The track that was to become Powis Street. View from the west in a watercolour of c. 1790 by Paul Sandby.
Preface

The history of Woolwich and its buildings is not as well known as it should be. This year, 2012, is a good moment to tackle that. It is the 500th anniversary of Henry VIII’s inauguration of royal shipbuilding at Woolwich, and it is timely in other ways: 2012 has seen Woolwich celebrate its status as part of the newly Royal Borough of Greenwich, welcome the arrival (a kind of return) of the King’s Troop, Royal Horse Artillery, host parts of the Olympic Games, and witness the start of works towards a Crossrail station, and Europe’s largest development by Tesco.

Woolwich is changing fast, but it is a place where history demands respect. The presence of the Royal Naval Dockyard led to the establishment of the ordnance depot that became the Royal Arsenal, Britain’s greatest historic armaments factory. That depot was also the first home of both the Royal Regiment of Artillery and the Royal Military Academy before they moved to imposing premises on either side of Woolwich Common. Between these establishments, the town, for such it became, was home to some early workers’ mutualist initiatives, including southern England’s greatest co-operative movement, the Royal Arsenal Co-operative Society, and the Woolwich Equitable Building Society.

Woolwich was the first place in Britain to be represented by Labour at all levels of government, the only London borough to oversee its own post-war comprehensive development programme, and the site of nationally significant experiments in system-built housing and car-parking. All that, and there are traces of an important Iron Age settlement, not to mention one of the handful of churches designed by A. W. N. Pugin, the extraordinary structure that is the Rotunda in Repository Woods, partly designed by John Nash, an unusually complete municipal precinct with one of the country’s finest Edwardian town halls, a major shopping district, the Woolwich Free Ferry, and much worthy ordinary fabric besides.

It is fifty-six years since the Survey of London devoted a parish volume to south London. This book is the first step towards remedying this long neglect – Woolwich will be followed shortly by Battersea. Both projects continue the series’ long-standing commitment to study areas of London undergoing rapid change and to promote a fuller understanding of their past environment, so that what is built in the present can be better conceived and have deeper value. That belief has underlain the Survey of London since it was started by C. R. Ashbee in the 1890s.

Topographical equity was a factor in the decision to tackle Woolwich but more important were the urgings of colleagues in English Heritage and others outside the organization who feared the slighting of this special district’s past, understudied and undervalued, in a headlong rush to regeneration after decades in the economic doldrums. A changed financial climate has slowed development since 2007, but investment in Woolwich has continued and great changes have been made and are in the offing. This in-depth and inclusive historical study, something only the Survey of London is set up to provide, will help experts and the general public alike to understand the area’s past, appreciate its landscape, and shape its future. Prepared during great transformations, with inevitable losses, it will also endure as in some measure an elegy.

This is the fourth Survey of London parish volume to be produced under the aegis of English Heritage, and the third to be sponsored by the Paul Mellon Centre for Studies in British Art, with Yale University Press as publishers. It is also the first to have had its entire text openly disseminated in draft form prior to publication, using the English Heritage website to invite comment and
stimulate interest. This experiment, following on from the digitization of earlier parish volumes and monographs through British History Online, furthers the Survey’s commitment to making its work ever more widely accessible while maintaining high scholarly standards and devotion to traditional publication in book form.

Woolwich was prepared under the direction of the General Editor, Andrew Saint. It was edited by Peter Guillery, with help from Harriet Richardson, Philip Temple and Colin Thom. Research, fieldwork and writing were by Jonathan Clarke, Lorna Coventry, Peter Guillery, Sarah Newsome, Andrew Saint, Joanna Smith and Andrew Williams. The drawings programme was co-ordinated by Andrew Donald, with drawings by Jon Bedford, Gemma Bryant, Hannah Clarke, Deborah Cunliffe, Andrew Donald, Claudia Fanino, Helen Jones, Philip Sinton, and the late George Langlands Wilson, who is much missed. New photography was by Derek Kendall, aerial photography by Damian Grady. Charles Walker and June Warrington helped prepare images for publication.

