

# The London List

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# Foreword



*By John Penrose MP, Minister for Tourism and Heritage*

Recording and describing the special interest that some buildings possess is what listing is all about. And for more than 60 years, we've been doing just that. Identifying buildings of special architectural and historic interest and, in the process, celebrating them too. Our built heritage comes in all shapes and sizes, of course: from traditional 'historic' buildings with fine architecture that speaks from another era, through to the wonderful visions created by more recent practitioners, breaking new ground and sparking debate as they go.

So as this booklet sets out, the work of keeping the lists up to date – as reflections of what we cherish and value – is an important responsibility.

The millions of visitors who come to London each year nearly always cite the attraction of historic architecture as a major reason for coming. And for those of us who live and work here, our historic surroundings give us a sense of place and, in a small and almost subliminal way, a feeling of well-being.

By looking at the new designations in the capital for 2010, we see a cross-section of discoveries and fresh appraisals, ranging from famous monuments like Temple Bar to cutting-edge Camden council estates of the 1970s. There really is something for everyone.

So listing is about celebrating and it's about protecting. But it is also about supporting owners in caring for their assets. I am pleased to say that we work harder than ever these days at communicating their significance, and at setting out just why these carefully selected buildings warrant protection. With the recent launch of the National Heritage List for England, a modernised and accessible way into designated assets, it is easier than ever to discover them.

I believe that engaging the public has therefore never been more important: I hope this crop of listings interests a wide audience, captures their imagination, and helps open their eyes to the wonderful heritage all around them.

A handwritten signature in dark ink, reading 'John Penrose', with a horizontal line underneath.

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# Gazetteer

This gazetteer catalogues the extraordinary variety of historic sites and buildings which were awarded statutory protection in 2010. The vast majority of the entries are buildings which have been listed at Grade II, but there are also ten buildings which have been listed at higher grades, one Scheduled Monument, and one new entry on the Register of Historic Parks & Gardens (this at Grade I). The gazetteer is arranged according to the categories of building types established in the Building Selection Guides, a series of essays on the English Heritage website which set out our criteria for statutory designation. The entries range from Commemorative Structures to Utilities (no Agricultural structures were designated in London in 2010, perhaps unsurprisingly). They show how our designation criteria are applied in practice over a typical year of designation casework in the capital. Almost all of the thirty-two London boroughs are represented and an index lists the entries arranged by borough.

A second index is organised by historical period. The oldest site designated this year is Bunhill Fields Burial Ground, which opened in the fraught political and religious climate of the 1660s; the most recently-built is the striking social housing estate at Branch Hill in Hampstead, which received its first new residents in 1978. Some of the new designations have featured in the local or national press, others have sparked political or public attention; the vast majority, however, are relatively unknown sites and buildings, brought to English Heritage's attention by members of the public, local councils and building preservation charities. These newly-discovered places, described and illustrated here perhaps for the first time, represent the frontiers of our appreciation of what is special about London's history and architecture.

## Temple Bar

### St Paul's Churchyard, City of London

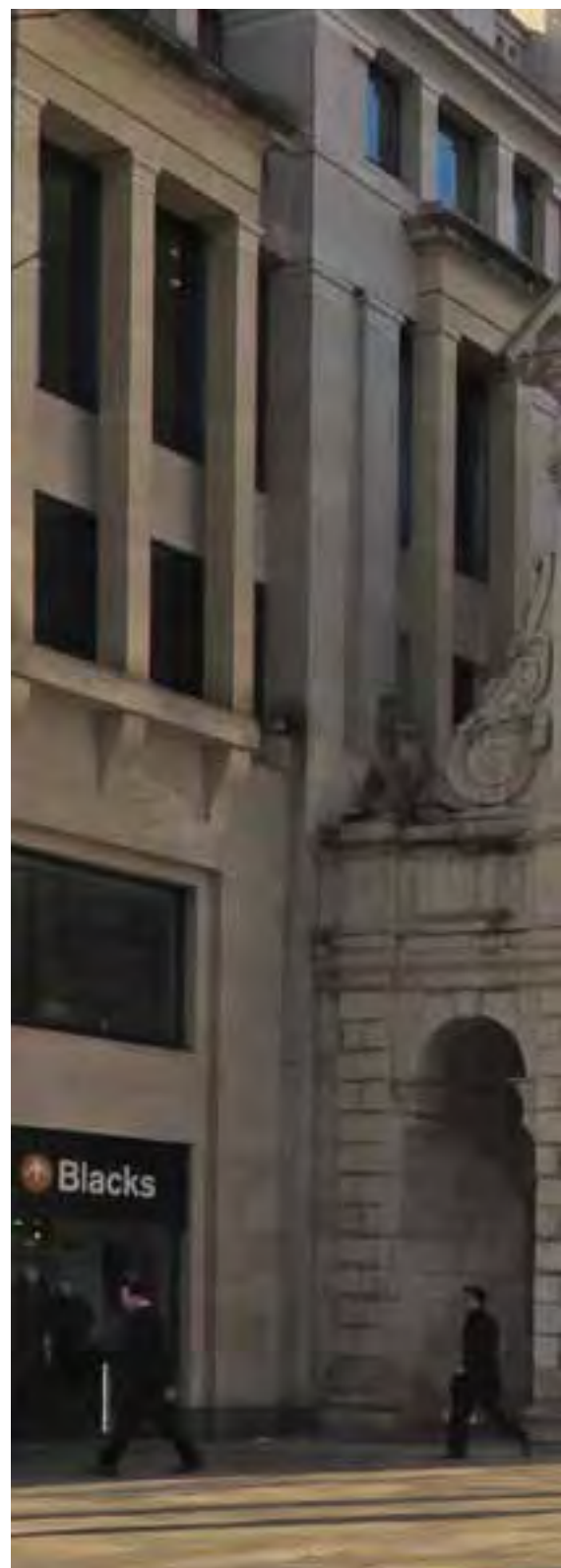
1670-72 by Joshua Marshall and Thomas Knight with statuary by John Bushnell, under the supervision of Christopher Wren;  
reconstructed 2004 by Freeland Rees Roberts Architects

Listed Grade I

A striking instance of London's ability to reinvent its own traditions, the Temple Bar is a seventeenth-century ceremonial gateway with medieval origins, but has occupied its present site for less than a decade. The original Temple Bar, first recorded in 1183, stood on Fleet Street at the boundary between the Cities of London and Westminster, and took its name from the adjacent preceptory of the Knights Templar. Plans for rebuilding the old wooden gateway were advanced in 1662, although shortage of funds and political intrigues between Crown and Corporation delayed work until the 1670s. The Baroque design of the new gate is traditionally attributed to Christopher Wren, Surveyor of the King's Works from 1668/9, although the masons Joshua Marshall and Thomas Knight were more directly responsible. Despite its continuing ceremonial function – it was adorned with the heads of Jacobite traitors after the 1745 rising, and with black drapery for Wellington's funeral in 1852 – the Bar became an ever more serious obstacle to traffic.

It was finally demolished in 1878, but the carefully-numbered stones were acquired by Sir Henry Bruce Meux and re-erected in 1888 on his estate near Cheshunt in Hertfordshire. Calls to return the building to London began in the 1950s, but only came to fruition in 2004 (hence its fresh listing in a new location; the gateway was previously a scheduled monument).

The Bar is constructed of Portland stone, with identical façades to north and south. The rusticated lower storey contains the three gateways with rusticated Tuscan pilasters dividing the bays, recalling a Roman triumphal arch. The upper storey displays the more lavish Corinthian order, and includes niches containing statues of monarchs by John Bushnell. Richly-carved volutes support the superstructure on either side in the manner of a Baroque church façade. Despite its chequered history, the present Temple Bar retains the majority of its original fabric, and is London's only surviving city gate.









## War memorial at Dulwich Old College College Road, Dulwich, Southwark

1921 by William Douglas Caröe

Listed Grade II

Dulwich College has two freestanding memorials to former pupils and masters killed in the First World War; one adjoining the old seventeenth-century college buildings and one on the new site to which the school moved in 1870.

The former, of Hoptonwood stone, recalls a medieval churchyard cross, with a tall tapering shaft on a stepped

octagonal plinth supporting a lozenge-shaped head carved with a figure of Christ the King. The square topmost stage of the plinth has floral and blind-tracery designs, and the step below is inscribed: "In honour of the men of this foundation who served in the great war of 1914-19 and in solemn remembrance of those who died for liberty and justice to the glory of God".

## War memorial at Dulwich College College Road, Dulwich, Southwark

1920 by WH Atkin-Berry

Listed Grade II

The second monument takes the form of a tall Portland stone cross with an octagonal shaft, standing atop a double octagonal plinth on a stepped base. The college crest adorns a bronze plaque on the upper stage of the plinth, and the sides of the lower stage bear eight further plaques with the names of the 485 'Old Alleynians' (former pupils of

Dulwich College) who fell in the Great War. The memorial was designed by the architect WH Atkin-Berry, himself an old boy of the school, and was unveiled on Founder's Day in 1921. Two stone plinths were added to the north and south of the monument after the Second World War, with bronze plaques recording a further 352 names.





## War memorial of 22nd Battalion, The London Regiment (The Queen's) Old Jamaica Road, Bermondsey, Southwark

1921

Listed Grade II

This memorial was unveiled in 1921, to honour of the officers and soldiers of the Territorial battalion: 22nd Battalion The London Regiment (The Queen's), who lost their lives in the First World War. It was erected adjacent to the yard of the Battalion's drill hall, and was unveiled by General Sir Charles Monro. The campaigns and battles in which the battalion fought are listed in elegant incised lettering on the flanking

walls, along with two inscriptions: "Be thou mindful of the courage of him that is fallen"; and "For his very ashes do cry out in triumph". Later a plaque was added to commemorate those of the 6th (Bermondsey) Battalion of the Queen's Royal Regiment (as the battalion was by this time known) who fell in the Second World War. In 1953 the drill hall was extended, but the memorial was incorporated into the new building.



## War memorial at Cherry Lane Cemetery Shepiston Lane, Hillingdon

Mid-late 1940s

Listed Grade II



War memorials commemorating the sacrifice of the armed services are great in number, but those remembering the civilian dead are rare. This simple gravestone, set in a stone-flagged rectangular enclosure, records the 37 workers of the Gramophone Company in Hayes who were killed when a V1 flying-bomb (or 'doodle-bug') hit a factory air-raid shelter on 7 July 1944. The HMV Gramophone Factory was the largest employer in Hayes at the time of the Second World War, and had a history

of war work as it manufactured munitions during the First World War. During the Second World War, the company was involved with radar and communications equipment. The event of July 1944 is believed to have been the most serious single incident, in terms of casualties in Hayes during the Second World War. Twelve of the victims were buried in a single grave here in the cemetery; others hailed from further afield and were buried closer to home.

## War memorial West Lane, Bermondsey, Southwark

1921

Listed Grade II



This memorial was erected after the First World War to honour the men of Bermondsey and Rotherhithe who served and died in that conflict. It was unveiled by the Bishop of Southwark in October 1921 and replaced a temporary memorial of 1920. Made of granite, the monument takes the form of a tall Corinthian column, topped with ball and flame, with two pairs of bronze draped flags at the base. The column is on a square plinth with arched faces, which bear inscriptions



in lead lettering and bronze coats of arms of the former boroughs of Bermondsey and Rotherhithe. Further inscriptions were later added to the monument, commemorating both civilians and members of the civil defences and fire brigade who lost their lives in the Second World War. One inscription recalls the heavy price paid by ordinary Londoners in the London Blitz, which began in September 1940 and particularly affected this docklands area.

## War memorial at Rippleside Cemetery Barking & Dagenham

Post-First World War by Reginald Blomfield

Listed Grade II

The memorial is a "Cross of Sacrifice" designed by Sir Reginald Blomfield, a leading architect and garden designer of the period who was one of the official architects to the Imperial War Graves Commission. Established in 1917, the Commission's purpose was to individually commemorate the casualties of the First World War; an unprecedented task. This type of memorial was one of the two key elements of Commission cemetery designs, along with the War Stone by Edwin Lutyens. Whilst the former was generally regarded as 'the universal

mark of British War Cemetery', the latter incorporated Christian symbolism, which was otherwise muted in the design of headstones and cemetery buildings. The crosses were erected in cemeteries across the globe, something alluded to in the inscription on this example which reads: "This Cross of Sacrifice is one in design / and intention with those which have / been set up in France and Belgium and / other places throughout the world / where our dead of the / Great War are laid to rest."



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## War memorial

### Honeywood Walk, Carshalton, Sutton

1921 attributed to EH Bouchier

Listed Grade II

Built of Portland stone, this elegant memorial is in the form of a cenotaph. It was unveiled by Major General Sir John Longley in March 1921 and paid for by public subscription. The monument honours those of Carshalton who served and died during the First World War. A record of those who gave their lives during the Second World War, and in later conflicts, was added subsequently. The poignancy of the monument is heightened by its tranquil setting between the memorial garden to the north and the historic Upper Pond to the south.





## 21 John Street, The Duke of York Public House on Roger Street, and 1-4 Mytre Court on John Mews, Camden 1937-8 by Denis Edmund Harrington

Listed Grade II



Buildings of the interwar years in Britain can be broadly characterised as reflecting the interplay of tradition and modernity. The architecture of Mytre House, designed in 1937, exemplifies these contrasting trends in interwar design. In its planning, Mytre House was forward-looking, combining commercial offices with a block of flats and a public house. DE Harrington's design necessitated the redevelopment of the entire end of the block, yet each part responded to the existing grain of the Georgian townscape. The office block facing John Street is built in brick and stone, to match the terraced houses with which it shares the street, albeit at an enhanced scale. It has some features in common with contemporary modernist buildings, such as continuous sills and lintels to the windows and a projecting canopy to the set-back upper storey, inset with glass blocks. The two engaged pylons with carved tops which flank the entrance, each depicting a woman, are



strongly redolent of the Art Deco aesthetic. Yet the detailing, including banded rustication and panels of fluted brickwork, evidences the continuation of an Arts and Crafts-movement emphasis on craftsmanship. The mews buildings, including the Duke of York public house, are more modest in scale but display a similar attention to detail,



in the tiled surround to the restaurant door; for example, and the delicate decoration to the leadwork on the flats' entrance canopy. The Duke of York public house has a remarkably well-preserved interior, complete with bar, panelling, seating in booths in the saloon bar and even jazzy lino in pink, cream and black.

