Promoting the highest standards in design and protecting Hackney's unique heritage

THE HACKNEY SOCIETY

SPACES 2025

News and views about Hackney's built environment

Issue 89 Winter 2025 // ISSN 2047-7457

Tessa Hunkin's Hackney Mosaic Project By Kirsty Norman

Left, Shepherdess Walk mosaic – picture Kirsty Norman. Right, Tessa Hunkin with her next project – picture Kirsty Norman

Tessa Hunkin is very calm, and the activity in the mosaics workshop that she runs in the pavilion on Hackney Downs hums along quietly around her to the sound of the clipping of tiles. As the volunteers at the Hackney Mosaic Project are between large commissions, they are mostly working on their own pieces. The sections of a panel for the Stoke Newington Common Users Group are almost ready to go, and Tessa has the finished design for the next job, a mosaic for Surrey Docks Farm, on her desk.

Tessa began her career in mosaics doing commercial work but eventually found that community art gave her much more freedom: no more being caught between the client and the interior designer. The London Olympics provided a brief rush of funding, and the Hackney Mosaic Project was launched in 2012 with five mosaics in a paved area tucked behind Shepherdess Walk: three large panels and two pavements. Her playful modern take on Roman mosaics was fully formed: willowy shepherdesses herd plump sheep in a field of lapwings and hares while the "Four Seasons" panels have young people disporting themselves in Hackney parks, and one of those irritating people with a leaf blower. The designs are clean and elegant, and rich with her signature plants, birds and animals. Three parakeets dart across the top of "Summer", and a magpie eyes a picnic. The borders are classically Roman: key, wave, vine and rope-twist patterns.

Over 100 volunteers took part in that project: local residents and people from Hackney Recovery Services. Making mosaics to this standard is absorbing, time-consuming work. Commercially that is a problem. Here it has value for volunteers with disabilities or in recovery from addiction for whom time and isolation may weigh heavy. "Being on benefits doesn't mean you want to sit at home," says Gabi. A mosaic boxer dog is coming together in front of her, an impressive likeness to the photo she is working from.

There is power in this unused time says Tessa, and the Project gives it an outlet. She is concerned that people with "manual intelligence" need to be able to express this, but with the decline of crafts and manual industries, opportunities have largely disappeared.

The group's standards are very high: the curators of the architecture rooms at the Royal Academy's Summer Exhibition in 2024 chose the Project's "Some Hackney Birds" mosaic, made for Butterfield Green, as their centrepiece.

Tessa's distinctive designs are now to be found across the borough and beyond, on walls and as pavements. Many are in parks and on estates, paid for by developers, commissioned by user groups and TRAs. None have been paid for by Hackney Council other than mosaics in Shepherdess Walk and in the Hackney Downs shelter in the playground.

There are now so many that the Council has said "no more", which is a pity. They are immensely durable, and to Tessa's knowledge none have ever been vandalised, but she thinks the council have been spooked by the unfortunate listing of a mosaic on a six-storey building on Broadwater Farm. When the building was demolished, Haringey Council had to

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Tessa Hunkin's Hackney Mosaic Project *continues*

Volunteer Gabi Liers at work – picture Kirsty Norman

spend £2 million to have expensive Italian conservators ("with their cotton buds and toothpicks!") take it down. I fail to tell Tessa that I was a conservator myself, a dab hand with a cotton bud…

The calm atmosphere in the workshop hides a difficult truth. Hackney Council is short of funds, and the poorly designed pavilion is mostly unused. The Council plans to rebuild it as (yet another) café, and the unique, successful and well-regarded Hackney Mosaic Project will have to move, possibly to the small building next to the former bowling green in Springfield Park. This would be cramped, and for volunteers like Gabi with disabilities, it will be too far to get to, but Tessa is calm. Something will come up.

It is the end of the session. It seems my tiny section of black and white border will join the trolley-load of mosaic heading for Stoke Newington Common, and I have a rush of the sense of pride and ownership that this project gives its volunteers.

The Project sells a map locating the mosaics from the pavilion, and Spitalfields Life has just published a beautifully illustrated book, "Tessa Hunkin's Hackney Mosaic Project". The book makes a great companion to anyone using the map on a walking tour.

