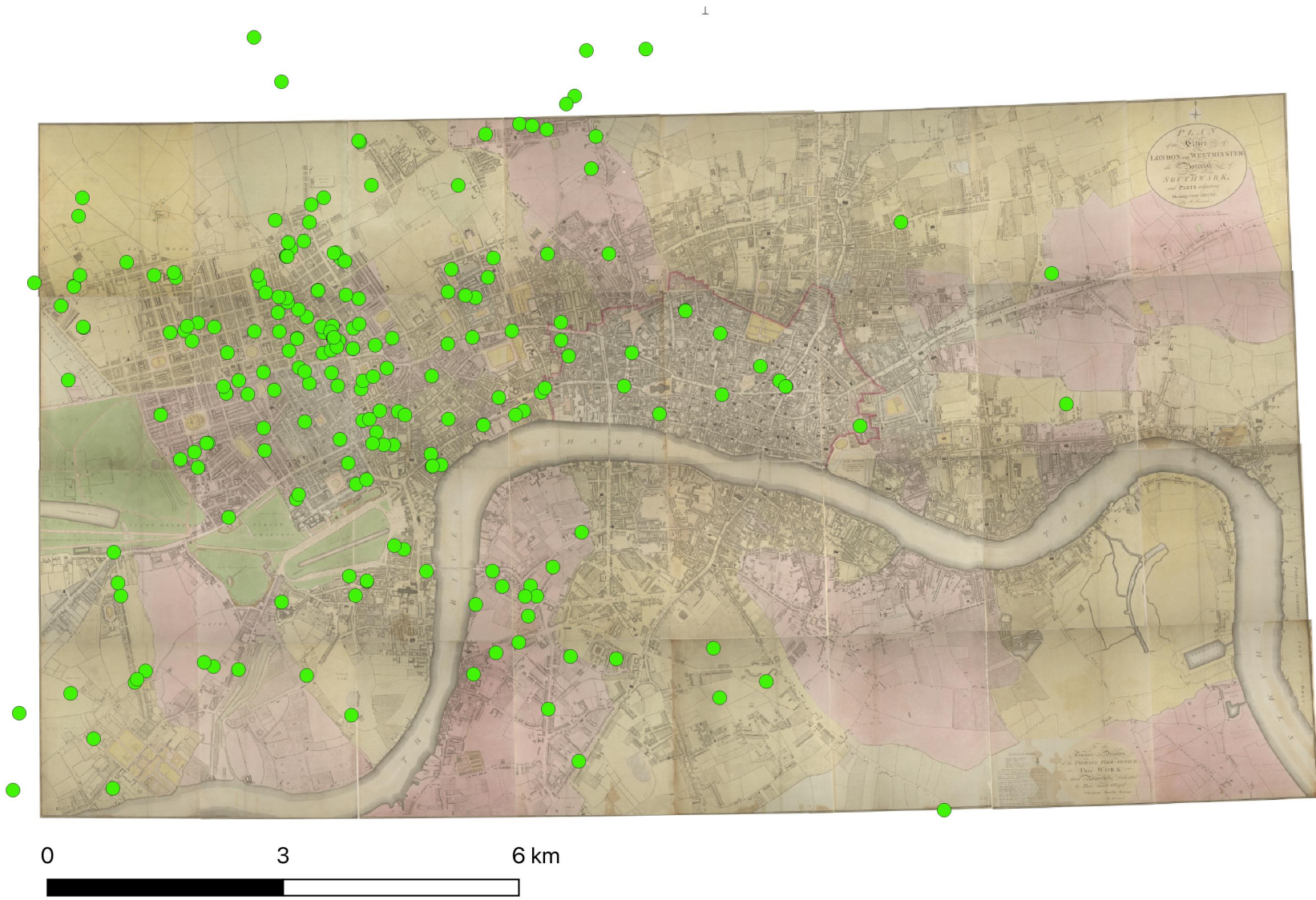


Figure 2.16: Landscape artists address, London 1821–25. Overlaid on Richard Horwood's *Plan of London*, 1792–1799.



Figure 2.17: William Cowen, *View of Tivoli, with the remains of the Claudian aqueduct*. 18 April 1825. Pen and ink and wash. 45.4 x 31.4 cm. V&A E.214–19481888. © Victoria and Albert Museum, London.



Figure 2.18: Landscape artists address, London 1826–30. Overlaid on Richard Horwood's *'Plan' of London*, 1792–1799.

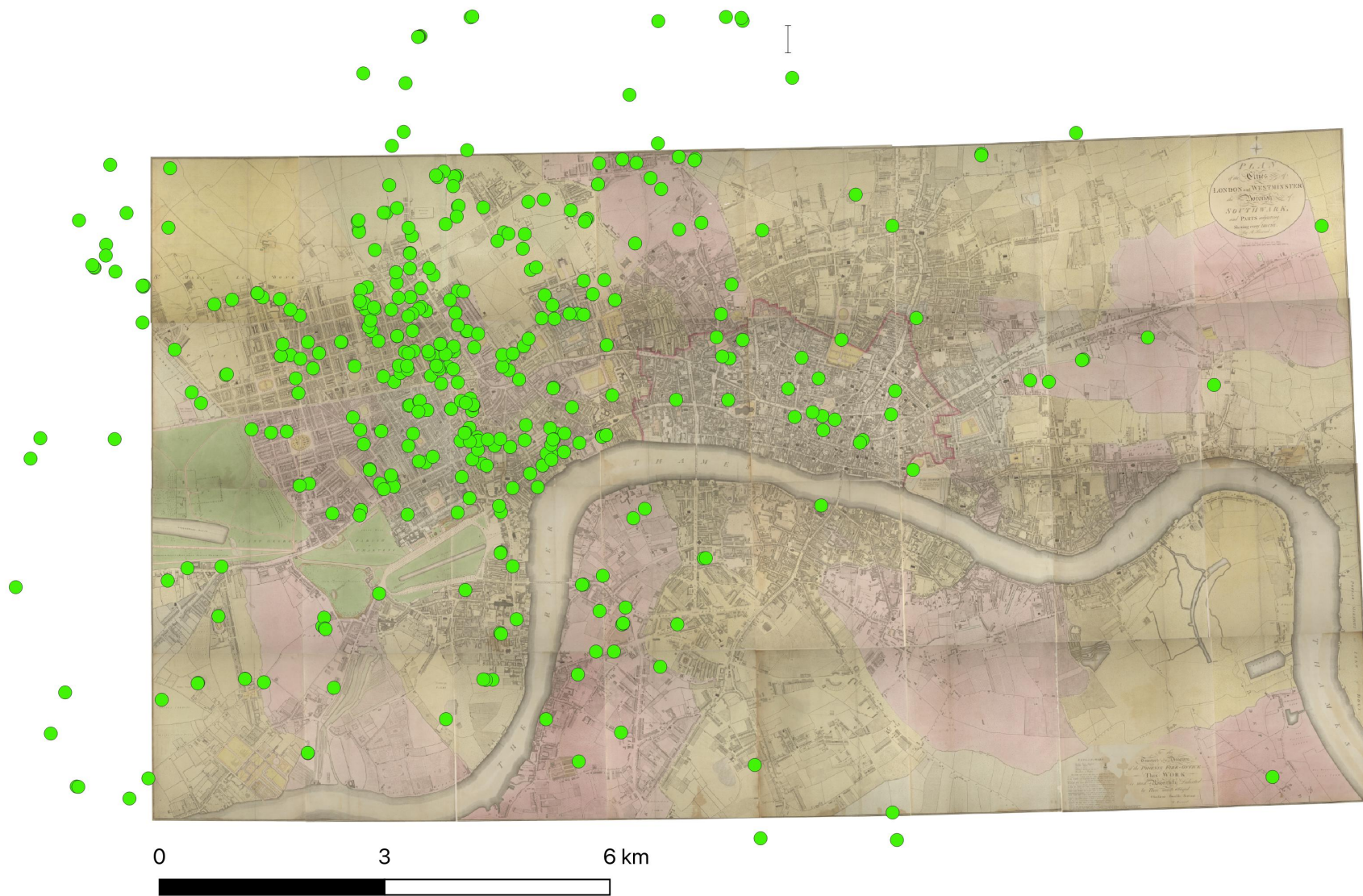


Figure 2.19: Landscape artists address, London 1831–35. Overlaid on Richard Horwood's *Plan of London*, 1792–1799.

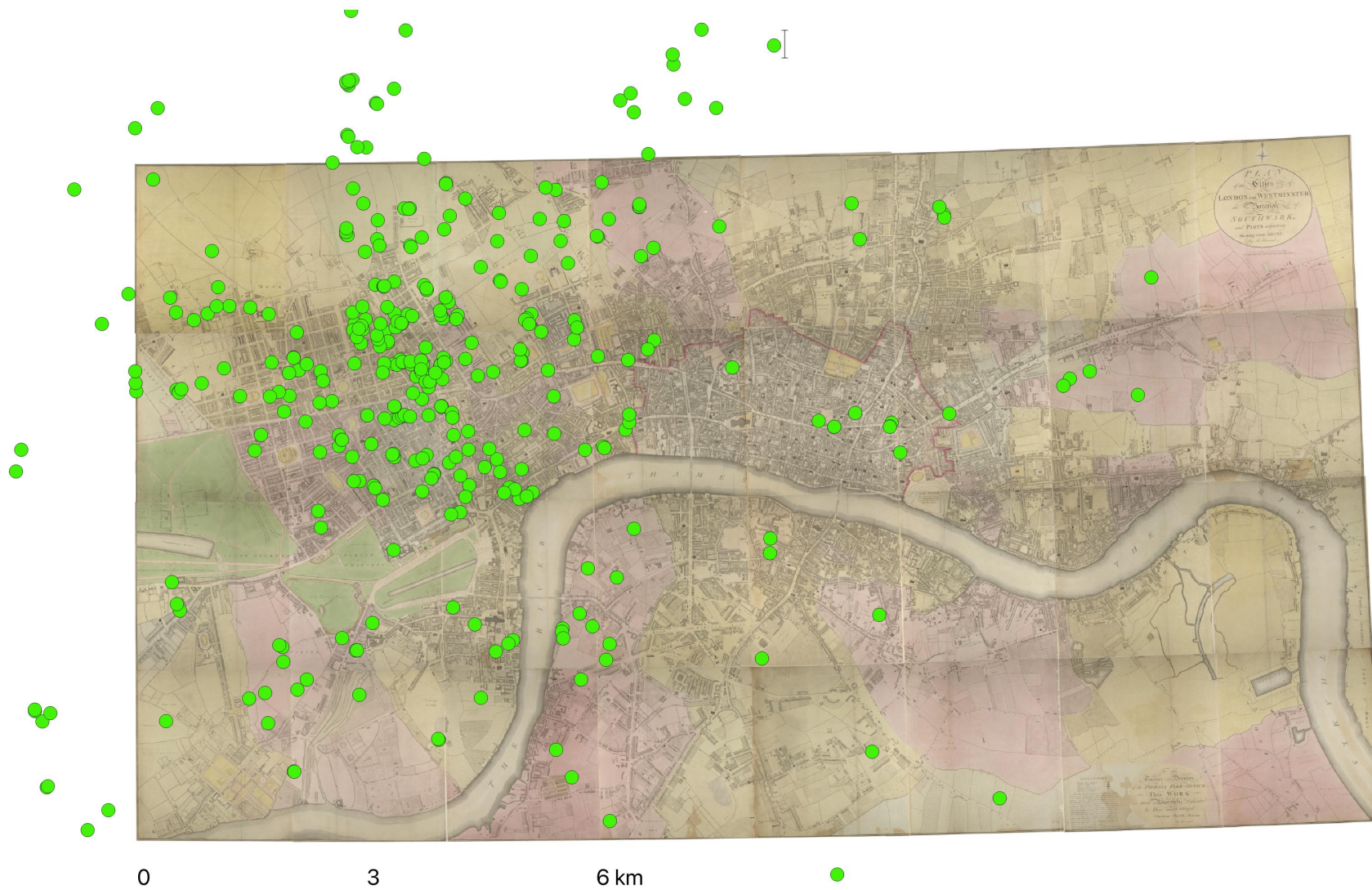


Figure 2.20: Landscape artists address, London 1836–40. Overlaid on Richard Horwood's *Plan of London*, 1792–1799.

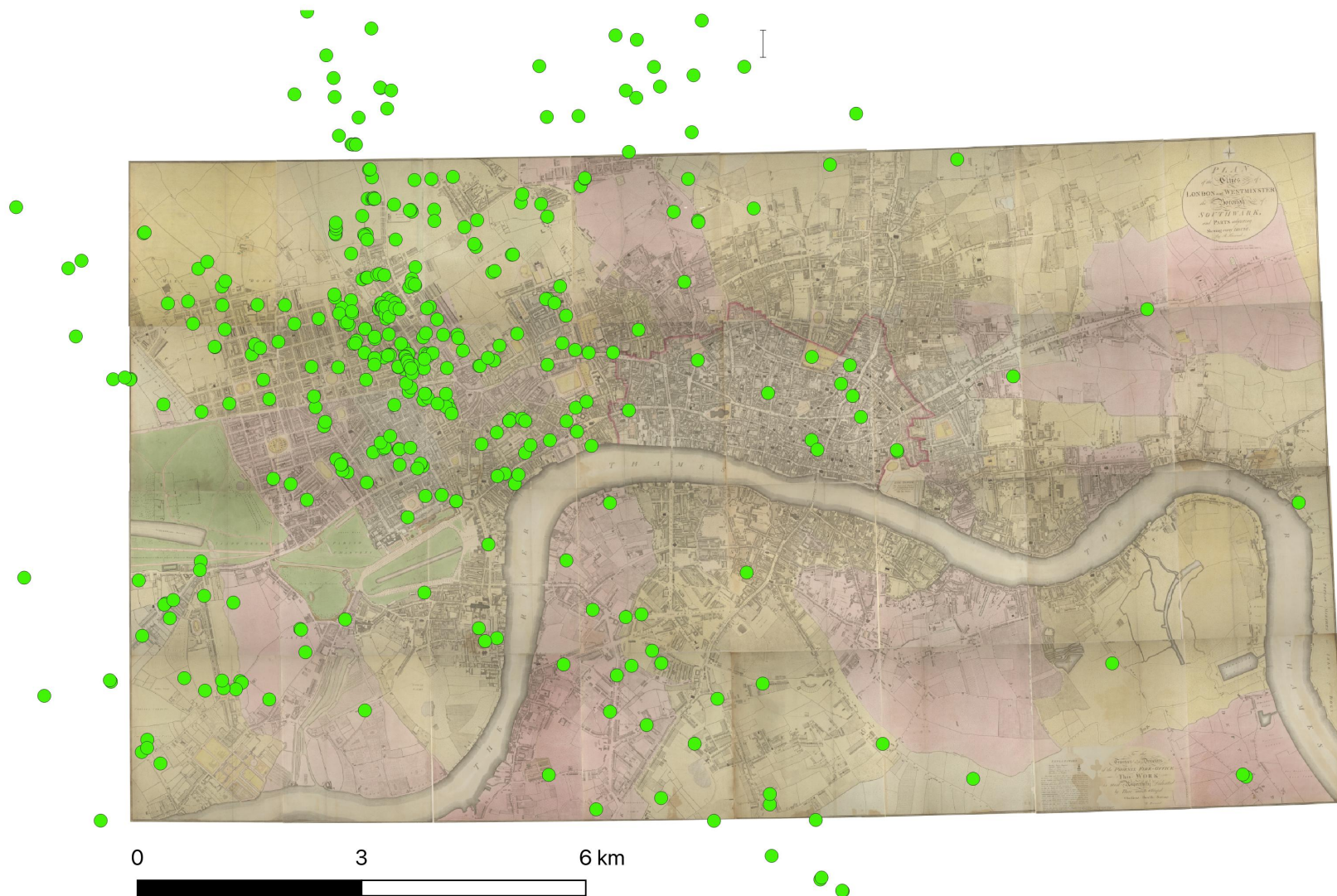


Figure 2.21: Landscape artists address, London 1841–45. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.

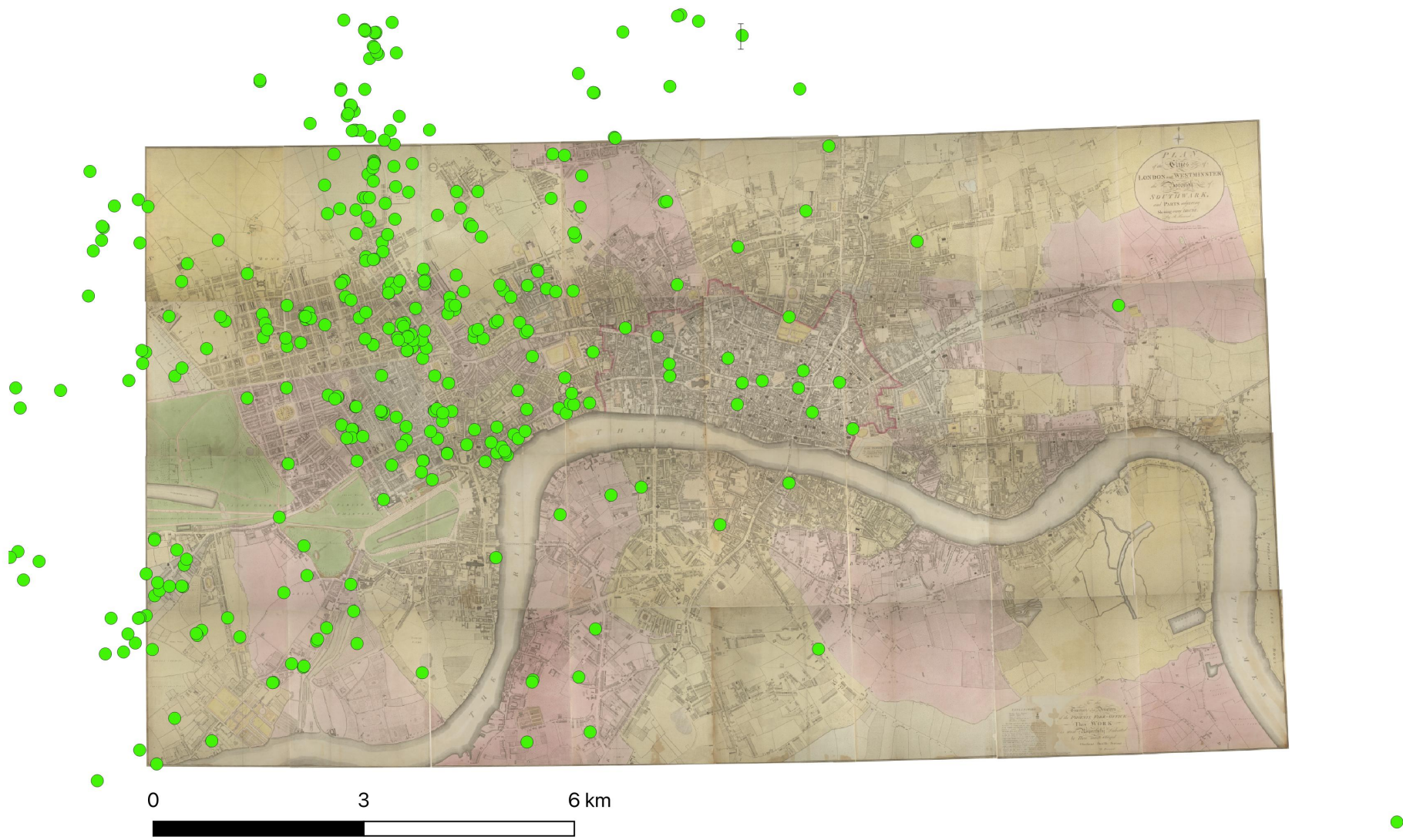


Figure 2.22: Landscape artists address, London 1846–50. Overlaid on Richard Horwood's *Plan of London*, 1792–1799.

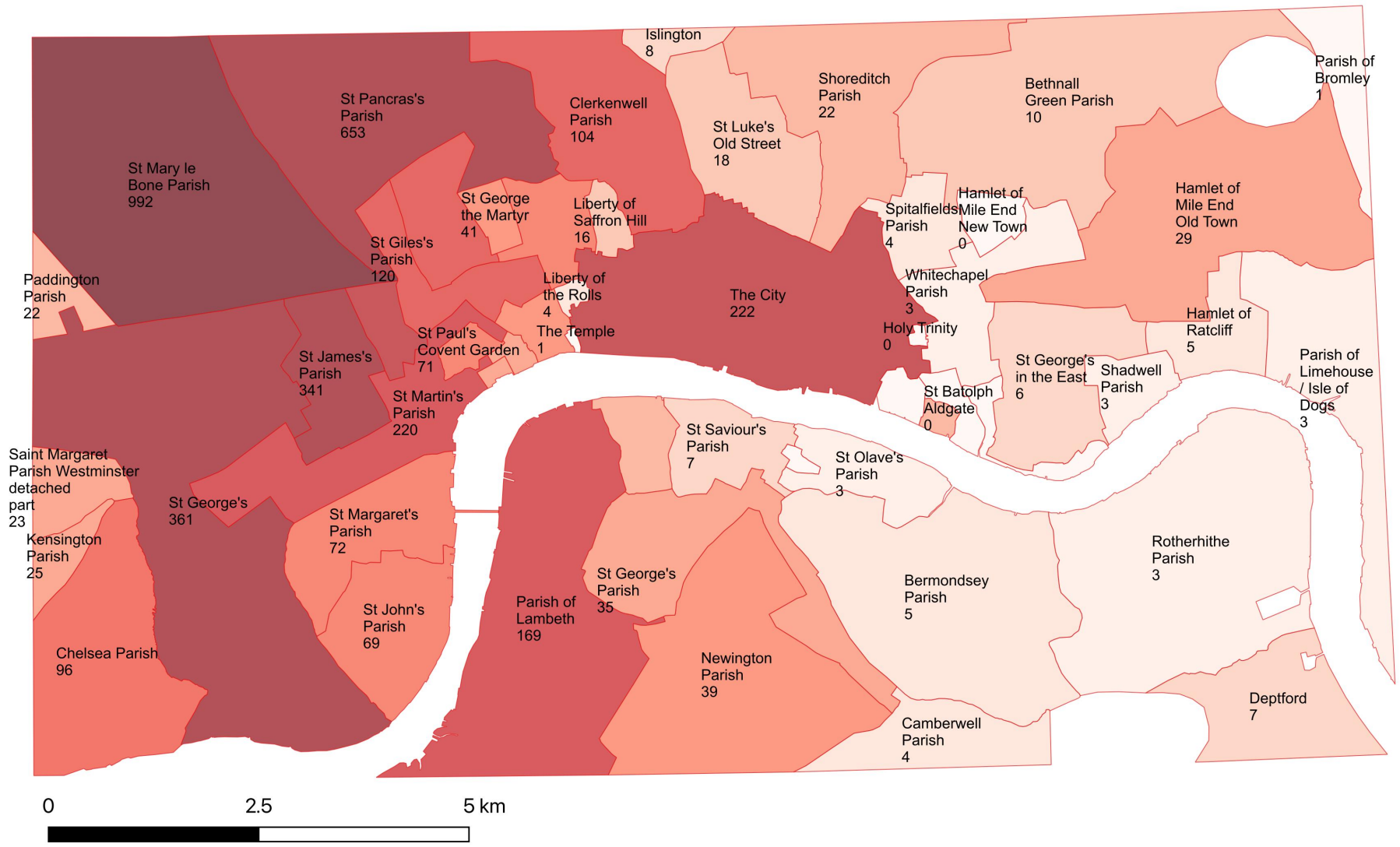


Figure 2.23: Parishes as determined on Richard Horwood's *Plan of London, 1792–1799*. Each parish is listed with the number of landscape artists whose address was within the boundary between 1780–1850.

