

The London List 2011

DESIGNATION YEARBOOK



ENGLISH HERITAGE

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Foreword



By Dr Edward Impey, Director of Heritage Protection and Planning

This is the second edition of the *London List*, and its celebration of recently listed buildings and structures in the capital is every bit as arresting as the first. English Heritage, the principal statutory adviser to the Government, takes its designation duties very seriously: our recommendations to the DCMS on listing and scheduling are among our most prominent areas of work. These new and revised list entries, representing the annual designation harvest for London, are its fruits.

Since John Stow, historians have been studying the city, and yet there remain new discoveries to be made, new designations to deliver. We are also keen to produce helpful, clear descriptions as triggers for positive management: saying just what is significant about a building (especially those where special interest is unevenly found) can be a real help. So revisions, as well as new inclusions, form a notable part of this year's work. As might be expected, many of the newly listed structures are fairly modern: we have a particular duty to capture the best of the new or recent, so it too can enter the mainstream of heritage – hence our delight (and that of its architect, Richard Rogers) in the listing at Grade I of the Lloyd's Building.

Some of these listings have been controversial. The former Strand Union Workhouse in Cleveland Street, Fitzrovia, was listed – amidst intense pressure for redevelopment – on account of its rarity as a Georgian workhouse in the capital, as well as its connection with Charles Dickens, who lived close by for a time and was involved in the campaign to improve conditions for its inmates. 2012 has been Dickens' bicentennial year, and the Heritage Minister, John Penrose, was pleased to mark it by agreeing with our recommendation here. It cannot be said too often that listing doesn't prevent change: what it does ensure is that proper attention is given to the special qualities of listed buildings.

One of our challenges is how to keep the National Heritage List for England up to date. Some of the lists are now 40 years old, and six of the London lists (including such historic districts as Greenwich and Tower Hamlets) date from 1973. Clearly, we cannot revise everything – particularly now that consultation is an integral part of the process. We need to prioritise, and to agree with the sector what the priorities should be. This is where the National Heritage Protection Plan, launched in May 2011, comes in. We want to deliver better protection in priority areas, and we look forward to more public input, and more thematic listing projects as a result. One such is the London Underground, a historically remarkable network but one which has to serve the ever-greater needs of a much-visited world city. Better appreciation and better management go hand in hand, and listing has a vital role to play in ensuring this.

A handwritten signature in dark ink, consisting of a stylized capital 'A' followed by a horizontal line and a vertical stroke at the end.

Gazetteer

The arrangement of the gazetteer follows the typology established by the Selection Guides, a series of English Heritage documents – themselves updated in April 2011 – which set out the designation criteria for each type of building or site. Thus the entries range from Commemorative Structures (such as the collections of tombs recently listed in the major London cemeteries) to Utilities (a category which this year includes Dorothy Annan's remarkable 'Telecommunications' murals on Farringdon Road). A number of the entries relate to thematic programmes investigating particular areas or building types, for example the re-survey of the London Underground network, which last year resulted in fifteen new listings and five upgrades.

At the end of the gazetteer are three indexes. The first is by borough, with 22 of London's 33 local government districts represented. A second index is organised by historical period, ranging from the C17 to the late C20. The third index is by heritage category and grade: the vast majority of new entries are at Grade II, with a small number – like the Lloyd's Building in the City of London, listed at Grade I on the 30th anniversary of its commencement – at higher grades. The gazetteer also incorporates sites whose designation status has been upgraded during the year; these include Green Park in Westminster, raised to Grade II* on the Register of Parks and Gardens.

A few of the entries, like the last two mentioned, relate to high-profile sites of nationwide or even international fame. Most, however, were previously known only within their immediate environs, and perhaps to a handful of specialists. Their inclusion bears witness to the expanding frontiers of historical and architectural awareness, and also to the work of members of the public, local authorities, amenity societies, English Heritage researchers and others in revealing significance where none had previously been suspected. The great monuments of the metropolis, the likes of St Paul's, the Tower and the Palace of Westminster, are already well known and cherished; it is at the outer boundaries of our knowledge and appreciation that new discoveries can still be made.

Monuments at Highgate Cemetery Swains Lane, Camden

Various dates

Listed Grade II

Highgate Cemetery, the best known of London's 'magnificent seven' burial grounds, was opened by the General Cemetery Company in 1839, and extended to the east of Swains Lane in 1854. It enjoyed great popularity and prestige in the late C19, and many of the great figures of the age – including George Eliot, Christina Rossetti and Karl Marx – are buried there. The cemetery is on the Register of Parks and Gardens at Grade I, and prior to this year around 50 of its monuments were listed for their historical and design interest. Recent work by the Friends of Highgate Cemetery has identified a number of other notable tombs,

and a further 16 have been added to the list. They range from the marble-lined mausoleum of the wealthy coal merchant Sir Cory Francis Cory-Wright to the surprisingly modest graves of the cemetery's promoter and designer Stephen Geary and his collaborator James Bunstone Bunning, and from the crossed swords and military insignia on the tomb of Lt.-Gen. Sir Henry Knight Storks to the exquisitely-sculpted sleeping angel on that of Mrs Mary Nichols. Notable names include Dr Henry Gray, author of the original *Gray's Anatomy*, and Brodie McGhie Wilcox, founder of the Pacific and Oriental Steam Navigation Company (a.k.a. P&O).





Monuments at Brompton Cemetery Old Brompton Road, Kensington and Chelsea

Various dates

Listed Grade II, Leyland
monument upgraded to
Grade II*

Brompton Cemetery, though less celebrated than Highgate, has its own share of splendid monuments and celebrity burials. Laid out in 1839-41 by the architect Benjamin Baud, the cemetery – registered, like Highgate, at Grade I – is a formal, Classical landscape culminating in a huge double colonnade and rotunda modelled on St Peter's piazza in the Vatican. The most distinguished individual monument is that of the shipowner Frederick Leyland, an Arts and Crafts masterpiece by Edward Burne-Jones comprising a tall stone chest embellished with delicate copper scrollwork, now raised to Grade II* status. Among the newly-listed monuments, the biggest is a hefty granite obelisk bedecked with bronze flags and surrounded by stacks of cannon balls, commemorating the 2,625 Chelsea Pensioners interred at Brompton between 1855 and 1893. Other tombs include those of the architect and Egyptologist Joseph Bonomi (a headstone with both Christian and hieroglyphic symbols), the conductor and impresario Thomas Mellon (an tall and extravagantly eclectic monument crowned with bronze lyre) and the racing driver Percy Lambert (carved with a motor-car wheel whose broken spokes allude to his death following a tyre failure at Brooklands circuit in 1913). Perhaps the most striking monument is that of the opera singer Blanche Roosevelt Macchetta, whose life-size portrait statue clasps a rose and looks ready to launch into a final aria.



Monuments at Bunhill Fields Burial Ground

City Road, Islington

Various dates

Listed Grade II and II*

The 2010 Yearbook recorded the inclusion of Bunhill Fields – England's pre-eminent Dissenters' burial ground, established in the 1660s and in use until 1869 – on the Register of Parks and Gardens at a well-deserved Grade I. This was followed in 2011 by the listing of around 80 individual monuments, most at Grade II but with a few outstanding examples at Grade II*. The latter include the recumbent effigy of John Bunyan and the five-metre marble obelisk erected in 1870 over the grave of his fellow writer Daniel Defoe, as well as the superb Baroque headstone of the merchant Thomas Miller and the Neoclassical

Coade stone tomb of the Scottish theologian Henry Hunter. There are a number of monuments associated with the Cromwellian era, including the tombs of Oliver Cromwell's commander-in-chief (and later son-in-law) Charles Fleetwood, his grandson Henry Cromwell, his chaplain William Hooke and his religious adviser Thomas Goodwin. All shades of Nonconformist practice and opinion are represented, from the relative orthodoxy of the Presbyterian hymn-writer Isaac Watts or the 'mother of Methodism' Susanna Wesley to the radical Unitarianism of the philosopher and economist Richard

Price – champion of the American and French revolutions and friend of Ben Franklin and Mary Wollstonecraft – or the frankly unclassifiable mysticism of the poet-engraver William Blake. And a number of tombs are listed primarily for their curious or poignant inscriptions – the most painfully affecting being that of poor Dame Mary Page, who suffered from a severe dropsy-like complaint requiring repeated surgery to drain off excess fluid to from her body: 'In 67 months she was tap'd [tapped] 60 times / had taken away 240 gallons of water / without ever repining at her case / or ever fearing the operation.'