Sessions are held on Wednesdays and Fridays 2-5pm and on alternate Saturday afternoons 2-5. Space is limited so if you are new to the Project please email first to hackneymosaic@gmail.com. Volunteers work on the Project commissions and can also buy materials and make their own work.

Hackney and the Heritage at Risk Register 2025

The Historic England Heritage at Risk Register 2025 has added two Hackney buildings to the borough's tally to make a total of 35. Unlike some neighbouring boroughs, none of the Hackney entries from 2024 have been removed from the register.

The additions are both Grade II listed buildings. Number 26 Lower Clapton Road is one of a pair of early to mid-19th-century houses of three storeys above a basement. It has suffered from slow decay over the years, but its deterioration appears to have worsened in the past 12 months, with broken windows, damaged stucco and peeling paintwork visible on the front elevation.

At 196 Shoreditch High Street is an early 18th century building situated right next to the Windrush Line viaduct. Its ground floor has been given over to commercial use, but the space has lain vacant for years, leading to vandalism of the historic shop frontage. The walls and windows of the floors above show multiple signs of decay. The building appeared in the Heritage at Risk Register for several years up to 2018, when a programme of restoration works was completed, so it is very disappointing to see it assessed as being at risk again.

The register covers various types of designated heritage asset identified as being most at risk of loss through neglect, decay or inappropriate development.

Left, At Risk – 26 Lower Clapton Road – picture Rob Briggs. Right, At Risk again – 196 Shoreditch High Street – picture Rob Briggs

More information about the Heritage at Risk programme is online at https://historicengland.org.uk/listing/heritage-at-risk/types/, where a link can also be found to search the full 2025 register.

The previous register was reported in Spaces 86. The new Hackney total covers 33 listed buildings and structures and two conservation areas, Mare Street and Sun Street.

The Hackney Society's Buildings at Risk Group (BARG) meets monthly to analyse the circumstances surrounding identified at-risk heritage assets, and to highlight cases that merit further assessment and that could potentially be added to the register. The addition of 196 Shoreditch High Street to the latest register is due at least in part to the work of BARG, with the poor external condition of the building highlighted in its April 2025 meeting.

BARG meets monthly via Zoom, always on the second Monday of the month. Contact Rob Briggs at buildingsatrisk@hackneysociety.org if you wish to be added to the mailing list, or have any questions about built heritage at risk in Hackney.

Rob Briggs

Dominating Dormers – A Personal View By Laurie Elks

You've probably noticed dormers going up all around you and I sometimes think that if the UK economy eventually revives, it will be loft extensions in the Hackney postal districts that will have started it all off.

Hackney Dormer

Spaces readers will understand why householders increasingly seek to create additional habitable space – the price of houses being such that the value of additional space generally exceeds the cost of creating it – and certainly the cost of moving to a larger house.

Outside of Conservation Areas the great majority of dormers fall within the General Permitted Development Order ("GPDO") which creates a wide exception from development control for roof extensions subject to overall limits on dimensions and conformity of building materials. In Conservation Areas by contrast, applications to create dormers are subject to the Supplementary Planning Document ("SPD") on Residential Extensions and Alterations. The current SPD has been in force since 2009, but a revised version has recently been out for consultation and is expected to be adopted shortly. Paragraph references below are to the draft new version and, as before, different rules apply in the area covered by the Stamford Hill Area Action Plan

The SPD itself sets out guidance in section 6 and the guidelines for rear dormers are at Paragraph 6.9. The new guidance replicates the existing rule of thumb that:

- rear dormers should "reflect the architectural character of the existing building" and lie within the dimension of the pre-existing roof.
- "As a general guide" dormers should sit 0.5 metre below the ridge; 0.5 metre from the edge of any roof hip and 1.0 metre above the eaves line, and be no more than half the width of the roof. That is to say, the overall unity of terraces should be largely preserved by placing dormers well within the roof and hip line.

The new SPD introduces two new considerations. First, care in detailing is required to ensure thermal efficiency, a welcome addition reflecting the energy consciousness of the new document. Second, "*contemporary design will be supported where it respects and complements historic character*." That is a slightly worrying criterion given the arms race among some architects and their clients to show originality (and possibly ostentatious wealth) in sometimes perverse ways, but time will tell what impact this has.