## Lord Clyde Public House

27 Clennam Street,  
Bermondsey, Southwark

1913 by Truman Hanbury Buxton and Co

Listed Grade II

The Lord Clyde, rebuilt in 1913, is a classic Edwardian corner pub whose exterior shows architecture wholly subservient to advertising and decorative display. The whole of the ground floor including the stall-risers, pilasters and window mullions is clad

in glazed green tiles; above, a fascia of buff-coloured tiles bears the names of the pub, the landlord and the brewery (Truman Hanbury Buxton & Co). Some original etched glass survives in the bar-room windows. The upper storeys are of a muted red-brown



brick, with more use of green tile to pick out the window architraves - the latter including a miniature oeil-de-boeuf with an elaborate Baroque surround. The deeply chamfered corner bay, containing the principal entrance, is decorated with a double-height tiled plaque bearing Truman's emblem, a black eagle. The composition is topped by tiled parapet, again advertising the brewery and its products.

The pub is named after Colin Campbell, later Lord Clyde (1792-1863), a carpenter's son from Glasgow who joined the army at 16 and eventually became commander-in-chief of the British forces in India during the Mutiny of 1857. The pub, originally established in the year of Clyde's death, was rebuilt in 1913 by the then landlord E J Bayling, who placed his own name prominently above the main entrance.





## The Roebuck Public House

50 Great Dover Street, Southwark

Late nineteenth century

Listed Grade II

The Roebuck is a landmark pub that shows the florid and fantastical strain in late-Victorian commercial architecture. Squeezed onto a triangular site at the intersection of two main roads, it makes the most of its prominence with a riotous assembly of Jacobean-inspired features. Granite pilasters frame the full-height ground-floor windows, with a triple-arched canted bay at the street corner; on the first floor, mullion-and-transom windows alternated with strapwork pilasters, and at roof level the line of the strapwork parapet is broken by an array of tall stacks, scrolled Dutch-gabled dormers and a copper-clad pavilion roof. The interior, once partitioned, is now a single space supported by cast-iron columns, with a panelled U-shaped bar and a staircase leading to the first-floor function room.



## Windsor Castle Public House

Campden Hill Road, Kensington & Chelsea

c1826 and 1933

Listed Grade II

A late-Georgian pub with a comprehensive 1930s makeover, the Windsor Castle was built during the 1820s when the grounds of Campden

House were parcelled up for suburban development. Originally licensed to the brewers Douglas and Henry Thompson of Chiswick, its name supposedly comes



from the fact that the towers of Windsor were at that time visible from the slopes of Campden Hill. The simple two-storey stuccoed building was gradually altered and extended during the nineteenth century, but the most comprehensive changes came in 1933 when the interior was completely refitted in oak panelling (a brass plaque records the felling dates and plantations of origin), in a deliberately rustic style that reflects the contemporary vogue for 'Olde English' pub design. The ground floor is divided up by timber screens - possibly following the lines of an earlier subdivision - into a series of small panelled snugs known as the Campden Bar, the Sherry Bar, the Private Bar and the Ordinary. The upper floor retains its 1820s character, with simple four-panel doors and multi-pane sash windows to the rear.

## The George Public House

### D'Arblay Street, City of Westminster

1897

Listed Grade II

There has been a public house on the corner of D'Arblay Street and Wardour Street since at least 1739. The present building was probably erected for the Meux and Co brewery and is eye-catching for its red brick exteriors with cream stone banding (a popular decorative device in the late nineteenth century, known as 'streaky bacon'). The polished granite pub front, etched and cut glass windows, and the relief bust of George IV on the canted corner make this a good example of late-Victorian pub design. Inside, the pub retains its original mahogany bar counter and ornate bar-back as well as three large painted mirrors advertising ales, whiskey and mineral water. There is an original fireplace, oak floor and Anaglypta ceiling, the latter a type of embossed wallpaper first produced in 1887.



## Former Dock Offices to Surrey Commercial Docks

### Surrey Quays Road, Southwark

1892 and attributed to James McConnochie

Listed Grade II

This was, and remains, the public face of the Surrey Docks, which in its heyday comprised nine docks, six 'mast ponds' and a canal on a 460-acre site. From 1864, the Surrey Commercial Dock Company managed this dockyard for the trade and storage of timber on the Rotherhithe peninsula; it had been previously been run by three separate enterprises. The imposing Dock Office building served as general offices, Superintendent's office, and a janitor's house, with the Company's engineer James McConnochie the likely architect. When the docks closed in 1969, the Dock Office building fell into disrepair, but it was rescued in 1985 by the London Docklands Development Corporation, which redeveloped the area from 1981. This is now a rare surviving remnant of what was one of the largest and most

important of London's docks in the nineteenth and twentieth centuries. Located at the dockyard entrance, its large clock tower would have been well known to those who arrived at

work on the docks each day; with its bell-like roof with fishscale slates and a weathervane, it is still a prominent landmark in this much-changed industrial landscape.





## Brixton Market

### Brixton, Lambeth

Reliance Arcade, 1923-5, and Market Row, 1928, by Andrews and Peascod;  
Granville Arcade (now Brixton Village), 1935-8, by Alfred and Vincent Burr  
Listed Grade II



The cluster of covered markets in Brixton opened in the 1920s, but it wasn't until after the Second World War that they acquired their special character. Immigrants from the West Indies, in particular Jamaica, settled in this south London suburb largely due to cheap housing in the increasingly down-at-heel and Blitz-damaged neighbourhood. Brixton Market became a focal point for the community, a place where the new settlers could buy and sell their own

distinctive foodstuffs. In 1956 when the wife of Jamaica's Chief Minister, Mrs. Edna Marley, visited London, she was taken to Brixton Market where, as she put it: 'I ended up shaking hands with fifty West Indians who recognised me. I was surprised to see them buying sweet potatoes and tinned ackee...it was like a little bit of home'. Brixton Market was by then, and indeed remains, one of the most visible manifestations of Afro-Caribbean culture in Britain. It has considerable

historical resonance as a place which shows how the cultural and social landscape of post-war Britain changed as a result of immigration. The design interest of the market is by no means negligible either. The faience façade to Reliance Arcade, with its polychrome detailing, is an early instance of the Art Deco Egyptian style. Inside, the tiny shops' frontages retain black vitrolite fittings. Market Row and Granville Arcade have impressive open glazed truss roofs in concrete and steel.

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## Salters' Hall

4 Fore Street, City of London

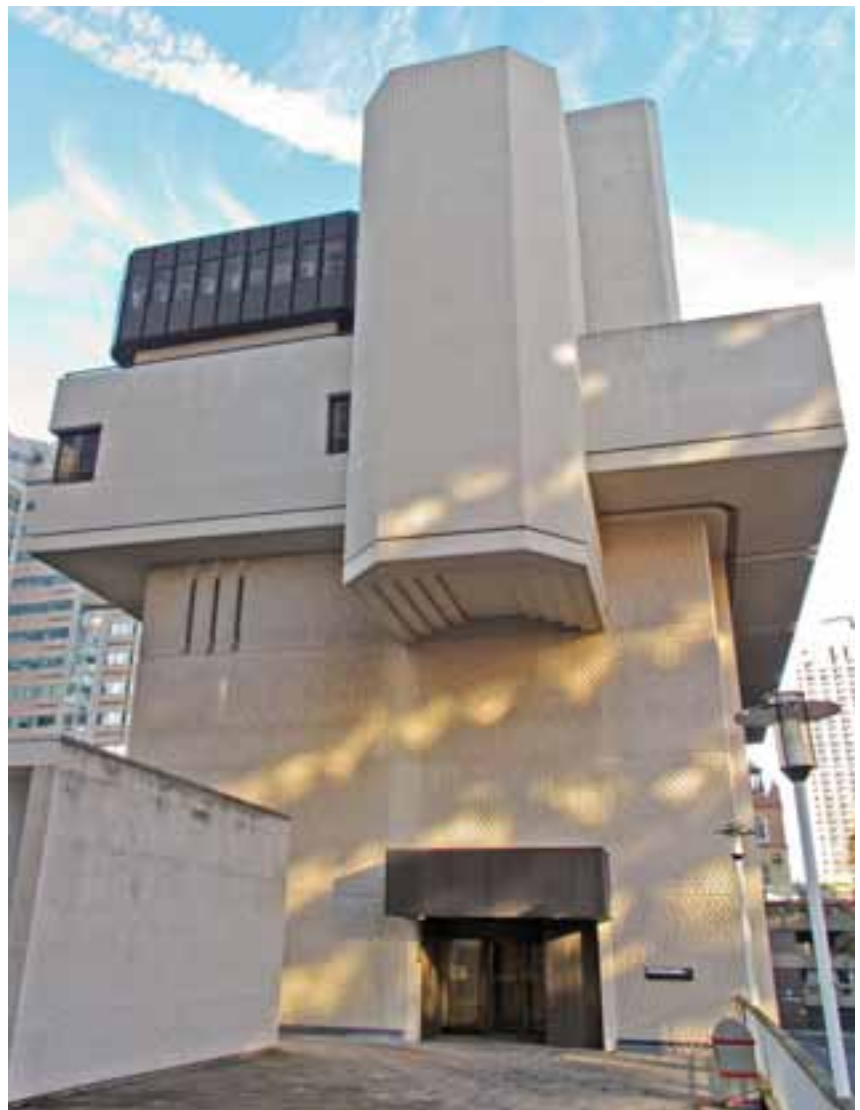
Designed 1967, built 1972-6 by John S Bonnington Partnership,  
with Sir Basil Spence

Listed Grade II

Most of the City's ancient Livery Companies who rebuilt their halls after the Blitz did so in a more or less conservative neo-Georgian idiom. Not so the Salters, who in 1967 commissioned John S Bonnington to design a replacement for their old hall in St Swithin's Lane, gutted by bombing in May 1941. The new hall was to stand opposite the southern flank of the Barbican estate, and Bonnington's design was starkly Brutalist in character; a top-heavy

sculptural mass whose almost windowless upper floors, containing the hall's main function rooms, are treated as an array of blunt protruding forms clad in ribbed, knapped and bush-hammered concrete. Within, a Travertine-clad entrance lobby on the fifth floor leads to the rosewood-panelled Court Room and the double-height Livery Hall which is lined in fluted ash panelling on every surface. The lower floors, clad externally in bronze-tinted glazing, are let as offices.

At ground level the building is raised on pilotis, forming a porte-cochère whose central section accommodates a pair of elaborate wrought-iron gates brought from the old hall. The Salters' Hall is located alongside sections of Roman and Medieval city wall, the remains of the medieval Church of St Alphage, the site of the ancient gateway of Cripple Gate, and the post-Second World War Barbican complex: an area with a remarkable depth of history.





## Rossetti Studios

72 Flood Street, Chelsea, Kensington & Chelsea

1894 by Edward Holland

Listed Grade II

Rossetti Studios represent an unusually complete and elaborate example of a multiple studio complex, a peculiarly late-Victorian and Edwardian building type which enjoyed a vogue from the 1860s until the Great War. The site comprises a series of purpose-built artists' studios to the rear of 72 Flood Street, built speculatively for rental to members of Chelsea's burgeoning artistic community. The complex comprises four single-storey studios to the south and three two-storey studios to the north of a top-lit central corridor; with an additional two-storey studio in the south-west corner of the site and a caretaker's house. A passageway from the street gives access to a small rear yard, from

which a red-brick arch with a bold Gibbs surround leads into the single-storey range. The two-storey range to the left is faced in red brick below and roughcast above, with a swagged terracotta band between and a drum-shaped turret or oriel at the corner. This range has living accommodation at ground level with the studios themselves above; slit doors allow canvases to be passed directly up to the studios, avoiding the narrow stairs within. All the studios have a tall, angled north-facing window to take advantage of the even north light.

The Rossetti Studios have been home to a number of distinguished artists over the past century. Augustus John

and William Orpen took two of the studios in 1904 and established the Chelsea Art School, whose students and associates included Jacob Epstein and Wyndham Lewis. Later occupants included the theatre impresario George Devine and the photographer Ronald Traeger.





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## Abbey Road Studios and Zebra Crossing

### St John's Wood, Westminster

House of c1830, substantially modified and enlarged in 1930-31  
by Wallis Gilbert & Partners

Listed Grade II

Abbey Road is surely the most famous music recording studio in Britain, if not the world, but few would expect to find it behind the façade of a modest Regency villa in genteel St John's Wood. The building's transformation was initiated by the Gramophone Company (later part of EMI), who employed the architects Wallis Gilbert & Partners - best known for their streamlined Art Deco factory buildings in west London - to add an extensive suite of studios, control rooms and offices to the rear of the original house. The Abbey Road Studios were opened by Sir Edward Elgar in 1931, and have since played host to many of the best-known artists of each succeeding generation, from Fats Waller and Marlene Dietrich to Pink Floyd and, most famously, the Beatles. Reckoned to be the world's first purpose-built recording studios, Abbey Road has become a focal point

and icon of the British music industry. Over 190 of the Beatles' 210 recordings were made here, and their final album *Abbey Road*, released in September 1969, took its name from the site.