Central Park War Memorial East Ham, Newham

1921 by Robert
Banks-Martin

Listed Grade II

This elaborate Portland stone cenotaph, which stands at the south-east corner of Central Park, commemorates the many men of East Ham who fell during the First World War. The lower part of the monument is square in section, each face bearing a bronze plaque. Upon this rests a superstructure consisting of four columns linked at the head by round arches beneath a stone dome topped with a faceted pinnacle. Between the columns on the north and south sides hangs a bronze wreath. The Roll of Honour contains a total of 1,824 names. The designer of the monument, Robert Banks-Martin, was the mayor of East Ham during the war.

Hammersmith Memorial to World War II Civilian Dead Mortlake Cemetery, Richmond upon Thames

After 1945

Listed Grade II



Set between two yew trees and within a low stone border, this memorial marks the burial place of 156 of Hammersmith's 485 civilian victims of German aerial bombardment during the Second World War. Their names are inscribed on a horizontal slab of green slate, with a cruciform

paved area in front, from the centre of which rises a tapering drum of Portland stone surmounted by a bronze cross. Contrasting with the more grandiose military memorial just to the south, this restrained monument is a poignant reminder of the war's toll on civilian life.

Royal Naval Volunteer Reserve Trophy Crystal Palace Park, Sydenham, Bromley

1931, designer unknown

Listed Grade II

The memorial was unveiled by the Prince of Wales on 6 June 1931 and commemorates the service of Royal Naval Volunteer Reserve (RNVR) officers and men in the Great War. These include the 125,000 personnel who were trained at 'HMS Victory VI', a shore station located in the Crystal Palace building and grounds between

1914 and 1918. The memorial takes the form of a hip-roofed, timber-framed pavilion, and contains a table surmounted by two sculpted dolphins which in turn support a ship's bell. After suffering repeated vandalism, the whole structure was moved to its present site in 1992.



World War II War Memorial in the churchyard of St John the Baptist Sheepcote Road, Greenhill, Harrow

1951

Listed Grade II

The memorial stands to the north of the Grade II-listed Church of St John the Baptist and is the central feature of a memorial garden. It consists of a Portland stone pillar with chamfered corners, slightly projecting cap and rustication to the base. A bronze plaque on the north face commemorates the men of the parish of Greenhill killed in the course of the Second World War. This memorial has an added interest in that it was dedicated on 24 June 1951 by the noted anti-apartheid campaigner, Reverend Joost de Blank (1908-1968), later Bishop of Stepney and Archbishop of Capetown.



Lloyd's Building 1 Lime Street, City of London

Designed 1978, built
1981-6 by the Richard
Rogers Partnership,
with engineering by
Ove Arup & Partners

Listed Grade I

If ever a listing decision deserved to make headlines, this is it. The Lloyd's Building is the supreme icon of British 'Hi-Tech' architecture, and also – though its design and construction actually preceded this event – of the 'Big Bang' that followed the deregulation of the London financial markets in 1986, and ensured the City's place as the European capital of computerised high finance. Lloyd's, an insurance marketplace with its origins in a late-C17 coffee house of the same name, moved in 1928 from premises in the Royal Exchange to a grand new headquarters building by the Beaux-Arts architect Edwin Cooper. These premises, enlarged in 1957, were in turn demolished in 1979-81 to make way for a new building designed by a team of architects and engineers under the leadership of Richard Rogers. As at Rogers' and Renzo Piano's earlier Pompidou Centre in Paris, services and circulation are pushed to the perimeter of the building for ease of maintenance and to allow a completely flexible interior; an approach influenced by the US architect Louis Kahn; but here, the constricted site has forced them up into six immense, top-heavy towers clad in stainless steel sheeting and topped with maintenance cranes. The main structure is an *in-situ* concrete frame, whose columns define the soaring atrium at the heart of the building. This space – 60 metres tall, crisscrossed by escalators, surrounded by eleven tiers of galleries and surmounted by a glazed barrel roof – is where the trading activity of 'the Room' takes place, and where the Lutine Bell is



housed beneath its temple-like canopy. Other features salvaged from the old building include Cooper's war memorial archway to Leadenhall



Street and the 'Great Room' from Bowood House in Wiltshire, designed by Robert Adam in 1763 and acquired at auction in the 1950s.

Former Prudential Building

187-197 Lewisham High Street, Lewisham

1908 by Paul Waterhouse

Listed Grade II

Alfred Waterhouse's sequence of buildings for the Prudential Assurance Company was continued after his death by his son Paul, to whose designs the Lewisham branch was built in 1908. Here, the Pru's signature palette of pink granite and flame-red brick and terracotta – prominently displayed at Waterhouse senior's headquarters building on Holborn –

has been carefully kept up, but the style has shifted in accordance with contemporary taste from High Victorian Gothic to Edwardian Baroque. The building makes dramatic use of its corner site: the entrance porch, boldly rusticated like the rest of the lower storey, grows upward into a balustraded niche adorned with swags of fruit and flowers, which contains a three-

quarter size figure of Prudence; in the attic above, the building's name is displayed in gilded lettering between the huge broken pediments that crown the flanking wings. The interiors have been altered, but retain some original fittings including panelled doors, armorial panels in terracotta, and the principal staircase with its decorative iron balustrade.



James Hardy & Co.

235 Brompton Road, Kensington and Chelsea

c.1900-1905

Listed Grade II

This Edwardian shop was the premises of the London branch of James Hardy & Co., a firm of jewellers already long established in Edinburgh

and Aberdeen. Art Nouveau-style shop fronts are now quite rare, and this is a particularly elaborate and complete example, with mahogany

framing, curvilinear glazing bars, original bevelled glass, and mosaic lettering to the entrance threshold.



Bentall's Department Store

Wood Street/Clarence Street, Kingston upon Thames

1930-5 by Maurice Webb

Listed Grade II

Extensive loss of internal fabric usually counts against listing, but sometimes a mere façade can be of sufficient quality and interest to merit designation in its own right. This is the case at Bentall's in Kingston, where the magnificent 'Wrenaissance' front is all that remains of one of London's largest suburban department stores of the inter-war period. In 1930 Bentall's, a Kingston draper's shop that had expanded

to become a leading regional chain, commissioned Maurice Webb – eldest son of Sir Aston Webb, architect of the Admiralty Arch and the main front of Buckingham Palace – to rebuild its flagship store in Kingston town centre. The giant steel-framed building featured an opulent five-storey atrium, a 750-seater restaurant, a 'mannequin theatre' for fashion shows and a multi-storey car park. All this

was swept away in a comprehensive redevelopment of 1990-92, but Webb's tremendous 115-metre façade to Wood Street and Clarence Street was retained, and this – inspired by Wren's work at nearby Hampton Court and featuring a series of bas-reliefs by Eric Gill as well as ornate bronze doors, lanterns and shop-fronts – continues to bring a palatial grandeur to Kingston's market place.



Twickenham Library

Garfield Road, Twickenham, Richmond upon Thames

1906-7 by Howard Goadby

Listed Grade II

A remarkably stately building for its back-street site, Twickenham Library – like hundreds of others in the late C19 and early C20 – was built by the local authority with funding from the Scottish-American steel magnate and educational philanthropist Andrew Carnegie. The latter's £6,000 donation paid for the splendid main façade in a suave French Neoclassical style, with allegorical figures of Reading, Writing and Painting in the pediment and portrait heads of Pope and Tennyson (both local residents) flanking the main entrance. Inside, the entrance hall features a grand mahogany staircase, heraldic stained glass and a domed plaster ceiling; glazed double doors with curved transoms and stained-glass lettering lead through to the former news room, magazine room, reference room and lecture hall.



Former Public Hall and Library

105 Barking Road, Canning Town, Newham

1892-4 by the West Ham Borough Engineer and Lewis Angell FRIBA

Listed Grade II

This paired public hall and library at Canning Town form a grand Italianate showpiece of late-C19 municipal architecture in what was then one of the poorest parts of East London. Built to complement the town hall at Stratford, the new civic complex reflected the expansion of local government activity in the fast-developing southern part of West Ham. The palazzo-like exteriors of the

two buildings are heavily embellished with carved Portland stonework, while the interiors retain their ornamental stone staircases and rich coffered ceilings. The hall and library were some of the first public buildings in the borough to be lit by electricity, generated by on-site gas engines until the Abbey Mills generating station came into operation in 1898. The philanthropist John Passmore Edwards

donated the first thousand books to the library's collection, while the public hall is associated with prominent socialists including Keir Hardie, Bertrand Russell and Sylvia Pankhurst, all of whom spoke here; there are further connections with the trade unionist Will Thorne, and with Daisy Parsons, a suffragette and West Ham's first female mayor.