Location of artists' addresses						
Parishes (according to Horwood's map, 1792-99)	TOTAL	TOTAL (%)	Female	% of the population in that area and female	% female addresses which are listed in that area	
Bermondsey Parish	5	0.1	0	0.0	0.0	
Bethnal Green Parish	10	0.2	1	0.0	0.4	
Camberwell Parish	4	0.1	0	0.0	0.0	
Chelsea Parish	96	1.9	3	0.1	1.3	
Christ Church	20	0.4	1	0.0	0.4	
Clerkenwell Parish	104	2.1	4	0.1	1.8	
Deptford	7	0.1	0	0.0	0.0	
Hamlet of Mile End New Town	0	0.0	0	0.0	0.0	
Hamlet of Mile End Old Town	29	0.6	0	0.0	0.0	
Hamlet of Ratcliff	5	0.1	0	0.0	0.0	
Holy Trinity	0	0.0	0	0.0	0.0	
Islington	8	0.2	0	0.0	0.0	
Kensington Parish	25	0.5	4	0.1	1.8	
Liberty of Saffron Hill	16	0.3	0	0.0	0.0	
Liberty of the Rolls	4	0.1	0	0.0	0.0	
Liberty of the Tower	1	0.0	0	0.0	0.0	
Newington Parish	39	0.8	0	0.0	0.0	
Paddington Parish	22	0.4	3	0.1	1.3	
Parish of Bromley	1	0.0	0	0.0	0.0	
Parish of Lambeth	169	3.4	3	0.1	1.3	
Parish of Limehouse / Isle of Dogs	3	0.1	0	0.0	0.0	
Rotherhithe Parish	3	0.1	0	0.0	0.0	
Saint Margaret Parish Westminster detached part	23	0.5	0	0.0	0.0	
Shadwell Parish	3	0.1	0	0.0	0.0	
Shoreditch Parish	22	0.4	5	0.1	2.2	
Spitalfields Parish	4	0.1	0	0.0	0.0	
St Andrew's Holborn	70	1.4	0	0.0	0.0	
St Ann's Parish	231	4.7	6	0.1	2.7	
St Batolph Aldgate	0	0.0	0	0.0	0.0	
St Clement's Parish	60	1.2	0	0.0	0.0	
St Clement's Parish detached part	25	0.5	1	0.0	0.4	
St George Bloomsbury	132	2.7	11	0.2	4.9	
St George the Martyr	41	0.8	2	0.0	0.9	
St George's	361	7.3	23	0.5	10.3	
St George's in the East	6	0.1	0	0.0	0.0	
St George's Parish	35	0.7	1	0.0	0.4	
St Giles's Parish	120	2.4	6	0.1	2.7	
St James's Parish	341	6.9	14	0.3	6.3	
St John's Parish	69	1.4	0	0.0	0.0	
St Katherine's Parish	19	0.4	0	0.0	0.0	
St Luke's Old Street	18	0.4	0	0.0	0.0	
St Margaret's Parish	72	1.5	4	0.1	1.8	
St Martin's Parish	220	4.4	3	0.1	1.3	
St Mary le Bone Parish	992	20.0	56	1.1	25.0	
St Mary le Strand Parish	24	0.5	1	0.0	0.4	
St Olave's Parish	3	0.1	0	0.0	0.0	
St Pancras's Parish	653	13.2	29	0.6	12.9	
St Paul's Covent Garden	71	1.4	1	0.0	0.4	
St Saviour's Parish	7	0.1	0	0.0	0.0	
St Thomas	0	0.0	0	0.0	0.0	
The City	222	4.5	9	0.2	4.0	
The Temple	1	0.0	0	0.0	0.0	
Wapping / St George's Parish	1	0.0	0	0.0	0.0	
Whitechapel Parish	3	0.1	0	0.0	0.0	
Counties (according to John Rocque's map 1746)						
London	336	6.8	11	0.2	4.9	
Middlesex	2242	45.3	114	2.3	50.9	
Surrey	323	6.5	9	0.2	4.0	
Westminster	1472	29.7	52	1.1	23.2	

Figure 2.24: Distribution of artists addresses by parish and county, London 1780–1850 (Vol. III: Digital Appendix).

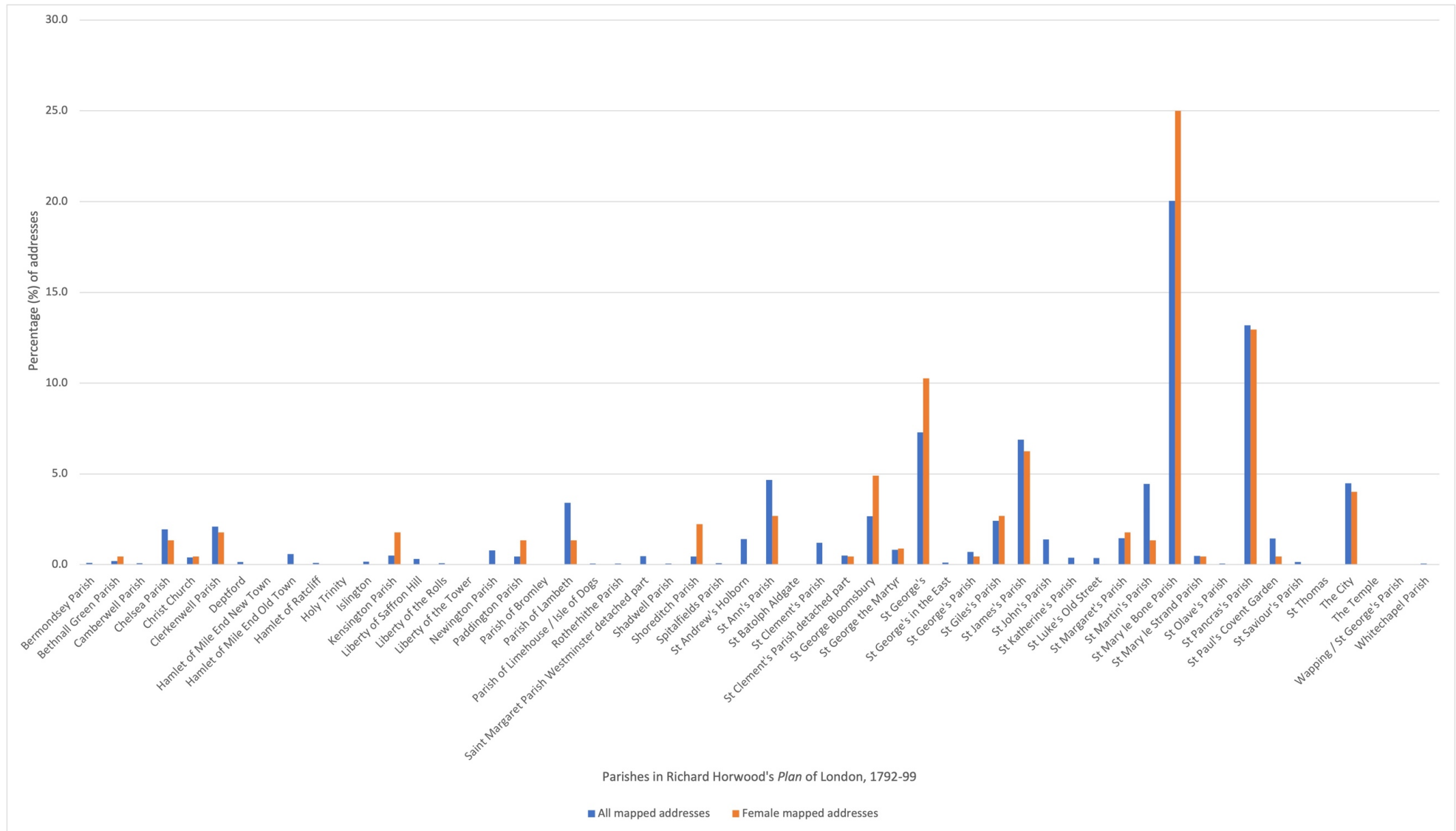


Figure 2.25: Graph demonstrating the distribution of landscape artists' addresses by parish, London 1780–1850.

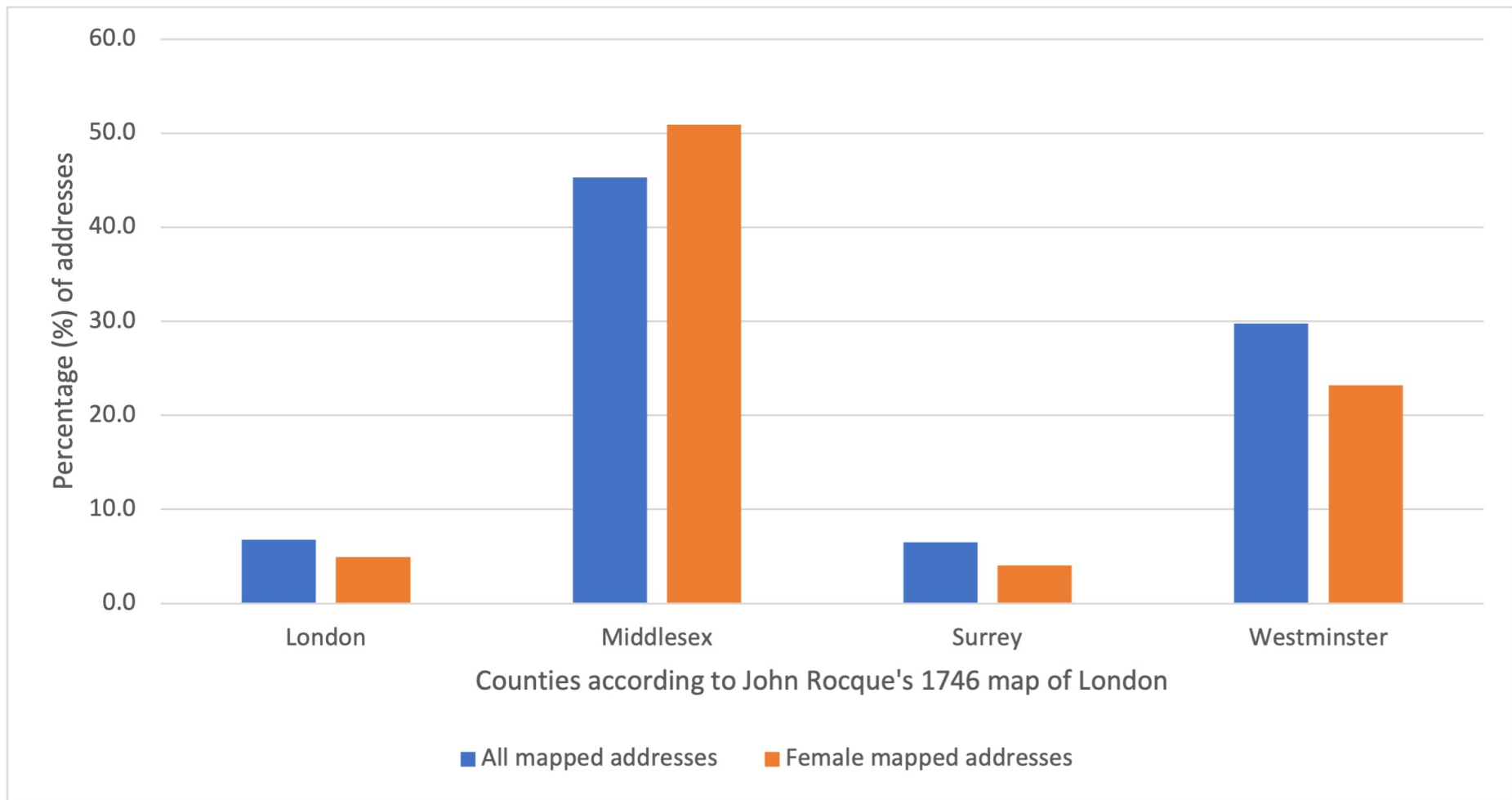


Figure 2.26: Graph demonstrating the distribution of landscape artists' addresses by county, London 1780–1850.

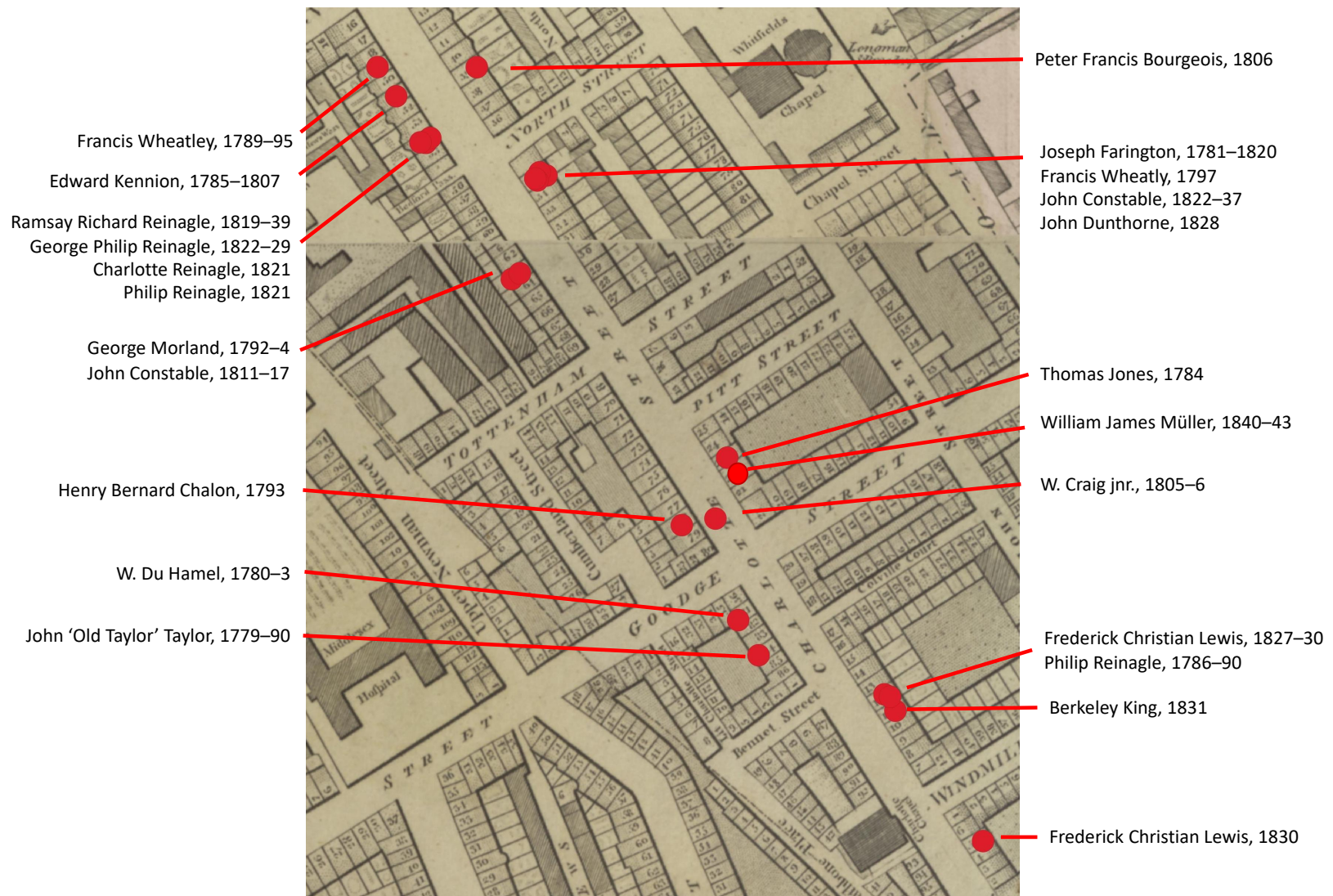


Figure 2.27: Map of landscape artists living on Charlotte Street, Bloomsbury, 1780–1850. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.

Artist ID	First name	Surname	Address ID	Mark on map	Date arrived	Date vacated
1783	John	Taylor ('Old Taylor')	4003	Accurate	1779	1790
738	W.	Du Hamel	1626	Accurate	1780	1783
789	Joseph	Farington	1723	Accurate	1781	1820
379	Francis Peter	Bourgeois	779	Accurate	1784	1794
1131	Thomas	Jones	2477	Accurate	1784	1784
1539	Philip	Reinagle	3448	Accurate	1786	1790
1966	Francis	Wheatley	4492	Accurate	1789	1795
1335	George	Morland	2919	Accurate	1792	1794
536	Henry Bernard	Chalon	1109	Accurate	1793	1793
1151	Edward	Kennion	2516	Accurate	1795	1807
1966	Francis	Wheatley	4493	Accurate	1797	1797
621	W.(junior)	Craig	1343	Estimated	1805	1806
105	John	Constable	1278	Accurate	1811	1817
1541	Ramsay Richard	Reinagle	3466	Accurate	1819	1839
1539	Philip	Reinagle	6148	Accurate	1821	1821
1536	Charlotte	Reinagle	6141	Accurate	1821	1821
105	John	Constable	197	Accurate	1822	1837
33	George Philip	Reinagle	3443	Accurate	1822	1829
6	Frederick Christian	Lewis	2679	Accurate	1827	1830
122	John	Dunthorne	1634	Accurate	1828	1828
6	Frederick Christian	Lewis	252	Accurate	1830	1830
1160	Berkeley	King	6897	Accurate	1831	1831
1345	William James	Müller	2950	Accurate	1840	1843

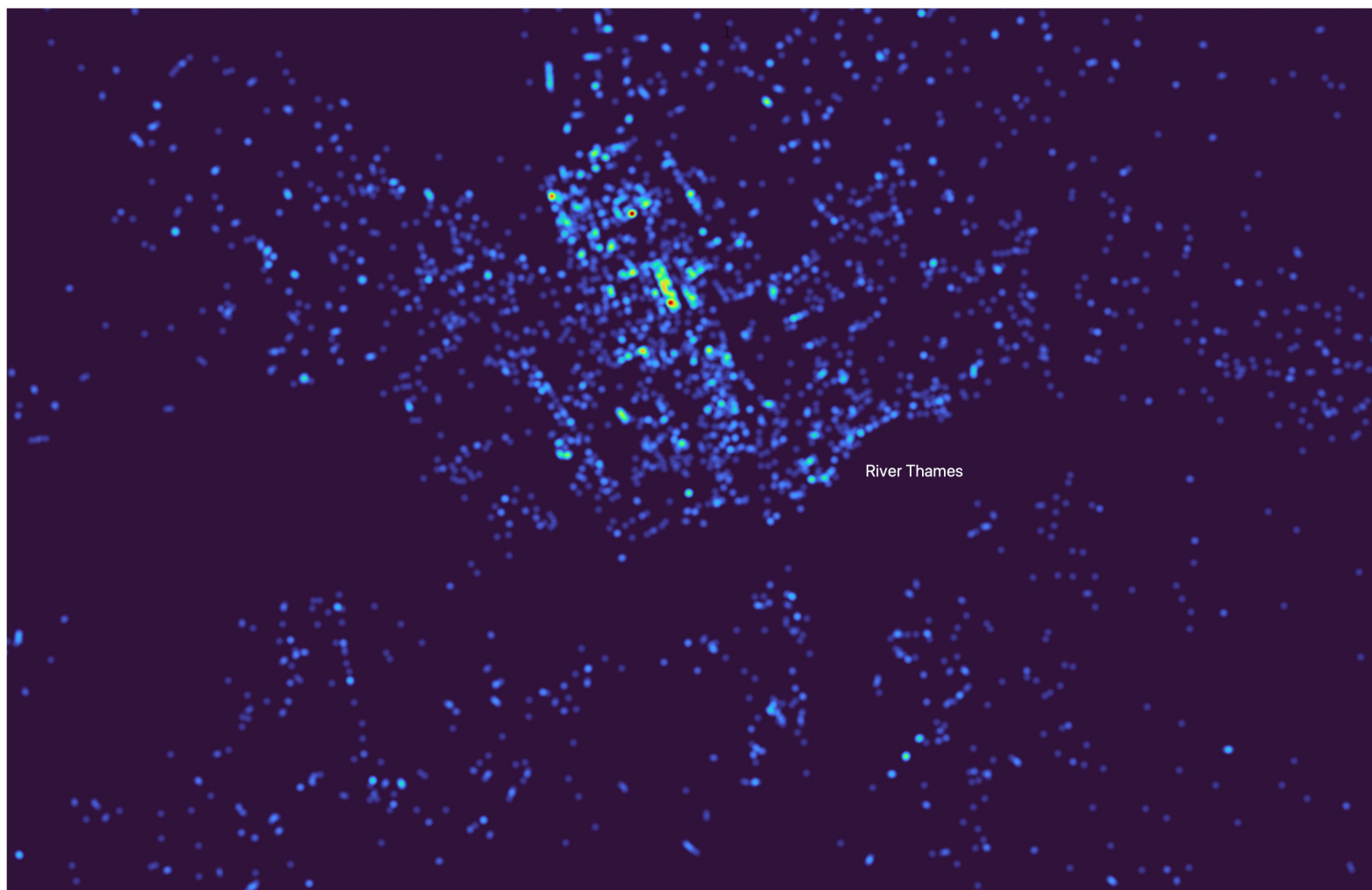
Figure 2.28: Table of landscape artists living on Charlotte Street, 1780–1850.



Figure 2.29: William James Müller, *The artist's studio, probably 22 Charlotte Street, London, c.1840*. Pencil on blue-grey laid paper, watermarked *Snelgrove's /1829*. 19.1 x 30.4 cm. Bristol Museum & Art Gallery, K6614. © Bristol Culture & Creative Industries.