The album cover of *Abbey Road* also featured a nearby zebra crossing, now a place of pilgrimage for Beatles fans from all over the world. The idea originated with a Paul McCartney sketch of four stick men on the crossing. The photographer, Iain Macmillan, shot pictures from a stepladder while a policeman stopped the traffic - for only about fifteen minutes - on 8 August 1969. The cover is unusual in that it does not include the name of the band or album, a decision taken by John Kosh, the creative director for Apple Records, who rightly believed the most famous band in the world needed no introduction.



# Grand Connaught Rooms

61-63 Great Queen Street, Holborn, Camden

1863-64 by Frederick Pepys Cockerell, retaining structure from the preceding Freemasons' Tavern of 1788. Figure sculpture by William Grinsell Nicholl. Enlarged and remodelled 1905-10 under Alexander Brown and Ernest Barrow, detailed design by Crickmay & Sons. Extended 1933-36 to the design of HV Ashley and Winton Newman.

Listed Grade II\*

The Baroque opulence of the Connaught Rooms' décor is matched by the tortuous convolution of its building history, both seeming to reflect the esoteric activities of the site's owner - the United Grand Lodge of England, this country's oldest body of Freemasons. Freemasonry enjoyed a vogue among the late eighteenth-century male elite, and in 1774 the Grand Lodge (founded in a Covent Garden alehouse in 1717) built England's first Masonic hall at 61 Queen Street. In 1788 a tavern was constructed on the premises, generating a regular income for the Lodge and providing an important meeting-place, which later hosted the inaugural meetings of the Anti-Slavery Society (1807) and the Football Association (1863). In 1863 the tavern was rebuilt by the architect and mason Frederick Pepys Cockerell, son of the more famous CR Cockerell; parts of the 1788 building were retained, and a new hall or 'temple' – replacing an earlier building by John Soane – was added to the west. In 1905-10 the tavern interiors received an even more sumptuous remodelling by Crickmay and Sons.

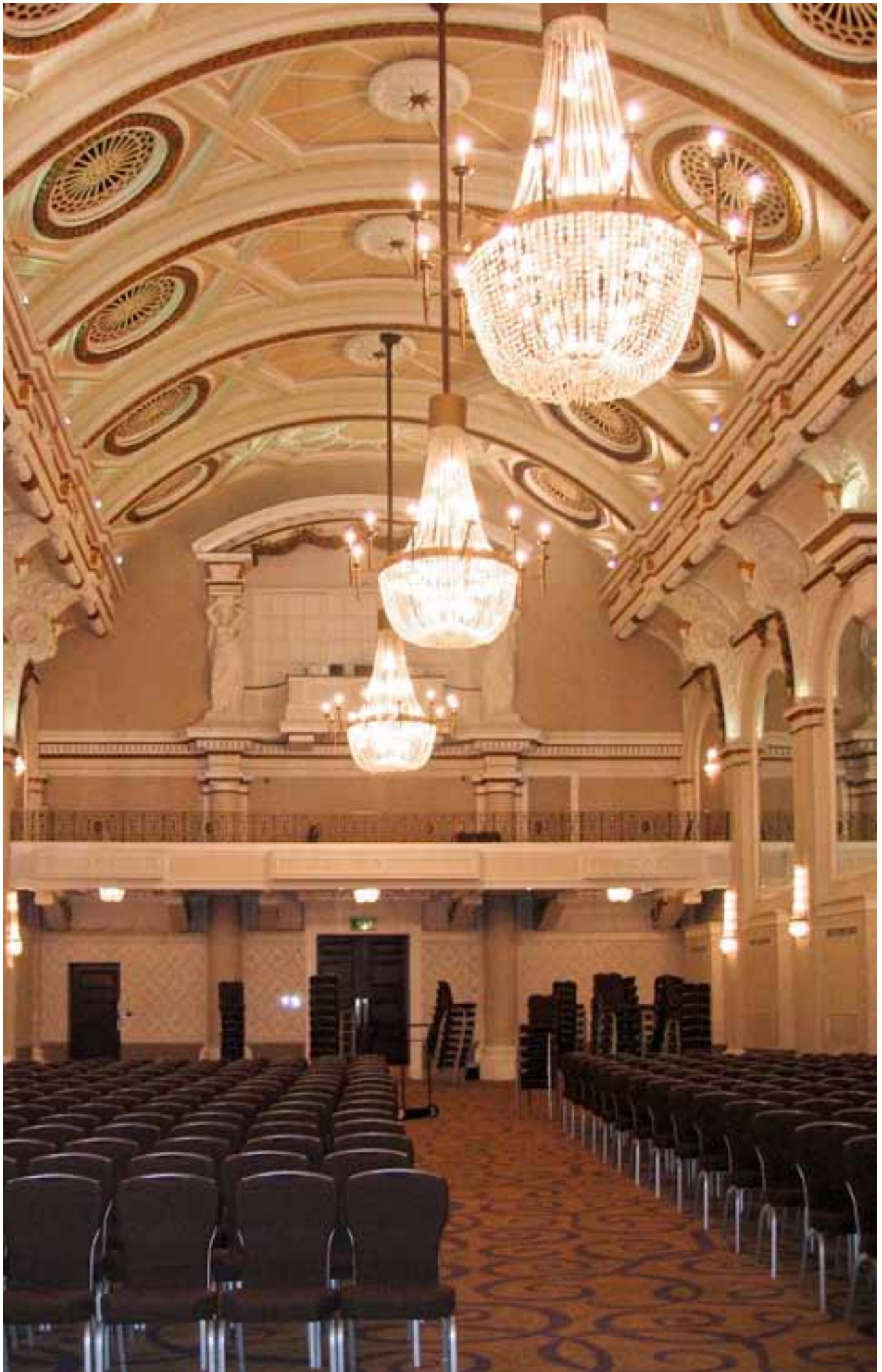
Cockerell's temple was replaced in 1927-33 by a gigantic new Freemasons' Hall (separately listed at Grade II\*), but the Connaught Rooms survive in their Victorian and Edwardian magnificence. The exterior is a relatively unassuming piece of nineteenth-century commercial architecture; only the right-hand



section, a surviving fragment of Cockerell's temple façade, hints at what lies within. The entrance doorway leads to a grand entrance hall from where a broad imperial stair gives access to a series of ever more opulent function rooms, culminating on the third floor in the resplendent Grand Hall, a riot of luxurious Baroque plasterwork beneath a great barrel-vaulted ceiling. Later and earlier periods are also represented: the square-plan western stair is a survival from the eighteenth-century tavern building, while to the rear is a five-storey extension of the 1930s whose decoration combines Classical, Art Deco and Egyptian motifs.







## Aeroville

### Hendon, Barnet

1917-19, by Herbert Matthews for the  
Grahame-White Aviation Company

Listed Grade II

Hendon's pivotal role in the development of the UK's aircraft industry was largely the responsibility of Claude Grahame-White, one of this country's first qualified pilots, who in 1911 established an airfield with a flying school and a small aircraft factory here. The Hendon Aerodrome and its facilities were requisitioned by the Royal Naval Air Service during the First World War, and became a major site of aircraft production. The resulting expansion of the site led to

an acute need for workers' housing, and plans were drawn up by Herbert Matthews, architect to the Grahame-White Aviation Company. These proposed a large model development providing a range of accommodation from sleeping cubicles to three- and four-bedroom flats. The cancellation of Government contracts at the end of the War meant that only a single block, the present Aeroville, was ever built. The building forms a quadrangle with a garden in the centre. Its cottagey

neo-Georgian style, with multi-pane sash windows, heavy hipped roofs and a Doric portico and loggia facing the courtyard, contrasts with the cutting-edge modernity of the industry it was intended to serve. Despite the replacement of many of the windows with double glazing and some internal alterations, Aeroville remains essentially intact, a unique episode in the history of factory housing and a vivid testament to the origins of UK aviation.





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## Dunboyne Road Estate

### Mansfield Road, Camden

1971-77 to designs of 1966 by Neave Brown of the  
London Borough of Camden's Architect's Department

Listed Grade II

Despite a desperate need for new housing in the 1960s, Camden's Borough Architect Sydney Cook refused to build the tower blocks favoured by other local authorities. Rather, Cooke encouraged the young and untested architect Neave Brown to develop a model for low-rise, high-density housing. Dunboyne Road was the first application of Brown's concept to a large site and with this scheme, and its monumental successor at Alexandra Road, a distinct 'Camden style' was created.

Dunboyne Road had continental precursors (such as Le Corbusier's Rob et Roq project in France of 1948), yet is also derived from home-grown domestic architecture. As Brown described in 1978, it 'related to two traditions that I do not find incompatible: that of the immediate past (selectively) of the Modern Movement, and that of an older formal

tradition of English Housing'. Inspired by anthropological studies, architects in the 1960s were exploring the idea of the street as centre of community life. For some this led to 'streets in the sky' (multi-storey blocks with wide access balconies), while for others Victorian terraced housing was the magic ingredient. A communitarian ethos underpins the design of Dunboyne Road, which has shared gardens, and where each house has a door to the street.

Dunboyne Road Estate is unreservedly Modernist in planning, form and materials: the concrete-built ranges, arranged on a geometric grid, have large picture windows, long horizontal balcony fronts and flat roofs. These simple, bold forms belie the complexity of the stepped sectional plan, which provides for 71 dual-aspect residences. Each storey is set back from the one below, giving privacy to each family:

No two individual living rooms are placed above or below one another; bedrooms are located downstairs, to permit maximum light in living spaces. The bright white, smooth-finished concrete contrasts with dark-stained timber window frames, and the play between the buildings and the informality of the individually-planted gardens is one of the estate's most memorable characteristics. Critic Reyner Banham summed this up when he evoked Babylon in an article on Dunboyne Road titled 'Hanging Gardens'.





## Coach house

56 Nightingale Lane,  
Wandsworth

1870 by Eaton and  
Chapman, with  
additions of c1898 by  
J Carmichael and Sons  
Listed Grade II

56 Nightingale Lane is very much a building of two halves. Its lower storey was built in 1870 as the coach house and stables to Dudley House, a newly-completed suburban villa occupied by the wine merchant Henry Clifford Green. During the 1890s the house was owned by the successful 'turf accountant' (a bookmaker licensed to take bets on horse races) James Ryan O'Connor. He changed its name to Mount Cashel and employed the local joiner and builder James Carmichael to add a billiard room above the stable block. The exterior of the little building is striking enough, with decorative panels of soft red brick and terracotta above the round-headed first-floor windows, but it is the survival of the 1870 and 1898 interiors that makes it remarkable. The ground floor retains an unusually intact suite of stable fittings including dado panelling, tongue and groove partitions and Dutch tiled floors with cast-iron drainage channels. The utilitarian character of this space contrasts with the swaggering opulence of the billiard room, which is lined from floor to ceiling in Rococo plasterwork. Ionic pilasters support a richly-moulded frieze and a coved ceiling with ornate relief panels. An inglenook occupies the north wall, its arched surround having enriched spandrels and a feathered crest at its apex. Much of the decoration is on sporting themes: painted wall panels depict scenes of the hunt, and roundels in the ceiling show boys playing football and cricket, while the stained-glass horses' heads and horseshoes in the roof lantern point even more directly towards the sources of O'Connor's wealth.



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## Branch Hill Estate

### Spedan Close, Camden

1974-6 by Gordon Benson and Alan Forsyth of the London Borough of Camden's Architect's Department

Listed Grade II



Branch Hill, a public housing estate, was built in the grounds of an Edwardian mansion in Hampstead. Unusually, the site was restricted by a covenant that stipulated that new buildings must be semi-detached and of no more than two storeys. Such a condition would appear to make a dispersed suburban layout inevitable, but architects Benson and Forsyth instead proposed a compact, modernist scheme that covered only half of the site's acreage, retaining surrounding mature woodland. Essentially, the model was terraces of houses, as Camden's architects had followed elsewhere, but with brick-paved narrow walkways in between pairs. The stepped-section concept developed by Camden at the Dunboyne Road estate was deployed to even greater utility and effect at Branch Hill. The site's steep topography means the flat roof of each house is the roof terrace of the

next house up the slope and the large sitting room windows command wide views. Modern materials were used with particular finesse: the structural skeleton is immaculately detailed with board-marking and chamfering, and the walls smooth-finished in white concrete.

Yet while the design met the brief architecturally, it was a budgetary disaster. The land had been purchased at a high price and costs of construction escalated in the difficult economy of the 1970s. When the new residents arrived in 1978, the cost was calculated as over £72,000 per dwelling, much more than a house in the private housing market. By this time, the idealism of the post-war welfare state was on the wane and the Thatcher years were close at hand. Unsurprisingly, the estate attracted negative press coverage. One critic described Branch Hill as 'financially irresponsible, a slap in the eye to the affluent neighbours'



while conceding 'it does attempt to make architecture out of the dreary bureaucratic provisions for human life in the 1970s'. Few could deny the sophistication of the design, however (the Architects' Journal considered the estate 'some of the highest quality council accommodation in the country'). This is what defines Branch Hill today, and the estate might be considered the swansong for the ambitious public housing projects that characterised the post-Second World War years.



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## 27 and 37 Leighton Road

### Kentish Town, Camden

c1828 and c1824

Listed Grade II

In 1804, Leighton Road was but a pathway from Kentish Town to Islington, with a stile at its eastern end and a bowling green to the north, near where No. 37 now stands. From the 1820s, small freehold plots were sold off for development, each sufficient for one or two houses only. 37 Leighton Road was one of the first new houses to be completed and was formerly one of a pair; No. 27 followed soon after; originally the middle house in a terrace. Both houses have surviving original features inside (including a rare linen-backed china cupboard in No. 37). No. 27 was the home of one Mr Pike, who made various changes to the house in 1870, and whose story is vividly told in Gillian Tindall's book, *The Fields Beneath: the History of One London Village*, published in 1977. The two buildings are located amid a small cluster of late Georgian suburban houses on Leighton Road, a reminder of Kentish Town's village character in the early nineteenth century, before the suburb was subsumed into the capital from the 1850s.



