

**GARDEN MUSEUM (ST MARY'S CHURCH)
LAMBETH PALACE ROAD, LAMBETH**

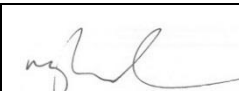
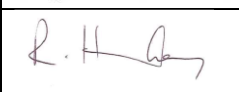
Historic Building Record

**NGR: 53060 17900
NGR TQ 3060 7900**

Planning Ref: 14/01448/FUL

**ASE Project No: 7893
Site Code: SGM 15**

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SUMMARY

In December 2015 Archaeology South-East (a division of the Centre for Applied Archaeology, UCL) carried out a historic buildings record of the Garden Museum (St Mary's Church), Lambeth Palace Road, Lambeth, London (NGR TQ 3060 7900). The work was commissioned by Gardiner & Theobald LLP on behalf of the Tradescant Trust, and requested by the London Borough of Lambeth/English Heritage GLAAS, relating to the construction of an extension to the east of the existing church, which will involve the relocation of a number of historic funerary monuments, together with the refurbishment of the interior of the Grade II listed church and the rebuilding of the existing graveyard wall.*

St Mary's lies on a site of long-standing importance, at a crossing-place of the River Thames since at least the Roman period, and an Anglo-Saxon manorial residence, the predecessor of the present Lambeth Palace. The church was (re-)founded in 1056, and passed to the ownership of the Archbishops of Canterbury in 1197, remaining in use as a component of their London residence thereafter. Substantially rebuilt in stone between 1374 and 1377, and extensively restored in the late 17th century, the tower is the only part of the original church to remain. The present structure was almost wholly rebuilt during a 'restoration' by the architect Philip Charles Hardwick in 1850-51. Dwindling congregations led to its closure in 1972 and conversion soon after into the present museum of garden history.

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1.0 INTRODUCTION

- 1.1 In December 2015 Archaeology South-East (a division of the Centre for Applied Archaeology, UCL) carried out a historic buildings record of the Garden Museum (St Mary's Church), Lambeth Palace Road, Lambeth, London SE1 7LB (NGR TQ 3060 7900; Figure 1; Plates 1 & 2).
- 1.2 The work was commissioned by Gardiner & Theobald LLP on behalf of the Tradescant Trust, and requested by the London Borough of Lambeth/English Heritage GLAAS, to be addressed as a condition placed on planning consent relating to the construction of an extension to the east of the existing church, which will involve the relocation of a number of historic funerary monuments, together with the refurbishment of the interior of the Grade II* listed church and the rebuilding of the existing graveyard wall (Planning refs: 14/01448/FUL & 14/01450/LB; Figure 8). Condition 12 of 14/01450/LB states that:

Elements of the building to be demolished will be recorded at level 3 in accordance with English Heritage's Understanding Historic Buildings guidance and the results deposited with the Greater London Historic Environment Record (HER).

Reason: To record and enhance the understanding of the heritage asset to be lost (Policy 45 of the London Borough of Lambeth Unitary Development Plan (UDP) 2007: Policies saved beyond 5 August 2010 and not superseded by the LDF Core Strategy January 2011 and S9 of the London Borough of Lambeth Core Strategy (January 2011) refer).

2.0 SCOPE & METHODOLOGY

- 2.1 The recording involved the survey of the church and tombs to Level 3 as defined by English Heritage (2006) and as set out in the Written Scheme of Investigation (ASE 2015).
- 2.2 The initial record was made by Michael Shapland and Stephen White during December 2015.
- 2.3 Subject to accessibility and survival, a photographic record was made of the exterior and interior of the structures. The church and its immediate environs were digitally photographed, including general external and internal elevations, street frontages and surviving architectural detail, fixtures and fittings. The tombs were digitally photographed, their locations planned and any inscriptions recorded prior to their relocation: this aspect of the record is included within the separate archaeological report on the graveyard (ASE forthcoming). An index of the digital photography, together with location plans are included as an appendix to this report.

