

HAMMERSMITH TOWN HALL CONSERVATION AREA CHARACTER PROFILE



FORWARD

The London Borough of Hammersmith and Fulham is fortunate to have 44 conservation areas covering almost half of the Borough. These have been designated in recognition of the importance of the architectural and historic interest of our Borough. As Cabinet Member for Environment, I am committed to the preservation and enhancement of these areas with the help of residents and local groups, so that they continue to enhance the quality of life in the Borough and so that they survive as good examples of our heritage for future generations.

This Character Profile describes the special character of the Hammersmith Town Hall Conservation Area, identifying interesting historical facts, identifying notable structures, the special importance of its townscape value, and showing how buildings, open spaces and the public realm can work together to create an environment worthy of protection.

The Character Profile is intended as a living document that will be updated over time.

I would like to thank all local groups and individuals who have helped to prepare this profile.

Through the consultation process the documents have evolved to represent not only Officers' assessment of the conservation area, but those of the local amenity societies and residents' groups active in the area. I hope these profiles will now provide extra assistance in the stewardship and preservation of what is best in the Borough.

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Cllr Wesley Harcourt

Cabinet Member for Environment



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1.0 INTRODUCTION

1.1 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states:

“Every local authority shall from time to time determine which parts of their area are areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance, and shall designate those areas as conservation areas”

The Borough has designated 44 such areas since 1971, of which the Hammersmith Town Hall Conservation Area is one.

1.2 Under Section 71 of the Act, once an area has been designated:

“It shall be the duty of a local planning authority from time to time to formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas”

1.3 This document is called a Conservation Area Character Profile (CACP). The CACP is an appraisal which aims to give a clear assessment of the special interest, character, and appearance which justified the designation of the area as a conservation area. It also includes some broad design guidelines which will aid all concerned in their efforts to preserve or enhance the character of the conservation area.

1.4 It is intended that each CACP document will provide a sound basis, defensible on appeal, for development plan policies and development control decisions, and for the guidance of residents and developers.

1.5 The CACP's will support the main heritage policies in the Council's statutory Local Plan and supplementary planning documents.

1.6 Government guidance on heritage matters is set out in the National Planning Policy Framework. The overarching aim is that the historic environment and its heritage assets should be conserved in a manner appropriate to their significance and enjoyed for the quality of life they bring to this and future generations. In Section 16 of the NPPF, entitled “Conserving and enhancing the historic environment” it states in paragraph 190:

“Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of the heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.”

1.7 The London Plan reinforces these principles in Policy 7.8 which includes the following:

- A. London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.
- C. Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.
- D. Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.

1.8 Historic England in their document "Conservation Area Designation, Appraisal and Management" support the need for considered advice and recognise the benefits of character appraisal as a tool to demonstrate an area's special interest and to enable greater understanding and articulation of its character which can be used to develop a robust policy framework for planning decisions.

1.9 The designation of an area as a conservation area has other benefits beyond the protection of buildings and the design of an area. It enables other policies such as smarter streets and biodiversity to be developed for the conservation area, and acts as a focus for the formation and development of Residents Associations and Neighbourhood Watch.

1.10 So, in line with the guidance given by both the Government and Historic England, this Conservation Area Character Profile will aim to define the character and appearance of the conservation area on the basis of an analysis of all or some of the following criteria:

- Origins and development of the street patterns;
- Archaeological significance and potential of the area, including any scheduled ancient monuments;
- Architectural and historic quality, character and coherence of the buildings, both listed and unlisted, and the contribution they make to the special interest of the area;
- Character and hierarchy of spaces, and townscape quality;
- Prevalent and traditional building materials, walls and surfaces;
- Contribution made to the character of the area, and to biodiversity, by green spaces, trees, hedges, and other natural or cultivated elements;
- Prevailing (or former) uses within the area and their historic patronage, and the influence of these on the plan form and building types;

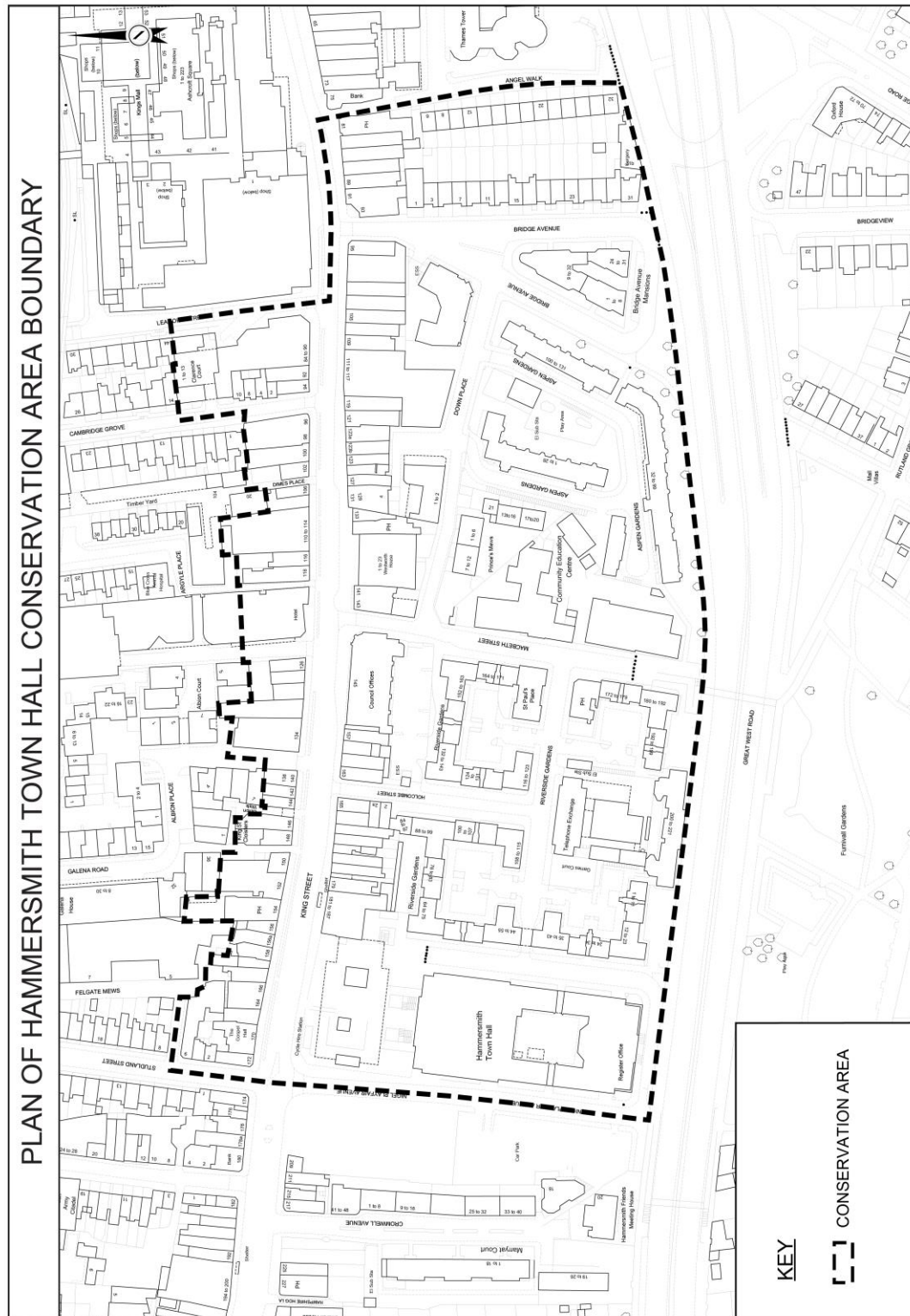
- Relationship of the built environment to landscape/townscape including definition of significant landmarks, vistas and panoramas, where appropriate;
- Extent of any loss, intrusion, or damage that has occurred since designation;
- Existence of any opportunity sites; and
- Unlisted buildings which make a positive contribution to the conservation area according to Historic England's criteria.