Most popular streets, cumulative (1780–1805)	Most popular streets, by decade
Clarendon Square	1780–89
Charlotte Street	Gerard Street
Howland Street	Poland Street
Newman Street	(Off) Leicester Square
Poland Street	Westminster
Liverpool Road	1790–99
Canonbury Square	Charing Cross
Shepherton Street	(Off) Edgware Road
Chapel Street, Pentonville	Portland Place
Charles Street, St James's	Rathbone Place
Regent's Street	Temple
Dover Street, Berkeley Square	1800–09
Villiers Street, Strand	Poland Street
(Off) Lambeth Road	1810–19
Camden	Regent Circus
Crescent Place	Poland Street
Pratt Street	Norton Street
Albert Street	Charlotte Street
(Off college street)	Fitzroy Square
Kensington	1820–29
(Off) Sloan Square	Newman Street
King's Road	Sloan Square
Sloan Street	1830–39
	Howland Street
	Greek Street
	1840–49
	Newman Street

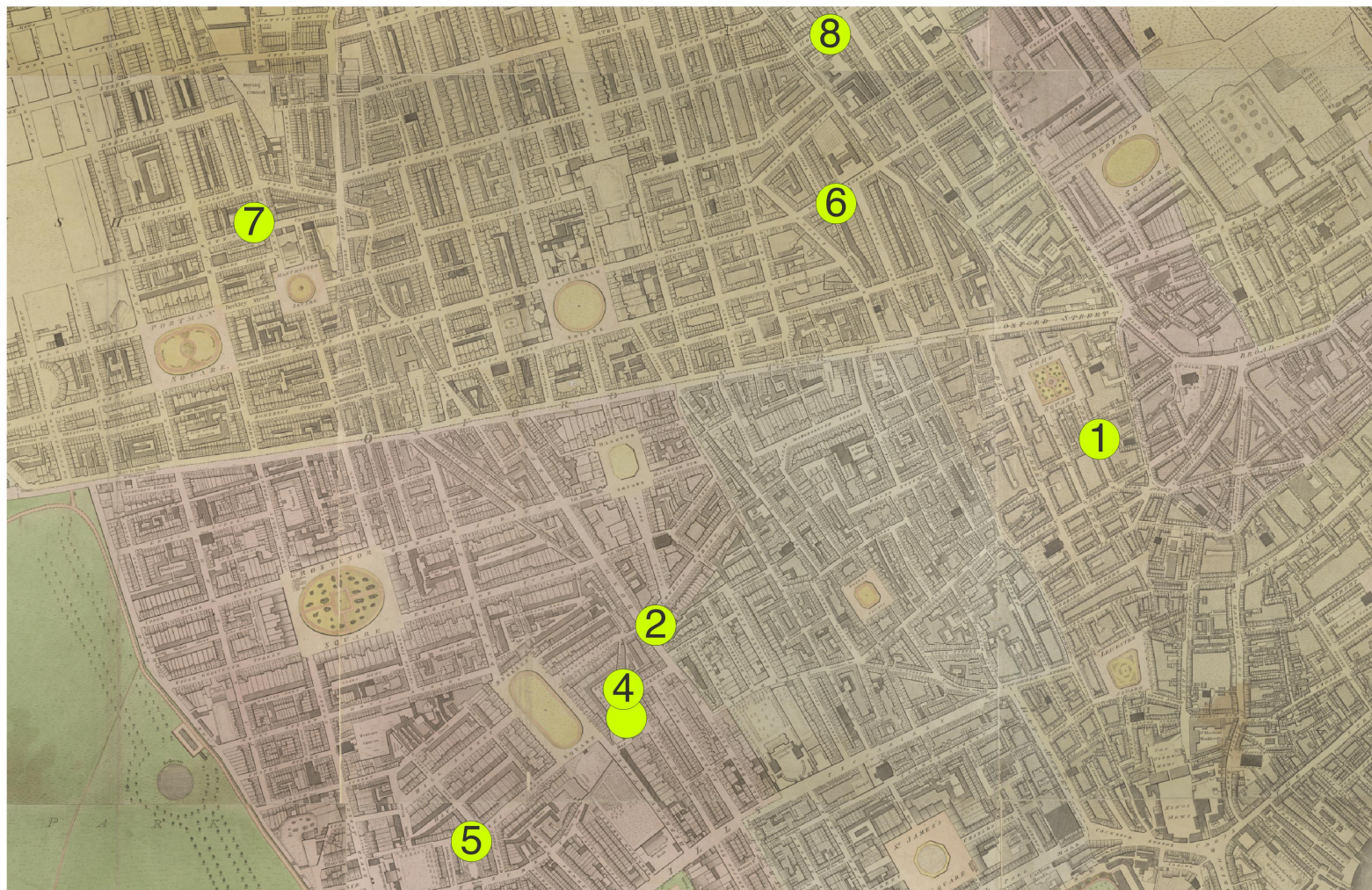
Figure 2.30: Table of the most popular streets for landscape artists in London, 1780–1850. NB. Identified by eye using QGIS at a variety of scales (see Fig. 2.31).



0 2 4 km

Figure 2.31: Heat map identifying the areas most populated with landscape artists, 1780–1850.

NB. Margin of 50 metres. This iteration of the heatmap does not feature in the digital appendix (Volume III).

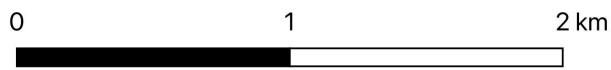


0 2 4 km

Figure 2.32: Map indicating the most popular lodging houses for landscape artists in London between 1780–1850. Overlaid on Richard Horwood's *'Plan' of London, 1792–1799*. NB. Popularity determined by number of artists declared at that address at any time, not necessarily at the same time.

	Artist ID	First name	Surname	Address ID	Start date	End date
1	12 Greek Street					
	36	Thomas Sewell	Robins	6170	1832	1832
	561	R. E.	Clarke	5128	1833	1833
	560	R.	Clarke	1185	1833	1833
	273	Henry	Barraud	4990	1835	1836
	274	William	Barraud	584	1835	1836
	2633	Richard	Dadd	6490	1841	1841
2	31 Conduit Street					
	102	Elias	Childe	1151	1808	1809
	2013	Alexander	Wilson	4621	1811	1813
	2255	James	Dacre	6488	1829	1829
	2040	Thomas	Woodward	4718	1842	1851
	2344	James	Pocock	7096	1850	1860
3	4 Grafton Street					
	725	Thomas	Doughty	5238	1838	1838
	188	H. (2)	Andrews	4954	1843	1843
	993	G.	Harvey	2174	1832	1839
	122	John	Dunthorne	1633	1827	1828
	585	Thomas	Cole	1245	1830	1831
4	7 Grafton Street					
	716	William	Dixon	5236	1827	1827
	1785	Stephen	Taylor	4012	1834	1837
	1210	Henry	Le Jeune	2656	1845	1845
	118	George	Dinsdale	212	1829	1830
5	30 Charles Street, Berkley Square					
	693	Richard	Denew	1504	1827	1858
	941	Jean Antoine Theodore	Gudin	5760	1840	1840
	1105	Francis	James	2424	1842	1845
	235	George Frederic	Watts	4417	1849	1852
6	26 Charles Street, Berners Street / Middlesex Hospital					
	1821	W. A.	Tinkler	5805	1837	1840
	1021	George Edwards	Hering	2231	1837	1840
	1813	John	Thorpe	4100	1839	1841
	1176	G. J.	Knox	2579	1841	1842
	1403	Emma S.	Eburne (later Oliver, then Segwick)	3093	1842	1844
7	9 George Street, Portman Square / Manchester Square					
	1892	George	Vincent	7120	1829	1835
	134	James B.	Fraser	6622	1830	1831
	1893	J.	Vincent	4300	1831	1831
	151	Joseph Murray	Ince	2394	1831	1836
	1326	Alfred	Montague	6021	1833	1835
	151	Joseph Murray	Ince	2394	1841	1849
8	18 Howland Street					
	1539	Philip	Reinagle	3452	1800	1801
	1537	Fanny	Reinagle	3439	1800	1801
	1536	Charlotte	Reinagle	3435	1800	1803
	666	William	Davison	6518	1832	1838
	2253	John	Cruise	6484	1834	1834
	2196	Frederick	Barry	4995	1838	1849
	2651	W. N.	Dunbar	6566	1839	1839
	2611	Penry	Williams	6403	1839	1841
	1791	J. S.	Templeton	4042	1843	1844
	1872	A. B.	Van Worrell	4232	1845	1846

Figure 2.33: Table of the most popular lodging houses for landscape artists in London between 1780–1850. NB. Popularity cumulative, determined by number of artists declared at that address at any time, not necessarily at the same time.



Order of occupation	Address ID	Address - first line	Address - street	Address - street2	Start date	End date
1	1257	118	Great Portland Street		1807	1815
2	1258	11	New Cavendish Street	Portland Place	1815	1827
3	5144	53	Great Marlborough Street		1829	1829
4	1259	30	Porchester Terrace		1831	1836
5	1260	20	Avenue Road	Regent's Park	1839	1840
6	1261	8	Oxford Terrace	Hyde Park, Bayswater	1840	1843
7	1263	1	Devonport Street	Hyde Park Gardens	1843	1846

Figure 2.34: Map and table of the addresses of William Collins (1788–1847). Appendix: artist ID 592.

Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.



0 2.5 5 km

● Institutions and suppliers
■ 500m radius

Figure 2.35: A selection of institutions and suppliers between 1780 and 1850 with a radius of 500m. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.

Institution	field_2	Date arrived	Date vacated	Address - first line	Address - street	Address - Horwood parish
Ackermann & Co.	Supplier	1844	1844	96	Strand	St Clement's Parish detached part
Ackermann's Repository (Rudolph Ackermann)		1867	1867	101	Strand	St Clement's Parish detached part
Benjamin West's gallery		1805	1805	14	Newman Street	St Mary le Bone Parish
Carrington Bowles and Robert Sayers Print Shop					St. Paul's Church Yard	The City
Charles Davy	Supplier	1844	1844	83	Newman Street, Oxford Street	St Mary le Bone Parish
Charles Robertson & Co.	Supplier	1844	1844	51	Long Acre	St Martin's Parish
Charles Smith	Supplier	1844	1844	34	Marylebone Street	St Mary le Bone Parish
Christie's		1823	1823	8-9	King Street	St James's Parish
Christie's		1766	1766	125	Pall Mall	St James's Parish
Christie's		1767	1823	83-84	Pall Mall	St James's Parish
Dimes & Elam	Supplier	1844	1844	91	Great Russell Street, Bhsby	St George Bloomsbury
E. Wolff & Son	Supplier	1844	1844	23	Church Street, Spitalfield	Spitalfields Parish
F. Hamilton	Supplier	1844	1844	1	Robert Street, Grosvenor Square	St George's
Findlow & Co.	Supplier	1844	1844	20 3/4	Great Sutton Street	Clerkenwell Parish
Foundling Hospital		1796	1859	Lamb's Conduit Field		St Pancras's Parish
G. Bertram	Supplier	1844	1844	10	Devonshire Buildings, Great Dover Street	Newington Parish
Garnbart & Co.	Print dealer	1844	1868	25	Berners Street	St Mary le Bone Parish
George Blackman	Supplier	1844	1844	47	St. John Street Road	Clerkenwell Parish
George Rowney & Co.	Supplier	1844	1844	51	Rathbone Place	St Mary le Bone Parish
Heatherley's Art School		1860	1887	79	Newman Street	St Mary le Bone Parish
Henry Sass Academy		1818		6	Charlotte Street	St George Bloomsbury
James Newman	Supplier	1844	1844	24	Soho Square	St Ann's Parish
John Boydell's Shakespeare Company		1789	1805	52	Pall Mall	St James's Parish
John Clater Brodie	Supplier	1844	1844	79	Long Acre	St Martin's Parish
John Middleton				80-81	St. Martin's Lane	St Martin's Parish
John Richard	Supplier	1794	1794		Chapel Street	St George's
Joseph Harvey	Supplier	1844	1844	15	Catherine Street, Strand	St Mary le Strand Parish
Joshua Rogers	Supplier	1844	1844	133	Bunhill Row	St Luke's Old Street
Leigh's Art School		1848	1860	79	Newman Street	St Mary le Bone Parish
Livett Frank	Supplier	1844	1844	14	Wellington Street	St Mary le Strand Parish
Lord Grosvenor's Gallery		1826	1826	Gloucester House	Park Lane	St George's
Mills & Son	Supplier			368	Oxford Street	St James's Parish
Mrs. A. Rintoul	Supplier	1844	1844	33	Southampton Street, Strand	St Paul's Covent Garden
Mrs. Matthews' Literary and Artistic Salon		1779	1784	27	Rathbone Place	St Pancras's Parish
Mrs. Sarah Druke	Supplier	1844	1844	6	Tower Royal	The City
Old Slaughter's Coffee House		1682	1843	74-75	St. Martin's Lane	St Martin's Parish
Ph. Elliott	Supplier	1844	1844	15	Marchmont Place, Russell Square	St George Bloomsbury
Reeves & Sons	Supplier	1844	1844	150	Cheapside	The City
Royal Academy		1837	1837	Burlington House	Piccadilly	St James's Parish
Royal Academy		1780	1780		Trafalgar Square	St Martin's Parish
Royal Academy		1822	1822	New Somerset House	Strand	St Mary le Strand Parish
Royal Academy (exhibitions)		1768	1779	125	Pall Mall	St James's Parish
Royal Academy (schools)		1774	1836	Old Somerset House	Strand	St Mary le Strand Parish
Royal Society of Arts		1754	1754		Durham Yard	The City
Rudolph Ackermann	Supplier	1844	1844	191	Regent Street	St James's Parish
Samuel & Joseph Fuller	Supplier	1810	1844	34	Rathbone Place	St Mary le Bone Parish
Scott's	Supplier	1782	1788	419	Strand	St Martin's Parish
Scott's	Supplier	1788	1839	417	Strand	St Martin's Parish
Sherborn & Tillyer		1810	1820	321	Oxford Street	St George's
Sir John Leicester (house and gallery)		1804	1804	24	Hill Street	St George's
Sir John Soane's Museum (picture room)		1824	Present day	12-14	Lincoln's Inn Fields	St Giles's Parish
St. Martin's Lane Academy I & II		1753	1767		St. Martin's Lane	St Martin's Parish
T. Reeves & Son	Supplier	1794	1794	80	Holborn Bridge	The City
The British Institution		1805	1867	52	Pall Mall	St James's Parish
The National Gallery		1824	1824	100	Pall Mall	St James's Parish
Thomas Brown	Supplier	1844	1844	163	High Holborn	St George Bloomsbury
Thomas Hope's Picture Gallery		1877	1877		Duchess Street	St Mary le Bone Parish
Thomas Miller	Supplier	1844	1844	56	Long Acre	St Martin's Parish
Tom's Coffee House		c.1730	c.1745	17	Great Russell Street	St Paul's Covent Garden
William Moore	Supplier	1844	1844	63	Bishopsgate	The City
William Windsor	Supplier	1844	1844	59	Newman Street, Oxford Street	St Mary le Bone Parish
Winsor & Newton	Supplier	1841	1938	38/39	Rathbone Place	St Mary le Bone Parish

Figure 2.36: Table of a selection of institutions and suppliers, listed in alphabetical order.

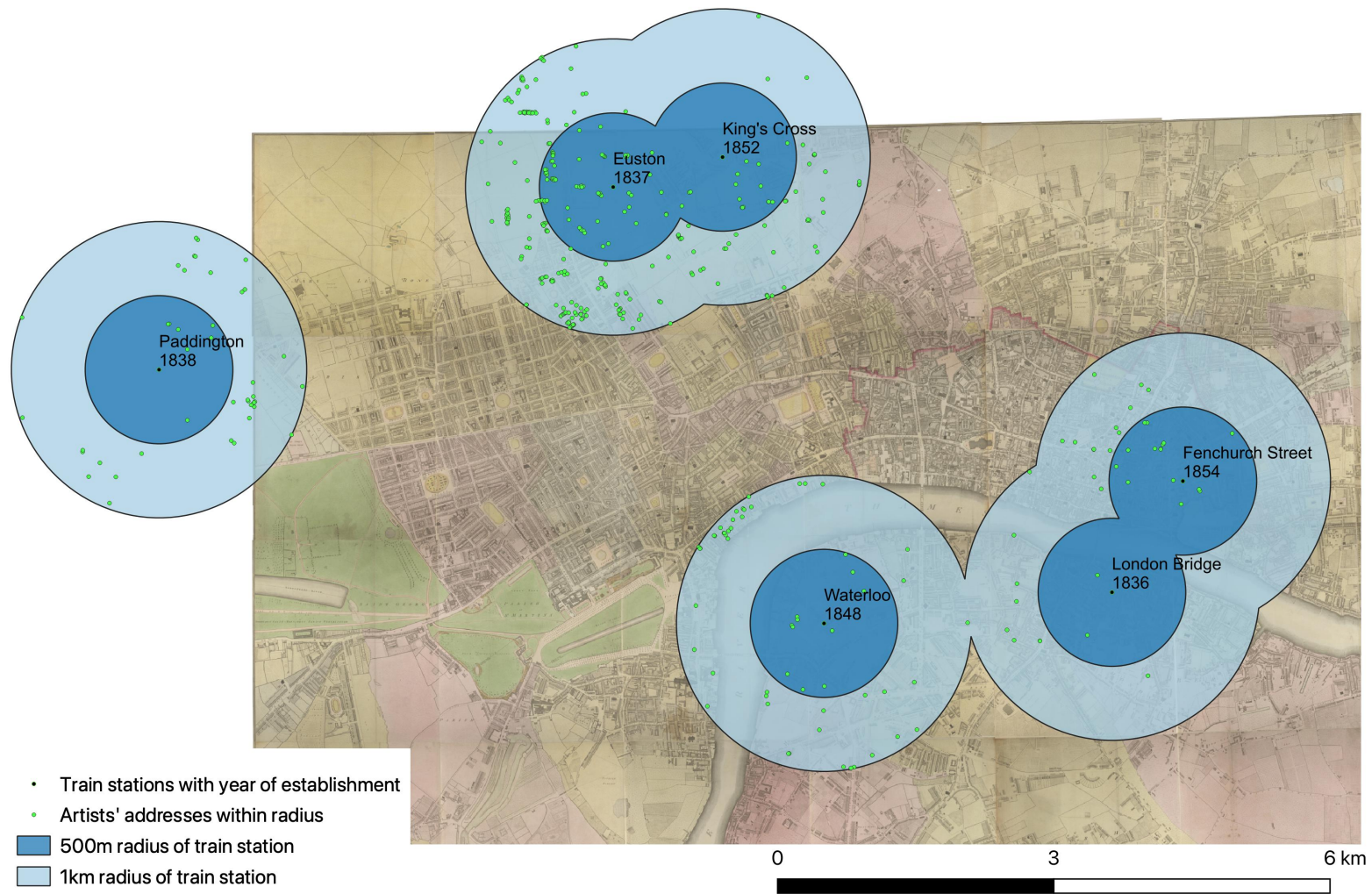


Figure 2.37: Landscape artists' addresses within a 500m and 1km radius of train stations in London, 1836–1850.

Overlaid on Richard Horwood's *'Plan' of London*, 1792–1799.

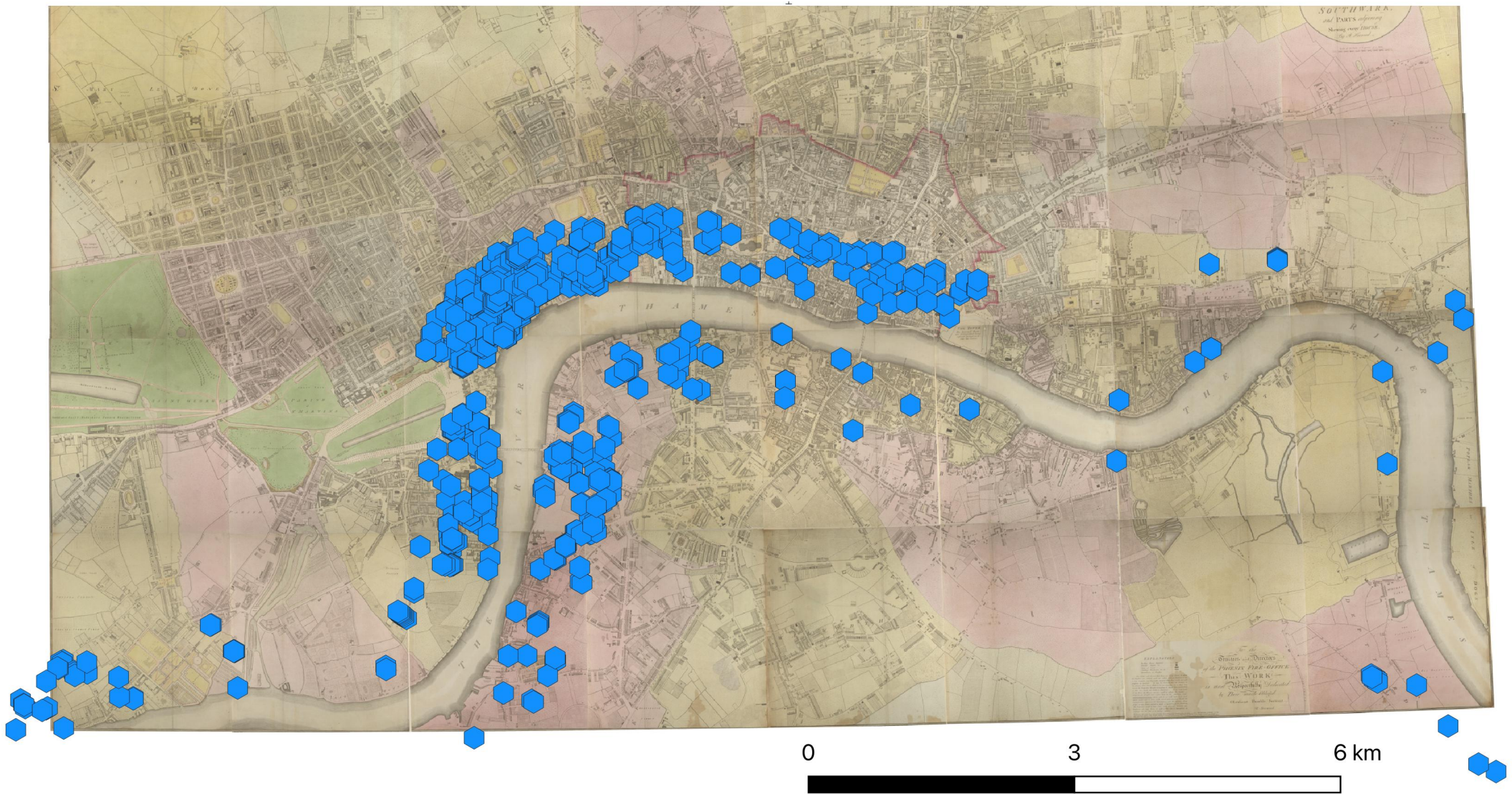


Figure 2.38: Landscape artists' addresses within 500m of the Thames. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.