- 2.4 The written description and photographic record is supplemented by a drawn record of the site, comprising of plans and elevation drawings of the church. These drawings were provided by the client, checked by the surveyors on-site and augmented with additional features where necessary.
- 2.5 A heritage statement (Architectural History Practice 2014) has previously been prepared for the site, which has also been evaluated through archaeological trenching (MoLA 2015). Together with a visit to the London Metropolitan and Lambeth Borough archives, these have been used to inform the historical background of the site.

3.0 SITE LOCATION AND SETTING

- 3.1 The site comprises the Garden Museum (housed within the deconsecrated former St Mary's Church), Lambeth Palace Road, Lambeth, London SE1 7LB (NGR TQ 3060 7900; Figure 1). The sub-rectangular site, which comprises the former churchyard of St Mary's, covers an area of 210m² and is bounded by Lambeth Palace to the north, the former Palace stables to the east, St Mary's Gardens to the south and the forecourt of Morton's Gateway to the west (Figure 2). The Thames lies c. 50m to the west, beyond the Albert Embankment.
- 3.2 The church lies in the north-western corner of the churchyard, its western tower fronting the entrance to Lambeth Palace (Morton's Gateway), of which it was historically an component part (Figure 2; Plates 1 & 2). The churchyard extends up to 25m to the south and east, and is thickly populated with burials and funerary monuments, many of which are in secondary locations (Plate 3). The 19th century churchyard wall which comprises part of this record extends around the western and southern sides of the site (Plate 4).
- 3.3 The modern ground surface lies at between five and six metres above Ordnance Datum. The underlying geology comprises Thames Gravels at between 1.4 and 2.6m OD; due to the natural slope of the gravels it is possible that gravels lie at a higher level to the east and northeast edge of the site (MoLA 2015).

4.0 STATUTORY DESIGNATIONS

Listed Buildings

- 4.1 St Mary's Church is Grade II* listed (List Entry No. 1080380) primarily for its surviving 14th century tower, and 16th century and later funerary monuments.
- 4.2 Within the churchyard, the tombs of William Sealy (List Entry No. 1080381), John Tradescant (List Entry No. 1116214) and Admiral Bligh (List Entry No. 1116226) are each listed at Grade II*.

4.3 The walls, railings, gates and piers bounding the churchyard to the south and west are listed at Grade II (List Entry No. 1358299).

4.4 The list entry descriptions for these buildings are included as an appendix to this report.

Conservation Areas

4.5 The site lies within Lambeth Palace Conservation Area, as defined by the London Borough of Lambeth.

5.0 HISTORIC BACKGROUND

The Medieval Church

5.1 St Mary's lies on a site of long-standing importance, at a crossing-place of the River Thames since at least the Roman period, perpetuated by the later Horseferry to Westminster and later by Lambeth Bridge (Figures 1 & 11). Early Saxon activity in the locality is represented by an oval-shaped sunken-featured building of 5th century date excavated a short distance to the north in Lambeth Palace gardens, although it is unknown whether the site of the later palace was continuously occupied from this date (MoLA 2015).

5.2 The earliest reference to Lambeth Manor is in the Anglo-Saxon Chronicle entry for 1042, which records that King Hardecanute perished in the hall there during a wedding feast. This 11th century hall is likely to be the predecessor of the present Lambeth Palace, and to have lain on the same site, although it is unknown whether it possessed a chapel (Malden 1912, 50-64). At this time the Manor was in the hands of Countess Goda, sister to King Edward the Confessor, who granted it to the church of St Mary on her death in 1056. Goda appears to have established St Mary's as some kind of short-lived collegiate minster or small monastery which was given by William II to Bishop Gundulf of Rochester not long after, and its treasures redistributed (Blair 1991, 102). It is uncertain whether Goda's foundation incorporated a pre-existing church, but St Mary's would have been integral to the manorial residence of which it formed a part.