Teddington Library

Waldegrave Road,
Richmond upon
Thames

1906 by HA Cheers

Listed Grade II

This handsome Edwardian Baroque building is a particularly good example of the public libraries built in the expanding suburbs at the turn of the century. The architectural and sculptural exuberance of the exterior, and the high quality of both materials and craftsmanship, were made possible by generous funding from Andrew Carnegie, and evoke the pride attached to public buildings during this high noon of

British civic architecture. The main façade, of red brick and Portland stone, features big Dutch gables and paired Ionic columns with cherubs' heads in the capitals. Unusually, the reading rooms are decorated with a series of cartouches inscribed with the names of sixteen authors ranging from Plato to Dickens, encouraging the diligent reader and giving an insight into Edwardian literary tastes.



Kirkdale Centre

Kirkdale, Sydenham, Lewisham

1859-61 by Henry Dawson, possibly with Sir Joseph Paxton;
extended 1904 by William Flockhart

Listed Grade II

The Kirkdale Centre has its origins in the Sydenham Public Lecture Hall, established in the late 1850s by a committee of local philanthropists including Sir Joseph Paxton, engineer-architect of the nearby Crystal Palace. The original design for the hall, resembling a north-Italian palazzo with twin cupolas and extravagantly banded brickwork, was reputedly supplied by Paxton himself, although the more modest version actually completed in 1861 was by the young architect Henry Dawson. The Sydenham Working Men's Association ran the programme of evening lectures and also maintained a library and reading room; during the daytime the building

was used by the Sydenham British School. The latter was taken over by the London School Board in 1875, and in 1904 the building – now wholly in school use – was enlarged and remodelled by the architect William Flockhart. Tall extensions were built on either side of the original hall, as well as an idiosyncratic new entrance porch resembling a compressed bell-tower; and the vibrant polychromy of the 1861 brickwork was toned down with a coat of grey roughcast. The result is an intriguing blend of the High Victorian and the Arts and Crafts, the combined product of mid-C19 philanthropy and early-C20 state education.



69-73

Blackheath Road Greenwich

c.1830

Listed Grade II

69-73 Blackheath Road form part of an 1830s terrace whose individual houses vary in quality and intactness. No. 73 was listed in the 1970s, with the rest of the terrace described as having 'group value'. In order to be more precise about the extent of special interest here, the remainder of the terrace (comprising Nos. 55-71 and No. 75) was assessed in a project carried out jointly with Greenwich Council. Listing very late Georgian townhouses can be a matter of fine judgment, but here a somewhat higher degree of architectural embellishment – and of preservation – makes Nos. 69 and 71, along with the adjacent No. 73, the most noteworthy members of the group.



Arlington House Arlington Road, Camden

1905 by Harry Bell
Measures

Listed Grade II

Rowton Houses were the inspiration of Montagu Corry, Baron Rowton, one-time secretary to Benjamin Disraeli, who invested £30,000 in providing an alternative to the shockingly inadequate and often insanitary conditions endured by working men in London's common lodging houses. The first Rowton House was built at Vauxhall in 1892; Arlington House was the sixth and

largest of its kind, accommodating 1103 men in 985 cubicles and 118 bedrooms, available at 3s 6d and 6s per week respectively. Facilities on site included a dining room, smoking room, reading and writing rooms as well as a barber, tailor and shoemaker. Among its residents in the post-war years were the playwright Brendan Behan and the poet Patrick Kavanagh. Like the other 'Rowtons' it was designed by the hostel and barracks specialist Harry Bell Measures, also responsible for the Central Line station at Oxford Circus (q.v.); its six storeys make a great cliff of red brick and terracotta, relieved on the skyline by a battery of turrets, shaped gables and pepperpot finials. The building was refurbished by Levitt Bernstein Architects in 1983-8, and again in 2010. It now accommodates 130 residents, slightly over a tenth of the original total, as well as artists' studios and building trades centre.



155-171 Oakhill Road Wandsworth

1906 by Edward A Hunt

Listed Grade II

These 'cottage flats' were probably designed by Edward A Hunt, the son of the prominent local architect and politician William Hunt, whose stint as Mayor of Wandsworth in 1902-3 may have helped with this commission. (Edward Hunt went on to design Wandsworth Town Hall in the 1930s.) Each flat has its own front door, but the block as a whole is built to resemble a row of cottages, with

pairs of flats sharing a wide, quasi-Romanesque porch – a sophisticated design influenced by the new LCC cottage estates and by experiments at Letchworth Garden City. Most unusually, the block was designed for business as well as residential use: to the rear, accessed through a carriage arch, was a commercial laundry serving the homes and hotels of a burgeoning metropolis.



Crusader House 13-15 Pall Mall, Westminster

1892-3 by Joseph
and Smithem

Listed Grade II

The north side of Pall Mall was largely rebuilt in the late C19 and early C20, and now forms a series of grandiose commercial and residential blocks, clad in Portland stone in a variety of Classical styles. A particularly good example is Crusader House, a block of flats and shops developed by the Crown Estate to designs by WS Joseph and CJ Smithem. The florid French Renaissance-style façade is of five

and a half storeys, its tower-like outer wings flanking a recessed centrepiece with two tiers of balconies and a fifth-floor loggia enclosed by coupled Ionic columns. The ground floor bears a great deal of high-quality sculptural ornament, while the shop-fronts are of polished hardwood and have elaborate scrollwork railings. The interiors have largely been renewed, although the imposing top-lit stair hall survives.



Nos. 2, 4 and 6 Foxes Dale Blackheath, Greenwich

1957 by Eric Lyons for
Span Developments Ltd
Listed Grade II



Span dominated the story of high-quality private-sector housing design in the post-Second World War period. The firm's objective, shared by founder Geoffrey Townsend and architect Eric Lyons, was to show that architect-designed houses could be produced to sell at competitive prices while still making a profit for the developer. Lyons' gentle modernism married open-plan layouts, large windows and cross-wall construction with traditional materials such as timber, clay tiles and brick, while his skilful variations on the familiar urban forms of terrace and square proved that high densities could be achieved in low-rise developments without sacrificing a strong public realm and landscape setting. Nos. 2, 4 and 6 Foxes Dale represent one of Lyons' more unusual designs, a reinterpretation of the terraced town house in a crisp Modern idiom, with a sophisticated ground plan based on an internal courtyard. Although only three of the intended nineteen houses were ever built, the development was well received at the time, No. 2 being chosen as *House and Garden* magazine's 'House of Ideas' for 1957.

The Italian Villa Elstree Hill, Bromley

1930 by Alexander Young, incorporating earlier fabric
including a painted interior of c.1801 by Amelia Long
Listed Grade II

The ground floor of this brick and roughcast Italian-style house of 1930 incorporates a terrace 'casino' or summer house built c.1801, the only surviving feature of the once celebrated Italianate gardens of Bromley Hill Place. The gardens were laid out by Charles Long (later Lord Farnborough), politician and connoisseur of the arts, and his wife Amelia, daughter of the connoisseur Sir Abraham Hume. She was the favourite pupil of the watercolour painter Thomas Girtin and gained honorary status at the Royal Academy and the British Institution. The casino was visited by prominent politicians of the time including

William Pitt, Lord Addington and William Wilberforce, and is decorated internally with painted rose garlands by Amelia Long – her only known interior scheme, and a rare example of painted decoration by a woman artist of the turn of the C19.

In 1930 Alexander Young, the District Surveyor of Lewisham, incorporated the casino and terrace into a house to which he also brought salvaged features from other buildings, including a Neo-Jacobean doorway from the 1874 London School Board Offices by Bodley and Garner, re-erected as the entrance gateway.



Hallfield Estate (14 residential blocks and laundry) Bayswater, City of Westminster

1947-55 by Berthold
Lubetkin and Tecton
for the Metropolitan
Borough of Paddington
Listed Grade II

The Hallfield Estate was, along with Powell and Moya's contemporary Churchill Gardens, one of the largest and most ambitious housing schemes built in the capital in the immediate post-war years. It was designed in 1947 by Tecton, the practice headed by the Russian émigré architect Berthold Lubetkin – also responsible for the Finsbury Health Centre and the Spa Green and Bevin Court estates in Islington – and was brought to completion by Lindsay Drake and Denys Lasdun, two leading figures in post-war British architecture. The fourteen slab blocks, named after stations on the Great Western Railway, are concrete-framed and faced in red and grey brick and white pre-cast concrete panels, contrasting materials used to give each elevation the effect of a giant abstract work of art. The blocks are formally though asymmetrically arranged around a series of green spaces, the whole grid being set at 45 degrees to the surrounding streets – a layout inspired by Le Corbusier's ideal of the 'Radiant City'.



