

The
SPACE
beneath
the

JERWOOD SPACE

A history of the site
by
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2007

Who we are

Jerwood Foundation, Jerwood Space, Jerwood Charitable Foundation and Jerwood Gallery are a family of organisations committed to supporting and nurturing excellence in arts.

Jerwood Foundation was established in 1977 by its Chairman, Alan Grieve, for John Jerwood, an international businessman and philanthropist. Since John Jerwood's death in 1991, Alan Grieve has created and shaped the Jerwood vision, securing the reputation and credibility of the Jerwood name as a major force in the vibrancy and creativity of the arts in the UK. Jerwood Foundation has made strategic capital grants, reflecting its purposeful and wide-ranging support for the arts and education. Jerwood Space was its first major capital project and opened in 1998. It is now established as one of the best rehearsal spaces for theatre and dance in the UK. Jerwood Charitable Foundation is a UK registered charity which supports emerging artists and arts producers across art forms through revenue grants. Established by the Jerwood Foundation in 1999 with an endowment of £25 million, it seeks and proactively initiates imaginative projects with a broad range of exceptional organisations and individuals in the UK. Opened in 2012, Jerwood Gallery in Hastings is the most recent major initiative of the Jerwood Foundation, established to create a permanent home for the Jerwood Collection, alongside a changing curated programme.

Where we are

Jerwood Space occupies the site of the Orange Street School built in 1872–92. During the 20th century, it transformed into the John Harvard School, London Nautical School, Archbishop Amigo RC School and an ILEA Adult Evening Institute and Teachers' Training Centre, the John Harvard Centre. In 1998 it was refurbished by the Jerwood Foundation with architects Paxton Locher to transform the school halls into excellent and affordable rehearsal facilities for dance and theatre companies. The Gallery (once the school's bike sheds) is home to Jerwood Visual Arts, a year-round programme devised by Jerwood Charitable Foundation. The Glasshouse and Café were originally a playground, lavatories, laundry and workshop, but following work in 2003 by architects Satellite Design, are now open to all to enjoy during the day or to hire for private, business and corporate events.

In 2007, the second floor (lost to bombing in 1940) was restored by architects Munkenbeck+Partners to provide a magnificent suite of rehearsal studios and meeting rooms. The project was once again entirely funded by Jerwood Foundation.

What we do - Rehearsals, Meetings and Events

Jerwood Space offers excellent facilities for the work of art. The rehearsal studios are used by established theatre and dance professionals, while emerging artists and companies may benefit from subsidised rates. Two rooftop meeting rooms are available for business use, as well as auditions and readings, while the Glasshouse and Gallery can be hired for all kinds of events, catered for by Café 171.

Gallery

Jerwood Visual Arts, developed and managed by Jerwood Charitable Foundation, offers a year-round contemporary programme of awards, exhibitions and events hosted at Jerwood Space and on tour nationally. Showcasing the work of talented emerging artists, it aims to make connections and provoke conversations within and across visual arts disciplines.

The space we stand in cannot be the space we stood in. It has shifted; it is shifting; and it will continue to shift. It will be a space, but it can never be this space again. Even with walls, ceilings and floors space moves as life passes by.

As a field, this space, Jerwood Space, was once a pasture to be plotted and sold. As a cluster of houses it was a space to be drafted on to the expanding map of industrialised London. But where the space's history becomes most audible is when it begins to be used as a school, leaving a lasting impression on literally thousands of people. On the 12th February 1873, with the School Board for London's (SBL) bureaucratic recording of twenty-one houses at "Princes' front and back rows" being bought from the Ecclesiastical Commissioners,¹ the silent history of 171 Union Street begins to be quietly verbalised in the institutional records and personal recollections of its inhabitants.

The focus of this essay was intended to provide historical background to Jerwood Space's development, but in researching this one site, much broader social and cultural issues have become apparent. This is exemplified most vividly by the very sources I have had and not had access to. We know that the occupiers of Princes Row were poor. It is evident in the amount of housing crammed into an area half the size of the Jerwood Space's current site; the way the SBL contacted both the freeholder and the leaseholder rather than the hundred and eleven occupants to buy the land,² and more generally the fact that Southwark has a long affiliation with London's working classes. It is ironic, however, that the one type of source that would give us a more personalised account of living in pre-1870s Southwark, is the very same source which confirms the poor living conditions of Southwark's inhabitants; one where they were unable to leave *written* impressions of their daily lives.

Without compulsory schooling, people's history was oral, a history that was increasingly being lost through a reliance on bureaucratic and industrialised forms of memory, such as log books and committee minutes. The rarity of personal sources has meant looking into the broader context of the space at Jerwood Space, where the site's history comes to life in the visual and psychological mapping of London. By discussing the industries that developed in Southwark and analysing investigative writers who explored south London life,³ we are able to imagine the scene in which a site developed as a stage for hawkers, labourers, mothers, students, teachers, actors, politicians, caretakers, cooks and artists. As we reach the twentieth century the voices that have echoed through the building can sometimes be heard, revealing stories from the spaces of Jerwood Space.

¹ [School Board for London Minutes of Proceedings December 1872 to November 1873](#) p. cxxi

² The leaseholder was a Mr W.J. Barrett 54 Southwark Bridge Road, London and occupants can be found in the 1871 census held at Southwark Local History Library

³ See Alexander Paterson or Charles Morley

Chapter 1: Park and Pub

Space has always been a noticeable figure here: derelict or overpopulated, cramped or open, dark or light, it is the stitch that sews the patchwork history of this site together. With each jerk and sputter that accompanies London's development into an industrialised metropolis, the changing population and mechanisation of industries have been mirrored in the few square metres between Copperfield Street and Union Street. We will begin this history, therefore, with one of London's first dramatic population increases, in the late sixteenth century. When within the space of fifty years the population rose by a third; Londoners needed a place to go.

London's magistrates had taken the view that prostitution, though sinful, was, like sin, ineradicable and a money-spinner. Hence 'Stews' (brothels) ought to be licensed and located where they would cause least trouble.⁴

Beyond legal jurisdiction of the City, early-modern Southwark was a place where law abiding subjects could safely act out their religiously dubious desires for drama, drinking and sex. Whether visiting or indeed fleeing the City, Southwark was cheap, convenient and entertaining. The opportunity to make money from guilty pleasures and passing tourists fed Southwark's growing population, attracting consumers, pilgrims, artisans and publicans.⁵ Yet geographical and political convenience made Southwark not just a space for the City's pleasures, but also its inconveniences. Five prisons could be found in this borough in the seventeenth century; while air polluting industries (such as tanneries) and noise polluting ones (such as timber yards) developed throughout the area.

The fashionable and crowded streets of Shakespeare's Bankside have become part of a well rehearsed history of Tudor London. Yet prior to the eighteenth century, Jerwood's space was part of the Bishop of Winchester's marshy park land which stood just outside the busy limelight of Bankside's Paris Gardens and, of course, its Tudor theatres, with their licentious entertainments of bear baiting, bull baiting, plays and prostitution. Our site appears merely as a convenient green space to depict the patrons of a map of the City and its 'exotic' neighbour, Southwark [Image 1]. Indeed, throughout the sixteenth and seventeenth century our space is barely detailed on maps and surviving texts elude us. In 1672, when a space is detailed, it is a silent field of dashes, with black boxes lining Duke Street (now Union Street). [Image 2]⁶ Yet black boxes and dashes signify more than the sound of a draughtsman's pen on paper, they signify inhabitants; something we can confirm with two jugs found beneath the north end of Jerwood Space's car park, behind the gallery and café that form the Union Street frontage. With a map we have our suspicions and with one jug we can suspect what *may* lie beneath; but with two jugs we can surmise what *does* lie beneath.