5.3 The church and manor-house passed to the ownership of the Archbishops of Canterbury in 1197, and the site remained in use as their London residence thereafter, with close links maintained between the church and the palace. The church is known to have had gained a wooden tower in 1243, before the whole structure was rebuilt in stone between 1374 and 1377. Progressive enlargements in the late 15th and 16th centuries added the north and south aisles, together with a number of additional chapels for notable local families, including the Howards. This is the period of the earliest known depiction of the church, in 1561 (Figure 9). A timber charnel house was constructed within the churchyard in 1623. The church was extensively restored in the late 17th century (Figure 10), gaining a new roof, fittings and organ, whilst the top stage

of the tower was rebuilt in 1834 (Survey of London 1951, 104-117). A description of the interior survives from this period:

The Walls ... are of Brick and Stone mixed, the Floor paved with Free-stone, and the Chancel raised two Steps; the Bases of the Pillars are Octagonal, the Arches, and most of the Windows modern *Gothick*, and the Roof covered with Lead. In this Church are *three* Iles, or Chapels; that at the East End of the North Ile, is called *Howard's* Chapel, from the Interment of some of the *Norfolk* Family, and one at the East End of the South Ile, called *Leigh's* Chapel, where Iye buried Sir *John Leigh*, Son of *Ralph Leigh*, Esq.; Lord of the Manour of *Stockwell*, and his Wife. The Inside of this Church is light and pleasant: ... The Roof over the Nave of the Church is ceiled with Plaister, but the Side-iles with Timber; the Walls generally wainscoated about *Seven* Foot high, and above the Altar higher: The Pews are new fronted with oak in the North and South Iles, the Galleries have also Oak Bolection Fronts; and over the Entrance into the Chancel is the *Decalogue*, between the *Lord's Prayer* and *Creed*... The Altar-Piece is of a light Cedar Colour, adorned with Pilasters with gilded Capitals, Entablature, and Compass Pediment of the *Corinthian* Order, under which is a *Glory*... the whole enclosed with Rails and Ballisters (Aubrey 1719).

- 5.4 There are also a number of depictions of the church surviving from shortly before its comprehensive rebuilding in 1850-51 (Figures 11 & 12), including a cross-section by the architect responsible (Figure 15).

The 1850 Restoration and After

- 5.5 The following is summarised from the existing Heritage Statement (Architectural History Practice 2014). In 1850 the architect Philip Charles Hardwick was asked to inspect the church. Despite finding it 'in good order', he nevertheless advised that 'considerable improvements could be made'. Despite reassurances that 'in the restoration of the fabric every old feature will be carefully preserved', the 'restoration' was essentially a rebuilding of the whole church, aside from the tower, on the same foundations as the old (Figures 13-18). Very little original fabric was retained; of that, the north and south galleries were taken down in 1866, the old box pews dismantled in 1886 to panel the aisle walls, and the west gallery removed in 1906.
- 5.6 The twentieth century was little kinder to St Mary's church. Bomb damage in 1941 destroyed the 19th century stained glass from the window, which was partially replaced in 1953. However, dwindling congregations led to the closure of the church in 1972 and the dispersal of most of its fittings. Slated for demolition in 1976, the church was rescued by the garden enthusiast Rosemary Nicholson, who founded the Tradescant Trust soon after to effect the conversion of the building into a museum of garden history.

6.0 DESCRIPTION OF THE STRUCTURES

6.1 **St Mary's Church**

General Layout

- 6.1.1 The church is aligned east/west, and consists of a nave, chancel, north and south aisles, south-western tower, south porch and north and south vestries (Figures 2-7; Plate 5). The building is arranged over a single storey, aside from a small basement beneath the north aisle and a first-floor exhibition space inserted within the western part of the church.