2.0 DESIGNATION

2.1 The Hammersmith Town Hall Conservation Area was designated on 26 April 1990. In November 2018 it was renamed the Hammersmith Town Hall Conservation Area, minor extensions were designated and some minor boundary amendments were made to exclude elements which were not of special interest.

3.0 CONSERVATION AREA BOUNDARY

3.1 The current Conservation Area boundary can be seen on the following plan.



Hammersmith Town Hall Conservation Area boundary

3.2 The Conservation Area includes Nos. 84-172 (even) King Street, Nos. 2-4 Studland Street and part of Felgate Mews to the north. It includes Nos. 81-187 (odd) and Hammersmith Town Hall on the southern side of King Street and all the development to the rear of this frontage up to the Great West Road. This includes Angel Walk, Aspen Gardens, Bridge Avenue, Macbeth Street and Riverside Gardens.

3.3 The Conservation Area adjoins Bradmore Conservation Area to the north. To the south is The Mall Conservation Area and to the west is the Ravenscourt/Starch Green Conservation Area.

4.0 BRIEF HISTORY OF THE CONSERVATION AREA

4.1 The village of Hammersmith, as described by Defoe in the mid 1720's was "a long scattering place full of gardener's grounds with here and there a house of some bulk; in this village we see not only a wood of Great Houses and Palaces, but a noble square (Broadway) built as it were in the middle of several handsome streets as if the village seemed inclined to grow up into a city. Here we are told they design to obtain the grant of a market tho' it be so near to London, and some talk also of building a fine stone bridge over the Thames, but these things are yet in embryo, though it is not unlikely but they may be both accomplished in time"

4.2 The medieval hamlet of Hammersmith lay within the great Manor and Parish of Fulham. One part of it was the Manor of Pallingswick, though it had no separate court, and no other characteristics of a manor. Pallingswick was a large moated house in extensive grounds which lay to the north of the highway (the king's road) from London to Brentford. According to some historians it had not yet been given a name, although Thomas Faulkner in "An Historical and Topographical account of Fulham, including the Hamlet of Hammersmith" (1813) says that it had been named in the Domesday Book "Hermoderwode" and in ancient deeds of the Exchequer "Hermoderworth".

4.3 The field of Hammersmith was part of a much larger Fulham Field and supported subsistence farming by tenants who then held their lands in open fields, and paid dues to the lord of the Manor.

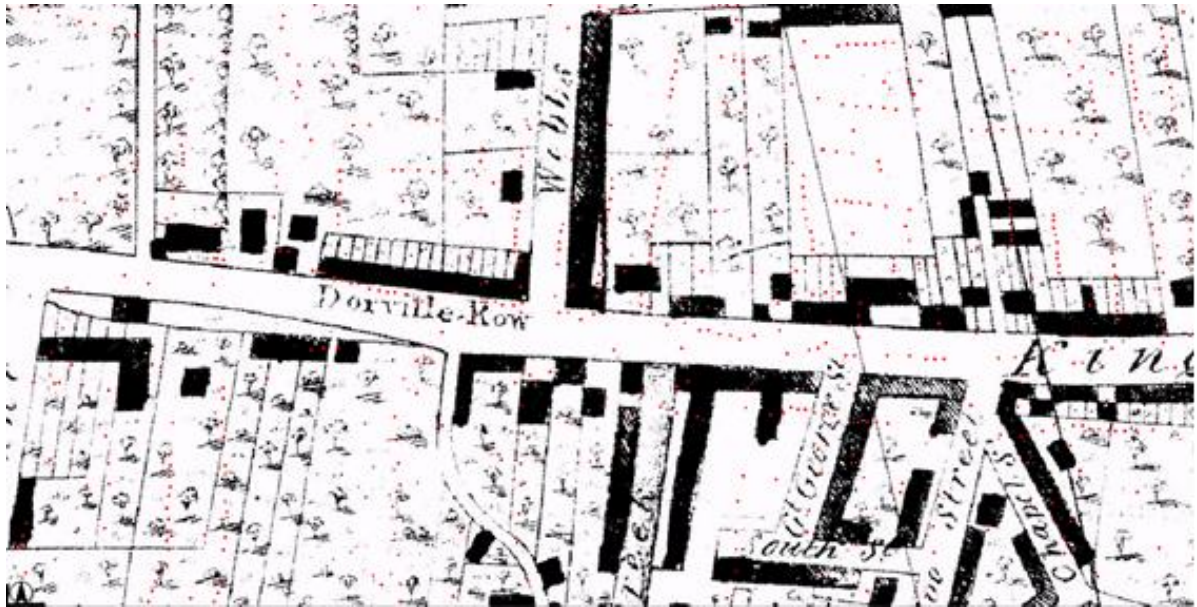
4.4 King Street (as named in 1794) was one of the first roads in the Hammersmith area providing an important link between central London and the "West". Various residential and commercial premises were sited along King Street from the 17th Century onwards.