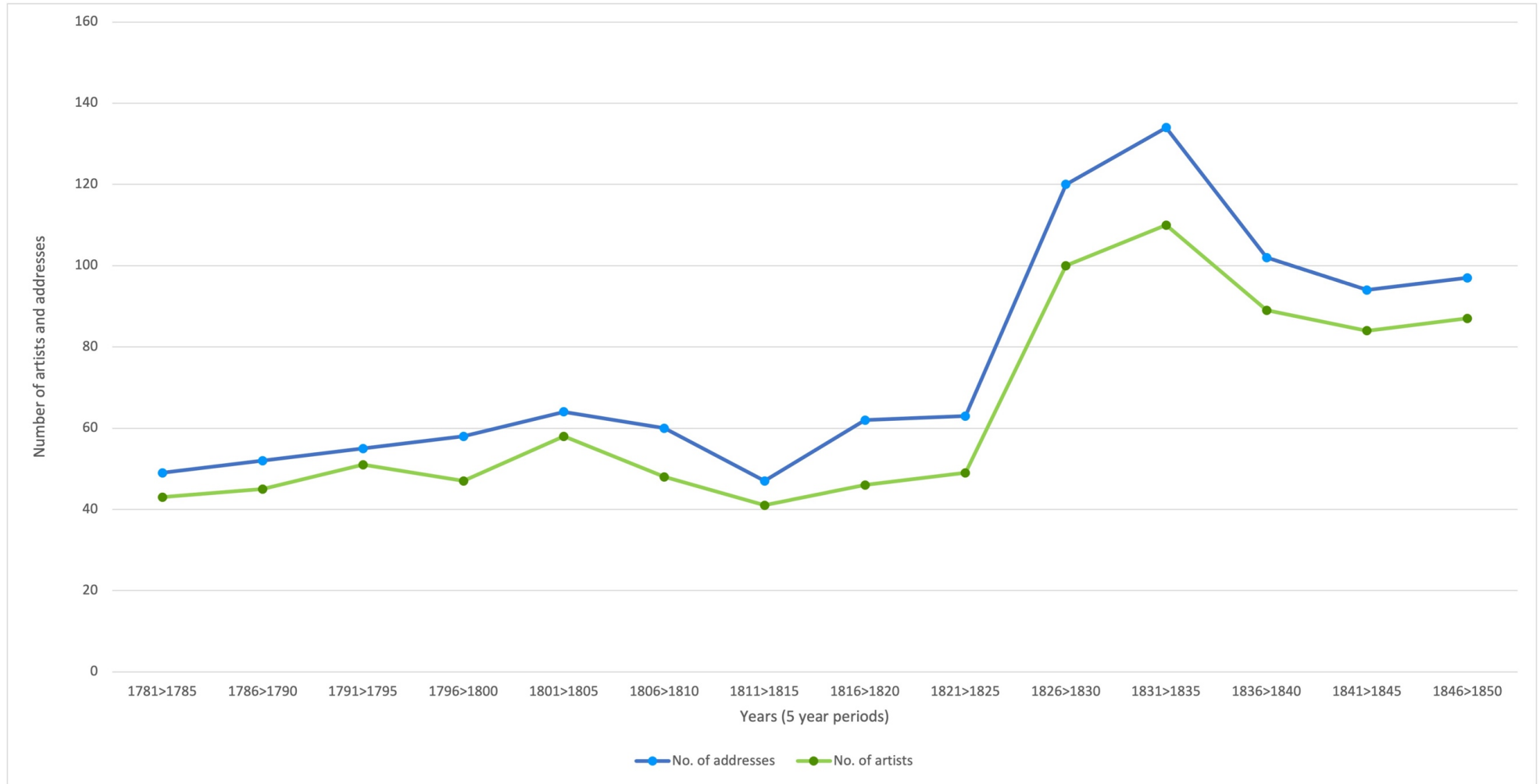


Figure 2.39: Graph demonstrating the number of landscape artists living within 500m of the Thames, 1780–1850.



Figure 2.40: George Garrard,
*Hyde Park from the Artist's Painting
Room Window at Knightsbridge,*
1793.
Oil laid on paper. 16.2 x 20 cm.
Karen Taylor Fine Art, KT453A.

Chapter 4



Figure 4.1: George Arnald, *Self-portrait*, c.1831, oil on canvas, 74.9 x 62.2 cm. London, National Portrait Gallery. © National Portrait Gallery, London.

	Mark on map	Start date	End date	Address		Parish	
1	Estimated	1788	1790	5	Colebrook Square (Coulbrook Square)	Hoxton	
2	Incomplete	1791	1791			Woolwich	
3	Accurate	1792	1793	29	Stewart Street (Steward)	Spital Square	Spitalfields Parish
4	Accurate	1794	1795	18	Windmill Street		St Pancrass Parish
5	Accurate	1796	1799	7	Pittfield Street	Hoxton	Shoreditch Parish
6	Accurate	1800	1804	14	Grevill Street	Hatton Garden	St Andrews Holborn
7	Estimated	1805	1808		Wilderness Row		Clerkenwell Parish
8	Estimated	1807	1807		Southampton Street	Camberwell	
9	Accurate	1808	1808	17	Newman Street		St Mary le Bone Parish
10	Accurate	1808	1809	36	Newman Street		St Mary le Bone Parish
11	Estimated	1809	1813	28	Buckingham Place	Fitzroy Square	St Mary le Bone Parish
12	Accurate	1814	1815	3	Fitzroy Street		St Pancrass Parish
13	Estimated	1816	1841	2	Weston Street	Pentonville	Clerkenwell Parish



8

Figure 4.2: Table and map detailing the addresses of George Arnald. Appendix: artist ID 74. Overlaid on Richard Horwood's 'Plan' of London, 1792–1799.

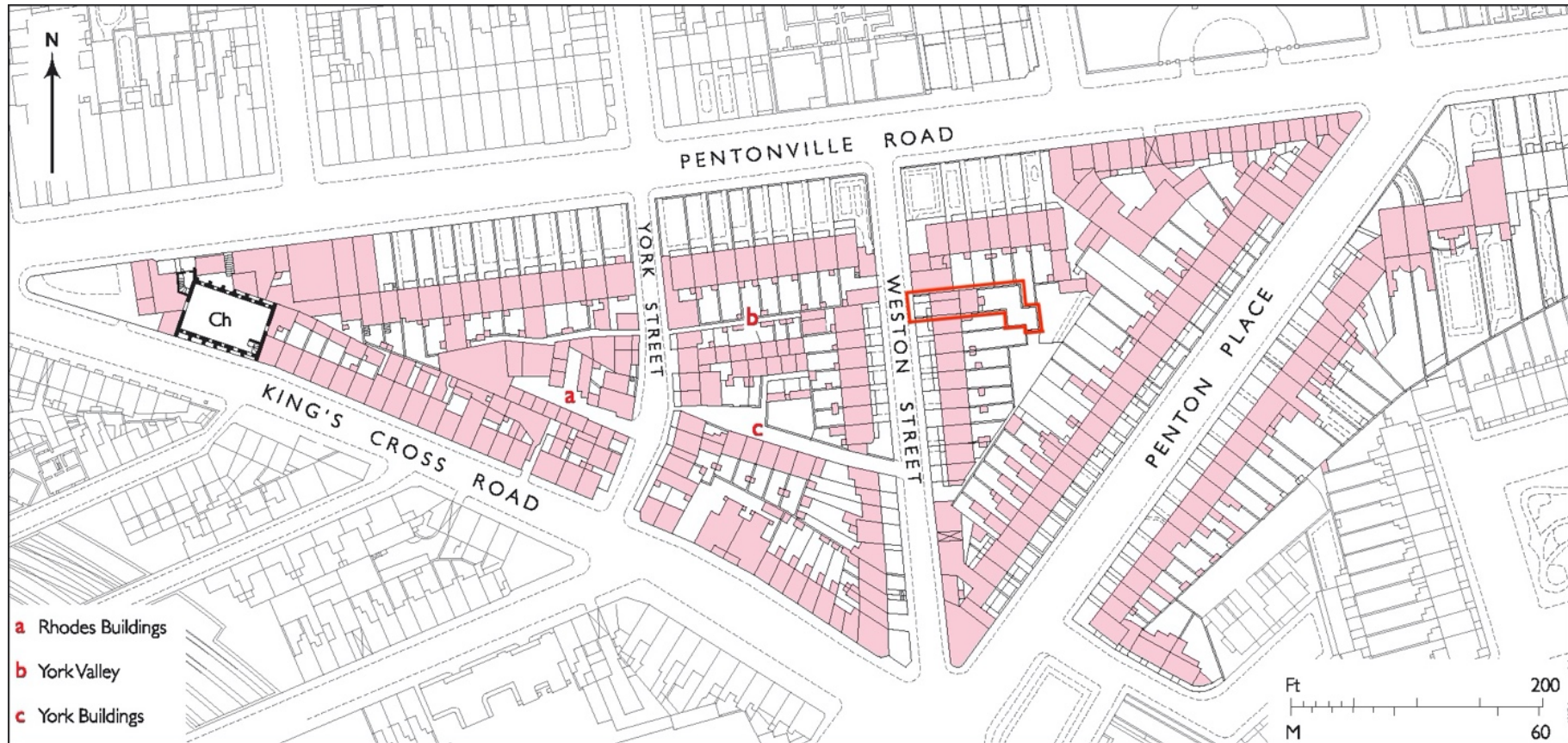


Figure 4.3: Map of the Pentonville triangle, c.1874 from Philip Temple, 'King's Cross Road and Penton Rise Area', *Survey of London: Volume 47, Northern Clerkenwell and Pentonville*, 298–321 (London: London County Council, 2018). © Survey of London/Bartlett School of Architecture, UCL. Property highlight added by the author.



Figure 4.4: Photographer unknown, *Weston Rise, East side, looking south*, 1943. Swindon, Historic England Archive. Author's annotations of house numbers. © Historic England Archive.

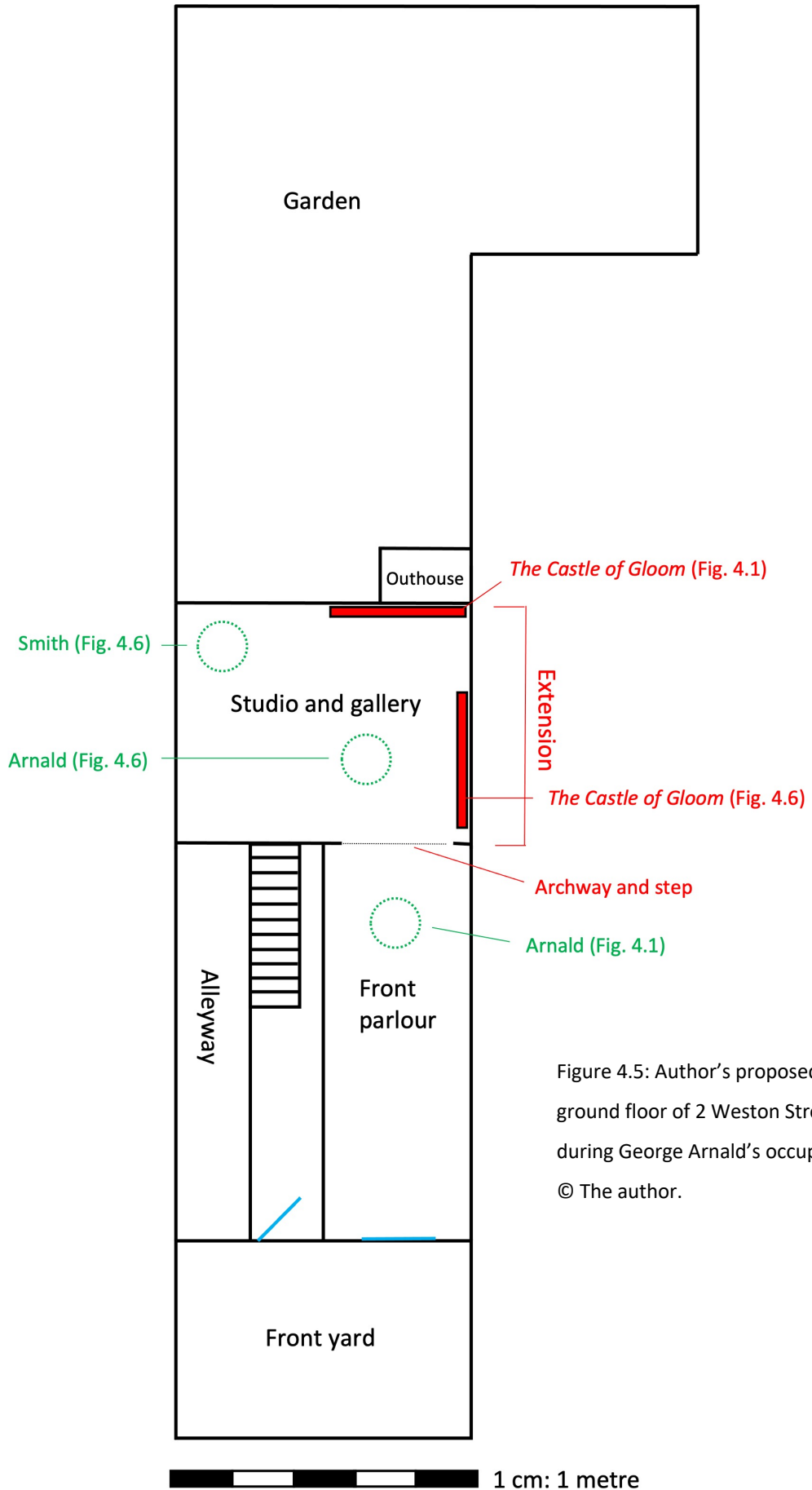
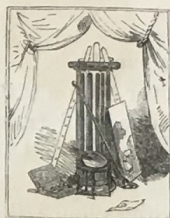


Figure 4.5: Author's proposed layout of the ground floor of 2 Weston Street, Pentonville during George Arnald's occupancy (1816–41).
 © The author.



Figure 4.6: John Thomas Smith, *George Arnald*, c.1830, sepia and wash on paper, 343 x 229 mm. London, National Portrait Gallery. © National Portrait Gallery, London.

A PRACTICAL TREATISE, &c.



IN the first place it is requisite to give a list of the materials necessary for all purposes, in order that the learner may not be burthened with needless matters, nor wanting in any that are useful.

A LIST OF MATERIALS.

An easel, palette, and knife for ditto.
Canvass, or milled board.
Pastiles of pipe clay.
Mahal, or rest stick.
Sable pencil for correcting the chalk outline.
Fitch pencils in quills. Sables are occasionally used.
Hog's hair tools of different sizes, round, and flat.
A badger hair tool for softening.
Linseed oil, and turpentine to wash the fitch or sable pencils.
Varnish, Mastic.

THE FOLLOWING ARE THE NECESSARY COLOURS.

Nottingham white	for first, or dead colouring.
Flake white	opaque.
Naples yellow	ditto.
Light ochre	ditto.
Brown or Roman ochre	ditto.
Raw terra di sienna	semi-transparent.
Burnt ditto	rather more so.
Burnt bone	transparent.
Ivory black	transparent.
Prussian blue	transparent.

Figure 4.7: Page in George Arnald, *Practical Treatise on Landscape Painting in Oil : Illustrated by Various Diagrams and with Two Original Studies in Oil Painted on the Principles given in the Treatise* (London: Published by the author and sold by Roberson and Miller, Long Acre, 1839). © The author.



Figures 4.8: detail of Fig. 4.7. © The author.



Figure 4.9: John Linnell, *Francis Thornhill Baring (later Lord Northbrook)*, 1842. Oil on canvas. 109.9 x 90.17 cm. The Baring Archive PT/018. © The Baring Archive Limited.



Figure 4.10: Paul Sandby, *Landscape with Castle* (fresco from the *Painted Dining Room, Drakelow Hall*). Watercolour on fresco and plaster.

716 x 773 x 280 cm. V&A 841-1888. © Victoria and Albert Museum, London.



Engraved by I. C. Varrall from an aquatint by G. Arnald, del. for the Antiquarian Itinerary.

Castle Campbell, Perthshire.

Published for the Proprietors, Feb. 1815, by W. Clarke, New Bond Street.

Figure 4.11: I. C. Varrall,
Castle Campbell, Perthshire after painting by George
Arnald, 1815. Dry point etching.

Published in James Storer, *The Antiquarian Itinerary*.
v. 1 (London: Wm. Clarke; J. Murray; S. Bagster; J. M.
Richardson and Sherwood & Co., 1815).

National Art Library, V&A.

© Victoria and Albert Museum, London.



Figure 4.12: Edward Goodall after George Arnald, *Campbell Castle*, c.1835.

Line engraving on steel, 6.8 x 9.8 cm.

Published by Smith, Elder and Company (London).

Royal Academy of Arts.

© Royal Academy of Arts, London.

Chapter 5



Figure 5.1: George Morland,
The Artist in His Studio and His Man Gibbs, c.1802.
Oil on canvas. 63.5 x 76.2 cm.
Nottingham Castle and Art Gallery (NCM 1904-55).



Figure 5.2: [Attributed to] James Ward, *The artist in his studio*. Date unknown. Paper laid down on panel. 34.3 x 50.8 cm. Location unknown. Digital reproduction from sale catalogue, Christie's 17 October 1986. © Christie's.

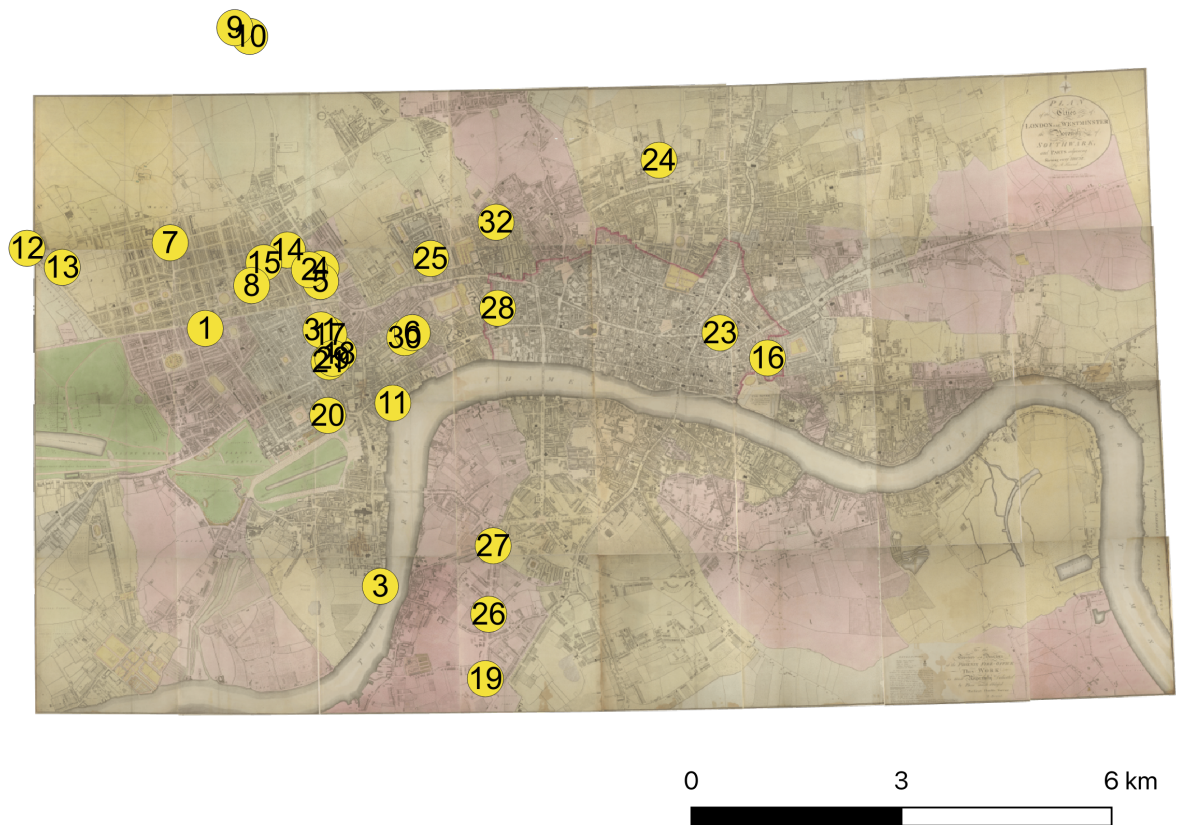


Figure 5.3: Artist unknown.

George Morland the celebrated Painter.

Line engraving.

Published in G. H. Wilson, *The Eccentric Mirror: Reflecting a faithful and interesting Delineation of Male and Female characters, Ancient and Modern* (London: James Cundee, 1807), vol. 4, pp. 8–9.



Order	Address ID	Mark on map	Start date	End date	Address	Address - street	Address - street_2	Parish
1	7383	Estimated	1773	1779		Woodstock Street	Bond Street	
2	7381	Accurate	1774	1778	36	Windmill Street	Tottenham Court Road	Fitzrovia
3	7384	Accurate	1779	1780	4	Millbank Row		Westminster
4	2915	Estimated	1780	1780		Tottenham Court Road		
5	4866	Accurate	1780	1786	14	Stephen Street	Rathbone Place	
6	7385	Estimated	1784	1785		Martlett Court	Drury Lane	
7	7380	Estimated	1786	1786		Marylebone High Street		
8	7378	Estimated	1786	1787		Great Portland Street		
9	7379	Estimated	1787	1789		Pleasant Passage	Hampstead Road	
10	2917	Accurate	1787	1789	9	Warren Place	Hampstead Road	Kentish Town
11	7377	Estimated	1789	1789		Buckingham Court		Charing Cross
12	7365	Estimated	1790	1791	127	Edgeware Road		Paddington
13	2918	Accurate	1791	1791	20	Winchester Row	Edgeware Row	Paddington
14	2919	Accurate	1792	1794	63	Charlotte Street	Rathbone Place	
15	7367	Estimated	1792	1797		Queen Anne Street East		Fitzrovia
16	7368	Estimated	1792	1797		The Minories		
17	7369	Estimated	1792	1797		Frith Street		Soho
18	2920	Accurate	1794	1794	5	Gerrard Street		Soho
19	7366	Estimated	1796	1798				Kennington Green
20	7371	Estimated	1796	1799	121	Pall Mall		
21	2921	Accurate	1797	1797	28	Gerrard Street		Soho
22	7386	Incomplete	1798	1798				Hackney
23	7392	Estimated	1798	1798		Leadenhall Street		The City
24	7393	Estimated	1798	1798		Fountain Place	City Road	
25	2922	Accurate	1799	1799	28	Red Lion Square		
26	7372	Estimated	1799	1799		Kennington Road		Vauxhall
27	7373	Estimated	1799	1802		Lambeth Road		St George's Field
28	2923	Estimated	1803	1803	19	Rolls Buildings	Fetter Lane	
29	7374	Estimated	1803	1804		Gerrard Street		Soho
30	7382	Accurate	1803	1804	Garrick's Head	Bow Street		
31	7375	Accurate	1804	1804	23	Dean Street		Soho
32	7376	Estimated	1804	1804		Eyre Street Hill		Holborn

Figure 5.4: Map and table of the addresses of George Morland (1763–1804) numbered in order of occupation. Appendix: artist ID 1335. Overlaid on 'Plan' of London by Richard Horwood, 1792–1799.



Figure 5.5: JMW Turner, *The Artist's Studio*, c.1808. Pen and ink with watercolour on paper. 18.5 x 30.2 cm. Tate D08257.



The Red Lion. Paddington

Figure 5.6:

William Ward, *The Red Lion, Paddington*.

Printed in George Dawe, *The Life of George Morland, with Remarks on His Works [1807]*. Edited by Joshua James Foster (London: Dickinsons, 1904), plate VI.

David M. Rubenstein Rare Book & Manuscript Library, Duke University.



Figure 5.7: George Morland, *Roadside Inn*, 1790. Oil on canvas. 51.1 x 66.4 cm. Tate N02641.



Figure 5.8: George Morland, *Inside of a Stable*, exhibited 1791. Oil on canvas. 148.6 x 203.8 cm. Tate N01030.



Figure 5.9: George Morland,
The Benevolent Sportsman, 1792.

Oil on canvas. 101.6 x 137.2 cm.

The Fitzwilliam Museum, Cambridge 1786/3673.



Figure 5.11: George Morland,
Labourers Resting, c.1783–1804.
Oil on canvas. 49.5 x 58.5 cm.
Calke Abbey, National Trust. NT 290402.



Figure 5.12: Samuel William Reynolds, after George Morland.
Morland's Emblematical Palette. 1806.
Mezzotint with colours. 34.8 x 39.7 cm.
British Museum (1888,0503.164).