Clues to Stuart Southwark scar the surfaces of our jugs: their salt glazes are a feature of seventeenth and eighteenth century south London pottery; a Queen Anne hallmark (1665-1714) appears on the neck of one jug, [Image 3] while the crudely fashioned Bellarmine face appears on the other [Image 4].⁷ Found alone, perhaps we could have assumed these jugs were owned by private individuals and

⁴ Roy Porter London A Social History (Hamish Hamilton, London, 1994) p.56

⁵ Similar to London's general population trends Southwark doubled from 10,000 inhabitants in 1547 to 20,000 by 1600. Southwark's constantly changing community of transient and stable populations meant that it stood for over 10% of London's over-all population. See Leonard Reilly Southwark: An Illustrated History (Southwark Council, London, 1998).

⁷ Museum of London website "Initially these facemasks [on Bellarmine jugs] were very well executed, but they became cruder during the 17th century." Bellarmine jugs were originally named Bartmanns, derived from popular European myths of the "Wild Man", which is fashioned into the neck of the drinking vessel. Arguably by the early seventeenth century, however, the link between wild men and alcohol proved too irresistible for Protestant humour, and in honour of Cardinal Roberto Bellarmino (1542-1621) whose Catholic theologising was ridiculed by the Protestant and thus supposedly more pious King James I Bartmann jugs also became known as Bellarmines.

that the black boxes of our map were purely housing or out-buildings, but even then the detailing on either of these vessels is not common amongst domestic wares of the 'lower orders,' and found in the earth so close together these jugs seem to belong on the shelf of a public house, not a private room.

The jugs allow us to consider that beneath what is now the public area of Jerwood Space, there was once a space for public drinking. With the increasingly busy thoroughfare of Duke Street to the north and sprawling Surrey fields to the south, Stuart men and/or women poured their watered-down ale, their "Gascoigne wine" and their bitter beer from these vessels and sat drinking as they bickered and contemplated daily happenings and other people's dramas.⁸

Chapter 2: Domesticity and Industry

In the eighteenth century transport links into and out of low-lying Southwark began to develop, and so does our impression of Jerwood's space. Initial development cut through agricultural and common land, creating Borough Road and New Kent Road, consolidated in the second half of the century with the building of the Thames' bridges.⁹ Specifically, in 1769, the creation of Blackfriars Bridge, in the parish of Christ Church, proves most relevant to our space's histories.

The development of Christ Church was accompanied by the draining of the surrounding marshy land, attracting interest from London's ever-growing population. Looking for work and housing along the increasingly industrial and accessible Bankside,¹⁰ the sometime transient and liminal Southwark population was developing into stable populations of families and individuals seeking employment. And, like Tudor magistrates before them, the Ecclesiastical Commission and City of London were happy to profit from these new inhabitants, selling and renting land to produce profitable housing, factories and warehouses. By 1774 development between Blackfriars Bridge and Borough High Street had occurred so rapidly that Saint Saviour's Parish had to ease congestion along the muddy alley ways and crowded streets. The result was a direct thoroughfare between London Bridge and Blackfriars Bridge that would join Duke Street and Charlotte Street (what is now the western end of Union Street), creating Union Street. The teaming routes of eighteenth century Southwark are apparent in the changing space of our once sparse plot. By 1799 sixty white squares have been mapped onto the former field of dashes, [Image 5] with Dukes Court facing Duke Street and Princes Row backing on to Orange Street. Sixty squares, sixty buildings, sixty potential sets of inhabitants.

We can only speculate about the exact look and condition of much of the early nineteenth century space, but a vivid and all too lingering picture appears out of the occupants and surrounding buildings of Dukes Court and Princes Row. An updated version of Horwood's map commissioned in 1819, [Image 6] shows the diversity. The area, now covered by the rear of the car park and production offices, adjacent to Orange Street (now Copperfield Street) was Princes Row, comprising some sixteen tiny, nondescript "Rents." North of this was Dukes Court, which appears to have consisted of slightly larger dwellings with a communal open space. Meanwhile the nine houses on Dukes Street, which would have lined the Jerwood Gallery, were again bigger, numbered and had separate open spaces. And further to this, straddling what is now Jerwood's courtyard and the corner of the main building, stood three other structures with open spaces, stretching to Orange Street. These three

⁸ "Gascoigne Wine" quoted from Stephen Perlin *The Pleasures of London 1558* in Timothy Richards and James Stevens Curl *City of London Pubs A Practical and Historical Guide* (David & Charles Ltd. Devon, 1973) p. 14

⁹ Reilly *Southwark* p. 24 A Parliamentary initiative introduced to try and manage the increasingly busy and hitherto unmanaged "strategic" points into London. Regarding bridges see Reilly *Southwark* p. 24 "Until 1750, when Westminster Bridge was built, the medieval London Bridge was the only river crossing near London"

¹⁰ For example the updated 1818 version of Horwood's map of London [Image 6] shows that led, corn, hat, leather, hops and vinegar manufactories were all within the area between Westminster Bridge and London Bridge, punctuated by the expanding docks that covered East and South London's riverscape at the turn of the nineteenth century.

buildings and just west of them, briefly became known as Willow's Court in the middle of the nineteenth century. There are even signs that a small industrial building stood between what is now the south west end of the car park and the Caretaker's house.

The purpose of the industrial building is lost in tarmac, but still, the economic diversity of this site is a microcosm for Southwark's urbanisation at the turn of the nineteenth century. Soap, lead, steel manufactories, hatters, a "skin market," "South London Gas Light Works," timber yards, tanning yards, one large vinegar manufacturer and at least two large breweries filled the spaces between the Alms Houses, the workhouses and the rented and non-rented properties in late Georgian Saint Saviour's [Image 7]. We should not, therefore, underestimate the economic and social diversity of Southwark's working population, a diversity which would seem to apply to the inhabitants of the space between Copperfield Street and Union Street.

By the 1841 census, 155 people were living in 17 houses that now made up Princes Row. Male residents (some as young as 11 years old) worked as hawkers, drapers, porters, or labourers, the latter being almost entirely composed of those "born in Scotland, Ireland or Foreign parts."¹¹ Interestingly, in Dukes Court, where employment was higher and there were more accounts of 'skilled' occupations, such as baker, iron founder and hatter, a greater proportion of the residents were English. Although neither set of occupations were well paid, the different employment patterns, between the slightly larger Dukes Court and the smaller Princes Row, highlight the social and economic restrictions faced by many immigrants.