4.5 John Roque's Map of Middlesex, c 1745, shows the village of Hammersmith where Hammersmith Broadway is now, with ribbons running west along King Street, south along Queen Caroline Street towards the River Thames. At that time, the hamlet of Hammersmith was a rural appendage of the parish and manor of Fulham and only gained its own chapel-of-ease in 1631, after the residents applied to the Bishop of

London (then residing at Fulham Palace) to avoid having to trek every Sunday to All Saints Fulham. Behind the string of buildings on King Street, the land is predominantly turned over to orchards and fruit growing, together with some pasture for animals. The map also shows the line of Counter's Creek which was navigable by barges as far as King Street where Cromwell's Brewery stood. The creek was filled in by 1936, and its water channelled through a culvert, partly beneath the present location of Hammersmith Town Hall.



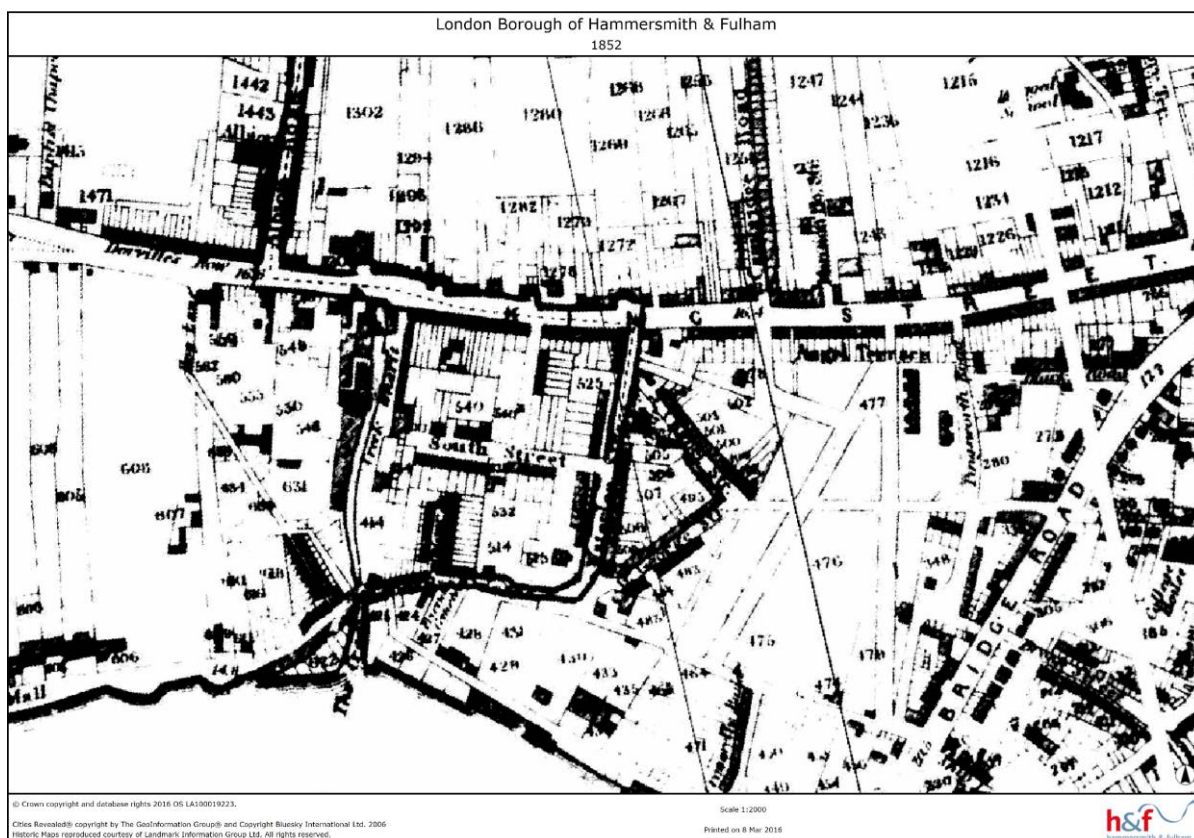
Extract from John Roque's map of Middlesex 1745 (Captain David de Charms was the son of an eminent watchmaker who came to England from Nantes and built a mansion here. The premises had an artificial waterfall and the grounds were tastefully laid out – Faulkner).



Part of the Conservation Area in 1830.

4.6 By the time Salter mapped the area in 1830, Hammersmith had 1290 acres in arable land and meadowland, 470 acres of gardens, and 215 acres of brick land. Thus more buildings were appearing, but the area was still predominantly rural, providing orchard and soft fruit for the city.