Exterior

- 6.1.2 The church is of ragstone rubble construction, much of it presumably re-used by Hardwick from the medieval structure, with Caen stone dressings and architectural details. The 19th century main body of the church (excluding the 14th century tower) is executed in a wholly Decorated style, in contrast to the mainly Perpendicular of what we know of the original church (e.g. Figure 10), supported by numerous stepped buttresses. The tracery of its windows dates to 1850; their Victorian stained glass was blown out during the Blitz, and partially replaced to the east window, together with the west window of the tower, in 1953 (Architectural History Practice 2014; Plate 6).
- 6.1.3 Due to the off-set south-west tower, the west elevation of the nave is visible externally, albeit overshadowed by the great bulk of Morton's Gateway adjacent (Plate 7). It has a central doorway with a tall pair of two-light windows above, an elaborate rose window to the gable and a small foliate oculus towards the apex of the roof. Above the north and south aisles the side elevations of the nave has a clerestory of fairly simple three-light windows, whilst the aisles themselves have large, elaborately-traceried windows arranged asymmetrically (Plates 8 & 9). The east elevation is characterised by the three gable-ends of the nave and aisles, each with a large traceried window and a small trefoil or quatrefoil oculus at its apex (Plate 10).
- 6.1.4 The small southern vestry and porch are integral to the 1850 scheme, and executed in similar fashion. Despite its historic importance as the centre of governance of Lambeth, until the creation of the County of London in 1889, the vestry is a relatively peripheral structure set back between the angle of the southern aisle and chancel, with a low pitched roof and simple traceried windows to its south and east elevations (Plates 10 & 11). The porch is more elaborate, with an ogee doorway, infilled with a 1980s glazed door, which is topped by an ornate blind-traceried statue niche, which was presumably intended to hold the image of Mary (Plate 8).
- 6.1.5 The north vestry originally comprised a northern porch with doorways in its eastern and western sides, but no access north into Lambeth Palace. It may have been constructed in the anticipation that the close links between the church and Palace would necessitate a dedicated entrance, but this never came to pass. Instead, sometime after 1915 the side walls of the porch were

demolished and the structure widened between the east wall of the north aisle and a buttress some nine metres to the west (Plates 12 & 13). Both walls contain doorways, the western with foliate label-stops and the eastern with figurative label-stops, flanked by a pair of single-light windows. The fabric of these elevations is very similar to that of the rest of the Victorian church, suggesting that the walls of the former north porch were re-used to form the present structure.

6.1.6 The tower is the only part of the pre-1850 church to survive upstanding, and dates to 1377 (Plates 2 & 14). It too is of ragstone rubble construction with Caen stone dressings, and is characterised by stepped diagonal buttresses rather than the angle buttresses of the later church. A newel stair-turret occupies its south-western corner. Four stages in height, the tower's lower stage has a large western window in which retains its original Perpendicular tracery. The rest of the windows were originally quite modest two-light openings with trefoil heads, as depicted by Hollar in 1647 (Figure 10), but these were replaced with the present small windows to the second stage by 1682 (Figure 10), and on the eastern and western elevations of the third stage by clock faces before 1708 (Figure 11). The east elevation is presently blind, and the fourth stage a rebuild of 1824, leaving only the southern window of the third stage original and intact, although the fourth stage appears to incorporate a majority of re-used material. Due to its prominence from the River Thames and Lambeth Bridge, and proximity to the archbishops' palace, the tower has become a significant structure in its own right, as borne out by its many antiquarian depictions. Its bells rang out whenever royal personages came along the Thames, as they frequently did until the Stuart period, to visit the archbishop in his palace (Survey of London 1951, 104-117).

6.1.7 The pitched roofs of the main body of the church are clad in slate, which was renewed in 1979, whilst the gentle pitch of the tower roof is of lead (Plate 15).