English Heritage gratefully acknowledges the numerous individuals and institutions who have assisted in the preparation of this volume, particularly the following:

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Owners of photographs and other illustrations reproduced in this volume are acknowledged in the List of Illustrations.

For Yale University Press production and design have been handled by Sally Salvesen and Catherine Bankhurst, with copy-editing by Colin Grant.
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Illustrations</td>
<td>xi</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>1 Central Riverside Area</td>
<td>37</td>
</tr>
<tr>
<td>2 Woolwich Dockyard Area</td>
<td>85</td>
</tr>
<tr>
<td>3 The Royal Arsenal</td>
<td>128</td>
</tr>
<tr>
<td>4 Powis Street and Green’s End Areas</td>
<td>189</td>
</tr>
<tr>
<td>5 Wellington Street Area</td>
<td>244</td>
</tr>
<tr>
<td>6 St Mary’s and Morris Walk Areas</td>
<td>281</td>
</tr>
<tr>
<td>7 Royal Artillery Barracks and Royal Military Repository Areas</td>
<td>326</td>
</tr>
<tr>
<td>8 Cardwell and Woodhill Areas</td>
<td>363</td>
</tr>
<tr>
<td>9 Brookhill Road Area</td>
<td>393</td>
</tr>
<tr>
<td>10 Woolwich Common and Royal Military Academy Areas</td>
<td>418</td>
</tr>
<tr>
<td>References and List of Abbreviations</td>
<td>447</td>
</tr>
<tr>
<td>Index</td>
<td>481</td>
</tr>
</tbody>
</table>
List of Illustrations

1. Woolwich, showing chapter divisions. Based on the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100024900)
2. Early Woolwich. Based on various archive sources and the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100024900). Height Data: Licensed to English Heritage for PGA, through Next Perspectives
3. Principal landholdings in Woolwich, c.1710. Based on various archive sources and the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100024900).
5. Principal landholdings in Woolwich, 1847. Based on TNA tithe map and apportionment (IR29/174/400 and IR30/174/400) and the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100024900).
6. Woolwich from the north, 1739. Engraving by Samuel and Nathaniel Buck in EHA
7. Woolwich in the 1740s. Extract from John Rocque, An Exact Survey of the City’s of London, Westminster … and the Country near Ten Miles Round, 1746
8. Riverside Woolwich, 1748–9. Survey by John Barker in BL. © The British Library Board (King George III’s Topographical Collection 17, item 21)
9. Streets in Woolwich, c.1760 and c.1815. Based on various archive sources and the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100024900).
10. Woolwich, 1843. Survey by Alexander Doull in LMA (SC/PM/WO/1/2)
13. Woolwich house plans, 1730–1900. Based on measured surveys and various archive sources
14. Woolwich council flat plans, mid-twentieth century. Based on various published and archive sources with measured survey
15. Woolwich barracks accommodation, plans, 1719–2011. Based on various archive sources and drawings by HLM Architects
Woolwich Power Station coaling jetty, 1869. Elevation and section in BL © The British Library Board (King's MS 43, f. 6c, 6za and 6ap).

St Mary Magdalen, Woolwich, reredos, 1937. Photograph by Herbert Brestin in LMA (GLC/AR/BR/97/58).

Dockyard Chapel, 1838. Engraving in EHA (A/02/542).

Dockyard Chapel, interior, c. 1930. Photograph courtesy of the parish of St Barnabas, Eltham.


Dockyard, 1911. Elevation in EHA (A/02/542).


115. Royal Arsenal area. Based on the modern OS © Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 076086.


117. Royal Arsenal site plans. Based on various archive sources.


120. Royal Brass Foundry, 2011. EH photograph (DP35235).


122. Royal Brass Foundry, ground plans, 1757 and 2007. Depicted on plan in BL © (King George III’s Topographical Collection 17, item 224) and measured survey.