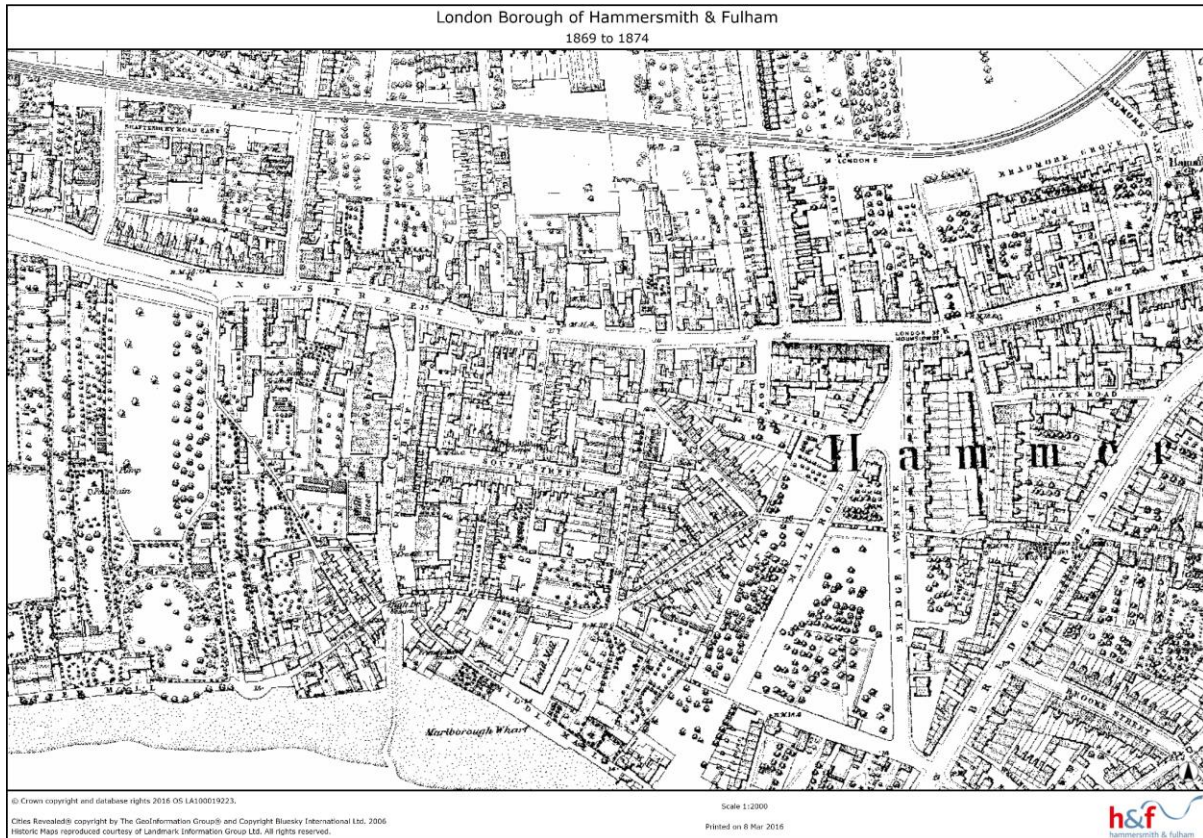
4.7 The area continued to change significantly over time; the Tithe apportionment Schedules of 1845 showed more orchards, sites of houses, and shrubberies. Arable land had declined while market gardening and orchard land had increased. Faulkner, describing Hammersmith after Salter had mapped it, tells us that by now the town consists of several streets, the principal one being King's Street which extends from the turnpike, on the east (near Blythe Road as it is now) to Stamford Brook Lane on the west, nearly a mile and a half in length.



King Street in 1852.

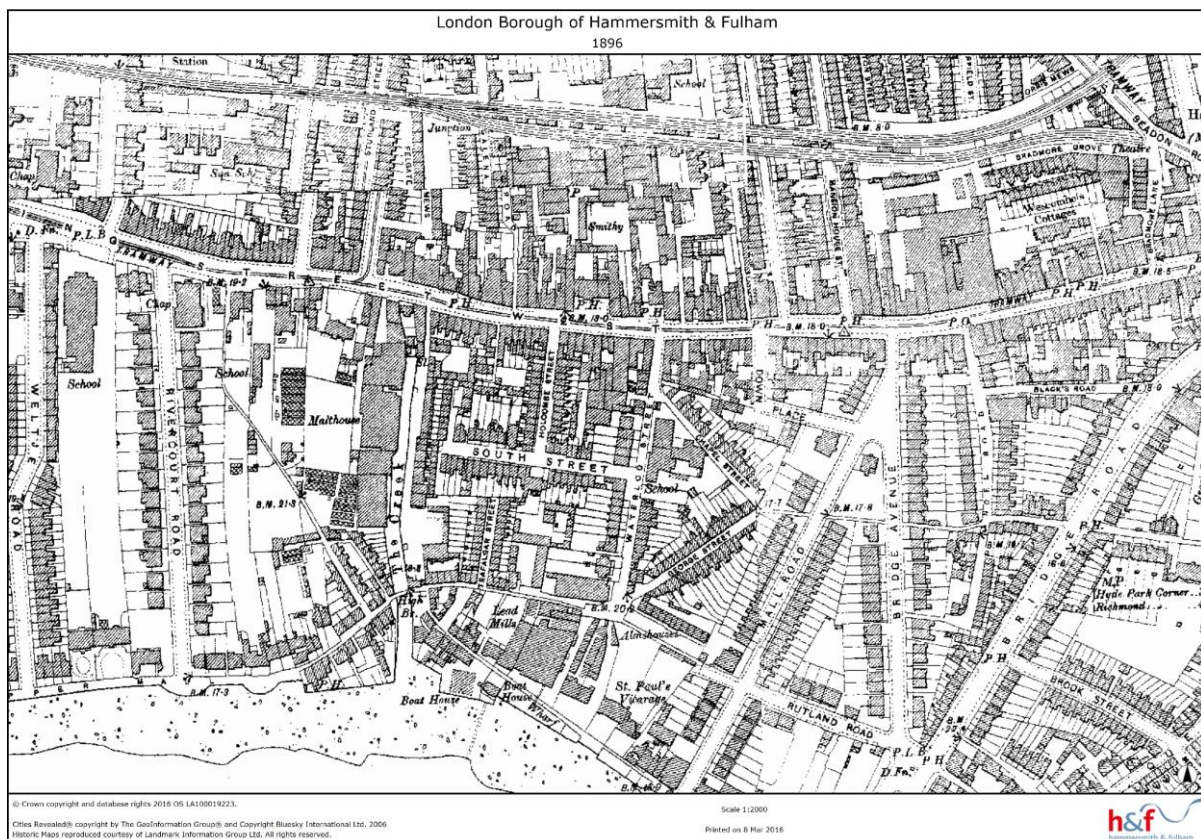
4.8 By 1860 Hammersmith was no longer the little town that Faulkner knew. A network of smaller and mainly residential roads had started to spread out from King's Street. Almost all the market gardens had gone, and the area was becoming distinctly urban. In 1854, the Kensington Gazette was carrying advertisements for shops in King Street and the Broadway. Early businesses included F. D. Hagell a book and music vendor (1868), Byron Hunt an ironmonger (1853), Alfred Cooper bookseller (1864), Green & Sons auctioneers and estate agents (1834). Where Brunswick Lodge once stood, opposite Angel Lane, one the largest builders' merchants, Froy's, established the Brunswick Works (1850).

4.9 Many public houses were already established, and the numbers grew as the population increased. The Hampshire Hog is thought to be the oldest having been established in the 18th Century when it stood in half an acre of ground; the Hop Poles in 1800; the Angel (now The Hammersmith Ram) in 1790, was a booking place for stage coaches. The Salutation was rebuilt in its present form in 1910. In November 1805, when news of the victory at the Battle of Trafalgar, and the death of Nelson was being brought to London, the Trafalgar despatch, Lieutenant Lapenotiere drove in a poste chaise through King Street. Although he stopped in Hounslow at an earlier coaching inn on the journey, a plaque has been erected on the Salutation, commemorating the 200-year anniversary of the Trafalgar Dispatch.