The Royal Kitchens (Kew Palace Flats) Royal Botanic Gardens, Kew, Richmond upon Thames

1730s by William Kent
Upgraded to Grade I



This remarkable building, by the architect and furniture designer William Kent, is a very rare and complete example of a detached early-C18 kitchen block. Built in the 1730s for Frederick, Prince of Wales, to serve the White House (the royal palace at Kew), it fell out of use after the latter was demolished in 1802, and has survived remarkably intact since

then. In contrast with later models of kitchen design, the layout here displays a typically Georgian formality and symmetry. A broad central passage, flanked by sculleries, bakery and larder, leads from the south entrance (via a now-blocked doorway) to the double-height Great Kitchen, which retains elements of its symmetrical scheme of fittings including three

charcoal stoves and a rare Georgian cooking range with smoke jack, gear box and fan. Other survivals include an original dresser or preparation table, cupboards, shelving, baking ovens and a spice store. The kitchens have recently been restored and opened to the public.

Gillespie Primary School

Gillespie Road, Islington

1878 by ER Robson for the School Board for London

Listed Grade II

The hundreds of elementary schools built in London in the wake of the 1870 Education Act vary greatly in size, completeness and architectural quality, but Gillespie Primary is an unusually elaborate and characterful example of the type. Although in many ways a typical 'board school' of the 1870s, it embodies a degree of ornamentation that sets it well apart from the contemporary norm. Unusually for this building type, the fifteen-bay north front has a formal centrepiece, a surprisingly Baroque composition with an arched doorway flanked by engaged columns and surmounted by broken and segmental pediments, the whole set within a big relieving arch beneath a sweeping curved balustrade. The ground-floor

brickwork is rusticated, and the floor above is articulated by means of a continuous arcade that runs right round the exterior, forming open screens between the wings on the south front. Further embellishment is supplied by cut-brick swags and stone plaques carved with sunflowers.



Lecture Theatre Block

Brunel University, Cleveland Road, Uxbridge, Hillingdon

1965-6 by Richard Sheppard, Robson and Partners (project architect John Heywood), with structural engineers Clarke Nicholls and Marcel

Listed Grade II



This iconic Brutalist building was the centrepiece of a new campus at Uxbridge, to which Brunel University – one of the most successful of the post-war advanced technical colleges, and a flagship of the newly-created Robbins universities – moved in 1967 from its previous base in Acton. Designed by a firm with an established record in university buildings, and inspired by the contemporary lecture centre at UMIST in Manchester – which pioneered the idea of uniting several lecture theatres in a single complex – the Brunel block is built in a highly expressive, quasi-sculptural manner in which massive board-marked concrete box construction contrasts with a lighter-weight frame infilled with precast panels and window units. The north elevation shows the Brutalist tradition at its most vigorous, with the windowless volumes of the lecture theatres jutting out forcefully over the entrance and foyers. The building achieved instant if dubious celebrity thanks to its use as part of the dystopian setting for Stanley Kubrick's cult film *A Clockwork Orange* (1971).

Dining and Assembly Hall at Brunswick Park Primary School Picton Street, Camberwell, Southwark

1961-2 by James
Stirling and James
Gowan

Listed Grade II

Brunswick Park Primary offers one of the more startling contrasts in London school architecture: a polite neo-Georgian LCC school of the early 1900s (unlisted) with a dining hall annexe born of the wildest imaginings of the Brutalist avant garde. The partnership of Stirling and Gowan, though short-lived, was a vital force in post-war British architecture, and this building – contemporary with their best-known work, the engineering department at Leicester University – shows them at their most inventive and uncompromising. The hall annexe was

built on a cleared bomb site across the road from the main school; taking advantage of this *tabula rasa*, the architects produced a highly sculptural building composed of interlocking wedge-shaped forms seemingly embedded in ramped earth banks, their fully-glazed end walls throwing brilliant light into the hall within. The motif of colliding monopitch roofs appears in Gowan's early house studies, and in the pair's unbuilt competition entry for Churchill College, Cambridge in 1958.



Philips Building at SOAS, University of London Thornhaugh Street, Bloomsbury, Camden

1970-73 by Denys Lasdun

Listed Grade II*

A smaller but no less distinguished neighbour to Lasdun's better-known Institute of Education (also listed Grade II*), the Philips Building houses the library of the School of Oriental and African Studies (SOAS), which transferred from Finsbury Square to Bloomsbury in 1940 as part of Charles Holden's ambitious University of London masterplan. This initiative was taken up after the war by the LCC architects Leslie Martin and Trevor Dannatt, who gave Lasdun the SOAS commission in 1960. Planning approval was finally granted – despite a protracted campaign to save the Georgian houses of Woburn Square – in 1968, and the building was completed in 1973. The library is entered through Holden's original SOAS building of 1940, and forms a 'pavilion' counterpart to the mighty

'spine' of the Institute of Education. The eight-storey building, of reinforced concrete clad in pre-cast panels with recessed aluminium-framed fenestration, is roughly square on plan; the library

proper occupies a spacious atrium enclosed by three tiers of balconies beneath a diagonal ceiling grid. The upper and lower floors contain offices, teaching rooms and a lecture hall.



Evolution House

Royal Botanic Gardens, Kew, Richmond upon Thames

1952 by SL Rothwell of the Chief Architect's Division of the Ministry of Works, with consultant engineer JE Temple. Constructed by the Crittall Manufacturing Co. Ltd.

Listed Grade II

The Evolution House or Australian House was a gift from the Australian government to the Royal Botanic Gardens at Kew, and originally accommodated the latter's collection of Antipodean plants. It is constructed using a pre-formed galvanised aluminium frame, and is an early use of this material – chosen for its light weight and resistance to corrosion – for a large glasshouse. The design is both visually striking and technically advanced, its giant polygonal trusses incorporating built-in ventilation, heating and cleaning systems. It forms part of Kew's outstanding sequence of historic glasshouses, and provides an intriguing modern foil to Decimus Burton's adjacent Temperate House.



Green Park

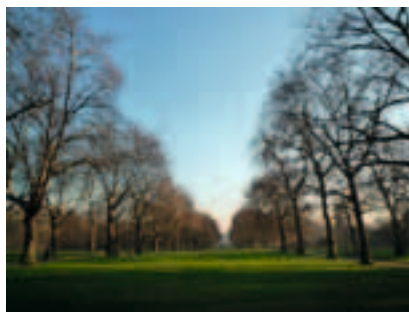
City of Westminster

Upgraded to Grade II* on the Register of Parks and Gardens



Green Park forms part of the chain of important former royal parks, now public parks, which extend from Kensington Gardens in the west to St James's Park in the south-east, and give central London its characteristic green landscape. First enclosed as a deer park in 1668, Green Park was laid out in the early C18 by the garden designer Charles Bridgeman, with buildings (now vanished) by the architect William Kent, and soon became a place of fashionable recreation. Along with other royal parks it was opened to the public in 1826; the present landscape – criss-crossed by secluded paths among trees, offering carefully-contrived views of the surrounding cityscape –

is largely a creation of the later C19, overlaid in 1903 by the Broad Walk, Sir Aston Webb's grand design for a new northern approach to Buckingham Palace. At the head of the Broad Walk are the C18 Devonshire Gates, brought here in the 1920s from the Duke of Devonshire's demolished mansion on Piccadilly. The park has long been a place of commemoration and celebration, from the Temple of Peace (built in 1749 to celebrate the end of the War of the Austrian Succession, but immediately burnt down – with three fatalities – in the ensuing firework display) to the Canada Memorial of 1995 and the newly completed memorial to Bomber Command.



Former Annie McCall Hospital

Jeffreys Road, Clapham, Lambeth

1915 by Hart and Waterhouse. Extension of 1938 by Gertrude Leverkus
Listed Grade II

Established in 1889 by Dr Annie McCall, the Clapham Maternity Hospital (later renamed in honour of its founder) was the third such institution to be founded and run by women in Britain, and played a key role in creating the network of female medics which emerged before the First World War. Pioneering women doctors like McCall and Elizabeth Garrett Anderson did not set up their hospitals solely to give women patients effective treatment by members of their own sex; of almost equal importance were the opportunities created for female junior doctors to gain clinical experience and to build a professional reputation. A number of women connected with the Clapham Maternity Hospital went on to establish ground-breaking institutions themselves. The hospital's

first purpose-built accommodation was the 1915 wing by Hart and Waterhouse, a plain but dignified neo-Georgian building with a handsome Ionic portico. Also of interest is the extension by Gertrude Leverkus, one of the first three women to be accepted as an associate of the Royal Institute of British Architects; her involvement underscores the hospital's status as a landmark in the late-C19 and early-C20 women's movement.



