



our Workhouses', was published in *Macmillan's Magazine*. This account was tailored to a genteel lady readership and appealed to them to find places in service for the workhouse girls. Of course this article made Henrietta known to a wider public, and now she was on her own, not under the shadow of her husband.

Henrietta also visited the poor law children who were herded into the big District School at Forest Gate. This 'barrack' school housed hundreds of children from Poplar and Whitechapel - orphans, street arabs, and mostly children separated from their parents who were in the workhouse due to illness or poverty.

The children were dressed in a uniform, and no one had his or her own clothes. Silence reigned at meal times. The regulation weight of food was handed out to each child according to its age, but regardless of its size. The children were not called by their names. Each was commonly addressed as 'child'. Henrietta was shocked by the conditions, and above all by the lack of love.

Samuel, who was a Manager of District Schools, believed a woman was needed to change these

schools and used his influence to get Henrietta appointed as a Guardian of the Forest Gate School - the first woman to be appointed to this position. With the help of her friends and supporters she brought toys and games and pets, the matron was persuaded to call the children by name, a library was started and there were even excursions to the sea-side. The girls had to scrub floors, do washing and other domestic chores, but all on such an institutional scale that they emerged at 14 without home-making skills. Determined to save them from a life on the streets, Henrietta started her Home for them in Hampstead where they were trained for domestic service.

In the 1880s, besides Toynbee Hall and the parish work, there were the regular visits to the Whitechapel Workhouse and the District School, and every Easter a picture show held in St Jude's school (the beginnings of the Whitechapel Art Gallery). Henrietta also put much effort into the Girls' Pupil Teacher Association, a club for adolescent girls who taught in elementary schools. Somehow she found time to write articles describing the

work and appealing for helpers. Between 1881 and 1888 she wrote seven articles for magazines such as the upper-class *Fortnightly Review* and the *Nineteenth Century*.

Her special standing as an authority on the East End and especially on the girls and children of the poor bore fruit in the 1890s when a series of scandals in the barrack schools made the Government form a Departmental Committee on Poor Law Schools which Henrietta was invited to join, the first woman ever appointed to a government committee. It sat 50 times between 1894 and 1896 to take evidence, and meanwhile Henrietta inspected numerous schools and workhouses. Sir John Gorst MP, another Committee member, accompanied her, and lived at Toynbee Hall during much of this time. Henrietta, however, found that he lacked will and perseverance.

The Committee reported in 1896 and unanimously condemned the barrack schools for the emotional deprivation of the children and the danger of disease; small homes or boarding out were recommended, with Henrietta as the driving force. Samuel commented: 'She has done most of the work, thought out the recommendations, executed the form, and then, more than all, by a mixture of tact and temper, has made the men sign. If one thinks of the opinions with which some started, the change is wonderful.'

Although the Report was very fully covered by *The Times* and much discussed, it could easily have been shelved and forgotten. To keep the issue alive, Henrietta together with Dr Ernest Hart and Sir John Gorst founded the State Children's Association 'to obtain individual treatment for children under the Guardianship of the State'. Henrietta was its Secretary lobbying Parliament and addressing public meetings. The SCA was chaired by an impressive series of Lords - Peel, Herschell, Grey, Crewe, Burghclere and Lytton. Later, when Henrietta was building up the Suburb, she called on Lords Grey, Crewe and Lytton to chair the Trust.

Now Henrietta was so well established *The Times* published her letters. Her first letter in 1895 concerned the condition in which children were kept on remand in Islington workhouse - six boys locked in a room for weeks, with no tables or chairs, eating their dinners on the floor; the girls at risk by being locked in with a dissolute woman. By 1899 she had five more letters published, mostly on the subject of poor law children.

Henrietta had started life with many disadvantages; the loss of her mother, her physical weakness, a lack of formal education and the death of her beloved father when she was only eighteen. She did not inherit a great fortune: her ability to raise money for charity must not be confused with her own financial position. Her work as the wife of a clergyman and Warden of Toynbee Hall could be seen as expected duty, but her work with the 'children of the state' and in promoting the moral welfare of girls gave her a standing apart from her husband. By the time she was fifty she had a wide range of contacts in the Liberal establishment, she knew how to exercise pressure and to use the Press to get her way. She was ready to embark on an idealistic venture - the creation of the Garden Suburb.

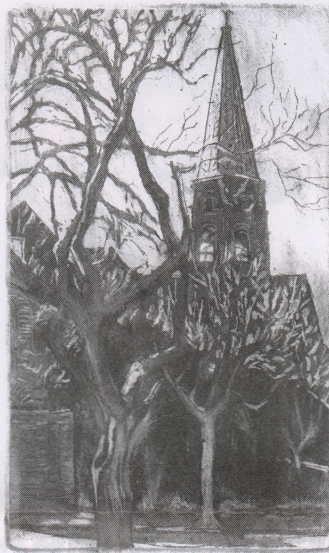
Shows at the Garden Suburb Gallery

There will be a series of shows throughout the year by Suburb artists commencing Monday April 23 with an exhibition by Ellen Gilbert and Barbara Jackson whose watercolours, prints and etchings more than represent the talent amongst artists working on the Suburb.

Barbara Jackson who studied at St Martin's has had several years of teaching including at the English School in The Hague where she was head of art and in recent years as course director and tutor of the prefoundation & portfolio course at the Hampstead Garden Suburb Institute.

Ellen Gilbert graduated from the High School of Music and Art in New York and Cornell University - first in the College of Architecture and the College of Liberal Arts. She is now an established printmaker in England doing etching and lithography as well as illustration.

Very different ways of seeing and working with light make for some dramatic contrasts in this inspiring show.



Barbara Jackson's play of light and very dark in almost brooding characterisations of 'smokers' and 'tango dancers' or scenes of Berlin, Amsterdam and Budapest are very striking. 'I use figures



and city landscapes as a vehicle to capture light, movement and atmosphere," she says.

Ellen Gilbert's watercolours are alive with greens and yellows of spring and summer on the Suburb or the Heath. "Being somewhat of a perfectionist, I would stop when the light changed, one of the great advantages of working on site."

A fresh look at the Suburb

Ever since her daughter Lucretia Walker and her grandchildren moved in to the vicarage five years ago Freda Bolton has been learning how to capture the

The Garden Suburb Gallery, run by the Residents Association, is at the Temple Fortune end of Hampstead Way and is open from 11am to 5pm. The show runs until May 26. The work of all the Gallery's Suburb artists is always available as are ceramics, cards and books. Ring 8455 7410 for further information.

spirit of the Suburb in her distinctive watercolours.

Recent works will be the subject of a show in the Gallery during June.



Entries invited for Gallery's first Open Summer Exhibition

The Garden Suburb Gallery, now in its sixth year, is mounting its first Open Summer Exhibition. Work may be entered by artists of any age, amateur or professional, who live on the Suburb or work here in the Institute or one of

the Suburb schools. Work should be framed and, because of the size of the Gallery, not too large. Please label pictures with your name, address and telephone number and, if for sale, the price. Deliver to the Gallery any

morning 11am to 2pm between July 10 and 14.

Judging will be by a hanging committee of Gallery artists and the Open Summer Exhibition will start on July 16 and continue through August.

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