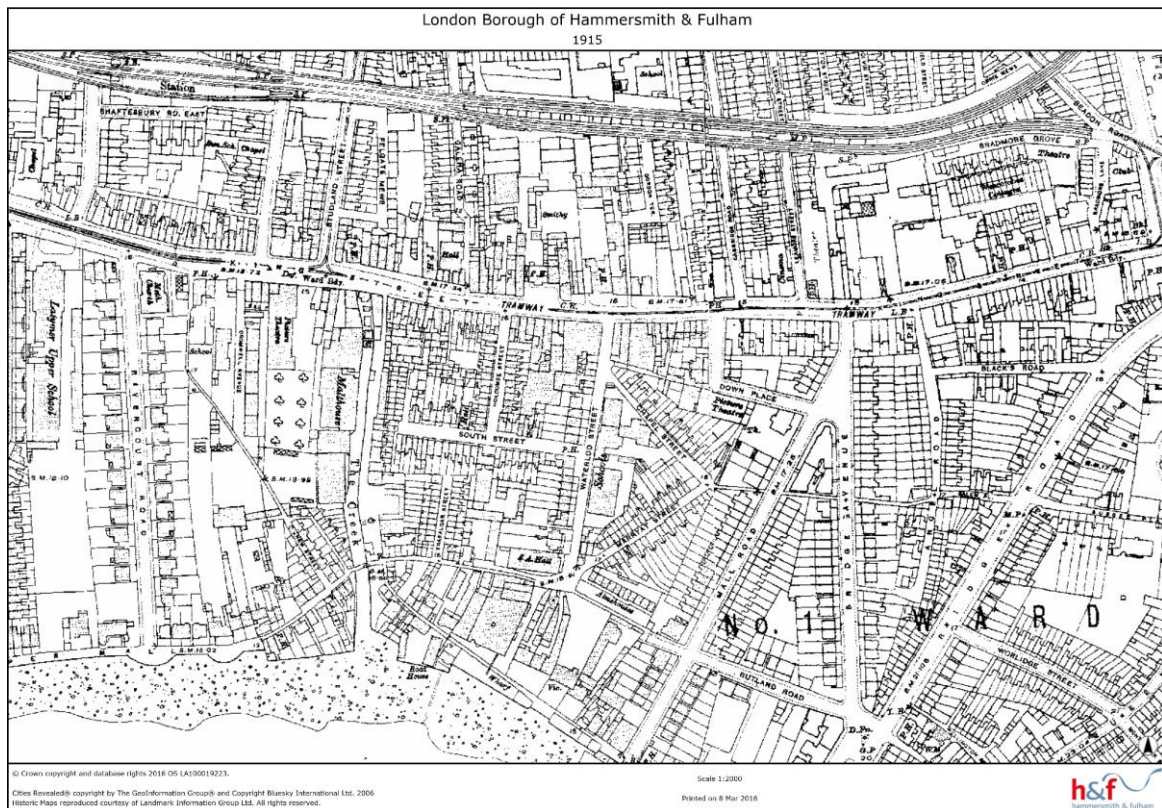
King Street in 1869 – 1874 – the railway has arrived to the north of King Street, with a station at Ravenscourt Park.

4.10 The arrival of the railway, the Metropolitan Line in 1864 and the District Line in 1874, enabled King Street and its surroundings to expand rapidly, giving it fast access into London, and the developing suburbs.

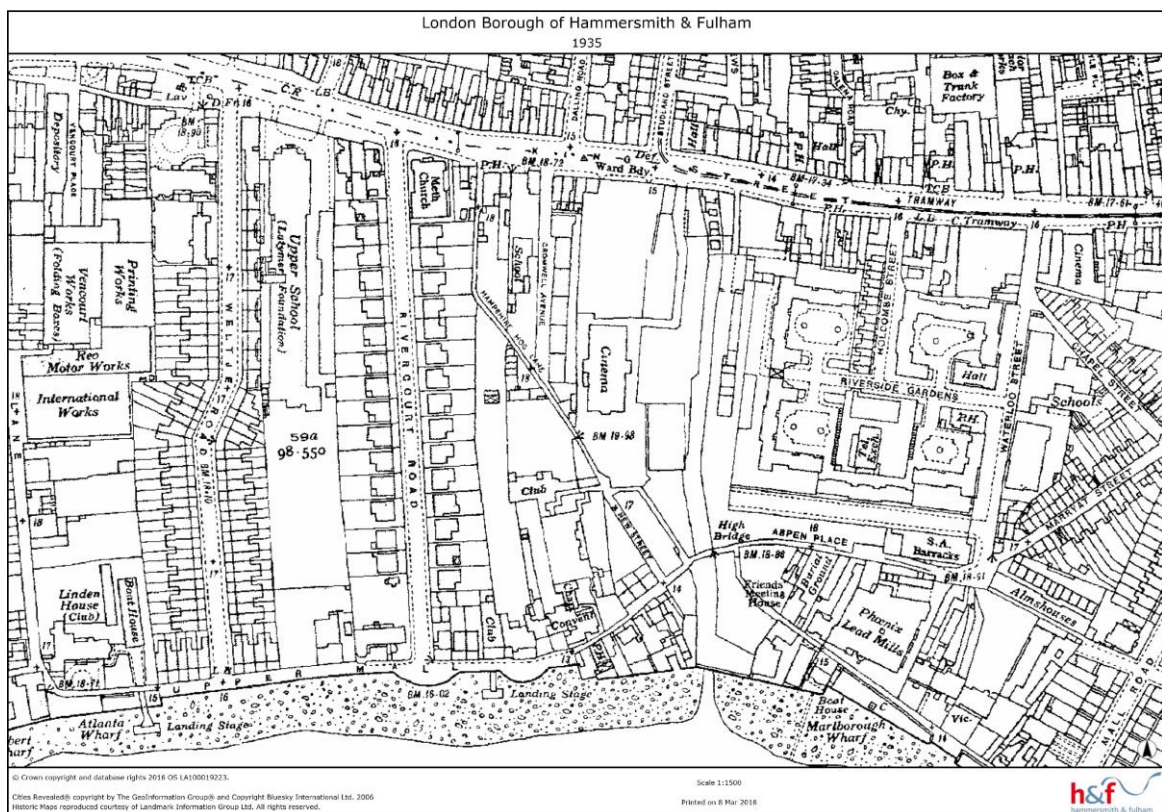


King Street in 1896 showing the tramway in place; also the first buildings of Latymer Upper School to the west of Rivercourt Road were built in 1895 by local architect George Saunders.