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## Walton House

Longford Street, Camden

c1906 by Percy Burnell Tubbs

Listed Grade II



Walton House looks at first sight very much like a small block of early London County Council flats, of the kind that were built en masse on the LCC estates at Boundary Road and Millbank. But although the building is now council-owned, it is in fact an intriguing example of the application of the LCC's 'house style' - free Arts and Crafts detailing in warm red brick and buff terracotta, with white render used to accentuate the attic storey - to what was originally a speculative housing development. Built at some point after 1906 (plans were lodged with St Pancras Borough Council in that year; although the address does not appear in the Post Office Directory until 1918), this block of eight flats was designed on behalf of a private landlord by Percy Burnell Tubbs, a City of London-based architect whose few surviving buildings include the former Glasgow Herald offices on Fleet Street. The main elevation is a subtly asymmetrical composition, with a tall oriel window thrusting upward through the eaves and terminating in an outsize dormer; on the return elevation to Little Albany Street, two slightly projecting chimney stacks are supported on terracotta scroll brackets. A note on the original application drawings indicates that Walton House was 'not intended as working class flats', and although most of the interiors are spartan enough, the coloured terrazzo floor and ornamental cast-iron balusters in the stair hall, along with the panelled hardwood doors to the flats themselves, suggest the raised social aspirations of the developer's target market.



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## Grove House

100 High Street, Hampton, Richmond upon Thames

Late seventeenth century, enlarged mid eighteenth century, with later remodellings; Moorish Room added 1892-6

Upgraded to Grade II\*

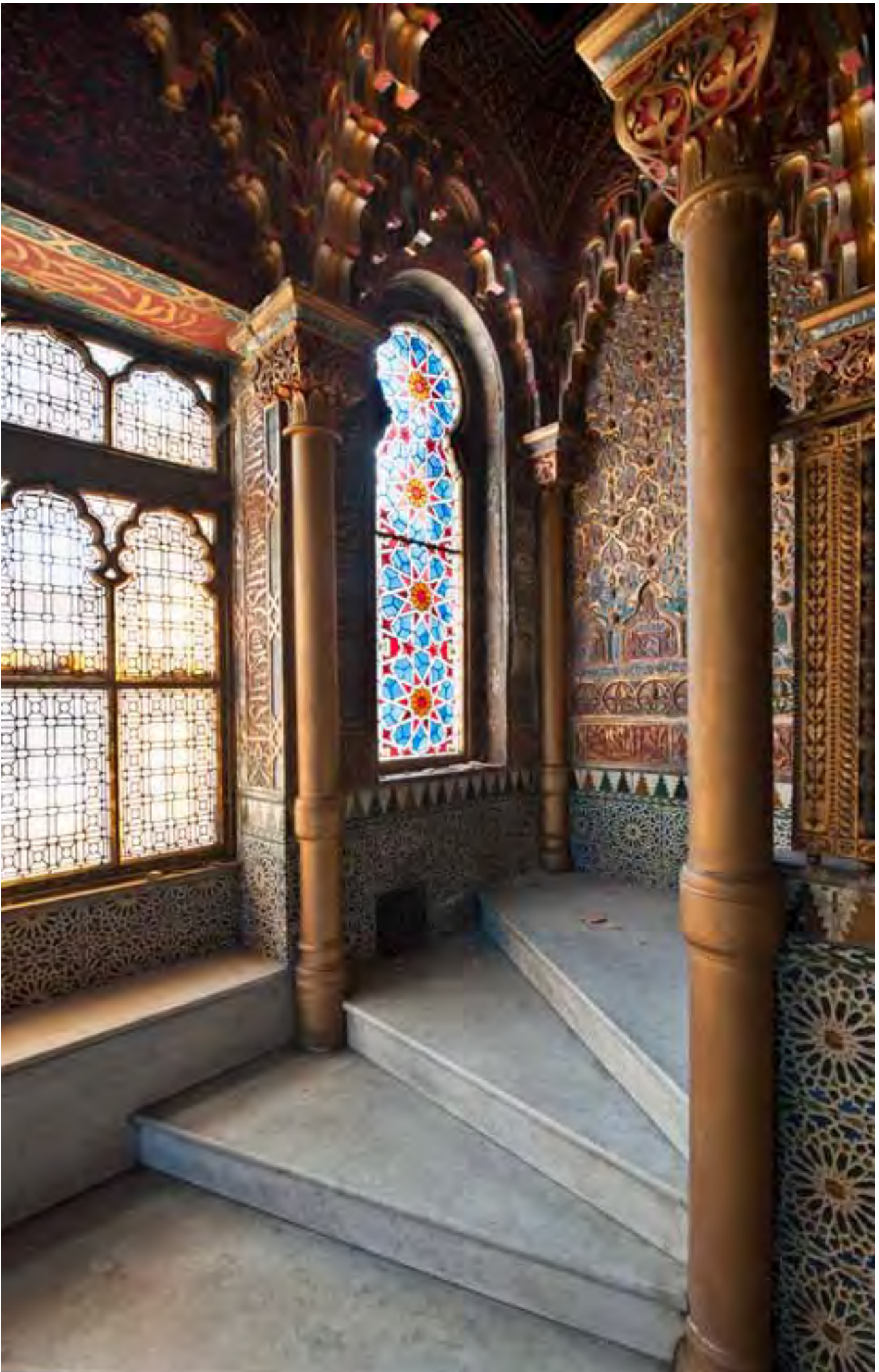
Outwardly, this handsome brick mansion, originally built in the late 1600s but much altered over the next 150 years, exudes a stolid respectability wholly appropriate to its setting in the well-heeled suburban village of Hampton. The interior, given a plush remodelling early in the last century, maintains this impression. But what gives the house its particular

interest is the extraordinary addition to the rear; an Arabesque fantasy built by a late-nineteenth century owner, the retired army officer JC Stutfield, and inspired by Owen Jones' Alhambra Court at the Sydenham Crystal Palace. The so-called Moorish Room, used as a music room, is a domed rectangular space with horseshoe-arched lateral bays. Its every surface is encrusted

with decoration, from the inlaid marble floor to the interlace patterns in embossed paper on the inner surface of the dome; most of the original paint scheme, a rich palette of red, green, blue and gold, still survives. Beyond are the footings of a now-lost conservatory with a circular pond and canal, based on the Court of the Lions at the Alhambra itself.









## 14 Wilkes Street Spitalfields, Tower Hamlets

1724-25 by James Pitman; refaced late nineteenth century

Listed Grade II

The silk industry became heavily concentrated in Spitalfields from the late seventeenth century, fuelled by the arrival of refugee Huguenot silk weavers from France after Protestant worship was outlawed in 1685. Although frequently described as "weavers' houses", the houses in Wilkes Street, Fournier Street and their environs were of a higher social order; occupied by the wealthier class of merchants and silk masters; the glazed weavers' garrets that characterise Spitalfields houses were mostly added later in the eighteenth century, as the area's social status declined. 14 Wilkes Street, and three other houses locally, was built in 1724 by James Pitman, citizen and carpenter of London, under a building lease granted by the landowners (a pair

of speculative developers from the Inns of Court). The eventual purchaser was a mercer; and in 1750 and 1773 the building was occupied by John Freemount and Company, weavers.

The house was later re-fronted, but much of the early Georgian interior survives including doors, full-height panelling, and the open-string staircase. The back rooms have chimney breasts set into the rear angle with the party wall, those to the ground and first floors with the original flush surrounds.

## Coach house and stables at Hillside Brookshill, Harrow

c1868 by RL Roumieu

Listed Grade II

The mansion known as Hillside was built in 1868 for the Blackwell family, joint proprietors of the well-known grocery firm Crosse and Blackwell. The designer was Robert Louis Roumieu, who with his partner Alexander Gough is best known as the architect of Milner Square in Islington and the celebrated 'rogue Gothic' vinegar warehouse at 33-35

Eastcheap in the City of London. The main house at Hillside is now a ruined shell, but the adjoining stable block and coach house survive relatively intact, forming a picturesque group of red-brick buildings set around two sides of a yard overlooking the principal drive. The north range contains the coach house with coachman's quarters above and a barn attached

to the north. To the west are single-storey ranges containing loose-boxes. Architectural unity is imparted by the use of extravagantly-shaped gables and blue-brick banding. The diagonally-boarded external doors survive, as do the timber partitions and Dutch tiled floors of the interiors.



## 49 Lanchester Road Highgate, Camden

1925-6

by Ewan MacPherson

Listed Grade II



On this pleasant street of typical interwar houses, it is a surprise to find a building characteristic of the mid-seventeenth-century in style. 49 Lanchester Road was built in the mid-1920s for the Shetland-born textile merchant Thomas Adie, a director of the famous Maple & Co. furniture store in Tottenham Court Road. Maples' own architect Ewan MacPherson supplied the designs for the new house, which was built by the Ipswich-based firm of Messrs Tibbenham. No 49, initially named after the Shetland village of Symbister, is a two-storey house built of red brick in an Arts-and-Crafts influenced style. The white-rendered first floor has four curved oriel windows with arched central lights - a motif inspired by a famous Jacobean house in Ipswich, made popular by Richard Norman Shaw in the late 1800s - nestling under the eaves of a broad hipped roof; lower recessed side wings are joined to the main building by sweeping scrolled parapets. The well-preserved interiors display elaborate plaster friezes and pargetting, given an air of authenticity by the re-use of ceiling beams from a much older building.

## 264 Sheen Lane Richmond upon Thames

1924-5 and 1934-5 by Sydney Ernest Castle

Listed Grade II

Tudor-style houses in the suburbs haven't always been considered good architecture, but 264 Sheen Lane is good enough to overcome most people's prejudices. Originally known as Sheengate, it was designed by Sydney Ernest Castle for HS Pyne, headmaster of Warwick School, and later extended by the same architect for a subsequent owner. Castle was the author of a study of 'Domestic Gothic of the Tudor Period', and both his scholarship and his Arts and Crafts commitment to simplicity and integrity show in every detail of the house. Constructed of handmade red brick and structural oak framing, it is built on an L-shaped plan with the principal rooms facing south over the garden and a short service wing to the north.

The garden front is dominated by a broad half-timbered projecting bay with a mullioned oriel window set beneath an overhanging gable. Inside, the grand double-height hallway has exposed timber framing, a big arched brick-and-tile fireplace and a flying oak staircase with twisted balusters and bulb finials and pendants; the stair window displays stained-glass panels depicting Arthurian scenes by the artist Francis H Spear. The quality of the materials and detailing is uniformly high throughout, and, aside from Castle's extension of 1934-5, the house has seen very little alteration, making it a very complete example of the traditionalist strand in inter-war domestic architecture.





## Darul Ummah Community Centre

### Bigland Street, Shadwell, Tower Hamlets

1874-5 by ER Robson, and 1885-6 by TJ Bailey

Listed Grade II

The building was designed in 1873 and is one of the earliest surviving schools built for the London School Board by its official architect ER Robson. The Board was established following the seminal Education Act of 1870, which for the first time introduced a national, secular, non-charitable provision for the education of children. A stone plaque on the eastern façade testifies to the London School Board's aspirations: it depicts *Knowledge Strangling Ignorance*, taken from an illustration by Spencer Stanhope, a friend of Dante Gabriel Rossetti. Other panels give the original name of the school and indicate the separate entrances used by the boys, girls and infants. The boys were originally taught on the first floor; the girls on the second, and each set of schoolrooms

was accessed by an unusual helix-like staircase, preventing the boy and girl pupils from meeting. The school also has a roof top playground, a clever solution to the space constraints suffered by inner-city schools. Both devices feature in Robson's book, *School Architecture*, which influenced school building nationwide.

The principal façade displays gablets, red brick dressings, and tall sash windows, all of which are hallmarks of Robson's 'Queen Anne' architecture, which became the house style for London school buildings in the nineteenth century. The school was elegantly extended in 1885-6 by TJ Bailey, who later succeeded Robson as architect to the London School Board.



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# Hanover Primary School

Noel Road, Islington

1931-2 by the London County Council Architect's Department

Listed Grade II

Hanover Primary School marks the collision of two seemingly incompatible trends in school design: the monumental and fortress-like aspect of the late-nineteenth century London board schools, piled up high to maximise space on tight inner-city sites, and the low-density, fresh-air-and-sunlight approach advocated by health-conscious educationalists in the 1930s. The original Hanover Road School of 1877 was a classic example of the former, packing 828 pupils (later 1,229) into a tall three-storey building built on a sliver of land next to the Regents Canal. Demolished in 1931, it was replaced with an even larger school that embodied the hygiene-led principles of the day, with single-banked classrooms opening onto balconies via large French windows, allowing maximum light and ventilation. Schools of this type were normally single-storey buildings set within extensive playgrounds; the restrictions of the Hanover site, however, meant that the new building had to be a triple-decker like its predecessor, with a railed playground area on the roof.

The result is impressive. Built of yellow stock brick in an stripped Classical style with Arts and Crafts-inspired detailing, the school turns a dramatically austere face to Noel Road, with the main part of the façade recessed behind a giant colonnade of plain brick piers; the outer wings contain the staircases, expressed externally by zigzag lines of Portland stone. The canalside elevation is a complete contrast, comprising three tiers of fully-glazed classrooms with shallow balconies fronted by elegant metal balustrades. Their original timber window-frames have been replaced, but the elevation is still striking for its extensive fenestration. Internal features include original tiling, parquet floors, staircases and balustrades, and two 'Brave Deeds Boards' recording the rescue by pupils of various persons found drowning in the canal.