Interior – Nave

6.1.8 Internally, much of the church is floored in modern timber, and occupied by a two-storey display gallery towards its western end, which was completed in 2008 and awarded 'refurbishment of the year' by *Building Design Magazine* (Architectural History Practice 2014; Plates 16 & 17). The nave is dominated by the great arcades of the north and south aisles, which retain the asymmetric rhythm of their medieval predecessors, and are executed in relatively simple style with octagonal piers (Plate 18). To the east, the large chancel-arch has slender pilasters to its jambs, and is approached up a short flight of steps. The great merit of this space is its elaborate timber roof, which is supported by angel corbels, bearing heraldic shields, which are re-used from the medieval church (Plates 19 & 20).

6.1.9 The 2008 display space consists of a simple beech-clad gallery at the west end of the nave, ascended via a projecting flight of steps and a discrete lift tower. L-shaped in plan, it incorporates one large and three small rooms at ground level, and a single enclosed room at first-floor level to one side of the

gallery space (Plates 18 & 21). The display space neatly echoes the lost galleries originally retained in Hardwick's church, and has been designed as a wholly free-standing and removable feature that does not compete with the Gothic interior in which it resides.

Interior – Chancel

- 6.1.10 The chancel is raised above the level of the rest of the church, less for reasons of natural topography than to lend it higher status and a feeling of aloofness, accentuated by the great sweep of the chancel arch (Plate 17). This was, after all, the entrance to heaven, although it is doubtful the church's Victorian congregation meant this analogy as literally as its medieval predecessors. It is an elongated rectangular in plan, so was presumably extended during the church's 14th century rebuild (judging by the Perpendicular tracery to its original great eastern window: Figure 12) to accommodate a choir. Part of the late Victorian southern choir screen survives, the replacement of a pre-restoration stall apparently retained by Hardwick (Architectural History Practice 2014; Plate 22).
- 6.1.11 Due to its high status, and proximity to the altar, the chancel was the most exclusive place across the site to be buried, and is therefore dominated by two 16th century chest tombs in its north and south walls, for an archdeacon of Canterbury and master of the Canterbury register (Plates 23 & 24), together with floor slabs for three archbishops of Canterbury and a master of the king's barge. These slabs bear witness to the close historic links between the church and adjacent palace, but they are presently largely obscured by a modern office partition and display space, as is the site of the former high altar. The old altar rails, which had apparently been retained in Hardwick's church (Architectural History Practice 2014), are also no longer extant.

Interior – North Aisle

- 6.1.12 The north aisle is relatively irregular in plan, as it was rebuilt in 1504 and preserves the shape at its eastern end of the former Howard chapel (1522) (Architectural History Practice 2014). Much of its western half is occupied by the modern gallery and offices; its eastern half is notable as the place to where many of the funerary monuments from the pre-1850 church were relocated (Plate 25). The church's late 17th century organ, which had been relocated to the eastern end of the aisle in 1906, no longer survives, and was presumably taken away in 1972. The wainscoting to the north wall is constructed from the raised and fielded panels of the church's former box pews, which were probably installed during the late 17th century refurbishment of the church, and are mentioned in Aubrey's description of 1719. Also preserved here is a fragment of the reredos presented by the noted potter Henry Doulton in 1887 in memory of his wife, which was destroyed during the Blitz in 1941.

Interior – South Aisle

- 6.1.13 Like its northern counterpart, the south aisle retains a number of pre-1850 funerary monuments, although here they appear to have been positioned more faithfully across the structure rather than jumbled together at one end (Plate 18). Its wainscoting is also panelled with re-used box pews (Plate 26). The western end of the aisle accesses the tower-space via the original 14th century tower-arch, which is of similar form to the church's Victorian chancel arch. At the eastern end of the aisle is the timber and gilt screen of the Pelham chapel, originally constructed in 1906, and re-dedicated as a war memorial in 1919 (Plate 27). It preserves the approximate location of the former Leigh chapel of 1522, and contains the tomb of Elias Ashmole (1617-92) – founder of the Ashmolean Museum – which is presently obscured from view.
- 6.1.14 At the western end of the south aisle is a timber draught screen which encloses the entrance to the porch (Plate 28). It consists of a square canopy, decorated with a blind tracery frieze, carried on four moulded timber posts. One side of the structure is infilled with panels, whilst the other two sides were formerly hung with substantial part-glazed timber doors. Its un-fielded panels and moulded posts most resemble those of the surviving late 19th century choir screen (Plate 22), indicating it is of similar date.