Figure 5.13: Thomas Gaugain, after George Morland.

George Morland. 1804.

Soft-ground etching. 45.5 x 52.2 cm.

British Museum (1873,0510.2614).



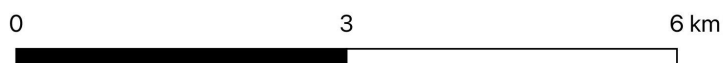
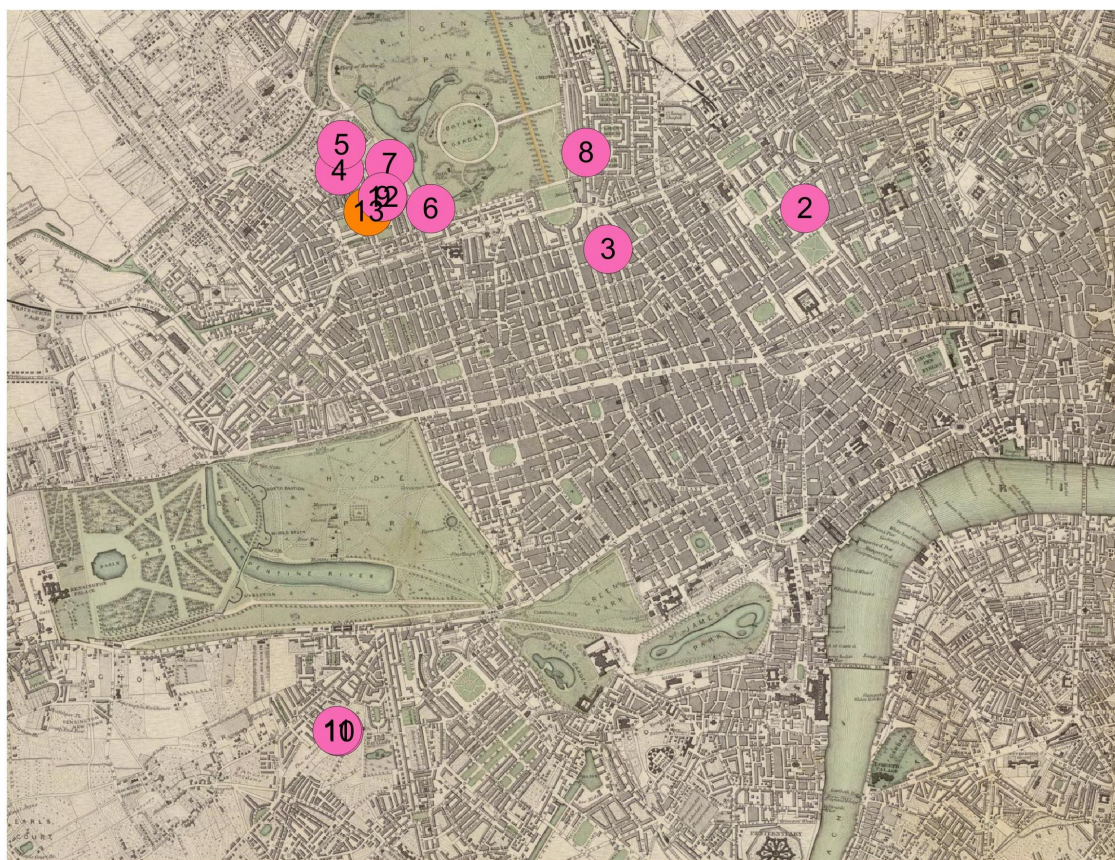
Figure 5.14: George Morland,
*Self portrait of the artist with his dog, seated at
a table outside the Bell Inn.*

Undated. Oil on canvas. 25.5 x 35.5 cm.

Private collection.

Christie's, British, Victorian and Scottish
Pictures, 7 March 2002, Lot 493. © Christie's.

Chapter 6



Addresses 1807–1849. Featured in database, pink on map.

Order	Address ID	Mark on map	Start date	End date	Address - first line	Address - street	Address - street2	Address - parish
1	1983	Incomplete	1807	1808				
2	1984	Estimated	1809	1810	7	Woburn Place	Russell Square	St George Bloomsbury
3	1985	Estimated	1811	1811	25 , or 23 ,	Carburton Street		St Mary le Bone Parish
4	1986	Estimated	1812	1820	41 , or 43 ,	Alpha Cottages (Alpha Road)	Portman Square	St Mary le Bone Parish
5	1987	Estimated	1821	1823	7	Blandford Place	Regents Park	St Mary le Bone Parish
6	1988	Estimated	1824	1827	21	Cornwall Terrace	Regents Park	St Mary le Bone Parish
7	1989	Estimated	1827	1832	9	Sussex Place	Regents Park	St Mary le Bone Parish
8	1990	Estimated	1833	1843	151 (or 152)	Albany Street	Regents Park	St Pancrass Parish
9	429	Estimated	1844	1846	2	Upper Gloucester Street	Dorset Square	St Mary le Bone Parish
10	4965	Estimated	1847	1847	51	Grove Place	Brompton	Kensington Parish
11	430	Estimated	1848	1849	21	Grove Street	Brompton	Kensington Parish

Addresses post-1850. Do not feature in database, orange on map.

Order	Address ID	Mark on map	Start date	End date	Address - first line	Address - street	Address - street2	Address - parish / area
12	N/A	Estimated	1851	1851	2	Upper Gloucester Street	Dorset Square	St Mary le Bone Parish
13	N/A	Estimated	1853	1854	65	Milton Street	Dorset Square	St Mary le Bone Parish

Figure 6.1: Map and tables of the addresses of Harriot Gouldsmith (1787–1863) numbered in order of occupation. Appendix: artist ID 139. Overlaid on B. R. Davies, *London. 1843*. London: Chapman & Hall, 1843. Digitised and provided by David Rumsey Historical Map Collection.



Figure 6.2: Fanny Guillaume de Bassoncourt, Baronne de Molaret, *Portrait of an artist at her easel*, 1837. Graphite, 28.2 x 22.2 cm. Katrin Bellinger collection.



Figure 6.3: Harriot Gouldsmith, *Slow! Slow! mighty Warrior sink to thy rest*. Printed by J Graf. Published in Anon. [Harriot Gouldsmith], *A Voice from a Picture. By a Female Artist of the Present Day* (London: J. Booth, 1839).



Figure 6.4: Mary Ann Flaxman,
*John Varley, William Mulready and Others
Sketching at a table, 1803.*

Pencil. 16.9 x 21.6 cm. V&A P.29-1983.

© Victoria and Albert Museum, London.

Inscriptions: 'MF fecit' [Mary Flaxman made this], 'Decr. 29 1803' 'MD, EMs hat, ML, JV, HV, WM'.



Figure 6.5: Harriot Gouldsmith, *River Thames with Fish Weir*. 1840. Oil on canvas. 20 x 35 cm. Egham Museum (PR77a).

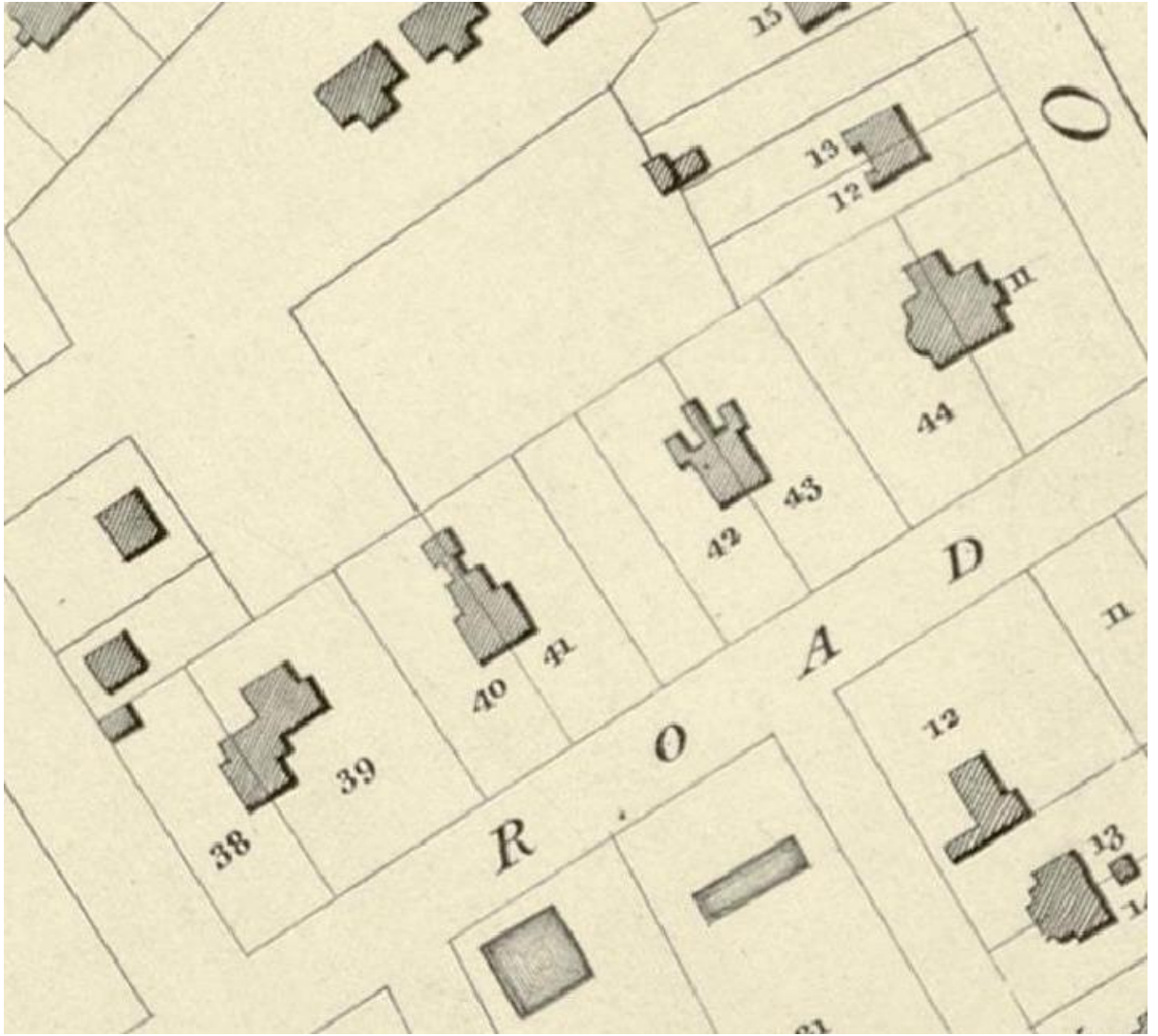


Figure 6.6: Peter Potter, *Map of the Parish of St. Marylebone*, 2nd ed. (1824). WAC HDW 2273 [detail].

The Gouldsmiths lived at 41 Alpha Cottages, indicated as 43 on this map.

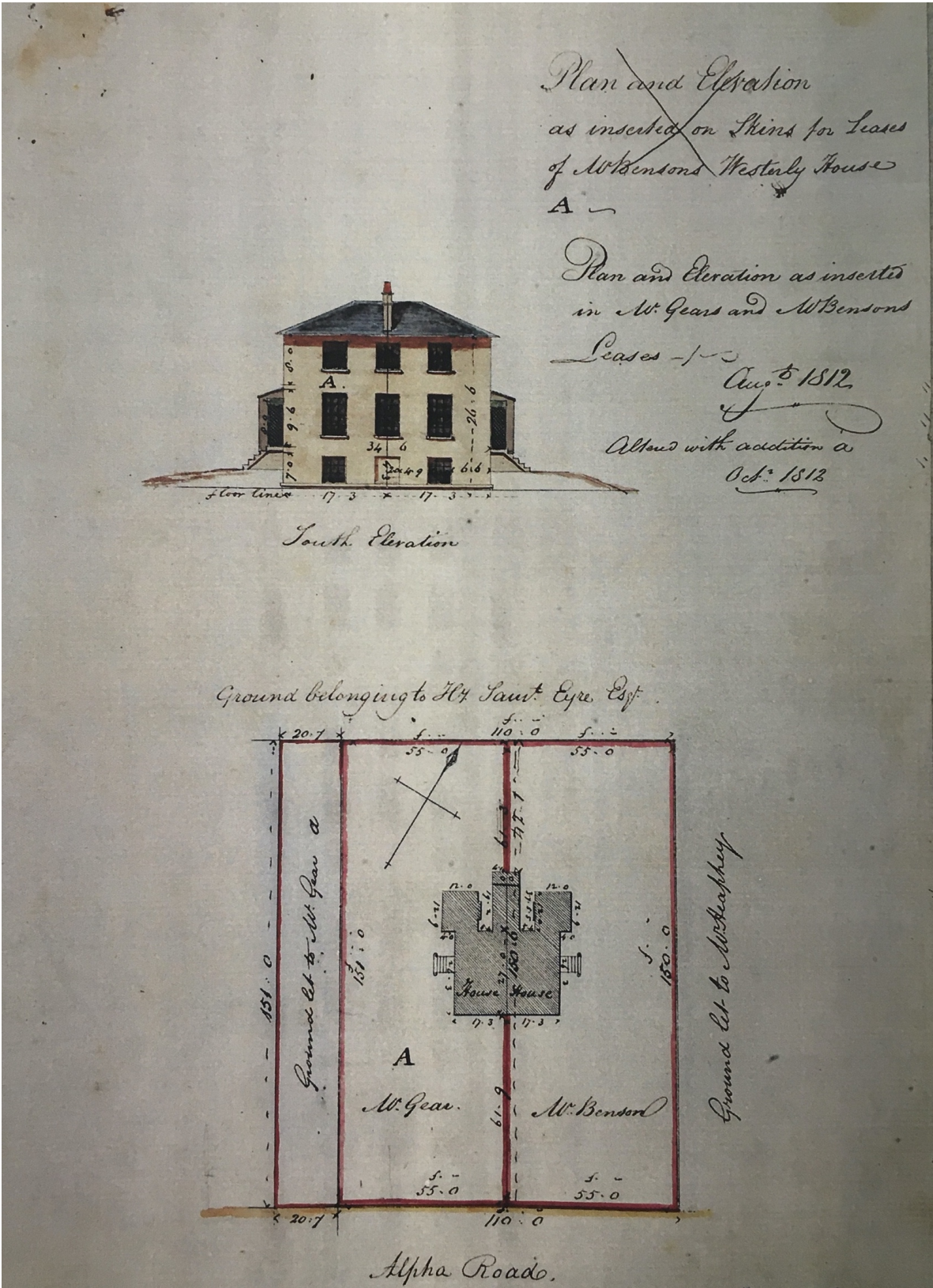


Figure 6.7: Plan and Elevation as inserted in Mr. Gears and Mr. Benson's Leases, August 1812. WAC EE 2652/36/1/25.



Figure 6.8: John Linnell, *Tatham's Garden, Alpha Road, at Evening*, 1812. Watercolour on paper. Support: 10.2 x 12.5 cm. Tate. T04139.



Figure 6.9: John Linnell, *The East Side of the Edgware Road, Looking Towards Kensington Gardens*, c.1812. Oil on panel. Support: 36.8 x 38.8 cm. Leighton House, Royal Borough of Kensington and Chelsea. LH0102.



Figure 6.10: Harriot Gouldsmith, *A view of Hampstead Heath looking towards Cannon Place*. 1818. Oil on board. 14 x 22.9 cm. Private collection.

Christie's, British Pictures 1500–1850, 26 November 2002, Lot 67. © Christie's.



Figure 6.11: Louise Joséphine Sarazin de Belmont, *Self-portrait*, 1849.

Pencil on paper. 16.7 x 20.4 cm.

Staatliche Kunstsammlungen, Dresden.



Figure 6.12: Harriot Gouldsmith, *Weeping Willow*, 1823. Soft-ground etching. British Museum. 1849,1208.441.



Figure 6.13: John Robert Cozens,
Tree Studies: Weeping Willow, 1789.
Aquatint. The Whitworth, University of
Manchester. P.20020.

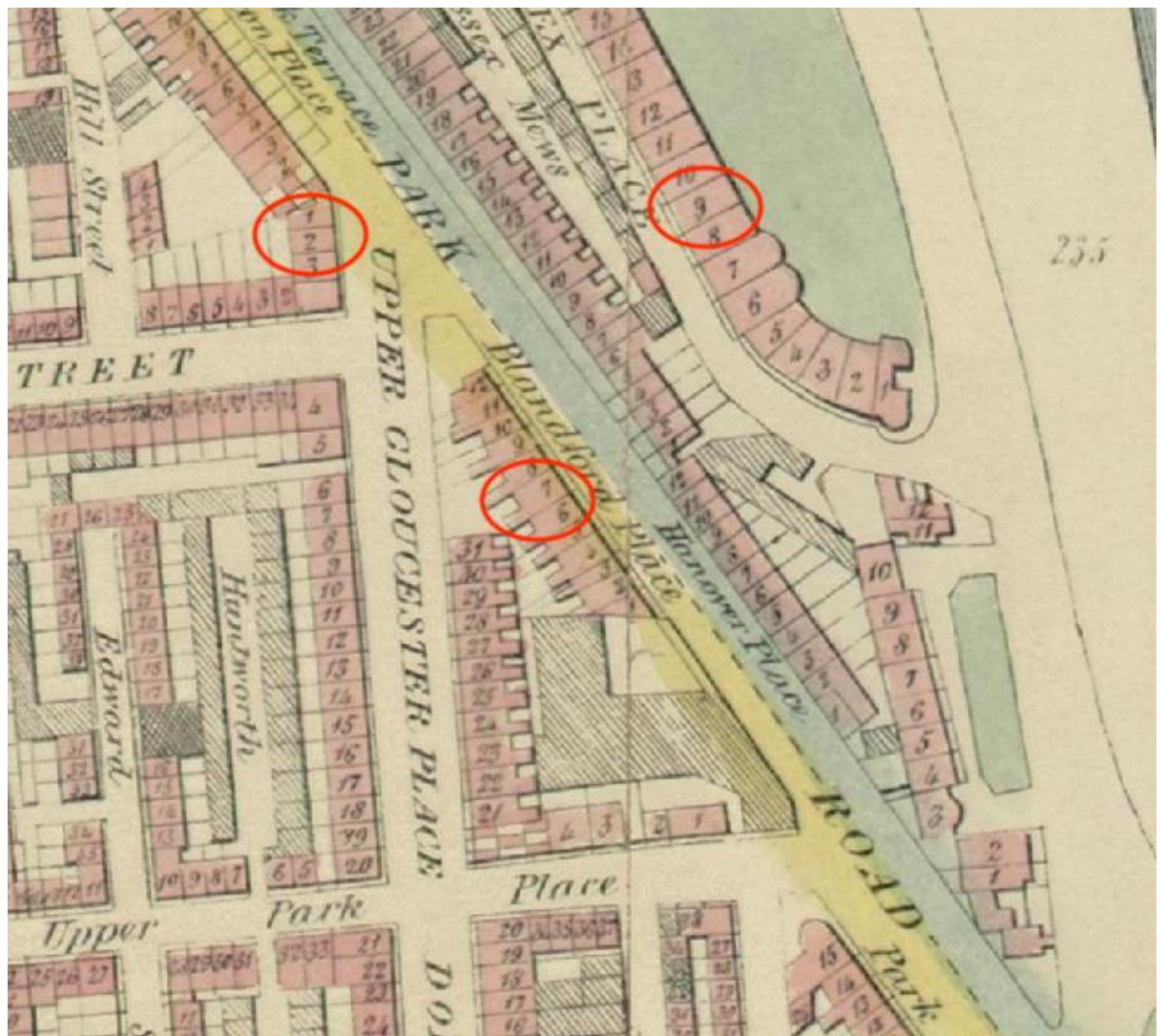
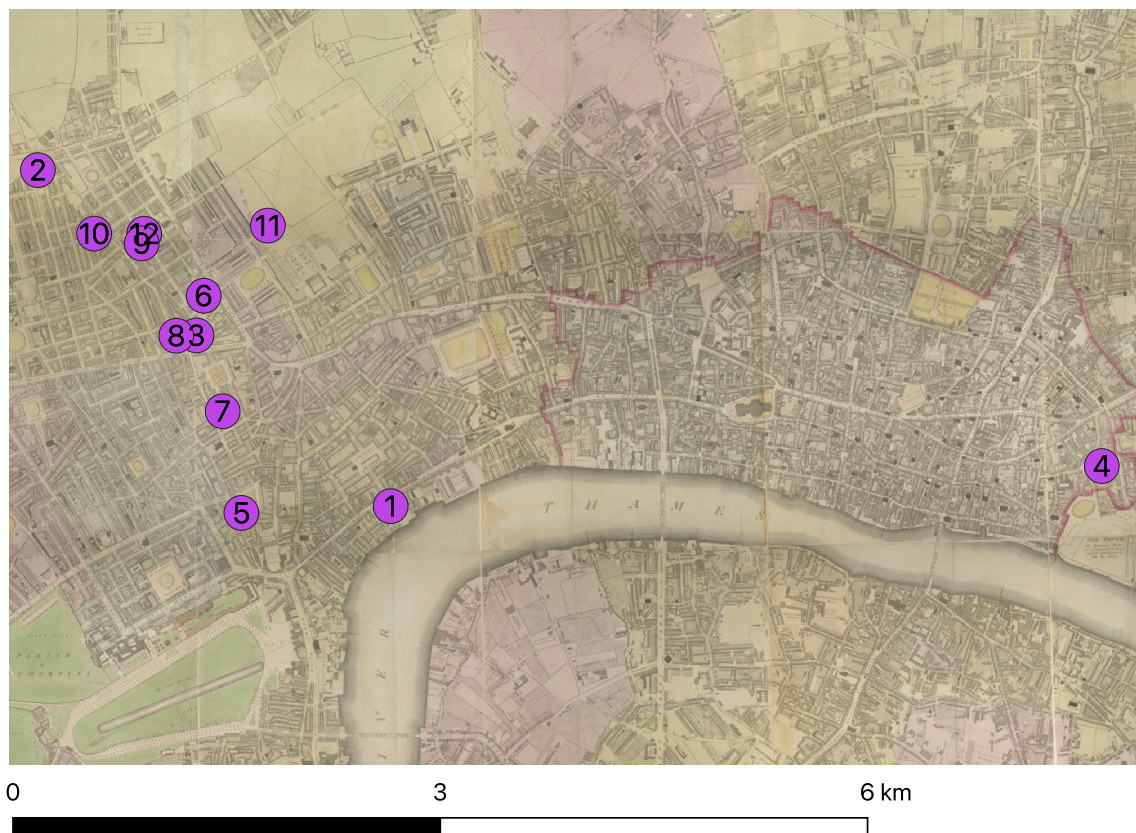


Figure 6.14: George Oakley Lucas, *Plan of the Parish of St Mary le Bone in the County of Middlesex* (1846). WAC EE 2651/253 (B) [detail]. Annotations indicating Gouldsmith's properties featured in Fig. 6.1: properties 5, 7 and 9.