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# Franciscan Primary School

## Franciscan Road, Tooting, Wandsworth

1908 by TJ Bailey

Listed Grade II



From when the first major conference on school hygiene was held in 1904, London County Council architects advocated low-rise school buildings as healthiest for children, notwithstanding the scarcity of land in the capital. At Totterdown Fields there came a rare opportunity to realise these ideals. The Council was developing the Totterdown Fields Estate, a pioneering cottage estate, and needed a school to serve its residents. The former Ensham School, further down the same street,

indicates what Franciscan School was reacting against: a vast, neo-Baroque, triple-decker board school built by the Council in 1905. Yet the modest scale of Franciscan School did not preclude architectural dignity and flamboyant detailing. The school features doors with inscribed stone lintels and large voussoirs.

Inside, there are three halls (for boys, girls and infants), each with an open-truss timber roof, iron radiators, and

glazed russet brick dados. Each classroom retains its glazed door and in many a glazed partition separates it from the hall or another classroom. Fireplaces survive too.

There are only a few other schools like Franciscan Primary School in London, and other examples are markedly less well preserved.



# Columbia Market Nursery School

Columbia Road, Tower Hamlets

1930 by the London County Council Architect's Department

Listed Grade II

In 1930, the first head-teacher of Columbia Market Nursery School recorded that of the 88 children on the opening roll, a third had rickets, a third had problematic tonsils, and around four-fifths were inadequately nourished. Poor child health was the catalyst for nurseries like this one in East London, the first instance in the capital of a publicly-funded school for very young children (as well as an early example nationally). Nursery schools were seen as a way of mitigating later health problems, by providing infants with a healthy environment, medical

checks, and a good dinner each day. The need for schools such as this also reflected changing patterns of family life after the First World War; when more women began to work outside the home.

While plainly built, the architecture of the school is no less interesting than its social history. The classrooms are housed in light-weight, timber-framed, single-storey buildings ranged around an intimate courtyard, offering plentiful daylight and ventilation. The courtyard-facing classroom elevations

were originally entirely open-sided, leading onto a veranda, but within a few months of the school opening mothers were keeping their children at home on very cold days. By 1935 the upper portions of the veranda were fitted with glazed screens that could be folded back in clement weather. These remain *in situ*, a highly unusual survival from an experimental period in 'open-air' schooling. There were also clothes drying rooms, bathing rooms, and a medical inspection room, showing the primacy of child welfare at this pioneering nursery school.



## Bunhill Fields Burial Ground City Road, Islington

Established c1665, laid out as a park in 1869, restored 1964-5, by Peter Shephard  
Registered at Grade I

Bunhill Fields is the pre-eminent Dissenters' burial ground in England, the final resting place of John Bunyan, Daniel Defoe and William Blake. Established in the 1660s, with its current boundaries fixed in the mid-eighteenth century, around 123,000 burials took place in this 4-acre plot before it was closed and laid out as a public garden in 1869.

In the southern enclosures there are over two thousand surviving monuments, the oldest being that to theologian Theophilus Gale, who died in 1678. Most are fairly plain, as befitting their Nonconformist associations, although a few display extravagant Baroque sculpture or grandiose Neoclassical forms. Many of the inscriptions and decorative carvings are distorted or illegible, but the antiquarian's loss is the aesthete's gain, for the organic patterns of weathering and decay have a strange beauty of their own. In places the prevailing south-west wind and rain have cleaned parts of the soot-covered stone, creating a striking chiaroscuro effect. Straight and winding paths run through the headstones and tombs, which are cramped together in rows. Here, perhaps uniquely, one can get a sense of the densely-thronged urban burial grounds, commonplace in Georgian England, that so shocked Victorian public health reformers.

The northern part of the ground was cleared following bomb damage in the Second World War (Vera Brittain recorded it as the location of an anti-aircraft gun). In 1964-5, the Fields were re-landscaped by Sir Peter Shephard,



one of the foremost landscape architects of the period. A broadwalk, in brick and reused York stone paving, focused attention on the 'celebrity' tombs, and a lawn and flower beds were introduced. Parts of the Victorian garden were retained, including the eastern and western boundary gates and railings. The gate piers facing City Road, dating to 1868, record the

history of Bunhill Fields and the names of some of the luminaries buried there, quoting verbatim an earlier inscription on a gate pier recorded in 1720. Bunhill Fields has long been considered the *terra sancta* of English Nonconformity, and few places nationally document religious history as vividly or with such poignancy.



## Gates, gate piers and walls to the walled gardens at Chiswick House

### Burlington Lane, Chiswick, Hounslow

1682-4 and later, restored 1950 and 2010

Listed Grade II

By a curious irony of juxtaposition, the grounds of Chiswick House, Lord Burlington's celebrated homage to the Palladian villa, originally adjoined those of an older house by one of the principal exponents of the English Baroque style that Burlington and his circle set out to overthrow. This house, later known as Moreton Hall, was built in the 1680s for the Restoration courtier and financier Sir Stephen Fox; the architect was Hugh May, a colleague of Christopher Wren at the King's Works and the creator

of one of this country's first major Baroque ensembles in his (now lost) suite of royal staterooms at Windsor Castle. The Moreton and Chiswick estates were united by the Duke of Devonshire in 1812, and the older house demolished. Its former walled gardens survive, however; two of the three brick-walled enclosures date from the early years of the house, as do the square brick gate piers with their stone ball finials and decorative wrought-iron gates.



The ice house has a late-eighteenth century core and is constructed of red handmade bricks in Flemish bond. It was altered in the later nineteenth century when a summerhouse was added, an unusual instance of such adaptation. The design is fairly elaborate for an ice house (the tall brick retaining wall has a dogtooth cornice), and the Victorian summerhouse is constructed of good quality materials. The ha-ha wall is late-nineteenth century in date, but probably follows the line of an earlier eighteenth-century ha-ha.

The combined ice house/  
summerhouse and the ha-ha wall



are situated in the grounds of what was the medieval Bishop of Rochester's palace. This was demolished in 1774-6 and replaced by a classical mansion, which forms part of the present Grade II-listed building. In the 1860s, after the Diocese of Rochester had sold the palace and its estate to Mr Coles Child, the house was remodelled by Richard Norman Shaw. Coles Child also improved the grounds by constructing Pulhamite landscape features and a folly. The ice house/summerhouse and ha-ha form part of the late eighteenth century and Victorian phases of development at Bromley Palace.

## Ice house and summerhouse, and ha-ha wall at Bromley Palace Park, Kentish Way, Bromley

Late eighteenth  
century, with later  
modifications

Listed Grade II



## Dr Barnardo's Girls' Village Home

### Barkingside, Redbridge

1879 and later by Ebenezer Gregg

Listed Grade II



Dr Barnardo was a major figure in Victorian England and the history of the charity he founded is of huge significance, not least to the descendants of the thousands of children he helped. Barnardo established many charitable fundraising devices that are now commonplace, such as the use of poignant photographs to provoke gifts and requests for sponsors to donate for specific purposes: '£8 ... to give a homeless child all the benefits of the institutions for six months' (to take an example from 1881). Much of the money Barnardo raised was spent on the Girls' Village Home at Barkingside, which was not only his magnum opus, but also his place of rest.

Funds for the first cottage were given as a memorial to a deceased child and in 1876 fourteen cottages were opened by Lord Cairns, then Lord Chancellor. Each cottage was named by its benefactor; hence, some commemorate institutions (Oxford,

Cambridge), others flowers (Pink Clover), others virtues (Peace, Hope). By Barnardo's death in 1905 there were 64 cottage homes arranged around three greens

The architecture of the Village Homes was not cutting-edge, nor was its architect especially distinguished. Rather, the Olde English-style cottages and village-like church were designed to contrast with the foreboding, barrack-like industrial schools that were home to many Victorian destitute children. Their homely character vividly evokes the sentimental notions of domesticity harboured by Dr Barnardo and his supporters; the charity's collecting boxes were for many years modelled on the cottages at the Village Homes. Each cottage was under the care of a 'Mother', providing a familial environment in which to nurture the girls.

The jolity of the architecture belies darker moments in the history of the

Village Homes, however. The archives recall the sometimes severe treatment of children in the Victorian era and the story of forced emigration to Canada.

In the twentieth century, a large portion of the Village was demolished, including two-thirds of the cottages, the schools, sanatorium and Barnardo's house. A three-tiered bronze fountain and green is all that remains of the Victorian landscaped gardens at the Girls' Village Homes, whereas formerly there were three greens, fountains, benches, and a rose bower. The Children's Church is better preserved. Its interior includes tiny pews, purpose-fitted for children and stained glass depicting female saints and heroines of history, designed with young girls in mind. Cairn's Cottage, the largest and most distinctive of the cottage homes, retains its grand clock tower and one of the cottage homes has a surviving historic interior, giving some flavour of what life was once like in this unique place.

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## Memorial to Dr Barnardo

### Barkingside, Redbridge

1908 by Sir George Frampton RA

Upgraded to Grade II\*

Dr Barnardo's funeral on 27 September 1905, eight days after he died, was a major event. A cortège processed through the streets of London's East End to Liverpool Street Station, where the coffin was conveyed to Barkingside by train. After lying in the Children's Church for people to further pay their respects, Barnardo's remains were cremated on 4 October, an unusual instance in Edwardian England of a public figure choosing cremation instead of burial. This monument, erected in 1908, marks where Dr Barnardo's ashes were interred. Its

designer, who is best-remembered for his statue of Peter Pan in Kensington Gardens, undertook the commission 'without fee or reward'.

The monument is in the form of an exedra – a Greek term for an outdoor seat, which came to define a semi-circular recess in classical architecture. In ancient architecture, exedra were located in sacred places and could incorporate bronze statuary and a stone bench; the monument to Dr Barnardo follows the ancient tradition. The bronze female figure is Charity,

with her arms around two children. On the face of the plinth is a high-relief bronze panel depicting an almost life-size group of three girls, modelled on residents of the Village Homes; one of the three has surgical callipers on her legs and is remembered by Barnardo's staff as being called Emily. Above is a bronze portrait relief of Dr Barnardo surrounded by foliage and two emblems (a heraldic lion and a crown), said to be inspired by the crest on a ring worn by Dr Barnardo in his lifetime.





# Former St Saviour's Homes

Brent Street, Barnet

1893-7 by HA Prothero and GH Phillott

Listed Grade II

A small complex of religious and residential buildings with an unusually convoluted history, the St Saviour's Homes were built at the instigation of the Revd William Herbert Seddon, who gave part of the grounds of his large suburban house to provide the site. Seddon was secretary to the Church Army, in effect an Anglican version of the Salvation Army, and seems initially to have conceived St Saviour's as a 'rescue home' for what late-Victorian society termed 'fallen' women. In the event, the Homes, built by the Cheltenham architects Prothero and Phillott, appear to have functioned from the beginning as a care home for people with learning difficulties. In 1926 the site was acquired by the Pillar of Fire Church, a Christian revivalist sect founded in Denver, Colorado by Bishop Alma White - a remarkable figure who combined radical feminism with equally fervent racism and enthusiastic support for the Ku Klux Klan. The buildings were used for many decades by the Pillar of Fire as a missionary centre, school and bible college.

The buildings themselves are grouped around a small quadrangle, built of red brick in a Tudor revival style, loosely modelled on the fifteenth century almshouse complex at Ewelme in Oxfordshire. The quadrangle is entered via a square gate tower; within, a timber cloister runs around all four sides. As originally planned, each of the corner blocks comprised two discrete 'cottages' accommodating a small number of residents under the care of a supervisor. Communal areas - the dining hall, chapel, laundry and workroom - occupy the long ranges between. The residential and working areas have been much altered, but the hall and chapel interiors survive. The latter is particularly impressive, with a large traceried east window and a west gallery and choir stalls of finely carved oak in an Arts and Crafts-influenced late-Gothic style.





## The Walworth Clinic

157-163 Walworth Road, Southwark

1936-37 by Percy Smart

Listed Grade II



A powerful maxim, 'The health of the people is the highest law', is inscribed on the façade of this building and hints at its origin as a public health centre. The clinic was one of a series of pioneering health centres built at the end of the 1930s, which prefigured the cradle-to-grave ethos of the post-War NHS. When it opened, the Walworth

Clinic focused on maternal health, as manifest in the statuary group on the roofline comprising a woman and three children. The figures are allegorical (the woman holds the rod of Aesculapius, an ancient symbol of medicine and healing), yet the children have 1930s hairstyles and one holds a doll. The building is notable for its

architecture as well as its sculptural embellishment. With its strong massing, brick elevations, and jazzy details, the building presents a hybrid of Modern Movement and Art Deco styles. The building also forms a group with its neighbouring municipal buildings, the former Town Hall (1864-65) and Newington Library (1892-1893).



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## Royal Masonic Hospital

Ravenscourt Park, Hammersmith & Fulham

1933 by Thomas Tait of Sir John Burnet, Tait and Lorne

Upgraded to Grade II\*

When the Royal Masonic Hospital opened, its architect pronounced it 'a complete departure from traditional forms ... one of the few really modern hospitals in the world today'. Its design signalled a change in direction for Burnet, Tait and Lorne, whose work up until this point had been Beaux-Arts edifices such as the Edward VII Galleries at

the British Museum and the Daily Telegraph offices on Fleet Street, and who initially proposed a Neo-Georgian design for this building. Shortly after gaining the commission, however, Tait revised the external elevations, introducing a Dutch-influenced Modernist style with flat concrete roofs and metal-framed windows arranged in long horizontal

bands. The building's form reflected contemporary medical ideas, with three storeys of curved concrete sun decks at the southern end of the ward blocks to provide natural light and fresh air for convalescing patients. The balconies utilised new welding technology to achieve a deep cantilever but minimal floor thickness.