The average building in early nineteenth century Princes Row housed nine people,¹² with at least two to three family units sharing the domestic facilities of furniture, floor, fire, water pump and possibly bed.¹³ Without a comprehensive sewage system, Southwark would stink of disease, sealed by a thick air of industry. Such squalid and overcrowded conditions were beginning to be discussed by a literate public and their authorities. Yet 'charitable' responses towards the residents of Princes Row, Dukes Court and indeed all slum dwellers, were not necessarily provoked out of selfless concern for the poor, but a concern that the stench of poverty could also suffocate the gentry. For example in 1838 a Select Committee reported that,

The moral condition of these poorer occupants would necessarily be improved by communication with more respectable inhabitants...and that the introduction at the same time of improved habits and a freer circulation of air would tend materially to extirpate those prevalent diseases which not only ravaged the poorer districts in question, but were also dangerous to the adjacent localities.¹⁴

Although Princes Row was demolished some thirty four years later, this statement gives insight into why the building of Orange Street School could proceed (despite displacing, at least, 112 people). If slums were cleared to make way for modern social networks, such as railways, roads, industry and schools, former slum dwellers, now living in clean, green suburbs, could use these new infrastructures to help get a job and get to a job. Of course, the London Metropolitan Board of Works, which approved vast swathes of these 'progressive' developments, was, in part, the very reason for Princes Row's overcrowded conditions. As the City of London replaced houses with offices, former

¹¹ 1841 census in Southwark Local History Library (SLHL)

¹² 1841 census SLHL

¹³ Though no remnants of the domestic utilities have been found on the site, one must be careful not to presume what constituted domestic items as despite the poverty of the area, people's furniture and belongings could still vary widely as Jerry White's discussion of late nineteenth century housing revealed in *Rothschild Buildings Life in an East End tenement block 1887-1920* (Routledge and Kegan, 1980, London) p. 35

¹⁴ 1838 Select Committee quoted in Gareth Stedman Jones *Outcast London: A Study in the Relationship between Classes in Victorian Society* (Penguin, London, 1984) p. 66-67 in

occupants – unable to afford the fares of suburban railways lines – were forced to move to Victorian London’s ‘inner city’ parish Saint Saviour’s. Twenty five percent of Southwark’s population dispersed due to the railway,¹⁵ but the end of the nineteenth century did not see the end of slums: dispersal merely intensified the pockets of overcrowded space.

There were districts in London through which no great thoroughfares passed, and which were wholly occupied by a dense population composed of the lowest class of persons who being entirely secluded from the observation and influence of better educated neighbours exhibited a state of moral degradation deeply to be deplored.¹⁶

Nineteenth century paternalists operated under the assumption that certain social groups were in need of guidance and that left to their own devices these groups would only stew in an ignorant mess. By this understanding Princes Row was practically curdling. Southwark had become a hotchpotch of factories and dilapidated housing. In 1865 *Peeping Tom* “a journal of town life” wrote of Union Street that, “a stranger would as soon think of looking for a concert-room here, as a booksellers shop in the deserts of Arabia.” And yet, just as you would find booksellers in Arabia, you found escapism on every Southwark corner, with seven pubs in the immediate vicinity of Princes Row [Image 8 Map of pubs], including the 700 capacity Raglan Music Hall, which was housed in, or next to, what is now the Charles Dickens pub on Union Street. In the 1850s Mayhew talked of the rowdy escapist crowd that visited the cheap shows at the “Vic Gallery” and it is feasible that the occupiers of the space in Dukes Court and Union Street, as they do today, visited and worked for, what is now, the Old Vic theatre.¹⁷

As the *Peeping Tom* description suggests, the social diversity of Dukes Court, Princes Row and Union Street was “un-known to the aristocracy of the West-end,” treating the dwellings as mysterious colonial outposts. Yet the exoticism that Southwark’s inhabitants were viewed with, created not only fear but also pleasant surprises. This paradox is exemplified in *Peeping Tom*’s review of Raglan Hall, which distastefully celebrates the ethnic diversity of the local company:

Our remarks that a company is not deemed complete without an Irish singer, equally applies to Niggers, for every room must have one, if not a couple of darky vocalists. Mr Gear [the owner] is, however, singularly fortunate in this particular, he having the two very best in the metropolis, viz., Messrs Hildebrand and Osmond. These gentlemen are *artists*, and we should think it an insult to their abilities to compare them to any of the herd who blacken their faces and howl and jump in some of our concert-rooms, persuading their audience that they are Nigger Melodists – Messrs H. and O. must be seen to be appreciated.¹⁸

Chapter 3 Home and School

By 1871 there were on average ten people to each residence in Princes Row, and over a third of these were children. If we are to understand what has shaped the building at 171 Union Street we must understand the role of the child in shaping it. Prior to the 1870 Education Act there were two schools along Union Street (both found at the eastern end of the street today). When, however,

¹⁵ Stedman Jones *Outcast London* p. 168

¹⁶ Percy J. Edwards *London County Council: History of London Street Improvements 1855-97* (1898) p. 10 quoted in Stedman Jones *Outcast London* p. 166

¹⁷ Helen Louise Buridge - a student at Orange Street school in 1889 - had a father who was a “Scene Shifter” in a West End theatre *Admission and Discharge Records* MLA

¹⁸ *Peeping Tom* (no. 3, London, 1865) at the SLHL

“every hovel, every court, every alley teems with children,”¹⁹ ad hoc institutions would have barely supported the children that spilled out of Princes Row, classroom education just was not thought possible for London’s 455,000 children. The Education Act, which catalysed the founding of the London Board School, marked a turning point in how both national and local authorities viewed education; no longer was it just the responsibility of church and charity, but the state and the family. Yet for many of London’s families academia had to be a low priority. Out of the thirty three school-aged children (3-12 years), living in Princes Row in 1871, just over half were listed as ‘scholars’.²⁰ One factor which contributed to school absence was that social responsibility began from an early age. Many children would care for younger siblings or, like both their parents, earn money; “for working-class children, ‘real life’ was not the future but the present.”²¹ As a result, even twenty years after the introduction of compulsory schooling in the “low locality” of Union Street there remained, “much poverty among the parents, as well as irregularity among the children” where “hopping” and disease “affect[ed] attendance”.²² If children were to ever become scholars rather than “little mothers,”²³ or little earners, then schooling had to work with the children’s environment and not against it.

Orange Street School’s initial plot (the southernmost wing of Jerwood Space on Copperfield Street) was intended to house eight hundred and two students in three separate departments: Boys, Girls and Infants. [Image 9]²⁴ Its location would be prime for the burgeoning slums of north Southwark, but in such a densely populated area, to house new scholars would mean using the land that currently housed many of those “little mothers.” Between purchasing the land from Mr WJ Barrett and building the school, nothing is known of what happened to those occupying the site. We cannot even be sure how many people faced eviction, or how the houses of Princes Row were emptied; yet eighteen months before, the space was over spilling with inhabitants.²⁵

Although the residents of Princes Row were offered no choice or compensation for leaving their accommodation, Orange Street School was designed to have a positive impact on the local environment. SBL’s chief architect E.R. Robson wrote that the building would be “set back from the street to the furthest extremity.” to allow pupils to benefit from the “rays of the sun” in the playground and for the passer-by to benefit from being able “to see the building from the street.” Orange Street School would be a beacon of civic orderliness.²⁶ [Image 10]

For all the austerity of the Victorian classroom, Robson was committed to making the school environment a welcoming one. Sharp brick corners were rounded off to avoid accidents. Desks were positioned so light wouldn’t cast shadows over the work of the pupils’ right handed writings and for every square foot of flooring there would be thirty square inches of glass.²⁷ They are design principles that continue to be echoed in the building today, with a glasshouse that has brought light to a shady corner and rooms with glass walls that rise above roof tops.