Chapter 7



Order	Address ID	Mark on map	Start date	End date	Address	Address – street	Address – parish
1	7394	Accurate	1799	1799	23	Cecil Street	St Clements Parish detached part
2	7395	Accurate	1799	1799	52	Upper Norton Street	St Mary le Bone Parish
3	1273	Accurate	1801	1802	50	Rathbone Place	St Mary le Bone Parish
4	1274	Accurate	1803	1803	15	America Square	The City
5	1275	Accurate	1805	1806	3	Spur Street	St Martins Parish
6	1276	Accurate	1807	1809	13	Percy Street	St Pancrass Parish
7	1277	Accurate	1810	1811	49	Frith Street	St Anns Parish
8	7396	Accurate	1811	1811	7	Newman Street	St Mary le Bone Parish
9	1278	Accurate	1811	1817	63	Upper Charlotte Street	St Pancrass Parish
10	7397	Accurate	1812	1813	52	Upper Marylebone Street	St Mary le Bone Parish
11	491	Estimated	1817	1822	1	Keppel Street	St George Bloomsbury
12	197	Accurate	1822	1837	35	Upper Charlotte Street	St Pancrass Parish

Figure 7.1: Map and table of the addresses of John Constable (1776–1837) numbered in order of occupation. Appendix: artist ID 105. Overlaid on 'Plan' of London by Richard Horwood, 1792–99.



Figure 7.2: John Constable,
A Ploughing scene in Suffolk, 1814.
Oil on canvas. 50.5 x 76.5 cm. Private Collection.
Illustrated in Leslie Parris and Ian Fleming-Williams,
eds. *Constable* (London: Tate, 1991), no. 71.

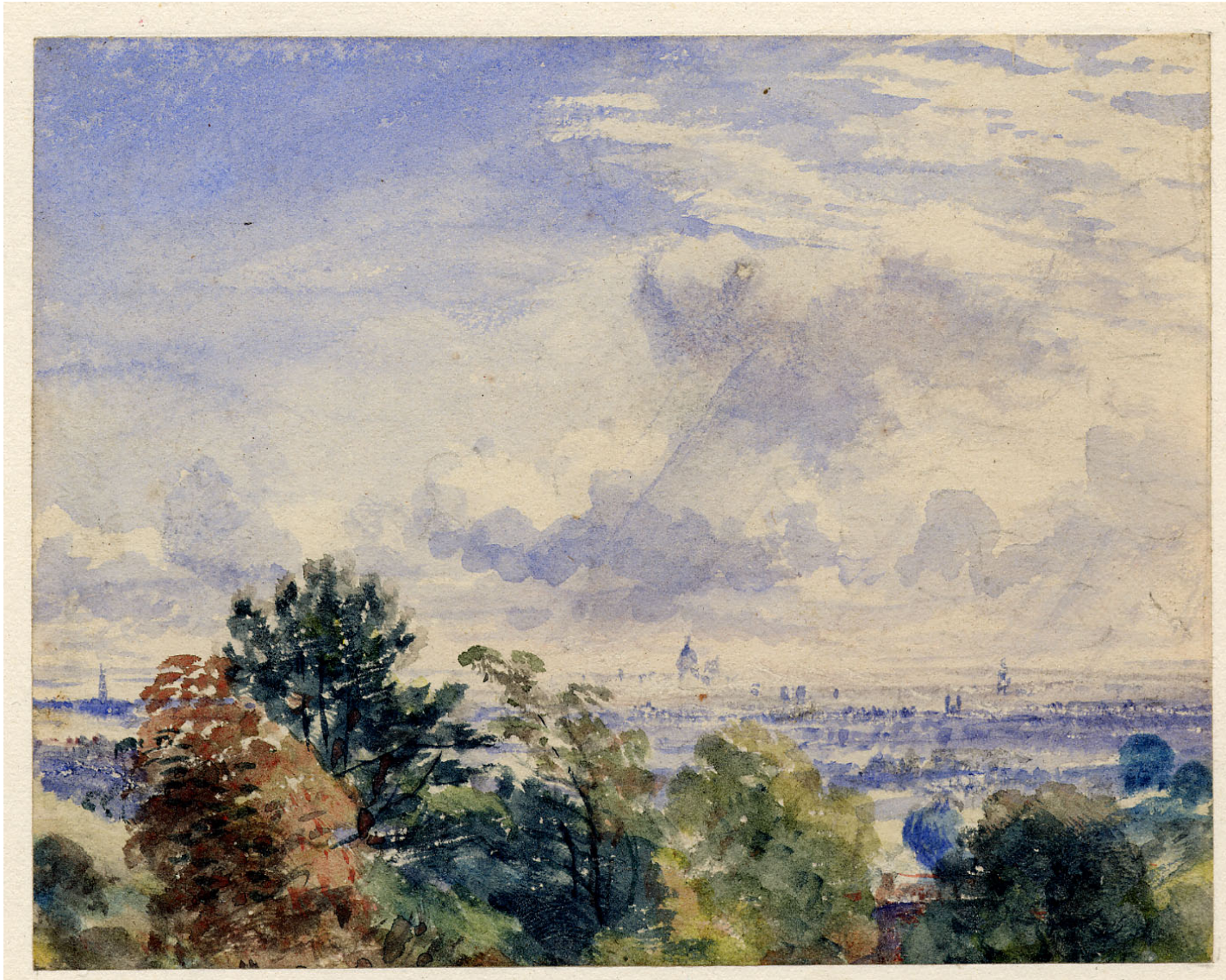


Figure 7.3: John Constable,
London from Hampstead Heath, 1830, watercolour
on paper, 9.1 x 11.5 cm. British Museum.
© The Trustees of the British Museum.



Figure 7.4: John Constable,
The Hay Wain, 1821.
Oil on canvas. 130.2 x 185.4 cm.
The National Gallery, NG1207.



Figure 7.5: London Stereoscopic Company, *76 Charlotte Street, former home of John Constable*, 16 November 1903. Photograph. 29.5 x 25 cm. Camden Archives. © Camden Local Studies and Archives Centre.

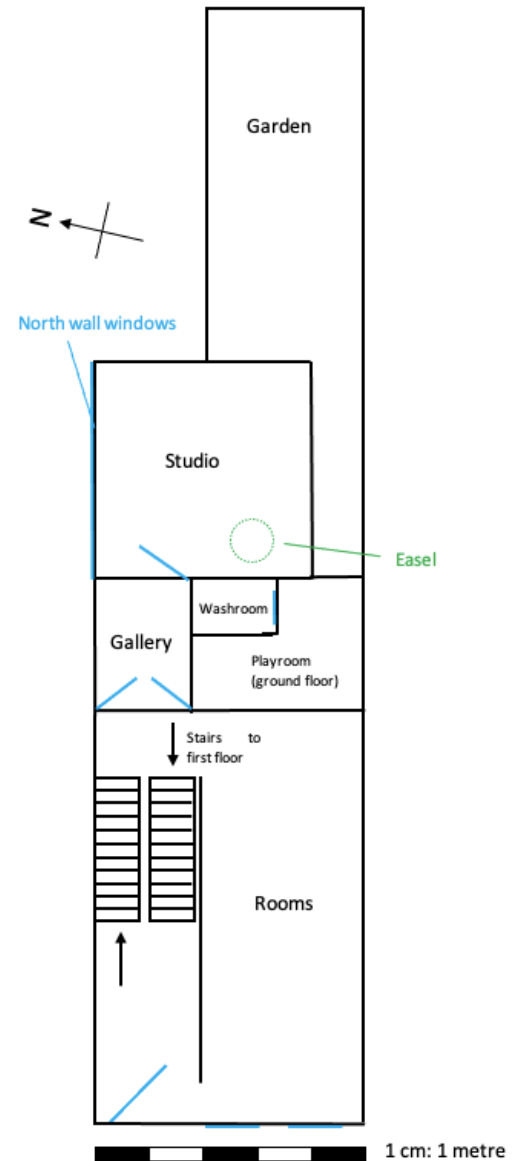
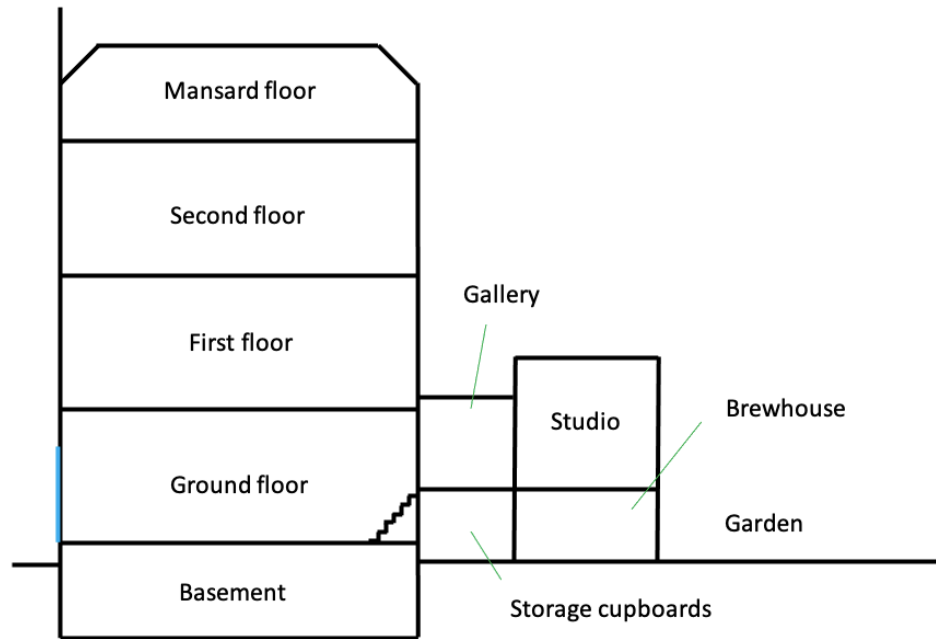


Figure 7.6: Composite layout of 35 Charlotte Street during John Constable's occupancy (1822–37).

© The author. NB. Not to scale.



Figure 7.7: John Constable,
The Leaping Horse, 1825.
Oil on canvas. 142 x 187.3 cm.
Royal Academy of Arts 03/1391.
© Royal Academy of Arts.



Figure 7.8: Creator unknown, model windmill, 19th century. Painted wood and brass. 37 x 25 x [?] cm. Constable Family Collection, Gainsborough's House L0101.



Figure 7.9: John Constable,
*A mill on the banks of the River Stour, 3 October
1802*. Black chalk, charcoal, and traces of red
chalk on paper.

25.8 x 39.7 cm. V&A 841-1888.

© Victoria and Albert Museum, London.

Chapter 8



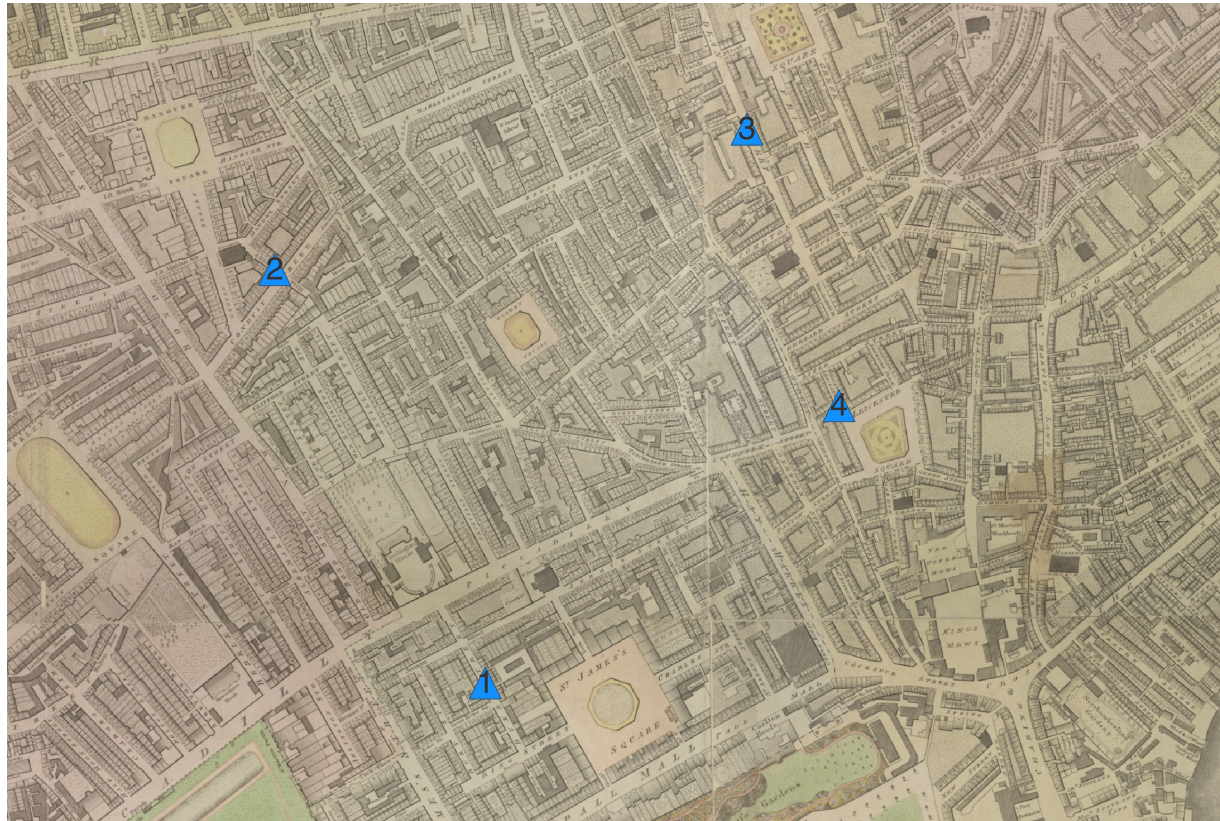
Figure 8.1: Johan Tobias Sergel,

Elias Martin in London, 1779.

Grey wash with pen and ink. 20 x 24.8 cm.

Nationalmuseum Stockholm. NMH 625/1875.

© Nationalmuseum Stockholm.



0 250 500 m

	Address			Start date	End date
1	Mrs Pinkley's	Duke Street	Piccadilly	1768	1769
2	Miss Laverock's, Milliner	Mill Street	Hanover Square	1769	1771
3		Dean Street	Soho	1771	1774
4	8	Leicester Street	Leicester Fields	1774	1780

Figure 8.2: Map and table of Elias Martin's (1739–1818) lodgings in London. Appendix: artist ID 1281. Overlaid on 'Plan' of London by Richard Horwood, 1792–1799.



Figure 8.3: John Raphael Smith, *Spectators at a Print-Shop in St. Paul's Church Yard*, 1774. Mezzotint. 34.7 x 24.9 cm. British Museum, 1877,1013.849. © The Trustees of the British Museum.



Figure 8.4: Elias Martin, *Draft trade card of Elias Martin, Dean Street, near Queen Street*, c.1771–74. Pen and ink. 8.2 x 7.2 cm. British Museum. D,2.3220. © The Trustees of the British Museum.



Figure 8.5: Powell, *Draft trade card of Powell, Artist at No. 47, South Molton Street, Grosvenor Square*, c.1780–1830. Etching. 6.3 x 9.2 cm. British Museum. Banks,3.28. © The Trustees of the British Museum.



Figure 8.6: John Handy, *Trade card of Handy, Landscape & Portrait Painter of No. 7, Middle Row, Holborn*, c.1789–91. Etching. 6.2 x 8.7 cm. British Museum. Heal,3.9.

© The Trustees of the British Museum.

Figure 8.7: Paul Sandby, *Trade card of Paul Sandby, St. George's Row, Oxford Turnpike, Hyde Park*, c.1772–1809. Etching and aquatint. 9.4 x 6.9 cm. British Museum. J,11.138.

© The Trustees of the British Museum.

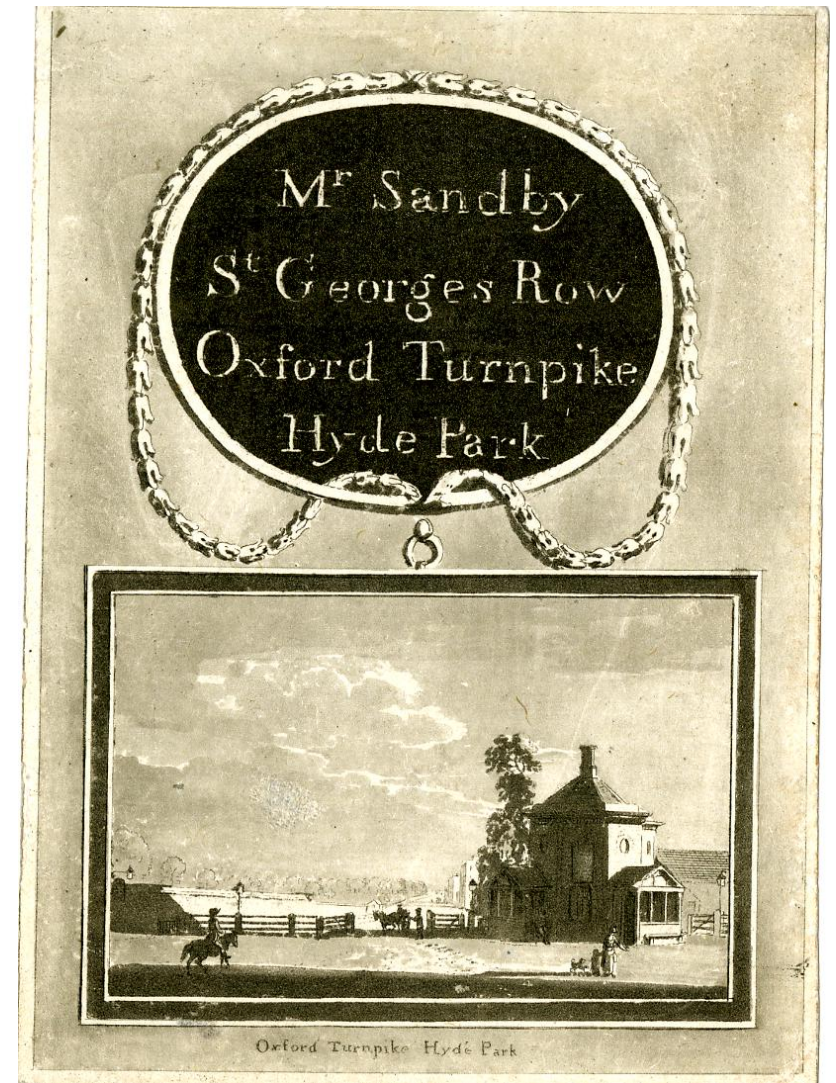




Figure 8.8: Harriet Gouldsmith,
Claremont House from series *Four Views of
Claremont*, 1819. Etching.

22.4 x 29.9 cm.

British Museum. J,11.138.

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Figure 8.9: Elias Martin, Subscription advert to Elias Martin's *Collection of Drawings*, 1779. Uppsala University Library, Ms X 219: 338.



Figure 8.10: Paul Sandby,
Studio of the artist, 4, St George's Row,
Bayswater, c.1773.

Watercolour and bodycolour, over graphite on
blue-green paper.

23.8 x 28 cm. British Museum. 1904,0819.63

© The Trustees of the British Museum.



Figure 8.11: John Constable and David Lucas, *Spring*, 1830. Mezzotint on paper. 29.9 x 34 cm. London, Tate. T03986. © Tate.



Figure 8.12: John Constable, *Spring: East Bergholt Common*, c.1814. Oil on panel. 19 x 36.2 cm. London, Victoria & Albert Museum. V&A 144-1888. © Victoria & Albert Museum.

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N. B. No Engraver to copy for publishing. Engraving performed in general.

Figure 8.13: Elias Martin, *Proposals for subscribing to Martin's Collection of Circulating Drawings*, 1779.

Uppsala University Library, Ms X 219: 339.

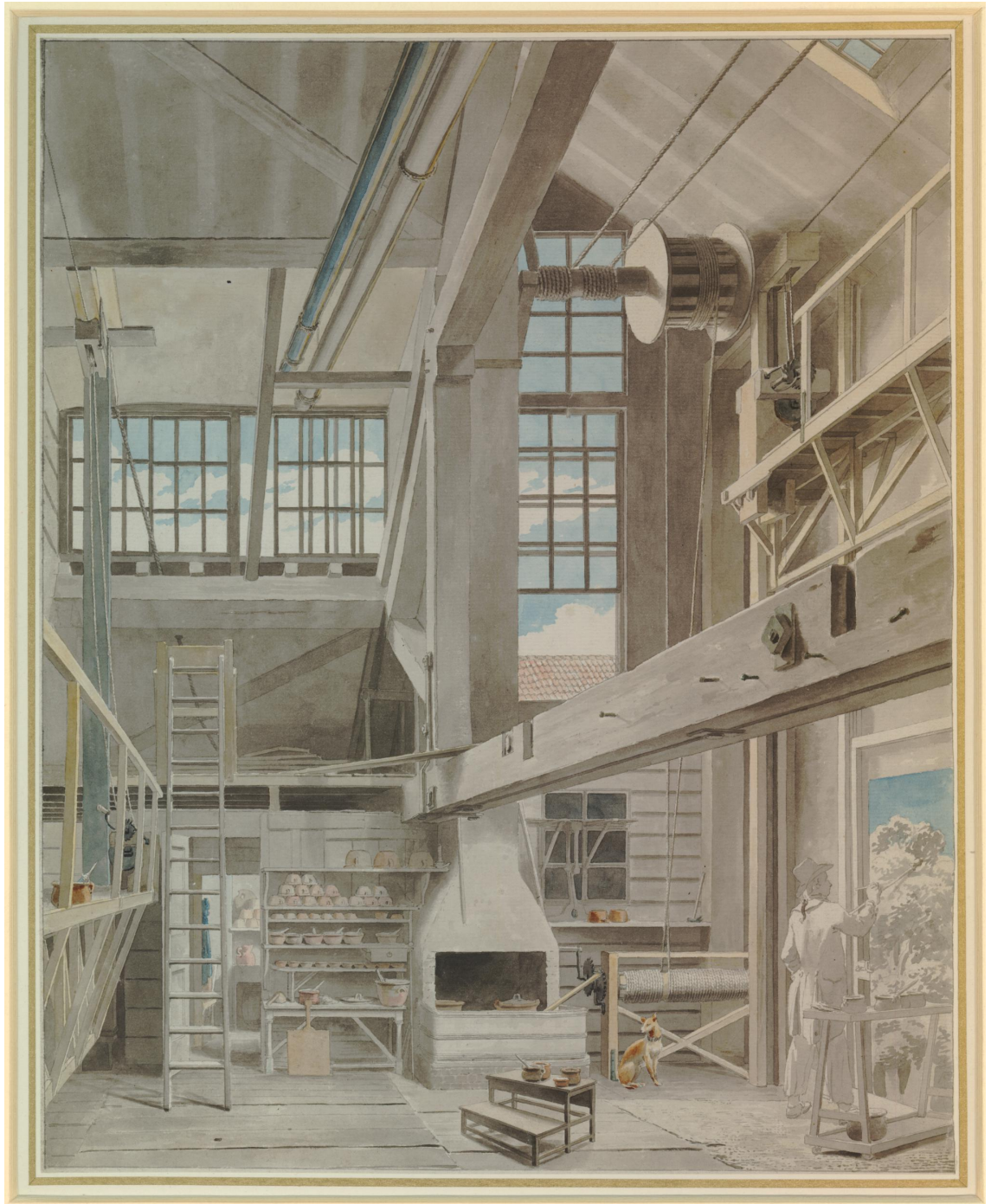


Figure 8.14: Michael Angelo Rooker, *The scene-painter's loft at the Theatre Royal, Haymarket*, c.1785.