Yet for all Tait's claims to modernity, elements of the building subscribed to the traditional notion that art, sculpture and decoration are essential to conveying specific messages. The façade, for example, features two allegorical sculptures of Healing and Charity by Gilbert Bayes and the stairwell bears a low-relief panel by CL Doman and the inscription

'Aegros Sanat Humanitas', meaning 'humaneness heals the sick'. The interior is of a sumptuousness appropriate to a luxury private hospital for London Freemasons: the tall galleried entrance hall in the administration block is lined in grey Lunel marble, and the boardroom upstairs is panelled in Australian walnut. The ward blocks are in an

unusual state of preservation for a working hospital, retaining their plan, panelled recreation rooms and lift lobbies, children's ward with animal tiles, and the striking sun decks overlooking the landscaped gardens.



## Units 7 and 8 at Bermondsey Leather Market, Weston Street, Southwark

c1833

Listed Grade II



The abundant supply of water from tidal streams and ditches, and its location apart from the cities of London and Westminster, made Bermondsey a centre for leather production from the medieval period. During the late eighteenth and nineteenth centuries, with the development of new techniques and machinery, these industries grew into large, organized, operations. The vivid colours and pungent smells which once characterised the area are long gone, but some old industrial buildings remain. The most impressive are in the Leather Market complex, which comprises a quadrangle of early nineteenth-century warehouses, a public house and the London Leather Hide and Wool Exchange, the latter a grand edifice of 1878 decorated with carved roundels depicting various aspects of the tanning process. These two former warehouses form part of this important remnant of inner London industry. Built over three storeys of yellow stock brick, Units 7 and 8 have pitched slate roofs and sliding sash windows, and display the utilitarian classicism typical of late Georgian industrial buildings.

## Neckinger Mills 162-164 Abbey Street, Southwark

1864

Listed Grade II

This grand warehouse – and its associated supervisor's house – was constructed for Bevingtons and Sons, one of the foremost tanneries in the Bermondsey area in the nineteenth century. Bevingtons occupied this site, which originally housed a paper mill, from 1806 and subsequently built up an international reputation as producers of fine, soft skins. A 1900 plan of the warehouse identifies the commodities stored in each part of the warehouse: wool, hat leather and glove leather.

The building is heavily fenestrated, with distinctive tripartite windows divided by slim cast-iron columns. Each opening has a gauged red-brick segmental arch, and a keystone that



extends several courses above the tops of the brick arches. The loading bays are complete with doors and hoists and there are two datestones on the side and rear elevations, the latter bearing the initials of the company's partners. The building owes its distinctive wedge shape to

London's first passenger steam railway line, built in 1838 from London Bridge to Greenwich, which cuts diagonally across the site. It takes its name from the Neckinger; a tidal stream which provided water to the earlier paper mill.



## 19 Tabard Street Bermondsey, Southwark

1891

Listed Grade II

A distinctive piece of Bermondsey street architecture and an eloquent witness to a vanished industry, 19 Tabard Street was rebuilt in 1891 as the workshop of George Harding & Sons, hardware merchants, tinplate manufacturers and japanners. The last term denotes the process, originating in the Far East, developed industrially in eighteenth-century England but now largely extinct, of lacquer-coating household objects for protection and decoration. The workshop building, of stock brick with stone dressings, is four storeys tall but only a single bay in width, and stands almost like a tower amidst its more modest neighbours. It is much altered internally and to the rear, but the striking front elevation remains intact. The upper storey is



a windowless attic (there is a small dormer in the spire-like pyramidal roof above) with an upswept parapet, and is emblazoned with an outside stone plaque inscribed 'HARDING & SONS HARDWARE MERCHANTS'. The middle two floors read as one, with a slightly canted window bay framed by rusticated pilasters; the upper cornice

reads 'TIN PLATE WORKERS', and plaques between the floors display scrolls inscribed 'WIRE WORKERS' and 'METAL MERCHANTS', with a central shield bearing rosettes and the initials 'H&S'. At ground level is a large carriage entrance flanked by console brackets, above which a segmental pediment bears the word 'JAPANNERS'.

## Camden Incline Winding Engine House Gloucester Avenue, Camden

1837 by Robert Stephenson for the London and Birmingham Railway

Upgraded to Grade II\*

This system of subterranean vaulted passages, running beneath the track-bed on the approach to Euston Station, is all that remains of a bizarre early phase in London's railway history. The London and Birmingham Railway, built between 1833 and 1838, was the world's first long-distance passenger railway line. The southernmost stretch of the line, between the depot at Camden and the terminus at Euston Square, was on a steep gradient, and this - combined with powerful property interests seeking to exclude noisy and smoky locomotives from central London - persuaded the company to work the 'Camden Incline' by means of two stationary

winding engines housed underneath the tracks. Trains would be decoupled from their locomotives and attached to a pulley system which, by means of a rope 7 inches in circumference and 3,744 yards in length, would gradually lower the carriages down the 1 in 85 slope into Euston, and afterwards haul them back up again at the beginning of their northward journey. The stationary engines were superseded by locomotives in 1844, and were afterwards removed and sold, and their two tall brick chimneys demolished. Only the grid of interlocking brick vaults that once housed the engines, boilers, drive wheels and pulley mechanism now remains.

## Battersea Arts Centre (formerly Battersea Town Hall)

### Lavender Hill, Clapham, Wandsworth

1892-3 by EW Mountford, extended 1899-1901 by PE Pilditch

Upgraded to Grade II\*

The town halls of the London boroughs rarely match the grandeur and opulence of their counterparts in the industrial north and midlands, but Battersea is among the exceptions. Local government in London during most of the nineteenth century still followed the old parish vestry system, but towards the turn of the century an increasing civic consciousness developed, expressed in some cases through fine municipal architecture. In 1891 the vestry of St Mary, Battersea announced a limited architectural competition for a new town hall. The winner was EW Mountford, who was already responsible for the local polytechnic and public library, and would later go on to design the Old Bailey. The town hall complex, further extended in 1899 when Battersea became a metropolitan borough, occupies a large island site facing Lavender Hill. For the symmetrical front range, faced in warm red Suffolk brick and yellow Bath stone, Mountford employed a rich Free Classical style, the curved outer bays framed by double columns which support pediments containing allegorical reliefs on civic themes. A semicircular portico gives access to a noble entrance hall with a marble imperial stair leading to an arcaded gallery. Other interiors include the former members' library and council chamber (the latter now a theatre), but the grandest space is the public hall to the rear; which has a barrel ceiling enriched with elaborate neo-Jacobean plasterwork and a great organ in a splendid Baroque case. Despite Battersea's proud traditions of radicalism – it elected Britain's first black mayor, John Archer, in 1913 – the borough was abolished in 1965; the town hall, saved from demolition after a public campaign, is now a thriving arts centre.





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## Former Fire Station

25-38 Gillender Street, Poplar, Tower Hamlets

1909-11 and attributed to WE Brooks, of the London County Council Architect's Department

Listed Grade II

Around fifty new fire stations were built in London between 1899 and 1914, the most fruitful period of fire service architecture in the capital. London Fire Brigade was then part of the London County Council and stations were designed by a remarkable group of architects led by Owen Fleming and Charles Canning Winmill. The pair had previously worked on social housing, and brought the highly experimental methods evolved for new blocks of flats to fire station design. Drawing on a huge variety of influences, the team created a series of idiosyncratic buildings, of which this Arts-and-Crafts-style station is an exemplar. It follows the standard plan of earlier stations, whereby accommodation for firemen was on the upper floors, yet the treatment of the façade is by no means off-the-peg. The design takes its inspiration from vernacular architecture, with features such as the very shallow bay windows pared down almost to abstraction. The glazed brick on the upper storeys is suggestive of a traditional jetty, and the diminutive gables recall London's early terraced housing. Yet there is no doubt that this is an important municipal building. In its scale, soaring verticality and the handsome bronze lettering above the engine-house doors, the station announces its vital civic purpose with aplomb.



# Former Master Shipwright's House and Office Building at Royal Naval Dockyard

Watergate Street, Deptford, Lewisham

House, 1708-10, and offices, 1720, remodelled from 1805

Upgraded to Grade II\*

The Master Shipwright's House and Offices are the only surviving remnants of what was once Britain's greatest naval dockyard, the birthplace of thousands of the oak-built warships of the British sailing navy including Captain Cook's Endeavour and Discovery. Both buildings occupy the site of earlier structures dating from the seventeenth century or before; the house was rebuilt in 1708, and the 'very rotten and decayed' south range, accommodating the offices of the Master and his assistants, followed ten years later.

Along with Chatham, Deptford was one of two dockyards to appoint a Master Shipwright, who lived on site and oversaw the technical operations of the yard. The present house was built during the tenure of Joseph Allin, and was probably designed by him. The core of the building is a two-storey brick range of eight bays with an M-shaped slate roof and a shaped end gable. It is set end-on to the river, with the asymmetrical west front originally commanding a view across the whole of the 30-acre dockyard site. Inside, the principal stair survives from the original construction, as does much joinery belonging to an extensive remodelling in the early 1800s under the chief naval architect Edward Holl. Slightly lower than the house, the offices form a nine-bay range with segment-headed windows framed by giant pilasters at each end. The interiors were remodelled in the early 1800s at the instigation of the Navy's Inspector-General Sir Samuel Bentham, whose principle of 'central inspection' – taken to its apogee in his brother Jeremy's famous Panopticon – transformed the organisation of naval shipbuilding.







## Buildings 5, 23 and 27

### RAF Northolt, Ruislip, Hillingdon

1928-1935, with later modifications

Listed Grade II

RAF Northolt, historically one of this country's most significant military airfields, was established in early 1914 as part of the mobilisation programme that preceded the outbreak of the Great War. Initially a testing ground for pilots in the Royal Flying Corps, the predecessor to the RAF, it later housed fighters charged with defending London from Zeppelin attacks. The airfield was much expanded in the late 1920s and early 1930s, when its pilots undertook the transportation of senior government officials and members of the royal

family. Northolt was a frontline fighter station during the Battle of Britain, and later in the war served as the main terminal for RAF Transport Command and the home of several key reconnaissance departments. The three structures listed all date from the inter-war period of expansion. Building 27 (designed by CH Andrews in 1924 and built in 1928) was the 'Z' Sector Operations Block, the prototype of a series of communication centres built as part of the 'Dowding System', the world's first integrated air defence system,

which formed the basis of the aerial defence of Britain during the Second World War. Building 23 (also built in 1928) was the Squadron Watch Office, in which on-duty pilots were accommodated in readiness for an alert. Building 5 (built 1934-5) is an early example of a C-type hangar, the most commonly-built and successful RAF hangar of the period; it once housed Winston Churchill's personal plane, in which he travelled to meetings with other Allied leaders.







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# Linear Training Fortification, Royal Military Repository

## Repository Road, Woolwich, Greenwich

From 1820 by the Royal Engineers

Scheduled Ancient Monument

This 370-metre long earthwork is the principal surviving element of an ambitious training landscape constructed at the Royal Military Repository in the years following the Napoleonic War. The Repository itself, a 'school of methods of mounting and dismounting ordnance', was founded in 1778, with an extensive training facility established on part of the Royal Arsenal Site. A number of earthworks for gunnery practice were in existence by the early 1800s, but the most ambitious phase of development followed the arrival in 1818 of the Rotunda. Originally designed by John Nash as a giant marquee for a royal reception at Carlton House, the structure was afterwards reconstructed at the Arsenal to house the Repository's collection of military hardware. In conjunction with these works, Sir William Congreve the younger, the superintendent of

the Repository, ordered the Royal Engineers to construct a series of earthworks along the boundary of the site, 'with Scarp and Counterscarp, Wet Ditch, Glacis and approaches in the Bottom of the Repository Ground, with such additions as may be found necessary to carry on a complete course of instructions in all that relates to the practice involved in the defence and attack of such a work'.

Two principal earthworks were built, running north and south from a pair of bastion platforms on either side of the site entrance. Congreve had envisaged that the fortification would be built entirely of rammed earth, though in the event brick revetments were used on the inner (western) face. The northern earthwork survives, zigzagging along the western side of Green Hill in a sequence of angular formations intended to allow for

the widest possible range of training scenarios. The most imposing feature is the projecting spur immediately east of the Rotunda, where the scarp rises to a height of five metres; this may be as much an aesthetic device as a practical one, serving to increase the apparent bulk of the great circular structure above. The earthwork stops abruptly at the entrance to Repository Woods, and there is no evidence that it ever continued any further north.





# Air raid shelter at St Leonard's Court

## Richmond upon Thames

c1938 by FG Fox

Listed Grade II

From early 1938 local authorities were legally required to formulate plans to provide shelter to civilians from air raids, a need heightened by the Munich crisis later that year. The residents of St Leonard's Court were ahead of the game: their new flats, built between 1934 and 1938 by local builder FG Fox, came with a spot in a private air raid shelter. Built of brick and reinforced concrete, and contained under an earth mound, the shelter has a prominent entrance turret, with a conical tile roof and weathervane, designed as part of the landscape. Mr Fox also

included air raid shelters at his other developments nearby, Deanhill Court and Queen's Court.

Inside, the shelter offered a high standard of accommodation, which exceeded government-led standards, and survives remarkably well to this day. Steps descend to a narrow central corridor, with compartments for men and women to either side. The day compartments are lined with timber benches and at the outer end have a pair of chemical lavatories hidden behind a screen wall. The night compartments are divided by

brick screen walls into eight sections, four each side of a central passage. Each has three bunk beds, and each bed has a small wooden shelf with an electric light socket and switch on the underside, with a small wooden baffle to act as a shade. At the end of each partition and in the corridor there are numbered hooks. Each main compartment has a metal ladder at the outer end. Air raid shelters were rarely heated, but this has a stove, and next to it a metal letter box with the notice: 'all communications should be signed by those associating themselves with them'.