Interior – Tower

- 6.1.15 The tower-space is dominated by a total-immersion font which was installed in 1897 in memory of Archbishop Edward White Benson, along with a scheme involving a polychrome encaustic tiled floor and marble skirting, wainscoting and dado (Plate 29). The font itself, which is marble, has a fine wrought iron and brass railing, and is accessed down curved marble stairs. Adjacent, the base of the tower's medieval font is preserved, which by its appearance is broadly contemporary with the construction of the tower.
- 6.1.16 The newel stair to the upper stages is accessed via a low doorway in the tower-space, hung with a Victorian door. The second stage, which was not accessible, preserves its medieval plank-built door (Plate 30), one of only two in the entire church (the other being in the vestry). The third stage contains the clock mechanism, which is depicted in image of the tower as early as 1708 (Figure 11), together with an extensive grid of iron, presumably installed during the late 19th or early 20th centuries from which to hang bells, which are now no longer extant. The fourth stage, which was partially rebuilt (along with the newel stair) in 1824, is unfloored.

Interior – Porch

- 6.1.17 Along with the north aisle, the porch received a concentration of pre-1850 wall monuments, relocated here during the church's rebuilding (Plate 31). The doorway accessing the church from here is unusual in that it has a four-centred head in the 16th century style, rather than being of the Decorated style used throughout the rebuilt church. The original south aisle was

apparently rebuilt in 1505, which would accord with this doorway's apparent date, making it likely it is an original feature re-used by Hardwick.

Interior – Vestry

- 6.1.18 This small and unassuming room was (at least nominally) the centre of governance of Lambeth until the large parish became a London Borough in 1889, although nothing survives of this former significance (Plate 32). The most notable feature of the room is the plank-built door from the Pelham chapel, which is one of only two to be retained from the medieval church (the other being within the tower). It bears three vertical panels on its public face, which are topped by a four-centred head, and thickly studded with iron (Plate 33). The original iron strap hinges extend across the door's full width on this side, adding to its decoration. The rear face of the door is formed of a second layer of broad planks laid horizontally, providing it with enormous strength. The strap hinges here are only short, and the door is fitted with a lock case and iron bolt of broadly 17th century appearance: the lock case is the replacement of a much larger predecessor. The door itself is probably 16th or even late 15th century, and was evidently intended to securely protect the valuable documents and ecclesiastical plate which would have been stored in the vestry.
- 6.1.19 Elsewhere in the room the deeply-splayed window has a sill formed from a single piece of grey marble, which bears a single carved rosette. Two integral cupboards whose doors bear elaborate strap hinges lie beneath. A substantial later fitted bookcase occupies the northern wall of the room.

Interior – North Vestry

- 6.1.20 As discussed above, the north vestry was formed in the early part of the 20th century by moving the east and west walls of the church's former north porch to form a much larger enclosed space. The former doorway to the north aisle was retained, along with its figurative label-stops. The enlarged space was evidently used as a cloakroom and storage area, and retains a number of relatively crude fitted shelves, cupboard and display units, together with a modern WC and steel-clad kitchen (Plate 34).