Pen and grey ink, with grey wash and watercolour. 37.6 x 30.3 cm. British Museum. 1986,0210.32.

© The Trustees of the British Museum.

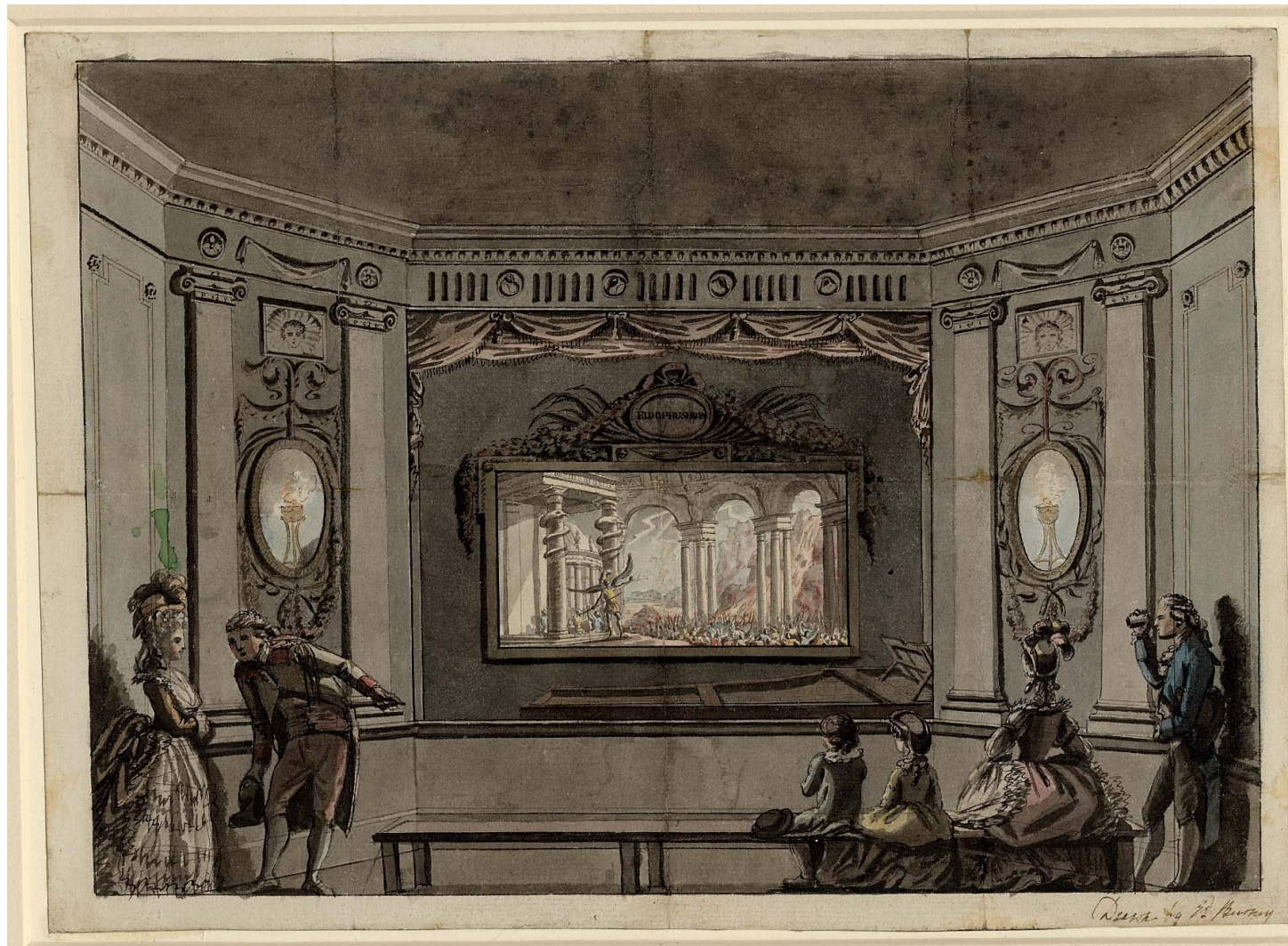


Figure 8.15: Edward Francis Burney, *A View of Philip James de Loutherbourg's Eidophusikon showing 'Satan Arraying his Troops on the Banks of a Fiery Lake, with the Raising of the Palace of Pandemonium from Milton'*, c.1782.

Pen and grey ink and grey wash with watercolour. 21.2 x 29.2 cm.

British Museum. 1963,0716.1.

© The Trustees of the British Museum.



Figure 8.16: Thomas Gainsborough, *Exhibition box (showbox)*, c.1781–2. Oak with glass lens and brass fittings. Approximately 70 x 49.5 x 97 cm. Victoria & Albert Museum. V&A P.44:1 to 4- 1955.

© Victoria & Albert Museum.



Figure 8.17: J.M.W. Turner and unknown crafts person, *Ship models including small craft for cross-channel invasion with sea and background painted by Turner*, c.1804. Wood and mixed media. 45.9 x 29.8 x 21 cm. Tate Archive. TGA 7315/2 (Z75305). © Tate.



Figure 8.18: J.M.W. Turner and unknown crafts person, *Model of a ship in a wooden case with sea and background painted by Turner*, undated. Wood and mixed media. 59.9 x 44.9 x 19.4 cm. Tate Archive. TGA 7315/1. © Tate.



Figure 8.19: Thomas Girtin,
St. George's Row Tyburn, 1800.
Pen and red ink and brown wash.
12.2 x 19.8 cm.
British Museum. 1890,0512.90.
© The Trustees of the British
Museum.



Figure 8.20: Elias Martin, *One Who Sells Paintings*, no date. Iron gall ink on paper. 15 x 17.5 cm.
Göteborg Konstmuseum. T20/1925. © Göteborg Konstmuseum.

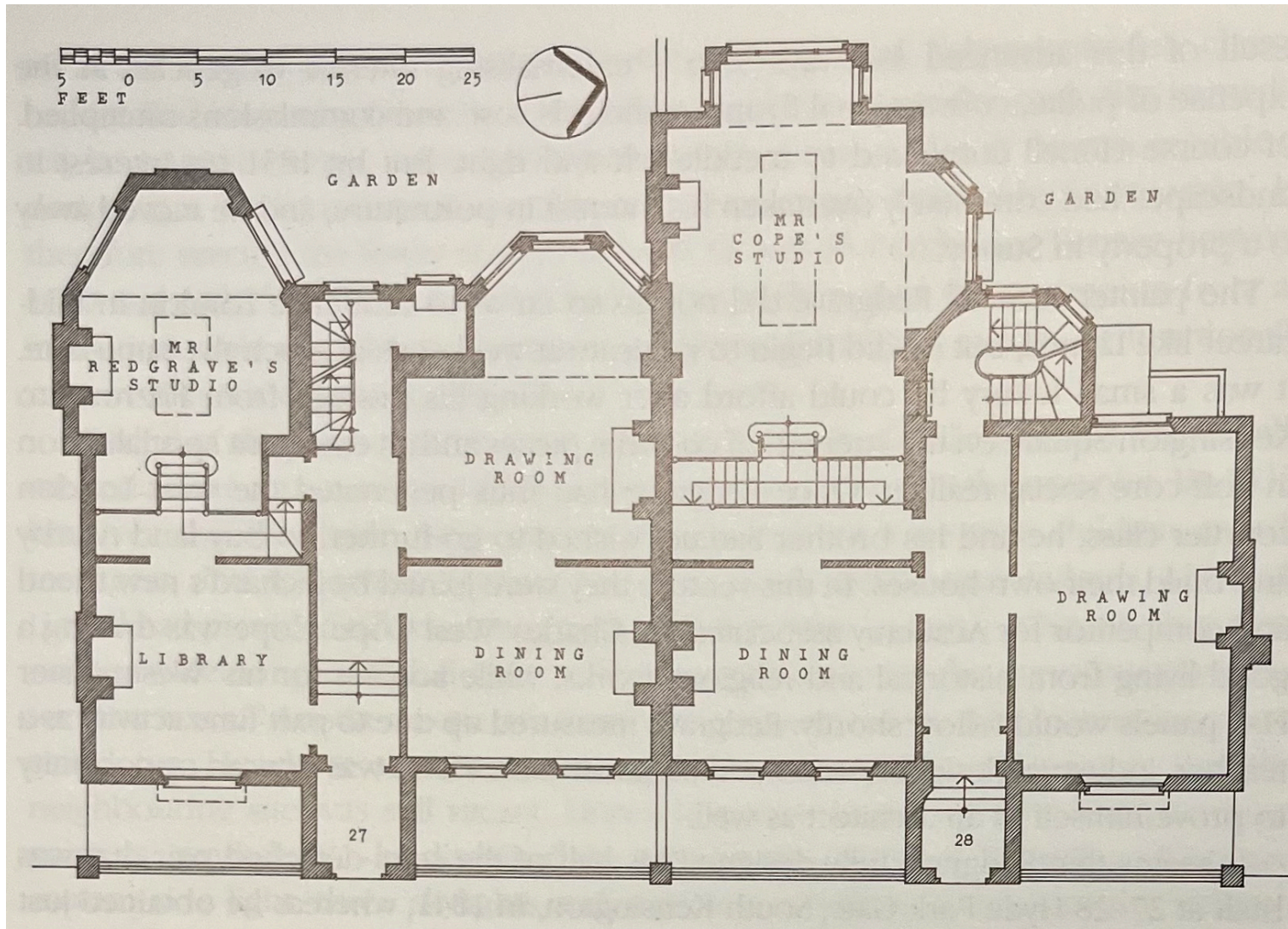
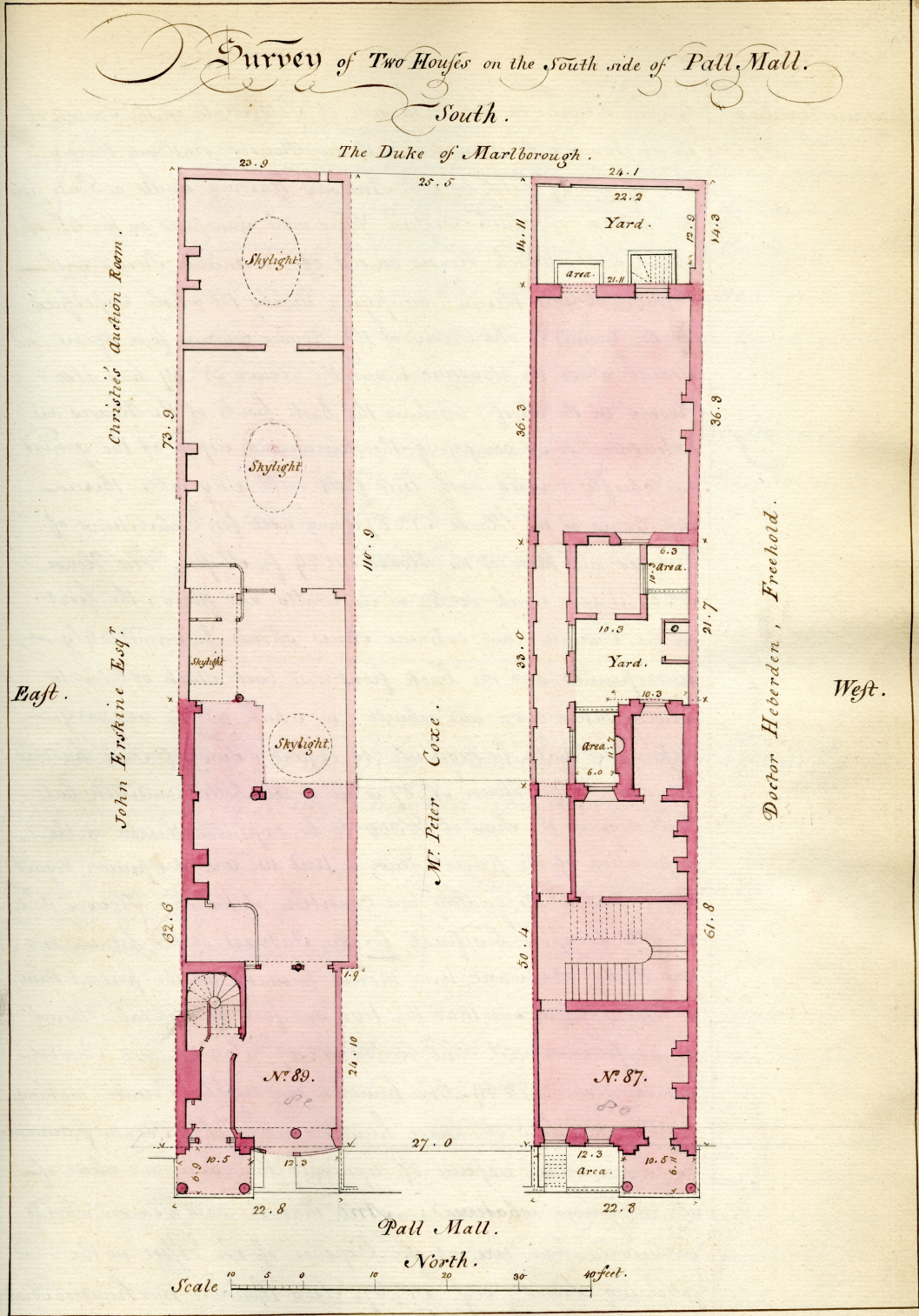


Figure 8.21:
Ground floor plan of 27–28 Hyde Park Gate, South Kensington designed by Richard Redgrave.
Illustrated Giles Walkley, *Artists' Houses in London 1764–1914* (Aldershot: Scolar Press, 1994), 34.
Reproduced with permission of The Licensor through PLSclear.



*In pursuance of an Order from John Fordyce Esquire Surveyor
General of His Majesty's Land Revenue, We have surveyed certain
Ground*

Figure 8.22: Thomas Leverton and Thomas Chawner, Survey of Two Houses on the South Side of Pall Mall (nos. 89 and 87 Pall Mall, ground-floor level), 1804, National Archives.

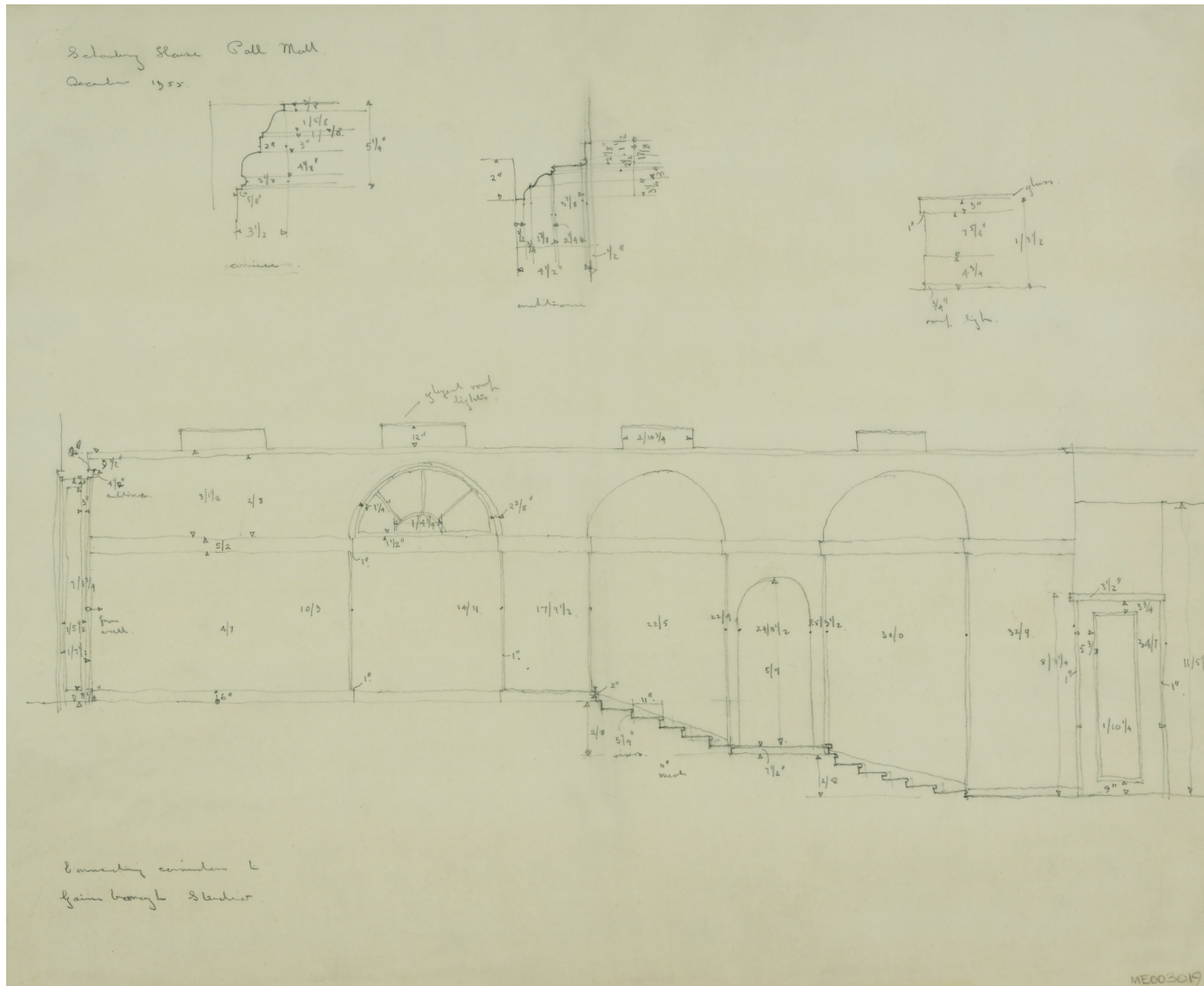


Figure 8.23:

[Anon.], Sketch of the upper level of the
corridor to the outbuilding rear of 87 Pall Mall,
1955, pencil.

Historic England Archive.



Figure 8.24: Thomas Gainsborough,
The Harvest Wagon, 1784–85. Oil on canvas.
121.9 x 149.9 cm.
Art Gallery of Ontario, 2578.
© Art Gallery of Ontario.



Figure 8.25: Elias Martin, *John the Baptist Preaching*, c.1779. Oil on canvas. 210 x 183 cm. Nationalmuseum Stockholm, NM2264. © Nationalmuseum Stockholm.



Figure 8.26: George Jones, *Interior of Turner's Gallery: The Artist showing his Works*, c.1851–61. Oil on millboard. 14 x 23 cm. Ashmolean Museum. WA1881.348. © Ashmolean Museum.



Figure 8.27: George Jones, *Turner's Body lying in State, 29 December 1851*, c.1852. Oil on millboard. 14 x 23 cm. Ashmolean Museum. WA1881.349. © Ashmolean Museum.



Figure 8.28: J.M.W. Turner, *A Picture Gallery with Roof Lights, and Related Plans*, c.1818–22. Graphite on paper. Support 10.8 x 18.5 cm. Tate. D07086. © Tate.

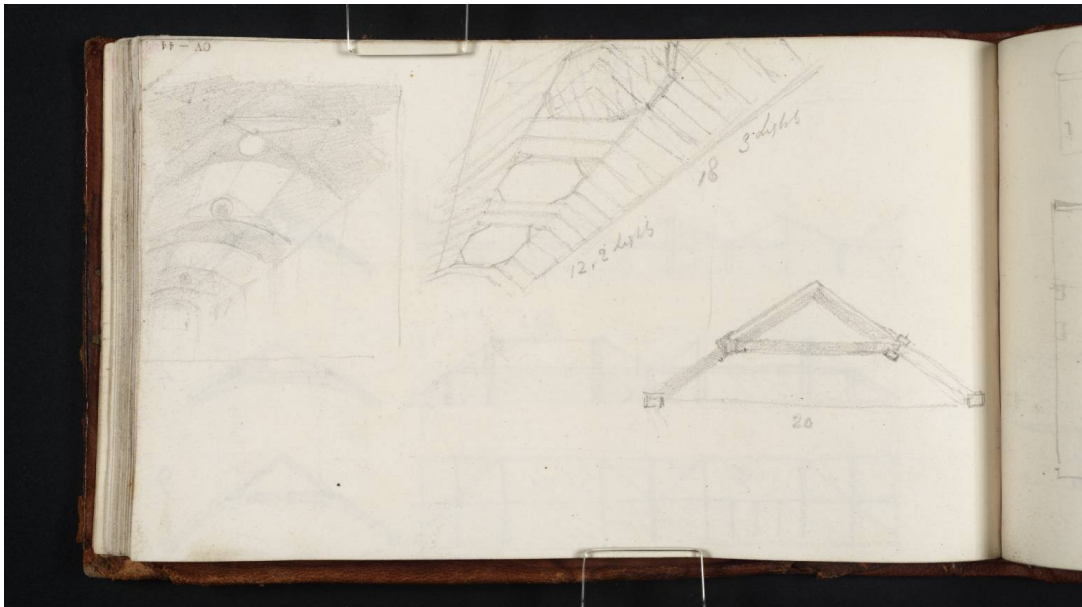
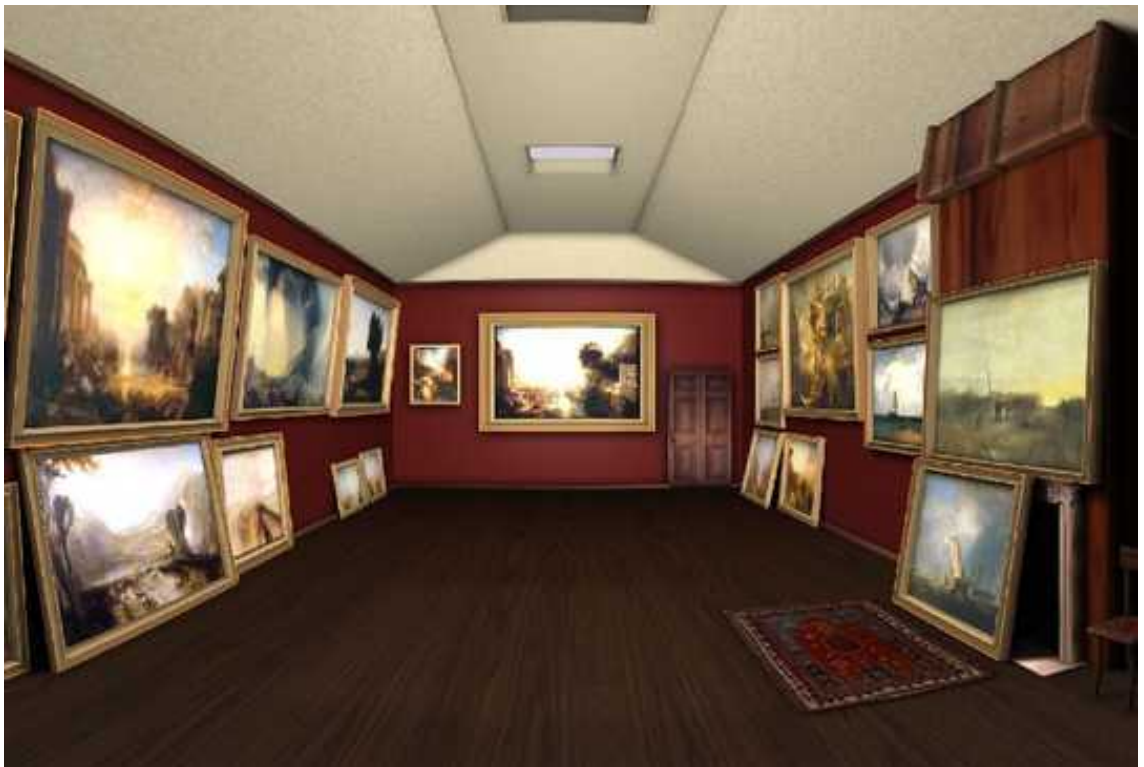


Figure 8.29: J.M.W. Turner, *Designs for Roof Lights in a Picture Gallery*, c.1818–22. Graphite on paper. Support 10.8 x 18.5 cm. Tate. D07046. © Tate.