The new SPD contains a welcome new section limited to conservation areas. Paragraph 6.13 underlines the importance of maintaining rooflines to preserve historic character and provides that:

- Proposed roof extensions on an unaltered roofline will generally be unacceptable.
- (Broadly) applications made where the roofline is already broken will depend on the number of existing roof alterations and the extent to which the "unity and consistency of the roofline has already been compromised". The new guidance raises a new consideration that in short terraces where the roofline is already broken, unity may be restored if *all* houses have dormers.

The new SPD represents a slight strengthening of current rules but, as before, it is the exceptions that create ambiguity for householders and their architects to work upon, most particularly as to size. Where "*a number of larger rear of dormers already exist within the immediate vicinity*" then "*a larger rear dormer might be acceptable*". The existing guidance says that acceptable larger dormers should still sit within 0.3 metre of ridge and eaves lines and party walls. This is omitted in the new guidance and the (not very clear) illustrations provided seem to imply that dormers sitting within a whisker of hips and roof line may be acceptable, depending on local precedents.

And then there are the full width dormers – loft extensions which turn the roof into a perfect cuboid which are not really dormers at all, and which destroy the coherence of the terrace of which they form part. There seems to be an increasing view among applicants and architects, at least in my part of Hackney, that bigger and bolder is better. Full width and full height roof extensions are in vogue and an emulation effect – en suite attic bedrooms with dominating fenestration, keeping up with the neighbours – is definitely at work.

The reference to "immediate vicinity" in the SPD, both old and new, has created an inviting chink into which architects and consultants can insert a fat wedge. "Precedent" full width extensions are reeled off in Design and Access Statements, often as much as a quarter of a mile away. Architects don't need to work very hard to compile a list of precedents. They can simply copy statements prepared by others for close by properties; there are plenty to choose from. Planning officers and planning inspectors are certainly alive to spurious claims based on "immediate vicinity" but dominating dormers do continue to get through, destroying the visual coherence of Victorian streets which have previously been little changed over the 150 or so years since they were built.

The sad part of this is that architects and their clients can usually readily create adequate habitat roof space with a permitted dormer sitting properly within the roof line and the practical advantage of oversized dormers may be marginal. Unfortunately, the urge to get a little bit more is strong and no doubt some architects seek to show their mettle by pushing at the limits, irrespective of impact on neighbourhood and character. Planning officers will need to show their mettle in turn.

Saving Ghost Shop Signs in Stoke Newington

From left clockwise: Netta sign in place – picture Karen Sims, Preserved fragments – picture Tony Rich, Removing the T.J. Electrics sign – picture Karen Sims T.J. Electrics sign saved – picture Amir Dotan

Old shop signs often reappear when new fascias come down, giving a glimpse of an area's trading past. These ghost signs record former proprietors, changing trades and the craft of local signwriters. Because builders can remove or cover them within minutes, seeing and saving them relies on timing, luck and neighbours who sound the alarm.

Two recent finds were kept from the skip. At 165 Stoke Newington Church Street, removal of a modern panel revealed "Netta" painted on black glass. Netta was the trading name of Mrs Anetta Davy, who sold knitting wools and drapery in the 1940s–50s. The glass cracked as it came out, but Tony Rich, a research historian, rescued sections and had them cut so parts can be displayed locally.

Almost opposite, at number 174, T.J. Electrics closed earlier this year after 53 years of trading. Behind its familiar sign lay an earlier "T.J. Electrics", then "Ellen", and beneath that "Joyce Terry" — both former ladies' outfitters. Together they chart the shop's story since the 1960s. With help from the fit-out crew, I retrieved the wooden T.J. Electrics sign from 1972 for safe-keeping and future exhibition.

Each save shows why these signs matter: they anchor memory to place, spark stories from residents, and connect present businesses to the long life of the street.

Amir Dotan (stokenewingtonhistory.com)

Visit to Edmonton incinerator

We all put out our grey bins once a week with little thought about what happens to their contents. But Hackney is one of seven London boroughs that send their residual waste to the North London Waste Authority's (NLWA's) incinerator at Edmonton, next to both the North Circular Road and the river Lea.