6.2 Boundary wall

- 6.2.1 The ancient churchyard boundary wall is depicted in several early views of the site, including the Agas map of 1561 (Figures 9-12). Records indicate that it was modified or rebuilt in 1623: it appears to have consisted of a high masonry wall with small roofed gate structures in its south-eastern corner and on its western side. A group of structures, also depicted by Agas, occupied the south-western corner of the site, which were depicted by artists including J. M. W. Turner (Figure 12). They included the Swan Inn: the presence of an inn in such close association with an ancient church suggests the buildings

originated as a medieval 'church house' or parish guild. They were demolished in 1814 (Architectural History Practice 2014), after the wall had been remodelled with iron railings some time during the 18th century (Figure 12).

- 6.2.2 In 1860, a report noted that the subsidence of the ground caused by old vaults and graves had rendered it unstable. It was repaired in 1861, and replaced entirely in 1872 with the present structure, prompted by the creation of the Albert Embankment and construction of the first Lambeth Bridge, on whose approach the churchyard lay. Its construction was noted in *The Builder* in June 1872 (Architectural History Practice 2014).
- 6.2.3 The 1872 churchyard wall consists of a chamfered stone plinth and three courses of ragstone rubble, topped by simple trapezoid coping stones which bear ornate wrought iron railings (Plates 4, 5, 35 & 36). These have barley-twist posts with square pointed finials, a decorative leaf motif, and quatrefoil tracery to echo the ecclesiastical architecture beyond. They are punctuated at intervals by substantial stone piers with stepped bases, moulded corners and carved quatrefoil motifs similar to those in the railings. They have pyramidal capstones which are topped by trefoil gablets and iron finials wreathed in foliage. Piers of the same type flank gates in the south-eastern corner and eastern and western sides of the enclosure; the gates themselves are of iron, of similar type to the associated railings, with additional trefoil tracery adornment (Plate 37).

7.0 DISCUSSION

- 7.1 By the 19th century many medieval churches were in a parlous state of repair, with their early fabric obscured with later fittings and cluttered with Georgian box-pews and funerary monuments. This was doubtless the case at St Mary's, which was refurbished in the late 17th century, and is borne out by Aubrey's rich description of its interior from 1719 (see above). Although many Victorian restorations aimed to return ancient churches to their authentic medieval appearance, the results often ranged from ruthless cleansing to wholesale rebuilding, as architects sought to impose homogeneity where none had existed before. Hence, a jumble of medieval phases, from Anglo-Saxon to Perpendicular, might be rebuilt in seamless Decorated style regardless of the true age of the fabric, invariably losing much good medieval, Elizabethan and later work in the process. The formation of SPAB in 1877 under the influence of the arts-and-crafts movement, leading to the modern concept of 'conservation', was one of the results (discussed in Curl 1995, esp. 123-5).
- 7.2 St Mary's is a sadly typical example of a Victorian 'restoration' which was in reality just such a wholesale rebuilding of the church, with the fortunate exception of the tower. The Decorated style was imposed throughout, despite the apparent Perpendicular of much of the medieval church, which dated to the major rebuilding of the late 14th century. The early 16th century aisles and all subsequent work was lost, leaving a building of good 19th century craftsmanship but with relatively little sense of its own true depth of history which incorporated startlingly little material re-used from the original church.
- 7.3 Without the intervention of the Tradescant Trust in the late 20th century, the church would have been demolished, including the surviving medieval tower, to the very great detriment of the historic complex of Lambeth Palace. With the change of use however, much of the church's interior was concealed, with the available spaces used for their practical utility by the Garden Museum, which meant that the historic church layout was difficult to envisage and historic features such as the chancel's 16th century tombs were obscured.

8.0 DEPOSITION OF THE ARCHIVE

- 8.1 The project archive will be deposited with the London Archive and Archaeological Resource Centre, under the site code SGM 15. The archive will comprise all survey material collected and produced in undertaking the project.

9.0 ACKNOWLEDGEMENTS

- 9.1 Archaeology South-East would like to thank Gardiner & Theobald LLP for commissioning the work, and Craig Dick of Roof for his assistance and hospitality on the site.

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