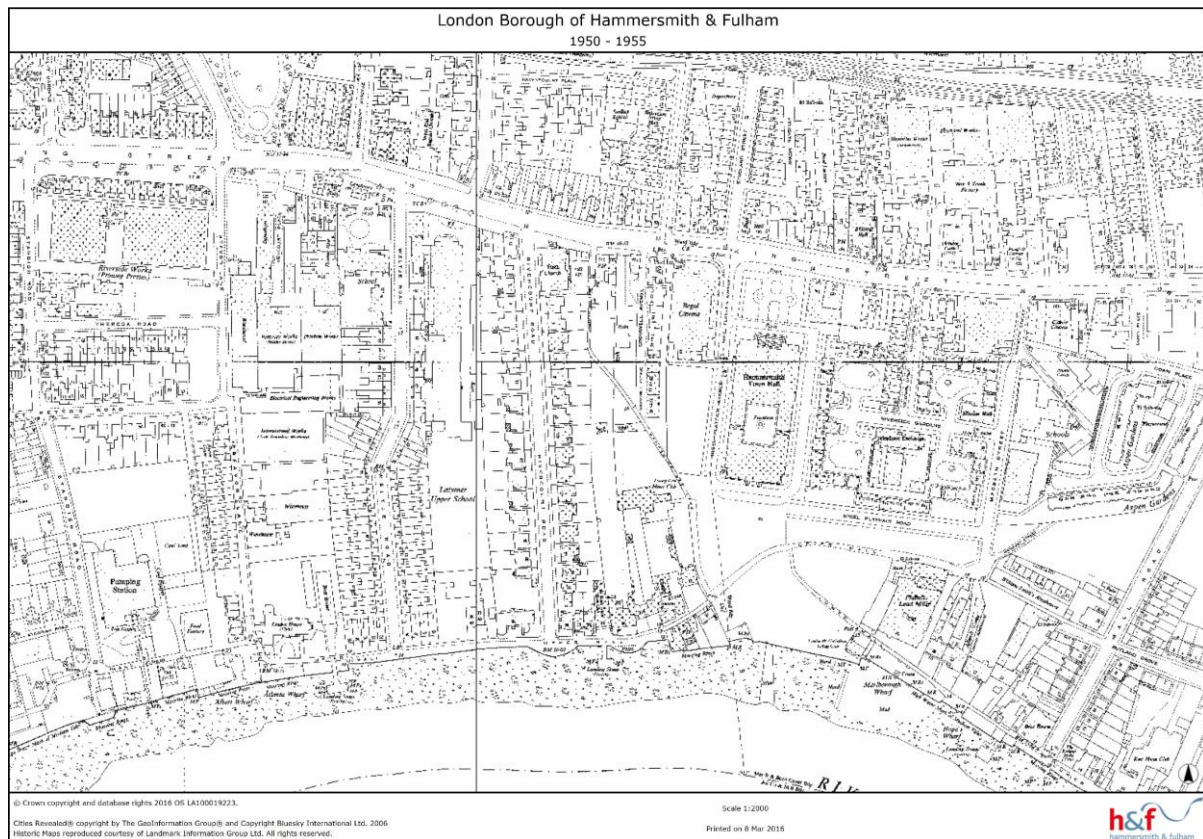
4.11 A network of buses with various owners became established in London from 1829. Tram services began in London in 1860, but it was not until 1874 that a track was laid from Uxbridge Road to Askew Road. After failing and restarting, the track was eventually extended to Hammersmith in 1882. Horse trams had the advantage over the omnibus as the rails allowed the horses to pull heavier loads and made the journey smoother. Electric trams were established in 1901 running from Hammersmith to Acton and Kew Bridge.



King Street in 1915–16: the Creek has not yet been filled in; The Blue Halls, two separate cinemas on a shared site, opened in 1913. They were demolished when the Town Hall was built in 1939.