Completed in 1971, the plant is approaching the end of its life. But it still handles the so-called black bag waste from the two million inhabitants of Barnet, Camden, Enfield, Hackney, Haringey, Islington and Waltham Forest. It operates 24 hours a day and there is a constant stream of compactor lorries depositing their waste.

There is no sorting of waste at the site, and the green bags of recyclable waste go elsewhere – to the nearby materials recycling facility run by Biffa.

The incinerator has six furnaces burning rubbish and producing electricity from the heat it generates. LondonEnergy is the name writ-large on the building. This is a company wholly owned by NLWA, but the focus is very much on getting rid of the waste that continually arrives at its door. The 55 megawatts of electricity it generates (enough to power 24,000 homes, it is said) is a by-product.

About 25 members arrived on a rainy morning in late August at the site's impressive new visitor centre. Our hosts made presentations championing efforts to employ the three Rs – the need to reduce, reuse and recycle waste – then showed us as much of the plant as can be safely seen by visitors.

We saw the arrival of waste at the waste hall, the loading of the waste into pens and its lifting into the incinerators by

Edmonton Eco park Picture Philip Lightowlers

grab crane. The closest you can get to the flames is in the control room where TV screens show the cascading fires and monitor the production of heat and steam which drive the shiny red turbines. However, you certainly can feel the heat of the process as you walk around the plant's ageing corridors.

Continued right

Has the council lost its way with Hackney's pubs?

By James Watson – Campaign for Pubs and CAMRA

I was asked in 2013 to provide an evidence base for an emerging pub protection policy in Hackney and my detailed research revealed that the borough had lost almost half its pubs in the previous 30 years, many succumbing to demolition or conversion to housing.

With the adoption of the pub protection policy, Hackney Council achieved compliance with the National Planning Policy Framework (NPPF) and the emerging London Plan. The new policy was used to great effect in the campaign to save the Chesham Arms, after the unprecedented step the previous year of extending a conservation area to prevent the demolition of the Wenlock Arms.

Pub protection policy has evolved over the intervening 12 years with tougher requirements in the NPPF and a raft of helpful policies in the London Plan, including a specific mention of 'Trojan Horse' attacks, where pubs are partly converted into flats, removing ancillary accommodation, as a precursor to the total loss of the pub. This is a common developer tactic.

Meanwhile, our own Council seems to have moved in the opposite direction, having recently made some truly shocking decisions over what precious pubs we have left. In 2018, the council granted permission for both the Fox in Haggerston and the Windsor Castle in Clapton to be part converted into 'much needed' flats with the pure promise, nothing more, from the same developer at both sites, that a 'pub' of some description would be retained.

Seven years later, all the flats are occupied but the Windsor Castle remains a destroyed shell. The Fox has at last reopened but what type of pub will emerge remains to be seen. It is never the same as what we lost. The Tiger and the beloved Prince Edward, both on Wick Road, have been converted from pubs to restaurant and night club respectively without any consent in place in either case. Hackney Council enforcement has failed to act.

Most recently, the historic Albion on Lauriston Road, a most handsome former Courage pub from 1829, was sold to a developer after the previous landlord died whilst still a working publican. Despite strong objection and lots of interest from reputable pub operators, the Council has shamefully allowed the Albion to be converted into a single luxury home. All that history, all that community cohesion, all that culture, destroyed for the benefit of one wealthy private owner. Oddly, the Council rejected the application and then later approved a largely identical one, manifestly against national, regional and local policy. It is heartbreaking to see this pub, which will have so many fond memories for many Hackney residents, callously ripped apart for developer greed.

Experience has shown us that the planning sop of demolition or conversion but with a retained or new pub almost never works and is often just a scam. The Hospital Tavern in Homerton was supposed to feature a new pub but this was quietly consented for conversion to a flat after years of lying empty, as if by design!

An application is now being considered to demolish the Dove on Broadway Market and replace it with a three-storey block of flats and yes, predictably, a new pub. Hmm. We'll believe that when we see it.

I long to see robust and firm application of policy as was demonstrated with the Wenlock Arms and Chesham Arms. Back then we had a Council which recognised the social and economic value of Hackney's beautiful pubs and was not afraid to stand up to developers to protect them. The Town Hall needs to find its mettle again, whilst we still have some pubs left.