123. Royal Brass Foundry, cross section, 1834. Based on RCHME measured survey.

124. Royal Brass Foundry, interior, c.1728. Watercolour attributed to Pieter Verbruggen or Michael Angelo Rooker, in Sticking Vezalee van den Hoom, the Netherlands.


126. St Paul’s College lunette, from the Royal Brass Foundry, 1899. EH photograph (FL14302).

127. Great Plc., 1577. Drawings of south workshop elevation and north gate in BL © (The British Library Board (King George III’s Topographical Collection 17, item 224) and south staircase elevation, a copy of 1780, in TNA (MPH/1/41)).


129. Royal Military Academy (building 40), c.1773. Engraving by Michael Angelo Rooker based on a view by Paul Sandby in LMA (Collage 1213, item 316 – 121).

130. Building 40 (the Academy), 2009. EH photograph (DP35659).


133. Main Guard House, 1993. EH photograph (BL13530).

134. Royal Arsenal, 2006. EH photograph (DP37032).


136. Grand Store, ground plans, 1805 and 1831. Based on various archive sources and survey drawings by Oxford Archaeology.

137. Grand Store, typical cross sections, 1805 and 1816. Based on a drawing in TNA (MR/1/381/3), various other archive sources and survey drawings by Oxford Archaeology.


139. Grand Store (Buildings 49 and 50), 2009. EH photograph (DP37060).

140. Grand Store (Buildings 37 and 38), 1946. RCHME photograph in EHA (BL13531).


143. Building 7 (Gunsmith House), 2010. Based on measured survey.

144. Building 26 (Chemical Laboratory), 2009. Based on a drawing in TNA (MR/1/381/2), various other archive sources and survey drawings by Oxford Archaeology.


149. Building 22 (Central Stores) or MyHQ, 2009. EH photograph (DP37060).

150. Exact Survey of the Warren at Woolwich, 1794. Detail from map by John Barber in BL © (The British Library Board (King George III’s Topographical Collection 17, item 22)).


156. Powis Street and Green’s End areas. Based on the OS map of 1833.

157. Powis Street and Green’s End areas. Based on the modern OS © Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 076086.


159. New Laboratory Square, c.1949. Photograph in GHC.

160. Wharf, stairs and guard houses, 1814. Elevating drawing in TNA (MPH/2462/3).


162. Bereford Gate, 1880s. EHLO photograph (FM6/404).

163. Bereford Gate, c.1857. Postcard in GHC.

164. Bereford Gate, 1894. EHLO photograph in GLC (1946/1/21/325519).


166. Royal Laboratory, 1943. RCHME photograph in EHA (BL13530).

167. Royal Laboratory, 1949. RCHME photograph in EHA (BL13530).

168. Building 16 (Paper Cartridge Factory), 1984. Photograph by Carol Kenna.


172. 88–110 Powis Street, c.1910. Postcard in GHC.


175. RAC Central Store, 1907. Photocopy in GHC.


177. RAC Central Stores, 2007. EH photograph (DP37061).

178. RAC Central Stores, plans, 1926. Based on drawings in LCS (GLC/SRB/BR/252/2211).

179. RAC Central Store, 2007. EH photograph (DP37060).

180. RAC Central Store, counter, 1946. Photograph by Carol Kenna.

181. RAC Central Store, restaurant, 1963. GHC photograph (deposited by Ron Rollley).

182. RAC Department Store, staircase, 1924. Photograph by Carol Kenna.

183. RAC Central Stores, 2007. EH photograph (DP35362).

184. RAC Department Store, counter, 1946. Photograph by Carol Kenna.

185. RAC Central Store, restaurant, 1963. GHC photograph (deposited by Ron Rollley).

186. RAC Department Store, staircase, 1924. Photograph by Carol Kenna.


188. View from Green’s End, 1784. Engraving by John Barker in BL © (The British Library Board (King George HI’s Topographical Collection 17, item 22)).