Figures 8.30 and 8.31: Tate, *Digital recreation of J.M.W. Turner's Queen Anne Street Gallery after George Jones*. Illustrated on Tate, 'J.M.W. Turner, the Original Artist-Curator'. Accessed 29 April 2020, <https://www.tate.org.uk/art/artists/joseph-mallord-william-turner-558/jmw-turner-original-artist-curator>. © Tate.

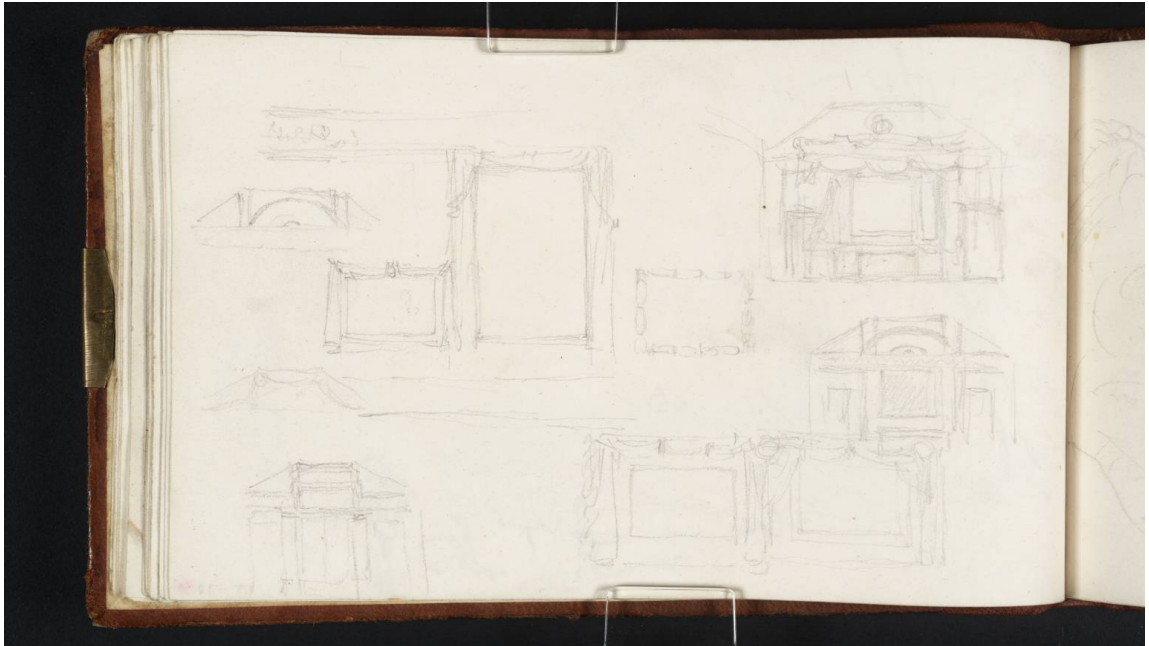


Figure 8.32: J.M.W. Turner, *Designs for an Arrangement of Curtains around Pictures*, c.1818–22.
Graphite on paper. Support 10.8 x 18.5 cm. Tate. D07005. © Tate.

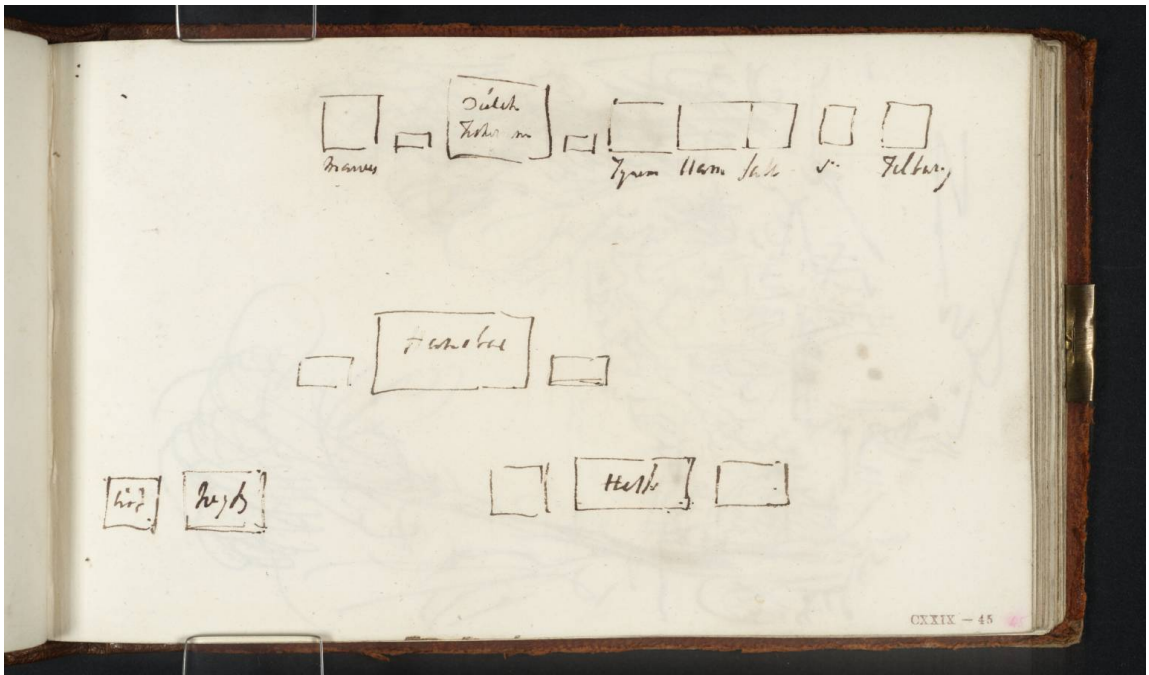


Figure 8.33: J.M.W. Turner, *Hanging Plan for an Exhibition in Turner's Gallery*, c.1812–13.
Graphite on paper. Support 10.1 x 17.8 cm. Tate. D09121. © Tate.

Appendix

1. Methodology parameters and data sampling

This appendix corresponds with Chapter 2a 'Methodology'. It will provide an understanding of how the data was sampled to create the database and map (Vol. III: Digital Appendix).

1a. Database

Parameters and sampling

Stratified sampling is used to collect data from a specific subgroup. In this case, artists who defined themselves, or were defined by others, as a painter of 'landscapes' (or variation of landscape). The samples were stratified further by cross referencing data from multiple sources allowing any patterns or relationships to be placed in context with one another.

The data was collated using the following parameters for consistency across multiple sources and to ensure the dataset was manageable:

- The data collected was from the period 1760 to 1850. For example, if the address is listed with an exhibition in 1849 it was included, but if listed in 1851 it was not included.
- The information was collated if the source specified the artist as a landscape painter. This was reliant on the definition provided by the source compiler. Otherwise, where the individual is listed as 'painter' the genre is determined by the works listed.
- Where there is evidence of landscape and other genres, all addresses (if they are in the correct period and in London) were included as the artist could have produced other landscapes which were not exhibited.
- Many landscape artists, as we know them today, may have been categorised with variations, such as 'marine' or 'animal'. As such, when the titles work listed reflect the diversity of landscape practice, they were still considered landscape artists for the sake of this research.
- An area of uncertainty is the term 'historical landscape'. Andrew Hemingway and Ann Bermingham have each suggested that 'landscape' should be defined as naturalist representations of contemporary scenery, but some artists painted contemporary landscapes and added historical features, such as J.M.W. Turner's *Thomson's Aeolian Harp*

(1809, oil on canvas. Manchester Art Gallery).¹ Hemingway sets aside historical and poetic landscapes altogether. This is supported by Kenneth Clark's approach to not consider backgrounds in Roman interior décor as landscape 'proper' as it wasn't landscape 'for its own sake'.² As landscape was still a developing genre between 1780 and 1850, there was too great a risk to only focus on landscapes 'proper' as contemporaries may not have been so definitive. Rather than distinguish between different types of landscapes, which was not in question at this stage, inclusion was determined by whether contemporaries would respond to these works as landscape paintings. As such, distinguishing an artist as a landscapist rather than a history painter was determined by the majority subject they are exhibiting. Where the titles are all explicitly history subjects or portraits, they were considered a history painter or portraitist (and excluded), but if their exhibited works include landscapes they are included (except for copies).

- When an artist was included for exhibiting landscapes, all their addresses were listed, even if a landscape was not specified for an address, as they may well have still created landscapes whilst living there and just not exhibited them.
- The database only lists those identified as painters, or working with a combination of media, but not solely miniaturists, architects, sculptors, or etchers etc.
- Where an artist has not specified a genre and their works are not listed to reflect their practice, they have not been considered at all to prevent a skew in the data.³
- Anonymous artists were not included as there was no way to confirm their identity, and in turn their specialism and address, so are redundant for the purposes of this database.⁴ The only exception was when an identifiable landscape artist is listed without an address, as the address could be corroborated by an alternative source. Likewise, the database cannot account of addresses at which artists lived but in which time they did not exhibit or promote themselves.
- This research is focusing on the British landscape school, not exclusively British artists. The nine foreign founding members of the Royal Academy contributed to the artistic milieu of

¹ Hemingway, *Landscape Imagery and Urban Culture*, 18; Bermingham, 'Landscape-O-Rama', 136.

² See Clark in W J T Mitchell, *Landscape and Power*, 2nd ed. (Chicago, Ill.; London: University of Chicago Press, 2002), 10.

³ There are less than ten artists who do not specify a speciality in the *Literary Blue Book*, for example.

⁴ Graves, *The Royal Academy of Arts*, I, 38-52 – lists artists whose identities are not completely clear and therefore do not have addresses.

the time, so their influence should not be discounted.⁵ Therefore including an entry in the database was determined by the artists specialism, not their nationality.

Microsoft Access modules and fields

The database consists of six modules with multiple fields (Fig. 2.1). Each of these modules have a relationship to one another and could have multiple relationships. For example, one artist can have several studios, and numerous works. Each module is numbered to allow a clear thread from one module to the next and is labelled *[Number]_[Title]*. The following provides clarification on the purpose of each module and field to ensure that the process is replicable:

1_Artist: immediate information about the artist that are unique identifiers.

- *Artist ID*: an auto generated unique number to differentiate artists
- *Married name (female)*: holds the married names of female artists. Listing these alongside maiden names ensures there are no duplications of artists who may have been exhibited or listed under both names. E.g., Harriot Arnold, later Gouldsmith.
- *Female?*: a tick box to indicate the gender of the artist. Where no prefix or forename suggests the artist's gender is female, it has been assumed they are male.
- NB: where the same name occurs in a source twice e.g., H. Andrews, implying that there are two individuals of the same name, they are indicated as 'H. (2) / Andrews' until further clarification can be made by cross referencing multiple sources.

2_Artist's Address: The address of each artist. Each artist can have multiple addresses.

- *Artist's Address ID*: an auto generated number that allows for differentiation between artist's different addresses. This corresponds with the geotagging on the map.
- *No address given*: tick box of when artist is actively listed but no address is given. They are still included in the database as their address may be available from another source.
- *Address – parish/area*: as listed in the address of the artist. There are many inconsistencies, so a second column is needed to create a coherent system.

⁵ See Anne Puetz, 'Foreign Exhibitors and the British School at the Royal academy, 1768-1823' in David Solkin ed, *Art on the Line*, 229–241; Martin Myrone, *Making the Modern Artist* (London: PMC, 2020), 71–78.

- *Address – parish/area (Horwood)*: a drop-down list of parishes and areas according to the vocabulary in Horwood’s Plan. A combination of the two is provided as the boroughs at the time of City, Westminster, Southwark, and surrounding counties are too broad for the purposes of this research.⁶
- NB: abbreviations in addresses are written in full for consistency e.g., pl for place, st street, sq for square.
- *Directions*: for example, where artists’ or other sources have described the location or an explained discrepancy in the address, which would thus determine the location marked on the map.
- *Mark on map*: an indication of the accuracy on marking the location on the map. ‘Accurate’ is deemed according to the house number.⁷ ‘Estimated’ was applied when the artist only a road name so the marker was placed halfway down the road. ‘Incomplete’ was used when the address did not consist of enough information to locate a road. Where the road was too vague, such as ‘Charlotte Street’ with no more information, then it was ‘Incomplete’.
- *Source ID* and *Source pg no*: the automated number of the source from module 6_*Source*, with the corresponding page number. One address can be listed in multiple sources. All instances were recorded to allow for comparison.

3_AddressDates: the dates of arrival and vacation at each of the properties.

- One address (with a unique Address ID) can have multiple dates of arrival and occupation as many landscape artists returned to the same lodgings on different occasions.
- The date of arrival and vacation can be the same year. In some instances, this is because the artist stayed for less than a year, in others it is because that is the only year that the source lists the artist at that address, but the artist could have been there for longer.
- *Date Notes* and *ORIGINAL ENTRY* are text fields that can provide additional information to resolve any contradictions.

⁶ These are determined by Horwood’s map. A clear version with parish boundaries is available in Richard Horwood, *The A to Z of Regency London*, ed. Paul Laxton and Joseph Wisdom (Lympe Castle, Kent: Harry Margary with the Guildhall Library, 1985), 1.

⁷ Some inaccuracies in mapping must be allowed for the re-allocation of house numbers. See Chapter 2a.

4_Institutions_Suppliers: a selection of institutions, suppliers, and locations that appeared throughout the research. NB. This is not a comprehensive resource like *2_Artist'sAddress*, rather a resource for context.

- *Location ID*: Each institute can have multiple locations, so each adaptation is given a unique auto generated number so they can be differentiated. This number corresponds with the map.

5_InstitutionDates: the dates of arrival and vacating the locations so that they can be accurately represented on the map when artists' addresses are filtered by year.

6_Source: Citing where this information came from to acknowledge the author and to allow the source to be referred to again.

- *Source ID*: a unique auto generated number that allows for differentiation between the different sources, editions, and volumes.
- NB. Because each source will use multiple page numbers, page numbers are not listed on the *6_Source table*. They are listed as *Source pg no* alongside *Source ID* in the other tables.
- *Archive and Reference Number*: this allows for the tracing of non-published sources.

Cleaning

Once the data was collated it was 'cleaned' using Open Refine software which allows the tidying of large-scale datasets using coding instructions.⁸ 'Cleaning' involved rectifying typos and spelling mistakes, making the data uniform in its formatting, and clarifying any contradictions or anomalies. Several artists were marked with 'no address' listed, and those which were clearly outside of London were deleted, thus making the database more coherent for analysis. Where duplicate names existed, alternative sources were found to establish whether they were the same artists and records could be merged. In many cases there was no indication of a relationship so had to be left as individual artists.

⁸ David Huynh et al, *Open Refine* (Metaweb Technologies, Inc., 2012). Accessed 23 February 2022 <http://127.0.0.1:3333/about.html>.

1b. Map

Parameters and sampling

The addresses mapped are from the database. Each mapped address is a vector point which has a unique ID number (Address ID), corresponding with the database. Where a house number is not specified, the location is plotted halfway down the street. Likewise, when house numbers are not available on the map, the location is plotted halfway down the street.

It must be noted that Horwood's and Davies' maps are hand drawn, thus they are not strictly geographically accurate. Furthermore, the digital versions of the maps have been 'warped' and geo-referenced to align with a twenty-first century digital map.⁹ Consequently, the location of a street on Horwood's map may be 50m west of where it is in real life, for example. To account for error Horwood and Davies' maps were overlaid onto Open Street Maps to get as close to the location as possible.

The addresses tagged on the map reflect the same years as the database, 1780 to 1850. Many artists will have moved numerous times in this period, or in fact had multiple addresses, but they will all be included if they are in the London region. Where artists returned to the same address on multiple occasions they are acknowledged as separate time periods (as they are *3_AddressDates* in the database). To account for this in the mapping, a separate layer was created, *Artists_Address_AccessDATES*. For each return period of occupation, the Address ID has amended to reflect as such, e.g., xxxx002 means it is the second time they have been at this address.

⁹ Sangster used coordinate referencing system (CRS) EPSG:3857 – WGS 84 / Pseudo-Mercator to geo-reference Horwood's map. Using a Mercator CRS means that the map retains its shape, but distortion increases with distance from the equator. See 'Creating the online PLAN' on Matthew Sangster, 'Romantic London', 2018, accessed 4 April 2018 <http://www.romanticlondon.org/explore-horwoods-plan/#14/51.5070/-0.1017>. 50m margin is an estimate based on the comparison of roads on the Horwood map aligning with Open Street Maps.

1c. Amendments

The volume of data in the database and map meant that there were many processes to go through to interpret the data. To ensure that no errors occurred during these processes the data was no longer amended as of 14.02.22. Errors identified or revisions made after this date are listed below but have not been applied to the database or map (Volume III: Digital Appendix).

Artist ID 43: Clarkson Frederick Stanfield (1793–1867) is often erroneously recorded as William Clarkson Stanfield. Stanfield is referred to as William Clarkson in the database.

Address ID 2950: marked on the wrong Charlotte Street. Error remains in Appendix map (as of 04.07.22) but rectified in figure 2.28.

Address ID 1262: identified as duplicate. Deleted from Author's calculations but remains in thesis Appendix.

Address ID 5626: likely a typo, intended to be 118 Great Portland Street, so deleted from Author's calculations but remains in thesis Appendix.

2. Accessing the digital appendices (Vol. III)

Volume III is the digital appendix, consisting of three parts:

Demonstration: AddisonMcCreanor_Vol3_File1_demonstration.mp4¹⁰

Database: AddisonMcCreanor_Vol3_File2_database.accdb

Map: AddisonMcCreanor_Vol3_File3_map.gpkg

NB. The database was created on Microsoft Access, which is only available for Windows, not for Mac. The map was created in QGIS on Mac but it also available for Windows.

The database was created using Microsoft Access. For guidance on using Access visit <https://subjectguides.york.ac.uk/skills/databases> [accessed 23 February 2022].

Open Access, then File > Open > [select the file]. The left-hand panel displays the database modules (or tables), and below are the queries made of the database. Each of the modules relate to one another to form the overall database (Fig. 2.1). Queries can then be made of the database, drawing on fields from a combination of the modules.

The map created using QGIS. Download the version of QGIS appropriate for your software provider from <https://qgis.org/en/site/forusers/download.html> [accessed 23 February 2022].

NB. Part of the download process will include needing to download Python. QGIS provide these instructions.

Open QGIS. On the opening page, drag and drop the GeoPackage file 'AddisonMcCreanor_Vol3_File3_map.gpkg'.

The layers of data will be listed alphabetically in the left hand panel. The table below is an index of how they relate to one another:

¹⁰ Also accessible via Rhian Addison McCreanor, 'Demonstration: Landscape Artists' Studios in London, 1780–1850.' *YouTube*, 9 January 2023. Accessed 9 January 2023, <https://youtu.be/9pn0HDR1cpQ>.

Layer / order	Title	Description
Main layers		
	Artists_Addresses_	MASTER layer with all locations
	Artists_Addresses_AccessDATES	Equivalent of above, but with Date_arrived and Date_vacated. Returning occupation means there are more entries as one address can have multiple occupations. Layer to be used for filtering by date.
	Institutions_Suppliers_	A selection of institutions, suppliers, and popular places.
Case study layers		
	Arnald_74	George Arnald's studios extracted from MASTER.
	Constable_105	As above
	Gouldsmith_139	As above
	Morland_1335	As above
Analysis layers		
	Females_artistsstudios	Addresses of female landscape artists extracted from MASTER.
	Addresses_Thames500m	Addresses within 500m of Thames, extracted from MASTER.
	Charlotte Street	Addresses listed on Charlotte Street, extracted from MASTER.
	trainstations	Train stations in London from 1836 (first established) to 1850 (end of research period).
Feature layers		
	Harwood_parishboundaries_4326	Parish boundaries according to Richard Horwood's <i>'Plan' of London</i> .
	LL_COUNTIES	London counties, provided by Locating London's Past.

To access the maps on which the data layers were built:

Richard Horwood. 'Plan of the Cities of London and Westminster, the Borough of Southwark and Parts Adjoining, Shewing Every House', 1799.

Source:

BL Maps.Crace.V 174, 1799. Digitised by Matthew Sangster for romatniclondon.org. Sangster provided tiles for use during the writing of this thesis. Horwood's plan has since been digitised by the David Rumsey Historical Map Collection for open access. <https://davidrumsey.georeferencer.com/maps/f0a6c288-5a85-5a4b-b2e4-2b2d622a24fa/> [accessed 23 February 2022] NB. Both maps have been georeferenced independently, so a margin of error should be accounted for between the plotting of the addresses (done using Sangster's version) and the David Rumsey version.

To access:

Layer > Add layer > XYZ layer > New.

Name: Horwood

XYZ URL:

[https://maps.georeferencer.com/georeferences/64fb4052-dc7b-5b4b-9418-08cef157fa2e/2021-04-](https://maps.georeferencer.com/georeferences/64fb4052-dc7b-5b4b-9418-08cef157fa2e/2021-04-16T15:02:08.981060Z/map/{z}/{x}/{y}.png?key=mpUlewEVpvi0KiQ61q9m)

[16T15:02:08.981060Z/map/{z}/{x}/{y}.png?key=mpUlewEVpvi0KiQ61q9m](https://maps.georeferencer.com/georeferences/64fb4052-dc7b-5b4b-9418-08cef157fa2e/2021-04-16T15:02:08.981060Z/map/{z}/{x}/{y}.png?key=mpUlewEVpvi0KiQ61q9m)

[accessed 23 February 2022]

Authentication > Basic > Username [type in your email address]

Press 'OK'

Select 'Horwood', then 'Add'.

B. R. Davies, London. 1843. London: Chapman & Hall, 1843.

Source: Also provided by David Rumsey Historical Map Collection, <https://davidrumsey.georeferencer.com/maps/5f38a447-dcb4-5e69-b233-a829225c0830/> [accessed 23 February 2022].

To access: Repeat the same process.

Name: Davies

XYZ URL:

<https://maps.georeferencer.com/georeferences/c90a1b83-f4bf-5270-b009-18acefd1a90e/2016-03-15T13:39:26.766020Z/map/{z}/{x}/{y}.png?key=mpUlewEVpvi0KiQ61q9m>

[accessed 23 February 2022]

Open Street Map

Source: Free open-source contemporary map

Access: Repeat the same process.

Name: OpenStreetMap

XYZ URL: <https://a.tile.openstreetmap.org/{z}/{x}/{y}.png> [accessed 23 February 2022]