Lost – The Albion in Lauriston Road is being converted to residential use – Picture Paul Bolding

Success story – the Chesham Arms in Mehetabel Road – Picture Paul Bolding

Under threat – the Dove in Broadway Market – Picture Paul Bolding

Visit to Edmonton incinerator *continued*

The staff also showed us the metal workshop which is apparently essential to keep the plant in operation, now that it is so old that replacement parts may have to be manufactured onsite. Since the 1970s the plant has been updated by improved flue-gas treatment and more recently by a waste recovery facility, where London residents can deposit large household waste items in various skips allowing easier waste recovery by various contractors.

Next door we saw the new replacement facility being built, controversially approved in 2017. The new 'EcoPark', currently scheduled to be finished in 2027, will incorporate increased energy recovery and improved atmospheric emissions. It will not only generate more electricity but also provide hot water for heating local homes and business in two areas of Haringey, thereby reducing net carbon emissions.

The site also takes large items collected by councils or removed as fly-tipping from the streets – such as mattresses, furniture and tyres. Here we got a view of masses of the strangely familiar fly-tipped waste being sorted by cranes. The aim is to separate items such mattresses for recycling and treatment by contractors.

Philip Lightowlers

Final piece of De Beauvoir Block completed

90 De Beauvoir Road – picture Ellie Walpole Photography

The Benyon Estate has completed the latest phase of its transformation of a collection of 1920s industrial buildings on De Beauvoir Road into commercial studios. Working with architects Mowat & Company, the estate has restored the factory building at No. 90 to its former glory and integrated it into the wider co-working complex.

Number 90 De Beauvoir Road is a four-storey former furniture workshop which sits at the end of a run of early 20th-century warehouses. These robust brick buildings have gradually been sensitively adapted and converted into a network of commercial studios as part of the De Beauvoir Block, home to over 40 companies, mainly from the creative industries (see *Spaces* Issue 83).

Owing to its long-term lease, the building was the last on the terrace to receive attention. Existing studio units shared the generous spaces and natural light sought after by photographers and potters alike, but the building had become tired and in need of reinvestment. A key part of the approach was to keep the historic character and generosity valued by the creative tenants whilst future-proofing the building in line with the estate's long-term vision.

The team looked to the past for inspiration, uncovering the original drawings in the Hackney Archives from the late 1920s. The plans showed it was originally built for the furniture makers Herbert E. Gibbs, a small family firm whose mid-century tables and chairs were sold through retailers across the UK. Alterations to the building over time meant that major reinforcement works were required, presenting the opportunity to strip out existing subdivisions and dig out a deeper lower ground floor.

Replacement Crittall-style windows, retouched and reclaimed brickwork, and a relandscaped front courtyard have sensitively stitched the building into the neighbouring development and streetscape, whilst improving accessibility, connectivity and thermal performance. Red brick pavers lead down to an expanded lower ground with front and rear lightwells, home to a new gym that benefits from unexpected levels of natural light.

Inside, a simple palette of natural and durable materials echoes the industrial character, with exposed brick walls and oak floors and details as a nod to the previous use. The studios are now fully let and have been fitted out by a range of new and returning local businesses, including the hairdressers Studio 90, pottery studio SkandiHus, and the aptly named top-floor photography space 'Sun Studio'. A new oak-lined staircase threads through the building and connects these to the wider co-working community in the De Beauvoir Block.

The project presents a template for adapting heritage buildings for new uses, retaining their charm whilst upgrading them for the years to come. Mowat & Company invite anyone from the borough with similar buildings at risk to come and visit to share their 'lessons learnt'.

The Herbert E. Gibbs archives, including furniture catalogues and photos, are now available to view at the new V&A East Storehouse.

Article by Mowat and Company

Drinking troughs recorded

The Buildings at Risk Group's project to gather information about the four historic granite drinking troughs in the borough and use this to nominate them for local listing by Hackney Council has progressed considerably since it was announced in *Spaces* 88.