190. Woolwich Square area, 1835. Extract from the OS Ten Feet Plan of Woolwich, courtesy GHC.

191. Woolwich Square, 1815. Postcard in GHC.


194. High Pavement, Beresford Square, c.1888. GHC photograph.


196. Woolwich, covered market, 5 Plumstead Road, 2007. EH photograph (DP35647).

197. Woolwich, Royal Mortar Tavern and a Plumstead Road, 1855. Photographs in Woolwich and Greenwich Municipal Society Proceedings, vol. col. 1953, courtesy GHC.

198. Woolwich New Road, 1905. EH photograph (DP37057).

199. Woolwich New Road, 1905. EH photograph (DP37057).

200. Woolwich New Road, 1905. EH photograph (DP37057).

201. Woolwich New Road, 1905. EH photograph (DP37057).

202. Woolwich New Road, 1905. EH photograph (DP37057).
248. Woolwich Police Court - Anonymous watercolour of 1841. in BL © The British Library Board
249. Woolwich Town Hall, plan and elevation, 1908. © Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100247900.
250. Woolwich Polytechnic, c. 1898. From prospectus in University of Greenwich Archives
251. Woolwich Polytechnic, Calderwood Street elevation, 2009. Based on measured survey
252. Woolwich Polytechnic, ground plan, 1917. Based on drawings at the school
253. Woolwich Polytechnic, entrance block, c.1932. Photograph in EU (DD50/124)
254. Woolwich Polytechnic, entrance block ‘rotunda’, 2008. EH photograph (DP/036104)
255. Woolwich Polytechnic, Thomas Street lecture theatre foyer, 2008. EH photograph (DP/036105)
256. Woolwich Town Hall, c.1902. Photograph in RAHT (J/8/23)
257. Woolwich Town Hall, long section through entrance hall and electrolier detail, 2011, with ground- and first-floor plans, 1909. Section and detail based on measured survey, plans based on drawings in The Architect and Contract Reporter
258. Woolwich Town Hall, ground floor, 2011. EH photograph (DP/035957)
259. Woolwich Town Hall, council chamber, 2011. EH photograph (DP/035951)
260. Woolwich Town Hall, stained-glass window, 2011. EH photograph (DP/035956)
261. Woolwich Freemasons’ Court, 2010. EH photograph (DP/035553)
263. Woolwich Equitable Hall and Library, north elevation, 1895. Anonymous watercolour. From Metropolitan Borough of Woolwich commemorative opening booklet (in GHC)
264. Woolwich Polytechnic, block plan. Based on the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100247900).
265. Woolwich Polytechnic, c.1898. From prospectus in University of Greenwich Archives
266. Woolwich Polytechnic, Calderwood Street elevation, 2009. Based on measured survey
267. Woolwich Polytechnic, ground plan, 1917. Based on drawings at the school
268. Woolwich Polytechnic, entrance block, c.1932. Photograph in EU (DD50/124)
269. Woolwich Polytechnic, entrance block ‘rotunda’, 2008. EH photograph (DP/036104)
270. Woolwich Polytechnic, Thomas Street lecture theatre foyer, 2008. EH photograph (DP/036105)
271. Woolwich Town Hall, c.1902. Photograph in RAHT (J/8/23)
273. Woolwich Town Hall, ground floor, 2011. EH photograph (DP/035957)
274. Woolwich Town Hall, council chamber, 2011. EH photograph (DP/035951)
275. Woolwich Town Hall, stained-glass window, 2011. EH photograph (DP/035956)
276. Woolwich Freemasons’ Court, 2010. EH photograph (DP/035553)
277. Woolwich Town Hall. Based on measured survey in The Builder
278. Woolwich Equitable Hall and Library, north elevation, 1895. Anonymous watercolour. From Metropolitan Borough of Woolwich commemorative opening booklet (in GHC)