Initially the school was designed in a neoclassical style, reflecting the value placed on Greek and Latin scholarship in classical education. Yet the school’s design was approved only on the condition that the

¹⁹ Charles Morley Studies in Board Schools (Smith Elder and Co. London 1897) p. 40

²⁰ 1871 census SLHL

²¹ Anna Davin Growing Up Poor Davin p. 85

²² Managers’ Yearly School Report, School Year Ended March 1894 (LMA ref: eo/ps/12/012/52)

²³ Anna Davin Growing Up Poor p. 89-90 discusses how, despite many boys caring for younger children, the term “little mothers” was used without discrepancy amongst the chattering classes.

²⁴ The Builder 18th June 1873

²⁵ 1871 census SLHL

²⁶ E.R. Robson School Architecture (John Murray, London, 1874) Chapter: Orange Street School

²⁷ Berned Keef unpublished notes on E.R. Robson

“elevation being made Gothic instead of Classical.”²⁸ Such an architectural requirement embodies not only the fashion for dramatic melancholia in Victoria’s later reign, but more importantly, the creation of an architecture for modern civic bodies, intended for working individuals. The gothic buildings of state education were made up of the architectural details found in the Houses of Parliament, the churches of industrial Britain, and in the design flurries of railway stations. These school buildings embodied an education system which tried to instil a patriotic Christian work ethic. This can be seen in both the Gothic decoration of Orange Street School and also in the very existence of what is now Production Office 1. In 1874 this space was designed as a “Babies Room,” for as argued by Mrs Budgen (the Headmistress) girls were, “staying so much at home to look after the babies that the school was obliged to open a crèche.”²⁹ Orange Street School’s Babies Room was an attempt to encourage a commitment to state education amongst both its pupils and surrounding populations, taking away one of the reasons for many students’ fluctuating attendance: sibling responsibility. This would, in turn, highlight the school’s benevolence and the valuable role it could play in supporting and educating Southwark’s present and future workforce. Yet, as Mrs Budgen’s use of the word “obliged” implies, the Babies Room was built on paternalistic ideals and combined with the fact that it was one of only twelve in London, it was a very tentative step towards social care. Indeed many parents believed SBL’s nurseries a condemnation of their parental skills, finding their child washed and re-dressed when cared for by a crèche.³⁰

From Orange Street’s infant care to its fortress-like architecture - where railings were “substituted by a high brick wall as a species of boundary affording better protection in so rough a neighbourhood ” -³¹ Orange Street School trod a fine line between supporting and censoring the child’s home environment in school. This tension is poignantly recorded in the school’s Admission and Discharge records during the First World War. These files recorded the details of both children and their carers as they enrolled and left the school. When a child died, a not uncommon occurrence, the “reason for leaving” was typically detailed exactly, “whooping cough” being particularly common.³² Yet during The Great War, four year old Alfred Luick, and five year old Harry Day, both of Great Suffolk Street, ‘leave’ due to “Air Raids” on 28th September 1917.³³ The lack of detail about what happened to these two boys, during and after the air raid, compared with previous pupils, highlights how despite the war’s violent impact on the local landscape and local lives, the school authorities felt it more appropriate (whether out of respect or restrained grief) to record this information without the emotional detail of the boys’ fate. Although Harry is said to have been “ill during air raids,” the lack of detail given, even in these confidential records, exemplifies how Orange Street School functioned as a civic institution, at best distancing itself from its charges, at worst editing out certain realities they lived with.

Chapter 4 Boys and Girls

²⁸ Sub-Committee on Designs 10th April 1873 “this year there had been a good deal of sickness amongst the children: measles, scarlet fever, diphtheria, whooping cough etc.”

²⁹ Cross Commission Second Report PP 1887, evidence Mrs Budgen Q. 17188 found in Anna Davin Growing Up Poor p.92

³⁰ Anna Davin Growing Up Poor p. 68

³¹ E.R. Robson School Architecture

³² Orange Street School Admissions and Discharge Record (1872-1880) LMA, some children are however listed as “dead.”

³³ Luick lived at 105 Great Suffolk Street and Day at 89 Great Suffolk Street. Their admission numbers were 1881 and 1856 respectively in Orange Street School Admissions and Discharge Record page unknown

For the first few years of life, most Victorians were dressed identically in petticoat and dress. As boys became older they were masculinised with knickers and trousers; girls, however, remained forever clothed in an infant's uniform.[Image 11]³⁴ Similarly, from Orange Street's inception, the girls and infants shared a playground (in the western part of the car park), while the boys were given a separate space to the east of this. Thus, due to the small external space, divisions of gender as 'boy' and 'other' played out through these spaces. It seems girls, as 'little mothers', were considered a more suitable playmate for younger children, unlike boys who were rarely considered as 'little fathers.'

In 1892, approval was given for the expansion of Orange Street's original plot, giving rise to a building three times the size of its original plot, and a century later form the basis for Jerwood's main rehearsal studios and gallery. Capacity jumped from eight hundred and two to thirteen hundred and five children, still separated by gender with the Girls and Boys departments acquiring separate staircases, covered walkways, lavatories and cloakrooms. The Girls' department was even placed on the second and "largest" floor because they were thought to have a "greater quantity of...clothing in cloaks and shawls."³⁵

Age, however, was also a definitive factor in devising space. The addition of a large stock room, a school keeper's house, three new "teachers' room" and, "a cookery, laundry, and technical rooms,"³⁶ signified the SBL's commitment to separate space for adults and senior pupils, arguing it to be a "deficiency" of the school to be lacking these areas. By providing these environments for older individuals in an environment intended for younger ones, state education increasingly encourages the relatively new perception of under-fourteens as young scholars, as opposed to young adults. Yet while children were increasingly associated with being students, students were not necessarily associated with being young, as the introduction of "technical rooms" at Orange Street School suggests.³⁷

Since at least 1897 the School Board for London had been "impressed by the necessity for promoting...the technical education of the working classes."³⁸ Orange Street was part of this promotion, utilising its new technical rooms to work with four other schools to provide evening classes and 'half days' to one hundred and sixty adult "scholars" across the borough. But it is only with the opening of a "metal work centre" in 1931 that we have our first name for these classes: The John Harvard Centre.³⁹ The space would remain divided by at least title for a further 5 years, with Orange Street Elementary School inhabiting the spaces during the day and the John Harvard Centre using them at night.

Southwark's land had an increasing "tendency for housing to give place to industrial development," and as a result by the early 1930s Orange Street School had barely two hundred pupils on its registers.⁴⁰ Thus when, in May 1936, the nearby Blackfriars Senior School for Boys, was damaged by fire, it was decided it should amalgamate with Orange Street Senior School for Boys. As the Girls and Infants Departments gave way to a senior boys' school the site was perhaps at its most coherent. This new school would make regular use of the practical spaces that were so often used by the predominantly male evening classes and is perhaps why it took its new name from the well established evening school: "John Harvard LCC Senior School for Boys."⁴¹ The name of the school is

³⁴ Anna Davin *Growing Up Poor* p. 120

³⁵ E.R. Robson *School Architecture*

³⁶ *Minutes School Board for London weekly meeting* quoted in *The Builder* (21st November 1891)

³⁷ *Minutes School Board for London weekly meeting* quoted in *The Builder* (2nd July 1881)

³⁸ *Copy of Letter addressed to City Guilds promoting School Board for London Technical Education* April 1886 National Archives

³⁹ *John Harvard Log Book 1932-1940* p. 251 in LMA

⁴⁰ *LCC education committee elementary education sub committee: report of an inspection of Orange St LCC (SG) School (Southwark n.)* (LMA ref: eo/ps/12/012/52)

⁴¹ *John Harvard Log Book 1932-1940* (12/1/1937) p. 247 Further to this, the name Orange Street was now redundant as the street itself had been re-named Copperfield Street.

evidence of the London County Council's (LCC) attempts, throughout the late 1930s, to streamline the naming of streets and public buildings, so as to prevent duplication. In Borough the new names were sometimes tenuous but were consistent in attempting to reinforce Southwark's literary past, thus Orange Street became Copperfield Street after Dickens' David Copperfield and the new senior school became John Harvard after the former Southwark residence and founder of Harvard University.