Each trough was the subject of a free recording event held on weekends in October. Participants could choose between taking photographs or measurements of a trough or making notes about its present condition. Litter was also collected around the one on Albion Parade in Stoke Newington as the adjacent flowerbed is something of a magnet for rubbish. Once the recording work was completed, a guided tour was offered in the immediate area (or, in the case of Stamford Hill, a longer tour of past and present heritage at risk around Clapton Common that I co-led with Julia Lafferty). This saw us do all sorts, from sneaking over the borough boundary into what is now Tower Hamlets to look at a series of 19th-century Hackney parish boundary markers in Victoria Park, through to contemplating the work of 20th-century architect Frederick Gibberd at the Kingsgate Estate in De Beauvoir.

The four events were blessed with dry and often sunny weather, but above all with fantastic participants. Around 50 people in total attended the recordings and/or subsequent tours — far exceeding my expectations of how much of a draw outmoded street furniture could be on weekend mornings in early autumn. People got stuck in, asked lots of relevant questions and shared plenty of their own knowledge. The troughs may be relics from the past, but they facilitate conversations about past, present and future built environments and how they are shaped by planning policy as well as by the work of organisations like the Hackney Society.

The troughs were set up by the Metropolitan Drinking Fountain & Cattle Trough Association between 1881 (in the case of the Lauriston Road example, the best preserved of the four despite being the oldest) and 1903 (De Beauvoir Road and Albion Parade), so have all been a feature of their neighbourhoods for over a century. They represent a fascinating conjunction of concern for public health and animal welfare, philanthropy, and people's connections to places. The Stamford Hill trough, erected in 1889, exemplifies this. It bears an inscription commemorating Richard Cooke Coles, a Stamford Hill resident for 45 years. Thanks to a bit of research by Kirsten Foster, we now know that he died in Folkestone in 1888 and was buried there, so the trough serves as his memorial in the place he called home for much of his adult life.

The Albion Parade trough is the worst preserved of the quartet. Astonishingly, it appears to have sustained more damage from roadworks in the past decade than as a result of a V1 flying bomb exploding a short distance away in August 1944. If nothing else, this underscores how formal recognition of the troughs as heritage assets through local listing would go some way towards guarding against them being damaged (or removed) in the future.

Work to compile the local listing nominations and submit them to Hackney Council will have been completed by the time you read this note. Multiple steps are involved in the assessment process and if the troughs are judged worthy of local listing, it will be several months before they make it onto the Hackney Local List. Updates will be given in *Spaces* or on the Hackney Society's website and social media.

Thanks are due to everyone who got involved or otherwise supported the project. Special thanks go to Max Yang for being Number One Participant by attending three of the four recording events and for his subsequent detective work using Google Street View; to Lesley Thompson and Amir Dotan for sharing their local history knowledge during two of the tours; and to Tony Rich for furnishing me with an abundance of information about Albion Road – plus Stoke Newington Municipal Buildings, meaning the final tour concluded outside precisely 90 years to the day since the laying of its foundation stone.

Lauriston Road recording. De Beauvoir Road recording. Albion Parade recording

Words and pictures by Rob Briggs

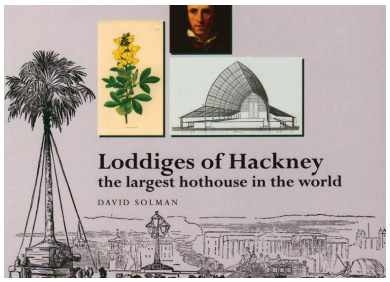
Hackney Society News

AGM success

Thank you to everyone who attended our sold-out AGM on Oct 7th at Shoreditch Arts Club. We started with a presentation on the history of the Tea Building from Gary Wisbey of BGY Architects. This was followed by an outline by Gordon Shrigley of our plaque scheme for Edith Watson, Clara Ludski, Cleo Sylvestre and the sisters who founded St Joseph's Hospice. These have been designed by Studio Groundfloor who have also designed our new leaflets.

Sue Doe then introduced our Guiding Course, starting in January, and talked about our second film of some of the women featured in Women from Hackney History. Filming will begin in November and we hope it will be launched on International Womens' Day in March.

Gordon talked about his book on Hackney Buildings and Places, and Rob Briggs on his about Voices Raised to Protect Buildings at Risk. We also have plans to reprint the Loddiges book.