## Baptist Church

### Linton Road, Barking & Dagenham

1893 by Holliday and  
Greenwood

Listed Grade II

Barking Baptist Tabernacle (as it was originally known) replaced a modest chapel on Queen's Road, built by Barking's fledgling Baptist community in 1851. The land for a new church was purchased in 1879, but it took time to raise sufficient funds to build this bold and eclectic late Victorian church, which was ultimately funded by congregational subscriptions and a grant from the Baptist Building Fund. The façade is in a free Renaissance style, combining neo-Greek pilasters and door cases, Byzantine round-arched windows, and Gothic marble columns. There are also splashes of the Art Nouveau, then at the height of fashion, in the stained glass and the



iron railings. The façade is typical of late Victorian Nonconformist architecture, which could be highly inventive. Good craftsmanship is evident inside the church, which has an impressive open truss roof with decorative braces and a gallery on three sides, both introduced in 1905. The sunken baptistery, dating to 1937, indicates the distinctive traditions of Baptist worship, as does the prominent organ, placed at the east end, with its handsome neo-Gothic case of 1952.



## Chadwell Heath Cemetery Chapel

### Whalebone Lane North, Barking & Dagenham

1933-4 by TP Francis

Listed Grade II



Chadwell Heath Cemetery opened in 1934, at a time when the borough of Dagenham had recently seen a huge expansion in population thanks to the development of the London County Council's vast new housing estate at Becontree. The cemetery's extraordinary plan resembles an astronomical diagram, with an orbital pathway 125 metres in diameter divided internally by radial paths meeting at a circular central fountain, and with three further main paths branching off at the intercardinal points and terminating in further fountains. The small but massively-proportioned chapel, designed by the borough surveyor TP Francis, is equally remarkable, blending Classical, Art Deco and early Modernist influences. Standing in the midst of a circular lawn, it is built of brick and artificial stone and comprises a broad west tower; a short two-bay

nave and a half-octagonal apse. In the semicircular archway over the west door is a miniature stone casket set in front of a stained glass fanlight in the form of a sunburst - an architectural allegory of death and resurrection. The stonework above takes the form of an obelisk or cenotaph rising through the full height of the tower, emblazoned with a simple cross in low relief. The motifs of casket, cenotaph, sunburst and cross are repeated inside - in the ziggurat-like doorcase at the entrance to the nave, in the inlaid woodwork of the altar and in the painted plaster ceiling in the apse, which shows angels flanking an open tomb with a sunburst at the apex. The main entrance to the cemetery is immediately to the east of the chapel, and its gates and brick piers deliberately echo the forms of the building.



## Methodist Church

### Cricket Green, Mitcham, Merton

1959, to designs of 1950 by Edward Mills

Listed Grade II

Mitcham is one of the finest Methodist churches of the post-Second World War years. Its designer, Edward Mills, was himself a Methodist and his book of 1956, *The Modern Church*, endowed church architecture with a moral dimension. Mills advocated the eloquence of exposed materials, the principle of simplicity in composition and plan, and the value of a church's community work.

These ideas are manifest in the design of Mitcham Methodist Church. The church has a straightforward rectilinear plan enlivened by a dynamic folded concrete slab roof, engineered by Ove Arup and Partners. The roof's concertina folds extend beyond the church's end wall to create a covered

walkway linking the place of worship to its attendant community hall, a prominent manifestation of the church's social work. The nave has a fully-glazed end bay, instead of a traditional east window, which throws natural light onto the York stone-clad east end wall, bringing out the subtle texture of the riven stone slabs. The first minister of the new church alluded to the spatial qualities of the building in 1960, reporting: 'immediately upon entering people found and still find that a reverent attitude is required by the very structure of the church'. The church is little changed from the time of his ministry, retaining its original hardwood pews and choir stalls, altar furniture, organ and pulpit, also designed by Mills.



## Chapel to former St Helena's Home

### 53 Drayton Green, Ealing

1912-13 by John Ninian Comper

Listed Grade II



St Helena's Home was founded in 1884, on what were then the rural outskirts of London, as a reformatory for 'fallen' women - a catch-all term originally applied to prostitutes but used in the Victorian period to denote any woman known or suspected to have had sexual intercourse outside of marriage. Institutions of this type flourished in the nineteenth century; while some were undoubtedly punitive and prison-like, others developed a strong sense of social mission, aiming to provide an escape from what were often brutal and destitute home environments, along with practical training that would allow these outcast women to return to society on more advantageous terms. St Helena's, administered by the Anglican Sisterhood of St Mary the Virgin, at first had only

a makeshift chapel; the present chapel was built just before the Great War by (Sir) John Ninian Comper, a young architect who went on to become the most celebrated traditionalist church designer of the twentieth century. Externally a simple brick box with slender two-light windows and a small bellcote, the building's interior shows the beginnings of the hybrid Classical-Gothic style that characterises Comper's later work. Simple pointed arcades support a concrete groin vault, with smaller arches spanning the narrow side aisles; this Gothic superstructure rests on a series of Doric stone columns, with pilasters at the eastern end and scroll brackets to the west. The windows are filled with bullseye roundels of plain translucent glass held in place by thick lead bars.

## Roman Catholic Church of St Edward the Confessor

5 Park End Road, Romford, Havering

1856 by Daniel Cubitt Nicholls,  
extended 1917 and 1934

Listed Grade II

A model instance of the mid-nineteenth century revival in Roman Catholic architecture inspired by the work of AWN Pugin, St Edward's was built in 1856 by the architect Daniel Cubitt Nicholls, one of the first Essex churches to be founded as part of the newly-established Catholic Diocese of Westminster. The dedication reflects Edward the Confessor's historic association with Romford - his summer palace was nearby - and is shared with the town's Anglican church. The building project was funded by Lord Petre, a local Catholic aristocrat, who also built churches at Barking, Ongar and Brentwood - the latter now part of

the new Brentwood Cathedral. The 1856 building is of squared ragstone, and comprises a broad aisle-less nave with a scissor-braced roof and a small western rose window, and a short chancel with a three-light east window containing stained glass (designed by Hardman & Co and inserted in 1885) depicting scenes from the life of St Edward. Below is an ornate stone reredos with pinnacled niches and carvings of the Nativity and the Descent from the Cross. A western gallery with an external stair turret was added in 1917; this was rebuilt in 1934 when the north chapel was also added.



## Church of St James

Bodley Road,  
New Malden,  
Kingston upon  
Thames

1931-3 by JE Newberry  
and CW Fowler

Listed Grade II

St James's is a model instance of the restrained, stripped-down design that typifies inter-war church architecture and marks the final phase of the Gothic Revival. It was one of the 'Twenty-Five Churches' built in south London at the instigation of Dr CF Garblett, Bishop of Southwark between 1919 and 1932, to complement the 'Homes Fit for Heroes' house-building campaign of David Lloyd George. The church comprises an aisled nave and apsidal chancel, with a transept chapel to the north and a square bell-tower to the south. The exterior is severely plain,

the red brickwork relieved only by shallow buttresses and by the simple stone tracery of the windows. The interior is of unpainted buff brick, the chamfered Gothic nave arcades echoed by segmental arches enclosing the clerestory windows above - a device repeated in the blind arcading of the chancel. The original scheme of oak and pine fittings survives, including pulpit, chancel seating and an unusual set of folding nave pews. The church was bombed in 1944, but was afterwards restored by CW Fowler, one of the original architects.





## Church of St Michael and St George

### Wilcox Road, Richmond upon Thames

1913 by JS Adkins

Listed Grade II

This is a large and well-detailed Edwardian suburban church, its interior enlivened by a magnificent altarpiece imported from Bavaria. The designer, JS Adkins, was a former pupil of the noted church architect James Brooks, but the graceful and decorous late-Gothic style of SS Michael and George is a world away from the vigorous High Victorianism of Brooks's work. The church is built of stock brick with soft red brick bands and dressings of Bath stone. It consists of an aisled nave and chancel under a single roof, with a western narthex and baptistery and a Lady Chapel and vestries to the south-east. The west front is dominated by a great traceried window flanked by red-brick buttresses carried upwards into square pinnacles, the latter linked to the main gable by arcaded stone 'bridges'. The east end is similarly

composed, but the window is replaced by a blind arch with a cross design picked out in white brick. The interior has tall stone arcades with clustered piers and slender wall shafts that support the main ribs of the timber barrel roof. Marble steps ascend to the sanctuary, which is dominated by a huge painted and gilded reredos filling almost the whole of the east wall. This has richly carved panels and canopied niches, the central panel depicting the Ascension or Transfiguration of Christ, with St Michael and St George in the lower panels watched over by tightly curled dragons. The delivery of the reredos was delayed by the advent of the Great War; and its exact date of installation is not known, but the painting of both the altarpiece and the altar below it is understood to have been carried out by members of the congregation.



## United Reformed Church

### 906 Brighton Road, Purley, Croydon

1904 by Hampden Pratt with later alterations by T Arthur Lewis

Listed Grade II

During its first fifty years, Purley Congregational Church, now a United Reformed Church, was extended at least twice as numbers grew. Yet there are few clues in the fabric to suggest the church was not all built in a single phase. The church is in a lively Free Gothic style, of red-orange brick, with strong elements of modish Art Nouveau styling. Its prominent square tower has an octagonal bellcote with a tent roof and the parapet is horizontally striped with stone bands, as is the east end gable and the porch door reveals. The semi-octagonal porch has gable ends to each face, like a miniature chapter

house. The windows and doors have coloured leaded glass with attractive Art Nouveau floral motifs. Such attention to detail was replicated in subsequent alterations, undertaken by T Arthur Lewis in 1914 and 1929. This work, including rebuilding the (liturgical) west front, used high-quality brickwork and carefully-detailed stonework consistent with the original. Internally the roof is supported by large hammer-beam trusses and the original pews and pulpit are *in situ*. The chancel has carved oak choir stalls and panelling which are richly decorated with blind tracery and other gothic detailing, and there is a 1920s organ.

This is a well-preserved church which showcases the inventiveness and quality of Edwardian Nonconformist architecture.



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## Greek Cathedral of Aghia Sophia and Presbytery

### Moscow Road, Bayswater, City of Westminster

1878-9 by John Oldrid Scott

Upgraded to Grade I

Greek immigrants to England in the nineteenth century arrived in a country with a strong tradition of Philhellenism. In 1762, Stuart and Revett's *Antiquities of Athens* had introduced a new design vocabulary to English architecture; it became the source-book for Greek Revival architecture in the early years of the nineteenth century. By the

1870s, when London's Anglo-Greek community sought to construct a new church, they approached an architectural profession with a growing interest in Greek Christian architecture. In John Oldrid Scott, the building committee (headed by the great Anglo-Greek mercantile families of the day, with advice from the solicitor and renowned

Byzantinist Edwin Freshfield) found a scholarly architect with wide experience of building churches. Scott's work at Saint Sophia was to be his masterpiece, and is an early and important instance of Neo-Byzantine architecture in England.

Scott designed a vast brick church on a Greek cross plan, with four arms





forming nave, transepts and sanctuary, surmounted by a great copper-clad central dome. The internal walls are lined in coloured marble, and the soaring dome and pendentives with gold enamel mosaic, depicting a central figure of Christ Pantocrator surrounded by cherubim, seraphim, apostles and evangelists, installed in

1891-3 to designs by AG Walker. The barrel vaults above the sanctuary bear a second mosaic scheme by the Russian artist Boris Anrep, installed in 1926. The rich scheme of fittings includes a great iconostasis screen with paintings by Ludwig Thiersch, an intricately-carved mahogany pulpit raised aloft on marble columns, and

rows of oak and brass misericord seating brought from an earlier Greek church at London Wall in the City. The church was dedicated to Holy Wisdom, after the mother-church of Orthodoxy in Istanbul, and is a unique manifestation of expatriate Greek national identity and spirituality in the nineteenth century.



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## Church of St Laurence

### Bromley Road, Catford, Lewisham

1967-8 by Covell Matthews Partnership

Listed Grade II

When St Laurence's opened in 1968 it was known as the 'space-age' church and its metal spire was likened to a satellite. It was also called 'the mod church'. The church has a distinctive plan, comprising an octagonal main church and hexagonal Lady Chapel; this reflects the impact of the Liturgical Movement on church architecture in

the 1960s. The tall slender spire acts as a foil to the low, broad span of the main church, with its polygonal roof and corona in aluminium, stainless steel and gold. The interior is special too, richly-textured and with the majority of its original fittings intact. It has a coffered ceiling and stained glass in an abstract pattern of blocks

of bold, dense colour by T Carter Shapland. The church was intended as a community centre as well as a place of worship and was built with a social centre, vicarage and two houses (the former is listed with the church). When it opened the Church Times called it 'a parish centre of a type unheard of this side of the Atlantic'.





## Church of St Mary the Virgin

### Bourne Street, City of Westminster

1874 by RJ Withers, extended 1924 by HS Goodhart-Rendel,  
with fittings of various dates

Upgraded to Grade II\*

The stark red-brick exterior of St Mary the Virgin, rising tall and gaunt among the low stuccoed terraces around Bourne Street, gives little hint as to the rich devotional treasury contained within. The church was founded in 1874 to serve the large population of domestic staff employed in the mansions of Belgravia. In the event, it became equally popular with the wealthier residents of the district, whose contributions allowed Richard Jewell Withers' severe early-Gothic basilica to be lavishly extended and embellished. In 1895-6 the artist Nathaniel Westlake painted a sequence of angels and Old Testament figures above the nave arcades in an Italian High Renaissance manner; this was followed in 1908 by a new organ case and reredos in an English Baroque style by Sidney Gambier Parry. By this time the church was

under the influence of the Anglo-Catholicism of the Society of St Peter and St Paul, which stressed the elements of unbroken continuity between Anglicanism and the Roman Church. After the First World War the Society's favoured designer Martin Travers was brought in to produce a number of ornate Baroque fittings including the sarcophagus-like high altar and domed tabernacle. In 1924 the young architect Harry Stuart Goodhart-Rendel built an extension to the church in the form a polygonal north-west entrance porch leading via a vestibule to a new chapel, dedicated to the Seven Sorrows of the Virgin, alongside the north aisle. Goodhart-Rendel, later a founder-member of the Victorian Society, produced what was for the time a remarkably sympathetic response to Withers' original work, combining High Victorian forms with an Arts and

Crafts subtlety of detail and the use of modern materials such as reinforced concrete. He also enriched the interior of the church, adding further Baroque flourishes to Gambier-Parry's reredos and two vividly-coloured side-altars in a quasi-Byzantine style. It was during this period that St Mary's enjoyed its greatest influence as a centre for Anglo-Catholic liturgy and ecumenicalism, becoming a key sponsor of the 'Malines Conversations' of 1921-7, a series of talks between senior Anglicans and Roman Catholics aiming at the reunion of the two churches. This influence waned in the years after the Second World War but the embellishment of the interior has continued, with glass by Margaret Edith Rope (1955), a bold Georgian-style pulpit by Laurence King (1972) and a painted columbarium by Roderick Gradidge (1999).