Former Strand Union Workhouse

44 Cleveland Street, Camden

Built after 1775, architect probably Edward Palmer
Listed Grade II

The Covent Garden Workhouse was built by the parish of St Paul, Covent Garden under an Act of 1775, and was taken over in 1836 by the newly-formed Strand Poor Law Union. The workhouse comprised the frontage blocks that are seen today, with longer wings for male and female wards; the site once included receiving wards, a chapel, workshops, a wash house and laundry. Despite all these facilities, conditions were appalling: many of the inmates were severely ill, and there was little provision to segregate the healthy from the sick.

The workhouse attracted the attention of prominent figures in mid-C19 healthcare, including the

philanthropist Louisa Twining and the reformer Dr Joseph Rogers, whose lifelong campaign to improve workhouse conditions – culminating in the Metropolitan Poor Act of 1867 – was prompted by his experience as the Strand Union's medical officer in the 1850s and 60s. The workhouse was recommended for closure in 1866 after an official inquiry prompted by a series of damning articles in *The Lancet*; the Strand Union moved out to Edmonton c.1870, and the building was converted as the infirmary for the Central London Sick Asylums District. Charles Dickens, who had lived close by as a child, was among those appalled by the conditions at Strand Union: in 1866 he wrote to



Rogers expressing his wonder that 'the poor should not creep in corners to die, rather than fester and rot in such infamous places', and his knowledge of the institution may have influenced his portrayal of workhouses in *Oliver Twist* and other works.

Oxford House Derbyshire Street, Bethnal Green, Tower Hamlets

1891-2 by Sir Arthur
Blomfield

Listed Grade II

Oxford House belongs to the so-called 'settlement movement' of the late C19, which encouraged students at England's elite public schools and universities to live in poor urban areas and undertake social work. Originally established in 1884, the settlement's declared aim was 'to better the condition of the working classes as regards health and recreation, mental culture and spiritual teaching' – the latter goal expressing a High Anglicanism that reflected its close association with Oxford's Keble College, and distinguished it from another East End settlement founded in the same year; the defiantly secular Toynbee Hall. In the 1890s Oxford

House moved to purpose-built headquarters in Derbyshire Street, designed by the high-church architect Arthur Blomfield, whose red-brick Tudor Revival building evokes a manor house from which the 'squires of East London' monitored and moderated the behaviour of the working classes. The building provided accommodation for 20 undergraduates, along with common rooms and, in the roof space, a panelled chapel with a neo-Jacobean oak screen and a painted Crucifixion by the artist Alfred Soord. Also included was a clubhouse where local people came for recreational activities such as lectures and games, all carried out in a 'dry' environment.



Front range (blocks 1 and 2) of the former headquarters of Glaxo Laboratories Ltd.

891-995 Greenford Road, Ealing

1935 by Wallis Gilbert & Partners

Listed Grade II

This building originally formed the frontispiece to the headquarters and factory of Glaxo, the well-known food and pharmaceuticals company. It was designed by Wallis Gilbert & Partners, a practice which has become synonymous with the inter-war factory, and forms part of a group of prominently-sited industrial buildings designed to face arterial roads on the approach to London (others include

the same firm's Coty and Simmonds factories on the Great West Road, and the famous Hoover building on Western Avenue). The sleek, Moderne entrance with its prominent tower and tall recessed window reflected the efficient, functional ethos of the company. Behind the frontage building, which housed the company's offices and research laboratory, the factory was set out in two distinct areas, the food and

pharmaceutical divisions, supported by packaging and distribution zones, in an open-plan layout that responded to the contemporary desire for a healthy working environment. Somewhat unexpectedly, given the streamlined, automobile-inspired character of the design, the materials to build the factory were brought in not by road but via the adjacent Grand Union Canal.



Magnesia House

6 Playhouse Yard, City of London

Late C18

Grade II

Magnesia House stands adjacent to Apothecaries Hall, home to the Honourable Society of Apothecaries, who began to manufacture pharmaceutical products on the site in 1672, a function which continued until 1922. The production of magnesium compounds was an important component of the industry; a laboratory for that purpose was built to the east of the hall in 1781-2, and survived until the 1930s. What is now known as Magnesia House comprises a late-C18 former town house, possibly a remodelling of a c.1733 dwelling which stood on the site, and the Counting House, a committee room or office of c.1781. Despite its name and its long association with the Apothecaries, it is unlikely that Magnesia House itself was ever used as a laboratory. The house has been much altered internally, but retains its elegant late-Georgian façade, while the Counting House has fine original timber panelling. Magnesia House is listed for its important historical connection with the Grade I listed Apothecaries Hall, and as a rare survival of a Georgian office interior.



Repository Woods Military Training Landscape and Pleasure Grounds

Repository Road, Woolwich, Greenwich

1804 onwards by William Congreve the Elder for the Royal Artillery

Registered Park & Garden Grade II

Repository Woods is believed to be one of the earliest purpose-built training landscapes in England, if not in Western Europe, and there are no other known sites nationally where a landscape has been specifically designed in this manner for military training purposes. Its other contemporary use, as a publicly accessible pleasure ground and showcase for the military, is also believed to be unique. The history of Repository Woods is closely linked

to that of the Royal Artillery and the Royal Military Academy, whose new buildings at Woolwich Common opened in 1805. The training ground at Repository Woods formed a key part of this facility. It was laid out from 1804 by William Congreve the elder; whose experience of fighting in Canada during the Seven Years' War (1756-63), where the movement of heavy ordnance over difficult terrain was a particular challenge, strongly influenced the development of the site. The local

topography proved ideal for both training and ceremonial purposes: the steeply undulating deciduous woodland, bisected by a stream which was managed to create a string of ponds, allowed the artillerymen to practice 'dragging guns up steep acclivities, or lowering them down rapid descents, [or] turning pontoon bridges to transport them over water', and also provided a picturesque backdrop for displays of the efficiency and might of the British Army.



Union Chapel

Compton Terrace, Upper Street, Islington

1876-89 by James Cubitt

Upgraded to Grade I

One of the unofficial cathedrals of English Nonconformity, Union Chapel represents the 'other' face of Victorian church architecture, every bit as bold and vigorous as the work of High Anglicans like Street and Butterfield, but founded on a quite different understanding of what a church should be. The present chapel was built in 1876-7 to replace an earlier building of 1806. The moving force behind the reconstruction was the Revd Henry Allon, the

great Congregationalist preacher, writer and editor, who ministered to Union Chapel's fashionable middle-class flock between 1844 and 1892. James Cubitt, the young architect chosen in competition to design the new building, was a proponent of centralised ecclesiastical planning founded on Byzantine precedents; his vast red-brick chapel combines muscular early Gothic detail with an octagonal plan adapted from the C11 church of Santa Fosca at Torcello, near

Venice. The cavernous interior with its array of carved woodwork, painted ironwork, coloured marble and stained glass – including a superb rose window by Drake of Exeter – is opulent yet rational, designed to allow a congregation of 1,600 to see and hear the minister with perfect clarity. The 170-foot west tower, which thrusts its way forward and upward between the demure Georgian houses of Compton Terrace, was completed in 1889.



Church of All Saints

Durham Road, East Finchley, Barnet

1890-92 and 1911-12 by JEK and JP Cutts

Listed Grade II

All Saints, East Finchley is an imposing late-Victorian parish church by a notable firm of architects, whose fine proportions and lavish Perpendicular Gothic detail – a style that returned to fashion in the late C19, having been rejected as decadent by Pugin and his followers in the 1840s – raise it well above the average for large suburban churches of the period. The nave was built in the early 1890s, with the transepts and apsidal chancel added just before the First World War; a prominent north-east tower and spire, shown in an early perspective drawing by the architects, was abandoned in favour of a more modest sacristy and choir vestry. The interior is lofty and impressive, with blind panel-tracery around the apse and an elaborate hammerbeam roof.



Chelsea Barracks Chapel

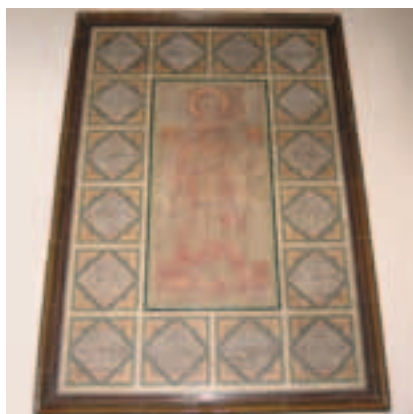
Chelsea Bridge Road,
Kensington and Chelsea

1860-63 by George Morgan

Listed Grade II

This simple but striking Romanesque-Byzantine chapel once served the Chelsea Barracks, an infantry barracks housing four companies of Guards, about 280 troops in all. The Victorian barracks were rebuilt in 1961 and the site has now been cleared for redevelopment with the exception of the chapel and boundary railings, also listed Grade II. The chapel contains a series of distinctive hand-painted tile wall memorials of the 1880s, depicting the figures of David, Joshua, St John

and St James. Unusually for their date they commemorate private soldiers, a practice which became standard only after the Great War. The chapel was extended on the south side about 1890 in a similar style. It is listed as a good example of a mid-C19 barracks chapel, and for its historic interest as the last tangible reminder of the military's presence on this site, where all the other barracks buildings have been swept away for redevelopment.