Throughout the existence of Orange Street School, absenteeism had always been a problem. Even as late as 1931 inspections noted that up to 25% of girls were hop picking during September.⁴² Meanwhile the school provided few trips other than to the local baths, perhaps due to a lack of funding, but perhaps also due to an institutional weariness towards education outside of the school room. Indeed absenteeism was also *blamed* on charities such as the "children's country holiday fund."⁴³ Perhaps when Alexander Paterson investigated a Southwark Board school in 1911, and argued the aim of London Board Schools was to produce, "a million clerks a year," rather than to stir a boy's "imagination,"⁴⁴ he had stumbled into Orange Street School.

When the space was used as the John Harvard School, absenteeism is not a logged issue, arguably because schooling was increasingly a habitual part of life, but also because the school lacked girls, who, as we have seen, were more likely to stay at home to help. Yet as a modern London County Council school, classes were also no longer confined to the "small and severely enclosed" space of Orange Street Elementary;⁴⁵ John Harvard School would incorporate more school trips than its Victorian predecessor, some notably - in the context of Jerwood Space's current work - to the theatre. On the 12th October 1938, for example, forty boys were taken to see the *Merchant of Venice* at the New Cross Empire, while two months later ninety five boys, "were guests at Miss Italia Conti at a performance of *Where The Rainbow Ends* at the Holborn Empire."⁴⁶ Meanwhile theatre was brought into the space, when in 1939 the school's "permanent platform of softwood, constructed at the south end," of the school hall that is now Space 3, was used by Bessie Alice Perrott, of Kew Gardens, to perform a play with nine male and five female "artistes...mainly for an adult audience."⁴⁷ Just like Jerwood Space is more than just rehearsal studios, Bessie's theatrical licence signifies that the space provided a municipal environment for Londoners beyond a 'training centre.' Indeed on the 1st November 1945 Space 3 was used for the quintessential civic event: a public meeting.⁴⁸ Two hundred voters gathered to debate the politics and issues of post-war Southwark in a building that was scarred by recent conflict.

Chapter 5 Evacuation and Explosion

In September 1938, a year before war was officially declared, John Harvard's seemingly anonymous headmaster held a meeting with parents about the government's "proposed organisation for the evacuation of school children." Parents seem to have felt confident about putting their children into the school's organised care, only forty six stating they would "not take advantage" of evacuation.⁴⁹

⁴² LCC education committee elementary education sub committee: report of an inspection of Orange St LCC (SG) School (Southwark n.) (LMA ref: eo/ps/12/012/52)

⁴³ Managers' Yearly School Report, School Year Ended March 1894 (LMA ref: eo/ps/12/012/52)

⁴⁴ Alexander Paterson Across the Bridges (Edward Arnold, London, 1911) p. 65

⁴⁵ LCC education committee elementary education sub committee: report of an inspection of Orange St LCC (SG) School (Southwark n.) (LMA ref: eo/ps/12/012/52)

⁴⁶ John Harvard Log Book 1932-1940 (12/10/1938, 21/12/1938) p. 261

⁴⁷ Form of Application for Occasional Theatrical Licence (LMA)

⁴⁸ London County Council, Architect's Department, J.H. Forshaw (8/10/1945, LMA)

⁴⁹ John Harvard Log Book 1932-1940 (26/9/1938) p. 261

Accordingly, on 1st September 1939 as part of "Operation Pied Piper" one hundred and fourteen boys with fourteen members of staff were evacuated to Hove. For the first month the headmaster calmly logged how the school operated in open space, without books, paper and pen or indeed classroom.

The school met each morning at 9:30 and each afternoon at 2pm in the Hove Park. A comporary [sic] timetable consisting of educational visits, bathing parades, rambles on the Dyke, along the Beach etc. organised games, physical training, visits to Shoreham Starbouste [sic].⁵⁰

The level of organisation implied in these entries suggests mass evacuation for John Harvard's pupils was a well prepared transition: from enclosed urban classroom to open country. Alas we currently lack any oral testimonies to ratify this, but there are certain entries which suggest these boys had essentially been evacuated from one war zone to another, albeit a slightly less dangerous one. Boys continued to rehearse air raid drills so regularly they reached "trenches in three minutes."⁵¹ Evacuation toyed with friendships as some boys were "absorbed" into local schools and others were "re-evacuated" to Woking.⁵² Further to this, when they left London, many of the boys were leaving poverty stricken homes, where parents were unable to afford the luxury of winter clothing, a subject addressed by the mayor and mayoress of Southwark, who provided "two pairs of boots and various articles of clothing to be given to boys really in need," when they visited Hove in December 1939.⁵³ It seems that however prepared the authorities tried to be, poverty and war had an inevitability that was difficult to combat, and at 9:58 on the morning of the 25th October 1940 war made its most striking blow.

Occurrence No. 634

25th October, 1940.

"A" Practically the whole of the roof over the entire school (John Harvard L.C.C.) Gable end of classroom C. facing North west. [Space 6]

"B" Gable over classroom B: practically the whole of the brickwork down the second floor level, especially that in the vicinity of the School Hall.

"D" Messers Rider & Sons, Builder's workshop. (Damage to boundary wall adjoining school playground)

"E" Property for a radius of say 100 feet from occurrence.⁵⁴ [Image 12]

When the "high explosive" fell on the space between Copperfield Street and Union Street, the school was empty and there were no casualties. John Harvard's year long preparation had triumphed; by removing the boys and staff from the space they had avoided the violence that had led to Alfred Luick and Harry Day "leaving" the school in the First World War. But the impact the bomb had on the building's history as it exploded in a silent classroom, above Space 5, on the former Girls' cloakroom, above Spaces 3 and 4 on the second floor and above the old Babies Room, was dramatic and lasting. When the Clerk of Works investigated the building six months later, it was decided that the western "gable" and the entirety of the top floor should be demolished, along with the partitions in the gymnasium (now Space 1) and the "loose window frames and slates," which would be "remove[d]", not replaced. [Image 13]⁵⁵ The report suggests an over-stretched "Rescue Service," who had neither the time nor money to deal effectively with another topographical casualty of the blitz.⁵⁶ Consequently the building lost its original second floor not just because one bomb had destroyed it but because that bomb had been one of many, producing a landscape littered with dangerous gables and loose window frames, too costly to replace.