279. Woolwich Polytechnic, block plan. Based on the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100247900).
280. Woolwich Polytechnic, c.1898. From prospectus in University of Greenwich Archives
281. Woolwich Polytechnic, Calderwood Street elevation, 2009. Based on measured survey
282. Woolwich Polytechnic, ground plan, 1917. Based on drawings at the school
283. Woolwich Polytechnic, entrance block, c.1932. Photograph in EU (DD50/124)
284. Woolwich Polytechnic, entrance block ‘rotunda’, 2008. EH photograph (DP/036104)
285. Woolwich Polytechnic, Thomas Street lecture theatre foyer, 2008. EH photograph (DP/036105)
286. Woolwich Town Hall, c.1902. Photograph in RAHT (J/8/23)
288. Woolwich Town Hall, ground floor, 2011. EH photograph (DP/035957)
289. Woolwich Town Hall, council chamber, 2011. EH photograph (DP/035951)
290. Woolwich Town Hall, stained-glass window, 2011. EH photograph (DP/035956)
291. Woolwich Freemasons’ Court, 2010. EH photograph (DP/035553)
292. Woolwich Town Hall. Based on measured survey in The Builder
293. Woolwich Equitable Hall and Library, north elevation, 1895. Anonymous watercolour. From Metropolitan Borough of Woolwich commemorative opening booklet (in GHC)
294. Woolwich Polytechnic, block plan. Based on the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100247900).
295. Woolwich Polytechnic, c.1898. From prospectus in University of Greenwich Archives
296. Woolwich Polytechnic, Calderwood Street elevation, 2009. Based on measured survey
297. Woolwich Polytechnic, ground plan, 1917. Based on drawings at the school
298. Woolwich Polytechnic, entrance block, c.1932. Photograph in EU (DD50/124)
299. Woolwich Polytechnic, entrance block ‘rotunda’, 2008. EH photograph (DP/036104)
300. Woolwich Polytechnic, Thomas Street lecture theatre foyer, 2008. EH photograph (DP/036105)
301. Woolwich Town Hall, c.1902. Photograph in RAHT (J/8/23)
303. Woolwich Town Hall, ground floor, 2011. EH photograph (DP/035957)
304. Woolwich Town Hall, council chamber, 2011. EH photograph (DP/035951)
305. Woolwich Town Hall, stained-glass window, 2011. EH photograph (DP/035956)
306. Woolwich Freemasons’ Court, 2010. EH photograph (DP/035553)
307. Woolwich Town Hall. Based on measured survey in The Builder
308. Woolwich Polytechnic, block plan. Based on the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100247900).
309. Woolwich Polytechnic, c.1898. From prospectus in University of Greenwich Archives
310. Woolwich Polytechnic, Calderwood Street elevation, 2009. Based on measured survey
311. Woolwich Polytechnic, ground plan, 1917. Based on drawings at the school
312. Woolwich Polytechnic, entrance block, c.1932. Photograph in EU (DD50/124)
313. Woolwich Polytechnic, entrance block ‘rotunda’, 2008. EH photograph (DP/036104)
314. Woolwich Polytechnic, Thomas Street lecture theatre foyer, 2008. EH photograph (DP/036105)
315. Woolwich Town Hall, c.1902. Photograph in RAHT (J/8/23)
316. Woolwich Town Hall, long section through entrance hall and electrolier detail, 2011, with ground- and first-floor plans, 1909. Section and detail based on measured survey, plans based on drawings in The Architect and Contract Reporter
317. Woolwich Town Hall, ground floor, 2011. EH photograph (DP/035957)
318. Woolwich Town Hall, council chamber, 2011. EH photograph (DP/035951)