Mortlake Crematorium

Kew Meadow Path, Richmond upon Thames

1938-9 by F Douglas Barton, MICE MRSI

Listed Grade II

Cremation was legalised in the mid 1880s, and London acquired its first crematorium (at Golders Green) in 1902, but very few others were built until the inter-war years. Mortlake Crematorium was a joint municipal venture between the boroughs of Hammersmith, Richmond, Barnes and Acton; it was opened by Lord Horder, the king's physician, in 1939, and has remained almost unaltered since. The design owes much to Golders Green, with reception rooms and offices flanking an impressive chapel which is surrounded by an arcaded cloister. Red brick is used throughout, both for the buildings and for structures like the entrance gatepiers and the benches within the cloister garden. The chapel has a striking Art Deco interior; with concentric arches framing a marble catafalque.



Rippleside Cemetery Chapel and Gates

Ripple Road, Barking and Dagenham

1886 by Charles James Dawson

Listed Grade II



The mortuary chapels that served the municipal cemeteries of the late C19 were often of fairly generic design; not so Rippleside, where local precedents and Arts and Crafts influences converge to produce a building of real integrity and power. Built of Kentish ragstone, with bands of chequerboard flushwork recalling the churches of medieval Essex, the chapel comprises a three-bay nave with a hammerbeam roof and a big Perpendicular west window, a short chancel and a squat battlemented tower based on the C15 curfew tower of Barking Abbey. There is much contemporary stained glass, including a window dedicated to the daughter of the chairman of the local burial board, who died in 1896 aged 13.

Church of St John the Evangelist

Park Road, Bromley

1879-80 by George Truefitt

Listed Grade II

The church of St John the Evangelist was built in 1879-80 (replacing a temporary iron church of 1870) to serve the expanding population of one of London's principal southern satellites. The competition was entered by five architects and the winning design was by George Truefitt (1824-1902). The church is in Early English Gothic style, built of squared, snecked, uncoursed Kentish ragstone. Its design reflects Truefitt's belief that Gothic Revival buildings should be about original conceptions rather than medieval copyism; the swept-down roofs and elongated transepts and lancets strikingly anticipate later developments in the Arts and Crafts Movement. Fittings and stained glass of the late C19 and 1930s survive, despite bomb damage



during WWII, and in 1950-1 the distinguished artist-craftsman Francis Spear (1902-1979) was engaged to

design seven replacement windows for the chancel apse and a Te Deum window in the north transept.

Church of St Paul and attached vicarage

Thurlstone Road, Ruislip, Hillingdon

1936-7 and 1952 by NF Cachemaille-Day

Listed Grade II

St Paul's is a good example of the work of Nugent Francis Cachemaille-Day, one of Britain's leading church architects of the inter-war and immediate post-war years. Built on a basilican plan with an austere but well-proportioned interior, it shows the development of his style from its Arts and Crafts roots in the early 1930s towards the Modernism of his post-

war work. As usual with Cachemaille-Day, the quality of the detail is excellent: particularly striking are the oversized west door and the ribbed timber ceiling to the nave. Most of the fittings were designed by the architect, although those in the north chapel come from the demolished Victorian church of St Jude, Grays Inn Road.



Railway Viaduct Arches

St Thomas Street/Crucifix Lane, Southwark

1864-6 by Charles Henry Driver for the London, Brighton & South Coast Railway

Listed Grade II

London Bridge station was London's first major passenger railway terminus, opening in 1836. By the 1850s there were two railway companies using the station: the South Eastern Railway and the London, Brighton and South Coast Railway. In the 1860s Charles Henry Driver was employed by LBSCR to design a new train shed and to widen the approach viaduct along the north side of St Thomas Street and Crucifix Lane. Driver's rebuilt viaduct is of nineteen bays, each bay comprising a triplet of round-headed arches, with two larger elliptical openings for roads running beneath the tracks. The complex architectural embellishment, using red, white and black polychrome brickwork further enlivened by carved stone capitals and hoodmoulds, is very unusual for a viaduct, and continues the design of the outer wall of the train shed.



Tough's Boathouse

Teddington, Richmond upon Thames

Dated 1862

Listed Grade II

The boathouse at the former Tough's boatyard was built for James Messenger, champion sculler and boat builder, who served as Royal Bargemaster from 1862 to 1890. Timber-built above a brick undercroft, it is an unusually early example of its type and a rare survivor of a commercial boathouse on the upper reaches of the tidal Thames. The use of finely gauged brick arches and moulded window and door architraves suggests a degree of architectural sensibility rare in what were usually utilitarian buildings. Associated for much of the C20 with the Tough family of lightermen and boat builders, it has the added interest of having been used as the muster point for the 'Little Ships' assembled to rescue troops from Dunkirk in 1940.



Ramp

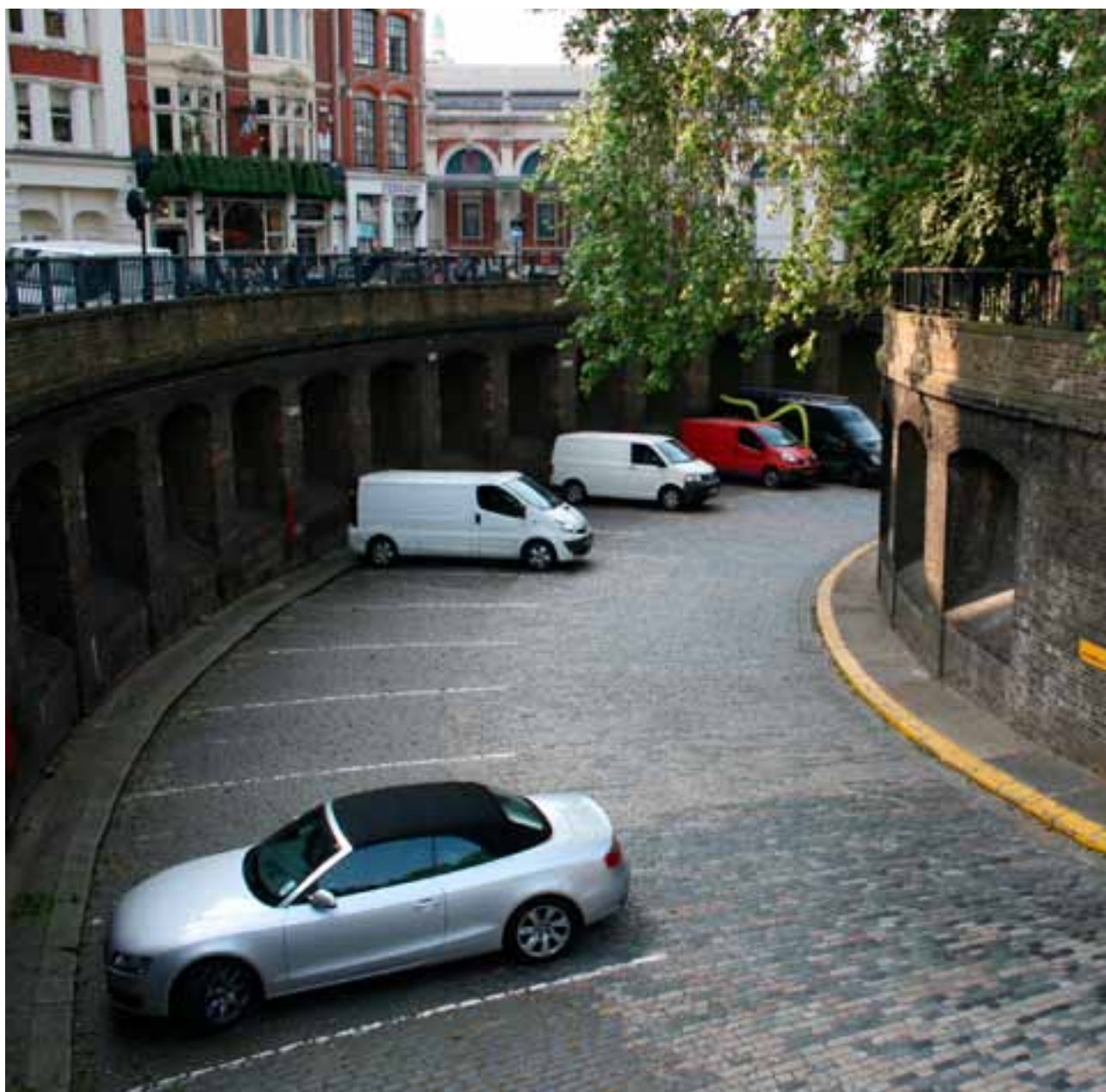
West Smithfield, City of London

1860

Listed Grade II

In 1860 an Act was passed to 'establish at Smithfields, a metropolitan market for meat, poultry and other provisions', replacing the ancient livestock market whose operation in this densely-populated inner-city area had become untenable. Produce was conveyed to the site via a four-acre subterranean goods station on the newly-built Metropolitan Railway, and brought up to the surface via an immense curving ramp. The ten-metre wide

roadway is surfaced with radiating courses of granite setts laid with the utmost precision; the kerbs are also of granite, while the retaining walls are of polychrome brick and ashlar with relieving arches forming a series of alcoves. The design is of a piece with the Grade II*-listed Central Market, and the circular central island forms a public garden containing a Grade II-listed drinking fountain.