⁵⁰ [John Harvard Log Book 1932-1940 \(4/9/1939-23/9/1939\)](#) p. 263

⁵¹ [John Harvard Log Book 1932-1940 \(14/5/1940\)](#) p. 267

⁵² [John Harvard Log Book 1932-1940 \(11/12/1939\)](#) p. 265 (14/7/1940) p. 267

⁵³ [John Harvard Log Book 1932-1940 \(7/12/1939\)](#) p. 265

⁵⁴ [Index of Incident Reports](#) (Occurrence No. 634) Southwark Local history Library

⁵⁵ [Message Form fro R.S.D.](#) (Occurrence No. 634, 9/4/41) Southwark Local history Library

⁵⁶ [Message Form fro R.S.D.](#) (Occurrence No. 634, 9/4/41) Southwark Local history Library

The bomb's impact on the space was emotional as well as physical. Interestingly, at least three former residents have memories of playing amongst the school's rubble, following not a bomb, but a plane crash.⁵⁷ There is no official record to confirm the physical reality of this crash, but it is the way the space was viewed by the children and remembered by the adults, which is striking. "They reckon that a plane skimmed it [the roof] and that it ended up round, next door, here."⁵⁸ The memory is not of the school but of the mangled material, of, what these children testified as being a plane. This anecdote reveals how the history of a space is also a history of imagination and interpretation.

Chapter 6 Mick and Eric

The history of the space at Jerwood Space is an incomplete one, sources are inconsistent, stories are left untold, and illustrations are ambiguous. Yet this has to be expected from a space that has been inhabited and represented by such diversity of class, age and creed. It is also to be expected when written sources, such as log books, are not consistently archived and former pupils have long since left. Ironically it is in the mid-twentieth century that, the history of the building becomes difficult to follow, lacking enough oral and written sources to gain a broad understanding of the space. It becomes, instead, an insight into individual experiences, as the memories of two former John Harvard pupils suggest, space is what we make of it.

I always told people I went to a very private school, because that's how much I loved the whole vibe of JH [John Harvard].

Mick Turner

It was a rough school as long as you kept yourself to yourself you were virtually ok, gangs here and there but nobody bothered you too much.

Eric Panayiotou

The school's limited space provoked varying reactions even amongst students attending in overlapping years. For Mick Turner, who completed his schooling here, the space created an exclusive intimacy between him, his peers and teachers. For Eric Panayiotou, however, John Harvard was "no different" to most schools. For example he "visualised...a huge play area," partially induced by the age-designated playgrounds, which had been so familiar to Orange Street School, and partially due to the "well organised" hierarchy of pupils and teachers. The separation of ages encouraged a typical "I'm bigger than you" mentality in the older boys and a sense of carefree anonymity in the younger ones. Yet arguably, the intimacy of space made for an environment difficult to hide in:

One day, I was out in the playground, now - just minding my own business - when, a senior, or a fourth year, grabbed me by the neck - like that - looked at me and said, 'Oi you!' and just hit me in the face, like that...I did nothing to provoke or antagonise, it was just, that is what they did, when you were a senior.⁵⁹

The John Harvard school Mike Turner attended, in the fifties, was a "magical" one, with a "beatnik art teacher who taught drawing and water colouring with warmth and fun," and a headmaster called Mr Osman who was, "idealised by us rough and ready working class kids," organising "quizzes for the whole school and...batting and bowling lessons in the playground in his lunch break." For Mick

⁵⁷ conversation between Richard Lee and an anonymous taxi driver (2004), interview with Brian Foster October 2005 recalling conversations he had with former residents of Orange Street in the 1970s-1990s

⁵⁸ interview with Brian Foster October 2005

⁵⁹ Interview with Eric Panayiotou November 2005

Turner, John Harvard School was an institution where the hall (Space 3), was “covered in framed photos of the teams holding their year’s cup or shield.”⁶⁰

Yet Eric Panayiotou’s first eighteen months at senior school were far more sobering and “typical.” Everyday Eric would sit at the same desk, in the same room (now Resident 6) in the same navy uniform. He recalls there being two occasions when lessons “did move out.”⁶¹ Firstly, “games afternoon,” when the tantalisingly homeward-bound walk to an anonymous park made him think, “Arh! I could be home in two minutes;” and secondly music lessons, which were held in the southern end of Space Four:

I can remember the first time we actually went into that classroom, we were told to just cross our arms - like this - and we were said, told, ‘if anybody touched any musical instrument’ that would be, finished, for the rest of the class;’ that nobody would have any music, after that. So clearly, like, eleven year olds first time up, we were all like *grimaces with fear*, and then the recorder was produced , and the teacher played it, and he said, ‘right, ok now you can pick up your instruments and I want you to cover these certain holes...’ and the lesson started.⁶²

The varying accounts given by these two former pupils is perhaps not only indicative of the time they spent at the school (Eric having left before he could assert that teenage authority inflicted on him in the playground), but also of the boys’ backgrounds. Both pupils were from lower income families, but unlike Mike’s recollection of “us working class kids,”⁶³ Eric did not fit so neatly into this, “all English school.” His Mediterranean name singling him out, “You see my full name is Eraclis Andreas Panayiotou, and so I couldn’t go to school and say ‘my name is Er-y...’ So it was Eric, and Eric was sort of, like, acceptable.”

John Harvard may have been a small school but whether this created a shared experience for its pupils is debatable. In the same way that John Harvard Senior School for boys operated separately from the John Harvard Centre, the individuals who passed through the space in the day time had very separate experiences.

Chapter 7 End and Begin

When you’re a child, ten, eleven, twelve, whatever, um... it’s a frightening enough experience to have to go to school, in a building like this. It wasn’t a modern building like they have nowadays, you know? You go to school, nowadays, and it’s a nice, brightly light...it was just a drab school, [the walls were] really drab, grey, really miserable.⁶⁴

Post-war Southwark was, by and large, a landscape in decline. By the mid sixties traditional riverside industries were beginning to move out of London and into Essex and Kent, thus so were the many families who worked in them.⁶⁵ With “only two hundred boys,”⁶⁶ in an economically-shrinking

⁶⁰Email correspondence with Mick Turner, January 2006

⁶¹ Interview with Eric Panayiotou November 2005

⁶² Interview with Eric Panayiotou November 2005

⁶³ Email correspondence with Mick Turner, January 2006

⁶⁴ Interview with Eric Panayiotou November 2005

⁶⁵ It’s worth noting that the initial post-war period saw over seventy senior schools serving Southwark, with a growing population as industry redeveloped. At the time of publishing there were only 15 secondary schools in the borough of Southwark

⁶⁶ Email correspondence with Mick Turner, January 2006

borough, John Harvard became one of the many senior schools unable to justify its small existence. Like its predecessor, Orange Street, John Harvard would eventually merge with other institutions (Bermondsey County Secondary School and Paragon County Secondary School); this time, however, the space between Copperfield Street and Union Street would be left behind, the confined Victorian premises considered to be “unsatisfactory” for modern schooling.⁶⁷

For almost the length of the sixties the site existed purely to house schools when they were relocating to larger, more modern, premises. For example, following the immediate closure of John Harvard Senior School for Boys at the end of 1960, the building was, “allocated to London Nautical School (Southwark).”⁶⁸ As the building becomes a more transitory space for schools, its temporary role parallels its current use. The building becomes a series of spaces to temporarily house classes before they are moved to more permanent educational facilities. At the beginning of the twenty-first century these classes have been replaced with theatre companies and instead of educational facilities it is a stage they move to. The transitory nature of the building has proved difficult to research, but certainly in 1968 the pupils from the “small half-form modern school” Archbishop Amigo, were to be the last children to ever use the Victorian building as a school.⁶⁹ By the end of 1968 the space would enter its final identity, prior to its regeneration as Jerwood Space. In this period the building’s association with adult education was developed, but ironically not necessarily our knowledge of what this development entailed.