319. Woolwich Town Hall, stained-glass window, 2011. EH photograph (DP/035956)
<table>
<thead>
<tr>
<th>Illustration Number</th>
<th>Description</th>
<th>Date</th>
<th>Source/Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>441</td>
<td>Royal Military Academy, ground plan, 1815. Based on drawing in TNA</td>
<td>1815</td>
<td>MPHH1/244/3</td>
</tr>
<tr>
<td>442</td>
<td>Royal Military Academy, staircase, 2006. EH photograph (DP135120)</td>
<td>2006</td>
<td></td>
</tr>
<tr>
<td>443</td>
<td>Royal Military Academy, barrack room, 1851. Anonymous lithograph in LMA</td>
<td>1851</td>
<td>Collage 22800</td>
</tr>
<tr>
<td>444</td>
<td>Royal Military Academy, dining-hall, c.1896. Photograph from Gale and Polden's Photographic Album of the Woolwich District and the Royal Military Academy courtesy of GHC</td>
<td>c.1896</td>
<td></td>
</tr>
<tr>
<td>445</td>
<td>Royal Military Academy, c.1862. Photograph in EHA (AL0041/63/11)</td>
<td>c.1862</td>
<td></td>
</tr>
<tr>
<td>446</td>
<td>Royal Military Academy, ground plan, 1900. Based on the OS map of 1893–4 and various archive sources</td>
<td>1900</td>
<td></td>
</tr>
<tr>
<td>447</td>
<td>Royal Military Academy, west wing, 2006. EH photograph (DP135121)</td>
<td>2006</td>
<td></td>
</tr>
<tr>
<td>448</td>
<td>Royal Military Academy, c.1925. Photograph in GHC</td>
<td>c.1925</td>
<td></td>
</tr>
<tr>
<td>449</td>
<td>Royal Military Academy, centre block, 1873. Photograph in RAHT (AL593/9)</td>
<td>1873</td>
<td></td>
</tr>
<tr>
<td>450</td>
<td>Royal Military Academy, library, c.1892. Photograph from Records of the Royal Military Academy courtesy of GHC</td>
<td>c.1892</td>
<td></td>
</tr>
<tr>
<td>451</td>
<td>Royal Military Academy, tea room and photographic establishment, c.1903. Photograph from Royal Military Academy Magazine courtesy of GHC</td>
<td>c.1903</td>
<td></td>
</tr>
<tr>
<td>452</td>
<td>Former Royal Military Academy, 2008. EH photograph (DP135122)</td>
<td>2008</td>
<td></td>
</tr>
<tr>
<td>453</td>
<td>Former Royal Military Academy, 2011. EH photograph (2896/27322/6)</td>
<td>2011</td>
<td></td>
</tr>
<tr>
<td>454</td>
<td>1–5 Red Lion Lane, 2012. EH photograph (DP135218)</td>
<td>2012</td>
<td></td>
</tr>
<tr>
<td>459</td>
<td>East of Woolwich Common. Based on the OS map of 1893–4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>460</td>
<td>33–39 Fenwick Street, 1955. Photograph in LMA (SC/PHL/01/557)</td>
<td>1955</td>
<td></td>
</tr>
<tr>
<td>461</td>
<td>Castlewood Day Hospital, Shooters Hill Road, 1992. Photograph in EHA (BB92/23862)</td>
<td>1992</td>
<td></td>
</tr>
<tr>
<td>462</td>
<td>Soldiers' huts (Duke of York's Cottages), Woolwich Common, 1811. Watercolour in TNA (MPH1/32/1)</td>
<td>1811</td>
<td></td>
</tr>
<tr>
<td>463</td>
<td>Atomic Weapons Research Establishment, Woolwich Common, 1957. Based on plan in TNA (ES1/691) and the modern OS (© Crown Copyright and database right 2012. All rights reserved. Ordnance Survey Licence number 100024900)</td>
<td>1957</td>
<td></td>
</tr>
<tr>
<td>465</td>
<td>Woolwich Common Estate, 2010. EH photograph (DP135123)</td>
<td>2010</td>
<td></td>
</tr>
<tr>
<td>466</td>
<td>Woolwich Common Estate, 2010. EH photograph (DP135126)</td>
<td>2010</td>
<td></td>
</tr>
<tr>
<td>467</td>
<td>Prince Imperial Road, c.1968. Photograph in EHA (AA067790)</td>
<td>c.1968</td>
<td></td>
</tr>
</tbody>
</table>