The London Underground project

London's Underground system was the earliest of its kind in the world, and has been a consistent source of outstanding architecture and design for almost 150 years. Many of its stations are already listed, but some have not received the level of statutory recognition they deserve, while others have been overlooked altogether. A major resurvey took place in 2010-11, resulting in a number of upgradings and several new listings. Ranging in date from the Edwardian to the post-war, and in style from florid Baroque to stark Modernist, they encapsulate the quality and diversity of the Underground's architectural heritage.

The Leslie Green stations

In 1906-7 a remarkable series of stations was built on the Piccadilly, Northern and Bakerloo lines by the Underground Electric Railways Company of London (UERL), then owned by the American entrepreneur Charles Yerkes. They were designed by Leslie Green, architect to the UERL, who created the company's distinctive Edwardian Baroque house style. Faced in ox-blood faience with tiled lettering, they are instantly recognisable and count among the most celebrated of London building types. Several are already listed, but the following were added as part of the project.

Caledonian Road

Caledonian Road, Islington

1906

Listed Grade II

Green's façade has original gilded lettering and shop fronts. The stair displays original green tiling with a pomegranate frieze (now rare, although much replicated); the platforms too retain their tiling in contrasting tones of mauve, along with tiled signage and two rare metal roundels of c.1910.

Covent Garden

Long Acre, City of Westminster

1906

Listed Grade II

A particularly striking façade on a prominent corner site in the heart of Covent Garden, with original tiled signage.



Oxford Circus

Oxford Street/Argyll Street, City of Westminster

1906

Listed Grade II

Here, the original ticket hall was surmounted in the 1920s by an 'air rights' office building (not included in the listing). The clash of styles and materials is strident, but Green's building retains its lettering and oeil-de-boeuf windows, and forms an interesting pair with the Central Line station [q.v.] across the road.

Russell Square

Bernard Street, Camden

1906

Listed Grade II

A handsome façade with original signage. The stairs have their original turquoise, black and cream tiles and signs directing passengers 'To the Trains'.

Aldwych

Surrey Street, City of Westminster

1907

Listed Grade II

Initially named 'Strand', the station has been disused since 1994. It has one of the most complete Edwardian station interiors with wooden ticket office

windows, lifts, tiled signs, terrazzo flooring and even ladies and gents lavatories. The east platform, which closed in 1917, has the last remaining section of original tube track to survive *in situ*.



Belsize Park

Haverstock Hill, Camden

1907

Listed Grade II

An imposing 5-bay frontage, unique among Underground stations in having a forecourt with walls and railings.

Chalk Farm

Adelaide Road, Camden

1907

Listed Grade II



Standing on the acute angle of a road junction, this is one of the most impressive of the surviving Green stations. It retains three early Underground signs in blue and white tiles, now rare.

The Stanley Heaps stations

Although the inter-war period of Underground design is remembered principally for the ground-breaking work of Charles Holden, there is much to be appreciated in the more traditional stations that preceded his involvement. The story of architecture in the 1920s and 30s, and of London's burgeoning suburbs, was as much about continuity and tradition as about the avant-garde. Stanley Heaps's elegant neo-Palladian stations on the Edgware branch of the Northern Line – characterised by generous Doric colonnades, lofty ticket halls and a high standard of fittings – are redolent of the aspirations of outer London between the wars.

Hendon Central

Central Circus, Hendon, Barnet
1923

Listed Grade II



Hendon Central Station was designed as the central portico to one of the four great quadrant blocks, which together make up Hendon Circus, an ambitious piece of suburban planning (not included in the listing) finally completed in 1929. The station includes a substantial surface-level shopping arcade and ticket hall, which retain much of their impressive original scheme of fixtures and fittings.

Brent Cross

Highfield Avenue, Hendon, Barnet
1923

Listed Grade II

As at Hendon Central, this station incorporates Heaps's characteristic



paired Doric columns in Portland stone, and a cubic ticket hall with a black-and-white chequerboard floor; black ceramic pilasters and a chunky dentil cornice.

St. John's Wood

Finchley Road, City of Westminster
1939

Listed Grade II



A more 'Holdenesque' design built as part of the extension of the Bakerloo Line under the New Works Programme of 1935-40, this station comprises a central cylindrical drum flanked by low curved wings containing shops. The bronze escalator uprights are one of only three surviving original sets on the network, while the platforms display a set of seventy-six replica tiles with relief designs of famous London landmarks by the artist Harold Stabler.

The work of Charles Holden

More than any other architect, the name of Charles Holden is synonymous with the buildings of the London Underground, and his collaboration in the 1920s and 30s with the UERL executive Frank Pick transformed the architecture of British transport. The most ambitious product of their partnership is the great headquarters building at 55 Broadway, now upgraded to Grade I.

The celebrated sequence of stations on the Piccadilly Line extension of 1930-33, whose stark volumetric designs reflect the impact of Pick and Holden's preparatory study tour of contemporary European architecture, have now received fuller recognition through upgrading and new listing, while one of Holden's last stations – Redbridge, on the Central Line – has also been newly listed.

London Underground Headquarters and St James's Park Station

55 Broadway, City of Westminster

1927-9 by Charles Holden, with sculpture by Jacob Epstein, Eric Gill, Henry Moore, Samuel Rabinovitch, Eric Aumonier, Alfred Gerrard and Allan Wyon
Upgraded from Grade II to Grade I

55 Broadway was the headquarters of the UERL – and (from 1933) of its state-owned successor London Transport – and is one of the architectural milestones of the inter-war years. Designed as the embodiment of Pick's progressive vision for the Underground, the 11-storey 'skyscraper' was London's tallest office block when it opened in 1929, and illustrates the impact of American models on British architecture, as well as the shift away from applied Classical ornament towards starker, unadorned elevations. Holden assembled a team of emerging young artists to provide the building's sculptural programme, making it a showcase of contemporary British sculpture; Henry Moore's *West Wind* was his first public commission, while the two sculptures of *Night* and *Day* by Jacob Epstein provoked fierce debate about the portrayal of nudity in the public realm. The ground floor of the building incorporates a shopping arcade and the entrance to





St James's Park Station – the latter being one of the least altered on the network, retaining its original platform finishes, enamel signs, benches and kiosk. The entire complex was listed at Grade II in 1970, one of very few inter-war buildings to receive statutory protection at this time; appreciation of this period of architecture has grown steadily, and the outstanding quality and importance of 55 Broadway have now been recognised with the highest grade of listing.

Sudbury Town

Station Approach, Wembley, Brent
1930-31

*Upgraded to Grade II**



The first of Holden's Piccadilly Line stations, and the prototype for much of his later work, Sudbury Town is a stark but exquisitely proportioned 'box' of brick, glass and reinforced concrete, emblazoned with a giant illuminated Underground roundel and topped with a delicate cornice. The interior retains notable features including a (reused) World War I-era passimeter; an integral shop unit and unique enamel window roundels.

Arnos Grove

Bowes Road, Enfield

1932

*Upgraded to Grade II**



The prominent drum-shaped booking hall provides both an effective landmark and a hugely impressive interior space; the cylinder-in-square motif owes much to Apslund's Stockholm City Library, which Holden and Pick visited in 1930. Arnos Grove is perhaps the most highly regarded of all Holden's stations, and ranks among the architectural classics of the inter-war period.