In 1965 the Inner London Education Authority (ILEA) was created. Part of ILEA’s responsibility was to organise training for both teaching and non-teaching staff and the once “unsatisfactory” building would become the training centre for London’s school-keepers. Brian Foster, who has helped maintain the site since 1974, remembers his father being one of the first school-keepers to benefit from the courses on offer, using the building for “boiler maintenance and this that and the other.”⁷⁰ Further to this the space was also once again being used for adult evening classes, covering subjects as diverse as ballroom dancing to car mechanics. Brian’s memories reveal, however, that despite the building being used purely for adult training, whether formal or informal, the space continued to operate with a stringent dual identity:

All the rooms that were used for the institute, were not used during the day. Seems rather sad that all this work never got used during the day, just from night times six ‘till ten.

Alas the bureaucratic detail of either day or evening centres, is sparse at best and currently remains scattered through archives or landfill sites. Yet it is the duality of the centres which may give reason for the difficulty in sourcing information on the building.

The creation of the ILEA was indicative of the larger changes affecting London’s government between the sixties and eighties. As the metropolis expanded the Greater London Council (GLC) was formed to replace and build upon the London County Council’s administrative authority. Boroughs expanded dramatically, Southwark incorporating three metropolitan areas alone. Responsibility for buildings and schools fluctuated between the changing councils and in less than twenty five years two evening schools and two training centres had operated on the one site. The building’s state of flux is exemplified with the abolition of GLC in 1983 leading to the ILEA devolving much of its power to

⁶⁷ ILEA Education Committee Minutes 1967-8 March 1967, p. 43, paragraph 157

⁶⁸ Schools Planning Sub Committee Periodical Report in London County Council Education Committee Minutes 1959-1960 p. 425

⁶⁹ ILEA Education Committee Minutes 1967-8 March 1967, p. 43, paragraph 157 Archbishop Amigo was awaiting amalgamation with the “newly built fourth-form entry school” St Thomas the Apostle, when it was housed in the former John Harvard School.

⁷⁰ Interview with Brian Foster October 2005

individual (and arguably less well-equipped) boroughs. The building soon became an evening school once more (Morley College), which Southwark council leased to Lambeth, but by the late 1980s Southwark had taken control of the building but without really knowing if there was a purpose to their responsibility. The result of this bureaucratic haze is that contemporary records seem to have been lost.

By 1996 the building was being neglected by councils and institutions. Brian's recollection of this later period suggests the history of this site was on the verge of drowning in the increasingly derelict building. He recalls how one afternoon he discovered water seeping from the buildings that had once been the toilets for Orange Street's Girls Department (now the kitchen). The structure was "dark and dingy" and inside he found a leaking pipe that he corked with a broom handle. The broom was to stay like that for a year, on the verge of overflowing, until the Jerwood Foundation began building.

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October 2007



Image 1: Braun and Hohenberg's Civitates Orbis Terrarum 1575 (detail)

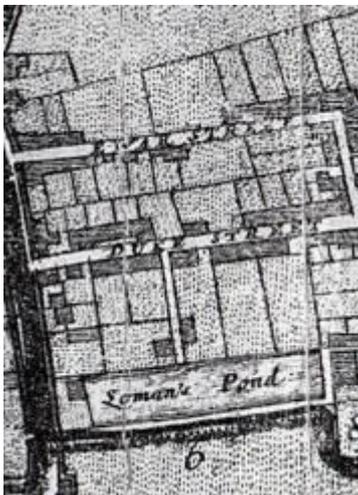


Image 2: Ogilby and Morgan map of London (detail) 1682 courtesy of SLHL



Image 3: Queen Anne jug



Image 4: Bellarmine jug



Image 5: Horward's Map 1799 (detail)

Image 6: Horwood's Map of London 1819 (detail)

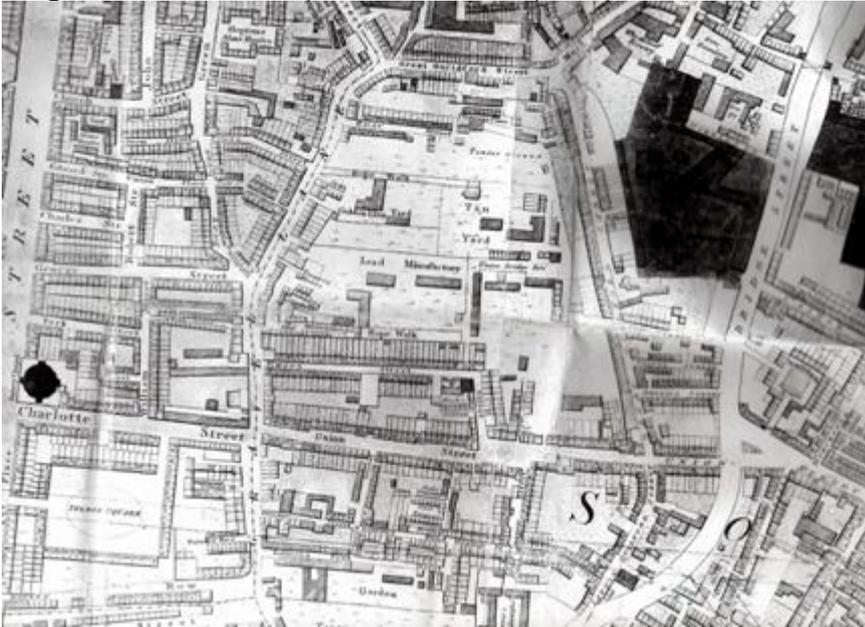


Image 7: St Saviour's parish boundary Image 8: Ordnance survey map 1872 detailing seven pubs along Union Street

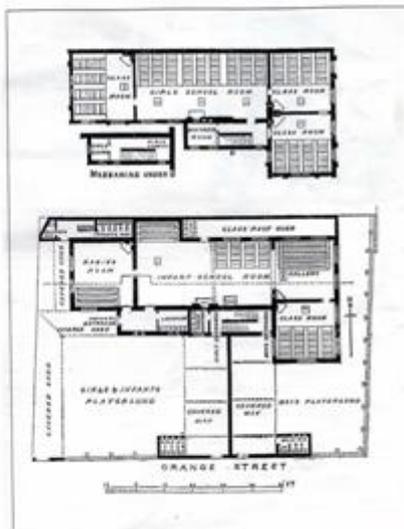


Image 9: Planned layout for Orange Street School E.R. Robson School Architecture

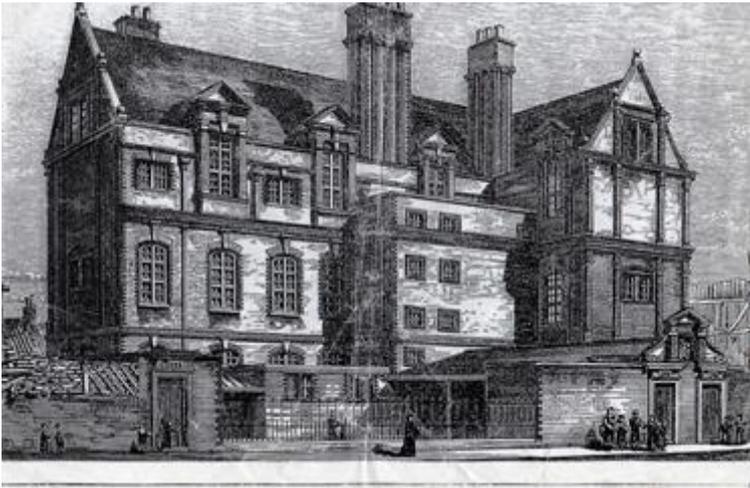


Image 10: Original design for Orange Street School E.R. Robson School Architecture



Image 11: Orange Street Infants class showing some younger boys still in smocks.