Janet Chapman talked about our plans to collaborate with Open House, New London Architecture and the London School of Architecture, based in Dalston. Ya Ya Chen from LSA talked about their work and how we will collaborate.

She also mentioned ideas for adopting a phone box and encouraged members to get more involved in all aspects of the society.

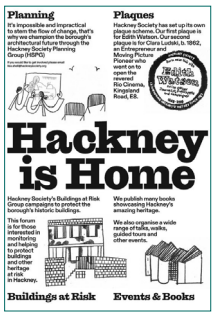
These presentations were followed by the formal part of the meeting in which members voted to appoint Ewa Effiom as a trustee, as well approving the trustees' report and account. The documents and presentations are available at https://www.hackneysociety.org/annual-general-meeting/

Additional Trustees

We're delighted to welcome two new trustees, Ya Ya Chen and Femi Adekoya. They have joined the board now and will be confirmed at the next AGM in June.

Ya Ya is co-lead of the London School of Architecture's (LSA) Access and Outreach programme and will help us with youth engagement. Femi is a barrister living in Hoxton and will advise on legal compliance and community participation.

New Leaflets

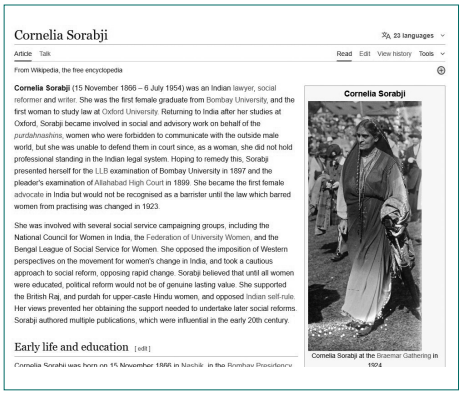


We love our new leaflets, designed by Studio Groundfloor in a font based on old Hackney posters. We've included one in mailings of this issue of Spaces. Please pass it on to a friend or neighbour who might be interested in joining the society.

And if you'd like more copies to distribute please let us know.

Wikipedia Session for Black History Month

As part of our monthly Wikipedia training sessions, we held one on Sunday 26th October for Black History Month.



As usual, we concentrated on adding information to Wikipedia about women featured in our Women from Hackney's History books. Etienne Joseph from Hackney Archives participated and had prepared a list of sources relevant to Hackney's Black History, so we also added information about the Windrush Scandal and Black-owned record shops in Hackney. Additionally, we worked on information on Clapton Cinematograph and the history of the Hackney Society. Our article on Andrea Enisuoh was featured on the Wikipedia home page, resulting in a huge spike in views.

Wikipedia UK have invited us to talk about our work at their annual conference in November.

This is an ongoing project and everyone is welcome to participate. Our next session is on Saturday December 6th.

Hackney women on film

The Hackney Society is producing a one-hour film about ten extraordinary and fascinating women from Hackney's past. Using research and stories from books 1 and 2 of 'Women from Hackney's History', women from between the 17th and late 20th centuries will be portrayed by actors, many Hackney-based, linked to the Tower Theatre. Featured women include the grand-daughter of Oliver Cromwell, a ground-breaking Indian-born barrister, Clara Ludski, the founder of the Rio Cinema, and three young women who were nearly lost to history – until now.

All the women in the film have significant links to Hackney either by birth, living in Hackney or through working in the borough. Hoxton Hall and Sutton House are among several featured locations for the filming.

It's being co-written by Nina Sprigge and Barney Snow, filmed by Barney Snow and with historical guidance and oversight by Sue Doe. Filming will be completed in January, and the aim is to have the film ready for International Women's Day in March. We are planning a screening at the Rio then, to coincide with the installation of the plaque to Clara Ludski that we have designed.

Clara Ludski

Holborn Studio Social

Join us on Dec 18th at 6.30 to hear about their successful struggle in the courts and have a festive drink. Details on our events page.

NOTICEBOARD

Conservation Area Advisory Committees (CAACs) consider applications that may affect the character or appearance of a conservation area and assist in the formulation of conservation and design policies. Shoreditch CAAC is looking for new members to join Zoom meetings on the third Monday of the month. If you'd like to join or find out more, please get in touch.

Spaces is published by the Hackney Society. Views expressed in the articles are not necessarily those of the Society.

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