Oakwood

Bramley Road, Enfield

1933

*Upgraded to Grade II**

The ticket hall at Oakwood is based on that at Sudbury Town, but elongated to allow it to span the deep cutting below the station. Sadly, the sign that once proclaimed this to be 'the highest point in Europe in a direct line west of the Ural Mountains' is now gone, but other notable features survive including the passimeter; shop units and platform structures designed by the Underground office of Stanley Heaps.

Wood Green

High Road, Haringey

1932

Listed Grade II



Unusually among Holden's Piccadilly Line stations, Wood Green was not a freestanding building, but sits within a pre-existing parade of shops; the bowed front with its cantilevered canopy draws attention to the station without the need for Holden's usual vertical emphasis. Points of note include the ten decorative bronze ventilation grilles on the platforms, featuring a design of a deer and two doves by Harold Stabler.

Redbridge

Eastern Avenue (A12), Wanstead,

Redbridge

1935-47

Listed Grade II



Construction at Redbridge, on the eastern extension of the Central Line planned under the New Works Programme of 1935-40, was

interrupted by the outbreak of WWII, and the surface buildings were not completed until 1947. The cylindrical lantern above the booking hall has a remarkable concrete roof, reinforced by twelve radiating ribs with the segments between pierced by glazed circular apertures.

Central Line stations

The Central London Railway (CLR) opened in 1900, with services running between Shepherd's Bush and Bank. It was the second of London's deep-level lines, and its policy of cheap flat-rate fares earned it the nickname of the 'Twopenny Tube'. The architect Harry Bell Measures (see also Arlington House, Camden [q.v.]) designed all the early CLR stations, of which Oxford Circus is now the only well-preserved example. The line received major suburban extensions under the New Works Programme; the Australian-born architect Brian Lewis designed a group of west London stations in a manner clearly indebted to Holden's contemporary work, while Holden himself was responsible for the station at Redbridge in the east [q.v.].

Oxford Circus

*Oxford Street/Argyll Street,
City of Westminster*

*1900 by Harry Bell Measures, extended
c. 1908 by Delissa Joseph
Listed Grade II*



Like other tube operators of the time, the CLR offered the 'air rights' above

its stations to third-party developers, and all Measures' single-storey ticket halls were designed to receive additional floors at a later date. At Oxford Circus – in contrast to the UERL station opposite [q.v.] – there is a remarkable unity between Joseph's Flemish Renaissance upper storeys and Measures' trademark Mannerist detailing.

Perivale

Horsenden Lane South, Ealing

*Designed 1938 by Brian Lewis,
completed 1947 by Dr FFR Curtis
Listed Grade II*



The dramatic effect of Perivale's glazed concave ticket hall is heightened by the answering curve of the shop unit to the left, with an S-shaped concrete canopy spanning the whole façade. Within, concrete beams radiate from the curved front and fair-faced brick walls, and on the platform a glazed waiting room survives with its original benches.

West Acton

Station Parade, Ealing

*1938-40 by Brian Lewis
Listed Grade II*



West Acton is of particular note for the high survival rate of its original fixtures and fittings. The tall glass-fronted ticket hall retains its hardwood bench and ochre terrazzo flooring, as well as vitreous enamel destination boards dating to 1962, while the platforms have two unique bull-nosed shelters with curved windows.

Fleet Murals

Farringdon Road, City of London

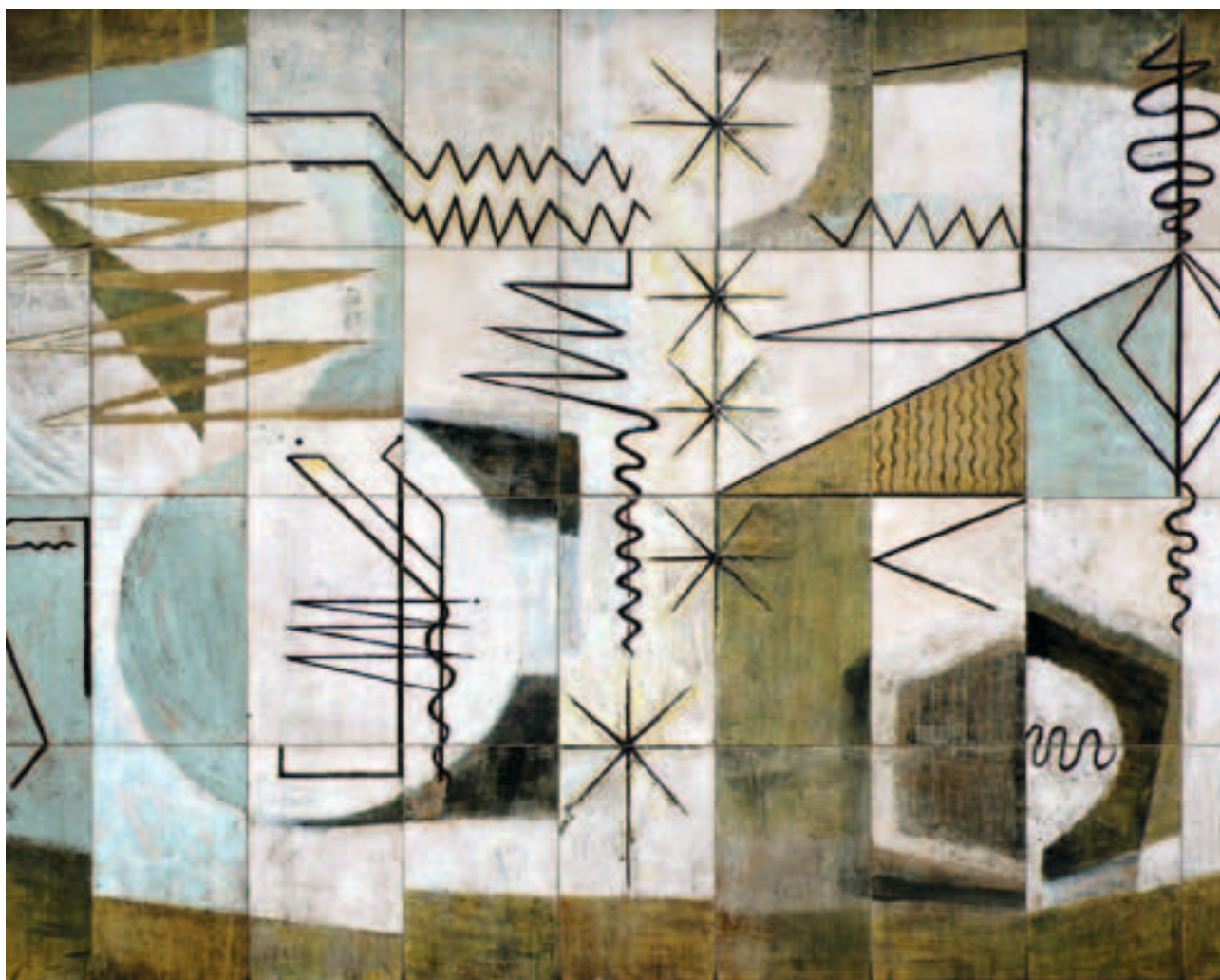
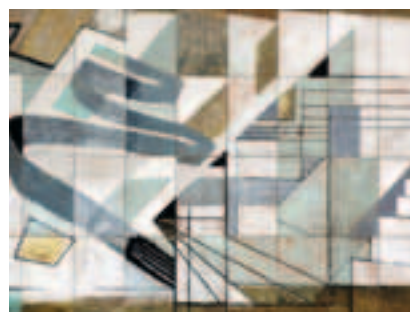
c.1960 by Dorothy Annan, commissioned
by the Ministry of Works

Listed Grade II

Nine ceramic panels were designed for the prominent Farringdon Road elevation of the Fleet Building, London's largest telephone exchange, which was completed in 1961 (Only the murals are listed, as the building itself is not of special interest.). They depict various aspects of modern communication,

and have titles such as *Radio Communications and Television* and *Impressions Derived from Patterns Produced by Cathode Ray Oscillographs Used in Testing*, reflecting the enthusiasm for new technology – and public art – that prevailed in post-war Britain. Dorothy Annan was a prominent

member of the Artists' International Association, a left-of-centre political grouping that embraced both modernist and traditional styles, and promoted wider access to art through travelling exhibitions and public mural paintings; other members included Ben Nicholson, Frank Auerbach and Eric Ravilious.



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 kiosk, which was of Neoclassical inspiration with a 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 'high' architecture to a utilitarian structure, 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 icons of C20 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 rather than 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 are a well-loved feature of Britain's streetscapes. Where they have a strong visual relationship with more than one listed building, or are in a setting of exceptional significance, K6 kiosks are eligible for listing. Thirteen K6s were listed in the Bloomsbury area during 2011, including six around the perimeter of the British Museum, and others in Russell Square, Bloomsbury Square and Queen Square.

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