Image 12: Incident report

INCIDENT REPORT

INCIDENT No. 702. 17th September, 1940.
 E 5-41 (odd) Westminster Cottages.

INCIDENT No. 654. 25th October, 1940.
 A Practically the whole of the roof over the entire school
 (John Harvard L.S.C.) Gable end to classroom C, facing
 South West.

B Gable over classroom B: practically the whole of the
 brickwork down to second floor level, especially that in
 the vicinity of the School Hall.

D Messrs Alder & Sons, Builder's workshop. (Damage to boundary
 wall adjoining school playground.)

E Property for a radius of say 100 feet from occurrence.

INCIDENT No. 704. 10th June 1944.
 C 431 Hollow Church and Vicarage.
 D 1 - 26.
 E 23 - 48.

*E)

INCIDENT No. 705. 22nd January, 1946.
 *E) E.

index of incident reports

Image 13: Clerk of works notes

SOUTHWARK CONTROL
 MESSAGE FORM for R.A.D.

Date: 1/11/41
 Occurrence No: 702 of 702
 Occurrence No: 702 of 702

Inspector	Mr. [unclear]	Inspector's Office	[unclear]
Inspector	Mr. [unclear]	Inspector's Office	[unclear]
Inspector	Mr. [unclear]	Inspector's Office	[unclear]
Inspector	Mr. [unclear]	Inspector's Office	[unclear]

Inspector: [unclear]
 Inspector: [unclear]
 Inspector: [unclear]
 Inspector: [unclear]

Remarks:
 Consider dangerous gable was left out
 by Alder, was taken down on 11/11/41
 and the wall was well out of position, there
 was a large hole in the wall.

Inspector: [unclear]
 Inspector: [unclear]
 Inspector: [unclear]

Inspector: [unclear]
 Inspector: [unclear]
 Inspector: [unclear]

The Space beneath Jerwood Space...

Date	Event
1658 - 1769	Site noted on maps bordering the Bishop of Winchester's estate, either as part of Paris Garden or marshland.
1797	Buildings (probably housing) appear on maps to the north & west of the current site.
1781-1819	Union Street becomes a thoroughfare, incorporating Duke Street & Queen Street. New street names on the current site appear as "Dukes Court" "Princes" and "Rents"
1873	Following the Education Act 1870, a school plan for Orange Street is approved, "subject to the elevations being made Gothic instead of classical". The school will be designed with "710 seat accommodation and 802 superfluous accommodation...a caretaker's house to be erected with a lavatory in the yard". This was the first phase, about a quarter of the building footprint completed subsequently in 1892.
1881	<i>"The school in Orange Street, Borough, was erected by the board in 1873-74, and, in order to keep down the cost per head, no rooms were provided for the teachers, and only an insufficient amount of cloak accommodation for the children. The committee think that these deficiencies should now be supplied, and they have accordingly obtained tenders for erecting three teachers' rooms, and also for the providing of proper cloak accommodation for the three departments of the school."</i> The Builder, July 1881
1889	Charles Booth's <i>Inquiry into Life and Labour of the people in London</i> describes the Orange Street area: "Factories on north side...old inhabitants. Cobbled, paved, clean street. Lightermen, waterside labourers. No trouble to police...East of Argent St and on the South side are very pretty Miss Hill-like cottages with green wooden doors and red tiles (Walpole Cottages)...East of Lemon Street are others in different style called Winchester Cottages*. At the east end on south side are 4-st Winchester Buildings. Poor...not criminal...Many spring flowers in the cottage windows, cowslips, bluebells, etc....On the W side of Southwark Bridge Rd, S of Fire Station is Goldsmith's Place...very poor...Court is rather but not very messy. Dirty children". *These may still be seen in Copperfield (neé Orange) St.
1891	<i>"For the enlargement of Orange Street school, Borough, by 583 places; erecting cookery, laundry, and technical rooms; now covered playgrounds, and water closets for all departments; now system of drainage throughout the school; new cloak rooms and lavatories, and new staircases for the boys' and girls'; new teachers rooms, and stock room, and enlarging schoolkeeper's house."</i> The Builder – November 1891. The new extension – the bulk of what is today the Jerwood Space's studios and Gallery/Café – is completed in 1892.
1897	The London School Board includes Orange Street School as a "Manual Training Centre" for adult evening classes and Charles Morley's <i>Studies in Board Schools</i> describes how Orange Street School tries to support the poverty stricken pupils.
1936	A fire strikes in May but in June: "School re-opened at Orange Street. Ground floor (H) being occupied on second floor (five on ground floor)". In December, the school's logbook records "Blackfriars LCC Senior Boys School technically closed to re-open January 12 th 1937 in amalfation [sic] with Orange Street LCC Senior Boys School, as the John Harvard LCC Senior Boys School, Orange Street, Gravel Lane, Blackfriars, SE1."

1938 - 1939	In October, 40 boys attend a production of the Merchant of Venice at the New Cross Empire. An application is made the following year for an occasional theatre licence with nine male and five female “ <i>artistes</i> ”. Health and safety conditions of the occasional theatre licence are found to be broken on inspection. This forces the play to charge no admission for entry “ <i>and that all money already received for tickets</i> ” to be refunded. Nowadays, the Jerwood Space has no performance licence...
1939	At the outbreak of war, 14 staff/helpers and 114 children evacuated to Hove.
1940	The school is hit by a “high explosive” at 9:58am on 25 th October, destroying the north west gable and south eastern part of the third floor.
1941	In April, the Southwark Control Rescue Service authorise the western gable, the eastern part of the top storey and the “ <i>partitions on the ground floor at south end of gymnasium</i> ” to be demolished. And for all “ <i>loose window frames and slates</i> ” to be removed.
1945 - 1967	School hall is used for public meetings during the Borough Council elections. Until closure in the 1960’s, the school consistently wins both the junior and senior football leagues. The John Harvard School is then used as an annexe of the London Nautical School, Pages Walk School and, in March 1967, the Archbishop Amigo School is recorded as being temporarily housed in “ <i>unsatisfactory premises [at] the former John Harvard School.</i> ”
1968-1996	The school becomes the John Harvard Centre for adult education & teachers’ in-service training. However, the demise of ILEA in 1989 results in all educational buildings becoming the responsibility of individual boroughs, though many cannot be sustained. In 1996 the Centre closes and is put up for sale by the London Borough of Southwark.
1996-1998	The Jerwood Foundation buys the site for its first capital project and undertakes a £2m Lottery-funded scheme with Paxton Locher Architects to create a suite of rehearsal studios and a gallery, primarily to help young and emerging artists in the theatre, dance and visual arts.
1998	Jerwood Space is opened on 21 st September by the Culture Secretary, Chris Smith. The Jerwood Foundation announces further capital projects and returns £1.4m to the Arts Council’s National Lottery fund.
2003	The Glasshouse is created by Satellite Design Workshop to cover the courtyard next to the Gallery
2005	Munkenbeck + Marshall are appointed to create a new suite of spaces to restore the lost second floor
2006-2007	Onward & Upward! The Rooftop Project begins in April 2006. The building reopens for business in September 2006; the new studios are in operation from June 2007 and the meeting room shortly thereafter.
2008	10 th Anniversary celebrations