## Tower Liberty Boundary Markers

### City of London and Tower Hamlets

1868 and after

Listed Grade II

This miscellaneous assortment of markers, now easily overlooked, bears witness to one of London's great administrative anomalies. From the middle ages until the nineteenth century, the area within and immediately without the walls of the Tower of London belonged neither to the City nor to the County of Middlesex, but instead formed a semi-autonomous state-within-a-state governed for the purposes of taxation, law enforcement and military service by the Constable of the Tower on behalf of the Crown. The boundaries were codified in 1536, mapped out in Haiward and Gascoyne's survey of 1597, and extended with the addition



of outlying lands in Spitalfields, East Smithfield and Little Minories in 1686. During the nineteenth century the Liberty's sphere of influence contracted, and the area was eventually subsumed into the Borough of Stepney in 1900. It retains a ceremonial importance, however, with a procession to beat the bounds held every third year on Ascension Day.

The Liberty boundary runs in an irregular arc around the landward side of the tower, taking in Petty Wales to the west, Trinity Square and part of Tower Hill to the north, and Tower Bridge Approach to the east. Of the 31 boundary markers surveyed in



the late nineteenth century, 22 now survive, although many of these have since been moved or wholly renewed. The largest group comprises a series of 13 small cast-iron posts, each bearing the Pheon or broad arrow symbol and the initials WD, respectively denoting the Board of Ordnance and the War Department, along with its number in the sequence; these are the remnants of a systematic attempt to mark out the boundary during the 1860s. The remaining markers are of varying types and dates, ranging from a simple inscribed stone at the base of a wall to a metal plaque set into the roadway.



## Circular drinking trough in Norbury Park

### Croydon

1882

Listed Grade II

This circular drinking trough originally belonged to the cattle market located to the south of Croydon's town centre. The market opened in 1848 and was attended by the farmers of Kent, Surrey and Sussex, and by the butchers of South London. Following the closure of the market in 1935, the trough was moved to Norbury Park which was created in the same year.

The trough is made of granite and is unusual in its circular shape – long narrow rectangular troughs are more typical. Animal drinking troughs are reminders of an important change in the attitude towards animal welfare that took place in the latter part of the nineteenth century. Concern about the lack of available drinking water for animals going to market in towns and cities led to the erection of considerable numbers of troughs, both by charitable organisations and individual benefactors. An inscription on this trough reads: THE GIFT OF / H. PRATER ESQRE M.D. / 1882.



## North and south railings, walls and boundary marker Crystal Palace Parade, Bromley

c1854

Listed Grade II

These two runs of railings are among the few surviving remnants of one of the wonders of Victorian Britain: the Crystal Palace. The first incarnation of the Palace was built in Hyde Park to designs by Joseph Paxton, to accommodate the Great Exhibition of the Works of Industry of All Nations in 1851. The prefabricated components of the huge iron, glass and timber structure were then dismantled and transported to Sydenham Hill, where they were used to construct a second, even larger palace set amid landscaped pleasure-grounds. The principal road access



was via Crystal Palace Parade, a broad new avenue laid out along the crest of the hill, with three entranceways aligned with the building's three great 'transepts'. The new palace opened in 1854, and remained in operation until it was largely destroyed by fire in 1936. The surviving railings once marked the entrance to the central transept, from which they curve outwards in two quadrants terminating in square brick

piers; the northern run, which continues for some distance along the perimeter of the site, is partly collapsed. The railings themselves are of cast iron, with thick tubular uprights bearing multiple torus mouldings and spear finials, and stand atop brick plinth walls with stone copings. A later cast-iron boundary post, marked 'Camberwell Parish 1870', is set against one of the uprights in the southern run.



## Setted road surface Charterhouse Square, Islington

c1860s

Listed Grade II

Noel Coward's wartime paean to the capital, *London Pride*, describes 'pavements glistening' after a morning rain shower; but it is difficult to get a sense of the luminosity of London's old streets today, as most are covered with modern asphalt or concrete. Charterhouse Square is a rare instance in London where a Victorian setted road surface and York stone pavements survive over a large area, probably thanks to its closed and semi-private character.

The square lies to the south of the monastic foundation from which it takes its name and was laid out in the late seventeenth century. Originally it had a cobbled surface, but when Charterhouse Square

was photographed by Yorke and Sons c1870, it had been paved in a variety of stones of different types and sizes. These survive today and are mainly blue or grey, with some rose-coloured Mount Sorrel granite from Leicestershire. The coursing runs across the road surface, changing direction abruptly at the corners; bands of narrower, closely-placed setts here would have been swept and kept clean to serve as road crossings. They are beautifully laid, a testament to the masonry skills of the paviours whose job it was to dress, set and consolidate the course of stones. The granite setts have endured much wear and are pleasingly irregular in surface finish.

## Setted road surface Ballast Quay, Greenwich

1860s

Listed Grade II

Street coverings before the mid-Victorian period, where they existed at all, offered little comfort for carriage passengers due to the wide joints in which filth usually collected. In 1824 the engineer Thomas Telford recommended laying roads with rectangular paving stones of granite, worked flat on the face and straight and square on the sides so as to joint close. Once the new railways eased the transportation of heavy granite, Telford's system was widely adopted in London's streets and squares. The setts at Ballast Quay are unlikely to have arrived by railway, however; for just downriver is Granite Wharf, once the stone-unloading point for John Mowlem's building and masonry firm. Mowlem, established in 1822, moved here in 1852, following the

purchase of granite quarries in Guernsey. It is no surprise that a large setted road surface of the 1860s survives so close to Mowlem's yard, covering the full extent of Ballast Quay and two neighbouring streets, Pelton Road and Lassell Street.

The road structure consists of regularly-laid, speckled grey-mauve setts, 3 inches wide and 5 to 9 inches long. The land was leased to William Coles Child, head of a prominent coal importing business, who developed the area in the 1840s and 1850s. The Coles Child Estate is likely to have instigated laying the setted road structure for the convenience of residents and to withstand the heavy industrial traffic that would have passed through these streets. Since the closure of London's docks in the twentieth century and the dramatic reduction in waterborne transportation, Ballast Quay has fallen quiet and is now isolated from the activity of the main roads. Perhaps for this reason, the setted road structure survives in remarkably good condition, adding great character to this pretty street of Georgian houses, including the old Harbour Master's Residence.



## Railings along pavement to the front of 30-34 Peckham Road Southwark

c1790

Listed Grade II

This set of eighteenth-century railings divides the forecourt of Nos. 30, 32 and 34 Peckham Road from the pavement. The three houses form a terrace of 1790, two of which were originally a school, under the direction of one Mr Wanostrocht. The building later became the first Royal Naval School and from 1846 it was a private mental asylum, before becoming part of Southwark Council's offices in 1955. The railings are made of cast iron and have alternating diamond shaped and blunt spike heads. The standards have urn finials and dog-leg braces and at the centre of the run is a pair of large cast-iron arches, the remains of former gates. At the eastern and western ends are two entrances, flanked by rusticated stone gate piers with stone caps, which support cast-iron lamps.





# Bounds Green Underground Station

## Bounds Green Road, Haringey

1932 by Charles Holloway James

Listed Grade II

Bounds Green has all the hallmarks of a classic Charles Holden Underground station, but was in fact designed by the little-known Charles Holloway James, a former assistant of Lutyens' who also built houses at Welwyn Garden City and Hampstead Garden Suburb. The Piccadilly Line extension from Finsbury Park to Cockfosters, built between 1930 and 1933 under the design supervision of Frank Pick, saw Holden developing his distinctive Modernist idiom at stations such as Arncliffe and Southgate. At Bounds Green his role was merely supervisory, but James's design with its simple brick-built volumes and extensive metal-framed glazing is very much in the style of the master. The octagonal booking hall straddles the street corner, with an oversailing

concrete canopy which also forms the roof to curved shop units on either side. The block's canted corners are glass-walled at the upper level, and the brick panels between them bear large Underground roundels, recent replicas made to the original design. The flat concrete roof has a coffered ceiling to the hall below, and projects on the exterior in the form of a deep moulded cornice. A square ventilation tower with metal louvres forms the other main element in the composition. Features of note at platform level include two fluted bronze uplighters (one original, the other a modern replica), some original signage and a memorial plaque to the 19 people who died when a German bomb hit the station in October 1940.



## Lamp post

### Lambeth Road, Lambeth

Early 1900s

Listed Grade II

Modern street lighting, in the form of gas lamps, began in 1816 at Pall Mall in London. Electric street lighting came half a century later when, in 1879, forty electric lights were put up on the Embankment between Westminster and Waterloo. Throughout the Victorian and Edwardian periods, cast-iron lamp posts were erected in a prodigious range of designs, some highly ornamental; alas, rates of attrition in the twentieth century were high. This lone surviving lamp post is a particularly ornate example of its kind, with a cylindrical pedestal elaborately decorated with Art Nouveau-style motifs. The column base is moulded and similarly enriched and the slender shaft is fluted. On the rear of the lamp standard is the number 113, possibly the iron foundry catalogue number. Lambeth has a special place in the history of street lighting, as the location of Electric Avenue, the first street to be built complete with electric street lighting. This lamp post has a claim to fame too: it appeared in passing in the 1949 Ealing Comedy *A Passport to Pimlico*.





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## K6 telephone kiosks

1935 by Giles Gilbert Scott

Listed Grade II

The K6 telephone kiosk was designed by Giles Gilbert Scott in 1935 for the General Post Office, on the occasion of King George V's Silver Jubilee. The design was a development of Scott's earlier K2 telephone kiosk which was of Neoclassical inspiration, with its Soanian segmental-vaulted roof and multi-pane glazing, reminiscent of a Georgian sash window. The strength of both designs is the application of the principles of architecture to housing an amenity, conceiving of the kiosk as a public building rather than merely an item of street furniture. Combining style, modern technology and functionality, the Scott telephone kiosks are milestones of twentieth-century design.

The K2 was adopted in 1926, but proved expensive to mass produce. By contrast, the K6 design was smaller and simpler; it had fewer panes of glass, for example, and the crowns were applied in relief, not perforated. Well over 10,000 K6 kiosks were eventually installed. Although many were replaced with far plainer kiosks in the 1960s, and many more have been removed altogether since then, those that remain have become an iconic features in Britain's streetscapes. Where they have a strong visual relationship with more than one listed building, or are in a setting of special significance, K6 kiosks are eligible for listing; this example, in the shadow of St Paul's Cathedral easily meets these criteria. Others listed in London include those outside St Pancras Station on Euston Road; at Queen's Avenue, Haringey; at Commercial Street, Spitalfields; in Cutty Sark Gardens, Greenwich; and a pair outside Bush House at Aldwych; at South Moulton Street, Mayfair. K2 kiosks are rarer survivals, as far fewer were installed, and so are listed regardless of their setting; one outside the Warrington Hotel in Maida Vale was listed in 2010.



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**Redbridge**

Dr Barnardo's Girls' Village Home, Barkingside

Memorial to Dr Barnardo, Barkingside

**Richmond upon Thames**

264 Sheen Lane

Air raid shelter, St Leonard's Court

Church of St Michael and St George, Wilcox Road

Grove House, 100 High Street, Hampton

**Southwark**

19 Tabard Street, Bermondsey

Former Dock Offices to Surrey Commercial Docks, Surrey Quays Road

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Battersea Arts Centre (formerly Battersea Town Hall), Lavender Hill, Clapham, Wandsworth

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Church of St Mary the Virgin, Bourne Street, City of Westminster

Circular drinking trough in Norbury Park, Croydon

Coach house, 56 Nightingale Lane, Wandsworth

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### **Scheduled as an Ancient Monument**

Linear Training Fortification, Royal Military Repository, Repository Road, Woolwich

### **Listed at or upgraded to Grade I**

Greek Cathedral of Aghia Sophia and Presbytery, Moscow Road, Bayswater, City of Westminster (previously Grade II\*)

Temple Bar, St Paul's Churchyard, City of London (previously a Scheduled Ancient Monument)

### **Listed at or upgraded to Grade II\***

Battersea Arts Centre (formerly Battersea Town Hall), Lavender Hill, Clapham, Wandsworth (previously Grade II)

Camden Incline Winding Engine House, Gloucester Avenue, Camden  
(previously Grade II)

Church of St Mary the Virgin, Bourne Street, City of Westminster (previously Grade II)

Former Master Shipwright's House and Office Building at Royal Dockyard, Watergate Street, Deptford, Lewisham (previously Grade II)

Grand Connaught Rooms, 61-63 Great Queen Street, Holborn, Camden (previously unlisted)

Grove House, 100 High Street, Hampton, Richmond upon Thames (previously Grade II)

Memorial to Dr Barnardo, Barkingside, Redbridge (previously Grade II)

Royal Masonic Hospital, Ravenscourt Park, Hammersmith & Fulham (previously Grade II)

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