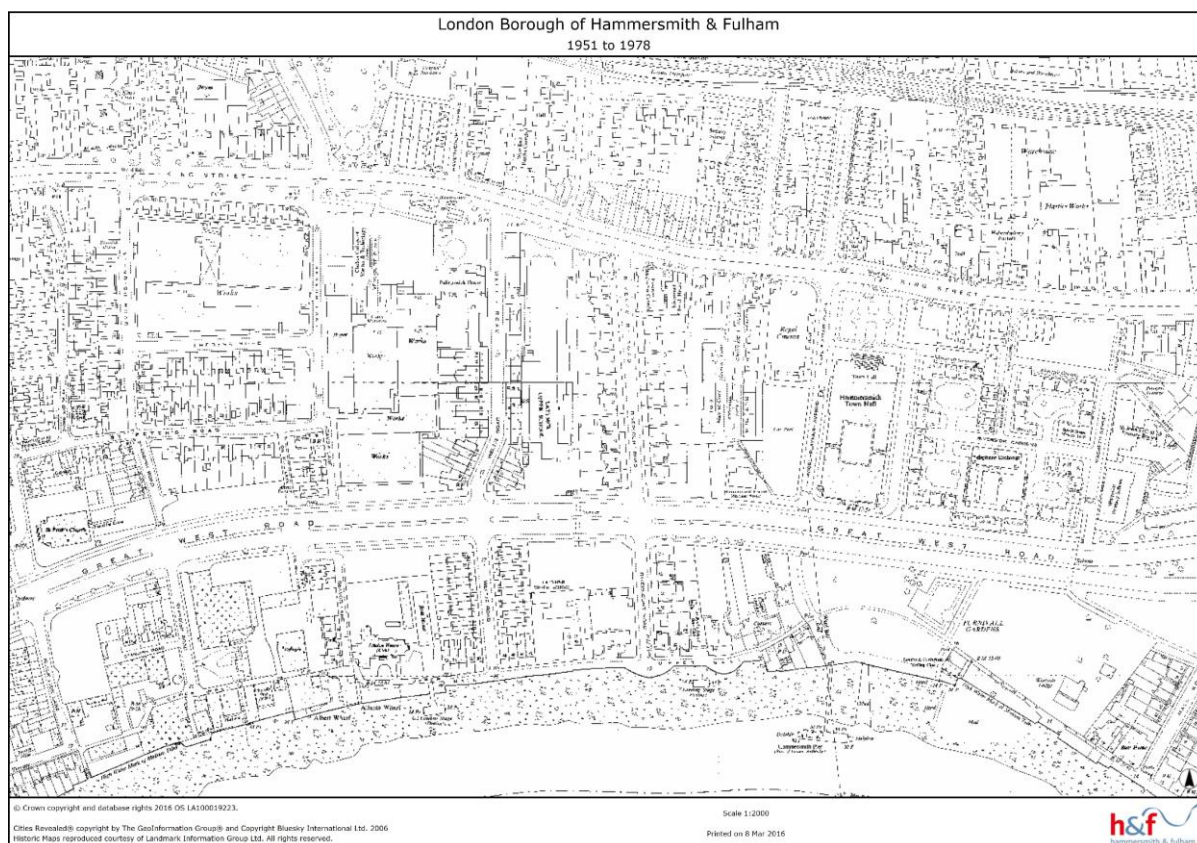


King Street in 1935, before Hammersmith Town Hall was built, the Blue Halls will soon be replaced by a new Regal Cinema. The Riverside Gardens housing estate has already replaced the tightly built terraces of South Street, known as Little Wapping.



King Street and surroundings in 1950 to 1955 shows Hammersmith Town Hall with its rose garden facing north and direct links to Furnivall Gardens to the south. The ABC Cinema has been built and the remaining small terraced houses to the west of Riverside Gardens estate have gone.

4.12 The development of the Great West Road in the 1950s cut through the land to the south of King Street, severing several north south roads which had previously connected it to the River Thames.



King Street and its surroundings 1951 – 78 map.

4.13 The character of the area today contrasts significantly with the earlier narrow alleys, factories and mills of the area around Hammersmith Creek known then as Little Wapping. During the first part of the last century there were numerous large redevelopment schemes in the area, mainly of housing, and these remain today as the most significant developments in the Conservation Area. Notably, the Southern Improvement Scheme, conceived in 1919 as part of the *Housing Act 1919*, aimed to rid the area of its poor quality housing and makeup of the housing shortfall in Hammersmith. This area therefore became the site of Riverside Gardens estate and the Hammersmith Town Hall. Riverside Gardens included a mission hall, telephone exchange and the Hope and Anchor Public House to provide amenity and comfort for residents, so that the area would feel far removed from the type of working class tenements that were there previously.

5.0 CHARACTER AND APPEARANCE

5.1 The character of the Hammersmith Town Hall Conservation Area is defined by the variety of development types that form cohesive groups within it. These are the retail frontages along King Street; the Mid-19th Century terraces to the east; and the redevelopment schemes from the first half of the 20th Century to the south as far as the Great West Road. Within this area there are numerous statutory listed buildings and locally listed Buildings of Merit. The various residential development schemes and public buildings form set pieces, including the Riverside Gardens Estate and Hammersmith Town Hall. The west and east ends of the conservation area are both defined by listed buildings, Hammersmith Town Hall to the west and the terraces along Bridge Avenue and Angel Walk to the east.

5.2 The special architectural and historic interest of the Hammersmith Town Hall Conservation Area is derived from:

- the historic street pattern including the main road west out of London, which remains largely unchanged;
- the historical significance of an example of high quality mid to late nineteenth century residential development;
- the historical significance as an example of part of the civic and commercial hub of a flourishing late Victorian suburb in the context of the growth of the capital city and the expansion of the London Underground;
- the historical significance of the planned interwar civic and public housing schemes;
- the character of a busy town centre and the mix of uses and buildings associated with that role;
- the character of quieter mid to late nineteenth century residential streets on the edge of the town centre;
- the high quality of the townscape within the Conservation Area including the buildings and the spaces between them.

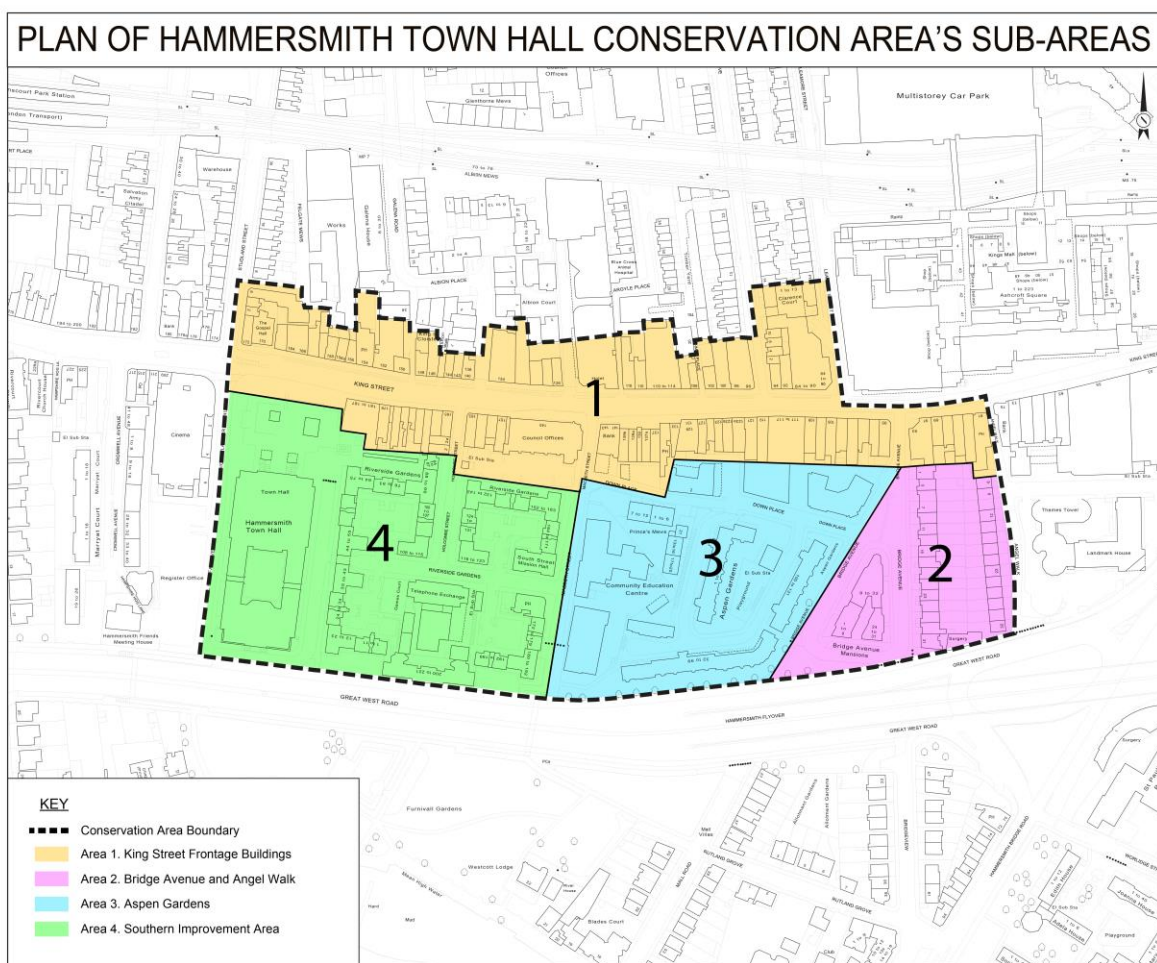
5.3 The Conservation Area can be split into sub-areas for the purposes of the character assessment in order to distinguish areas of similar character and similar periods of development as shown on the following plan. These are defined as:

Sub Area 1. King Street frontage buildings

Sub Area 2. Bridge Avenue and Angel Walk

Sub Area 3. Aspen Gardens

Sub Area 4. Southern Improvement Area



Hammersmith Town Hall Conservation Area Boundary and Sub Areas

Sub Area 1. King Street frontage buildings

5.4 The Conservation Area contains a substantial part of the King Street retail frontage as far west as the junction with Studland Street. The street has been developed and redeveloped at different periods and therefore consists of a variety of architectural styles and materials.

5.5 Post second world war buildings tend to be less contextual because of their larger scale, modern appearance and use of concrete, glass curtain walling and brightly coloured brickwork.

5.6 Nos. 84-172 (even) & 81-188 (odd) King Street, Clarence Court and Nos. 2-10 Cambridge Grove, Nos. 2-4 Studland Street, Nos. 1-3a Felgate Mews and Charter House, No. 3a Felgate Mews are included in the sub area. King Street is one of the main shopping streets in the Borough, and has a long historical association with this use, which has obviously shaped the built form and character of the area.

5.7 The upper floors of the buildings reveal the historic and architectural value of the townscape as the architectural detail remains generally unaltered.

5.8 The built form is generally three storeys and buildings higher than this have a considerable visual impact on the townscape of the street.

North Side

5.9 Nos. 84-90 consists of the three storey Art Deco former Woolworths building, one of the principal retail premises on King Street. It dates from 1924, is typical of its period and the Woolworth's house style and is clad in cream faience. Nos. 92 & 94 are a modern development traditionally detailed which respects the scale and rhythms of the development in the street. Nos. 96 & 98 are of no real merit other than they are sympathetic in scale and height and this is the same for No. 100.

5.10 No. 102 dates from 1913 and has a red brick front with rounded gable detail with a terracotta date medallion. Of three storeys, the upper floors remain intact with a central tripartite sash arrangement with terracotta pilasters. These are flanked by single sash windows all of which sit under a continuous terracotta moulded lintel and string course.

5.11 Nos. 104 and 106 have full height brick piers with stone details at the junctions with the red brick window heads. The brick cornice with a dentil course carries a parapet.

5.12 Nos. 116-118 (Buildings of Merit) are a pair of red brick fronted terraced properties with slate mansard roofs set behind a parapet. There is a decorative stone cornice to the parapet and good decorative stone surround details to the windows linking those on the 1st and 2nd floor with a decorative panel between the two and a decorative pediment to the 2nd floor one. No. 116 retains the original sash windows.

5.13 No. 120 has stone quoins and a round, brick gable with stone copings and a mansard roof behind it.

5.14 No. 122, the former Plough and Harrow Public House has been rebuilt as part of the redevelopment of Nos. 120-124 and the backland site. This façade employs an abundance of stone decoration. A 2 storey canted stone bay with cornice and cupola is flanked by symmetrical wings which are demarcated with full height faience pilasters with urns on top and brick and stone gables with finials and a decorative stone frieze. Stone quoins mark the edges of the façade and brick and stone chimneys are prominent and add further interest to the highly articulated roofline.



Nos. 120-124 King Street

5.15 Nos. 126 and 128 form an attractive pair with a large amount of decoration to the facade. A corner tower and bold gable with pediment provide interest and articulation. Built of red brick there is both stone and render detailing. Windows have stone architraves with aprons below those on the second floor.

5.16 Adjoining them No. 130 is of group value following the general style and proportions but of a much more utilitarian appearance. The full width and height glazing to the 1st floor with simple fascia/pediment detail above is of interest.

5.17 Behind the bungalow shop front of No. 132 is one of the earliest properties in this Conservation Area. Of stock brick this three storey building has a simply detailed facade retaining timber windows. This is an important remnant of the type of development that once stood along King Street and it would appear from the map of 1830 that it stood next to a Public House, both set back from the street.

5.18 No. 134 from the 1950's is sympathetic in its materials and scale. The timber sash windows to the upper floors have brick arch details, those to the centre at 1st floor level with keystones and each pair on the extremes of the elevation sit in a simple raised decorative brick surround.

5.19 No 138. The main feature is the Dutch style gable with feature bulls eye window. The original casements to the 1st floor remain with their good brick arch and render key stone and string course detail.

5.20 Nos. 142-146 (even) are a terrace of properties with a strong commercial character. At first sight they appear as a symmetrical composition, there is effectively

a pair of properties all in the same style but of a different detailed design. There is an archway providing access to the rear of the site and the proportions decrease as you go up the facade in a Classical Manner. Fronted in red brick there are strong brick arch details to the timber casement windows, stylised brick pilasters and a moulded cornice to the decorative parapet. There are decorative render aprons below the 2nd floor windows and capital details to the pilasters and gateway. It is unfortunate that the shopfronts are all modern replacements. Adjoining the group is No. 148 a modern development of a traditional design respecting the scale of its neighbours but with an unattractive additional floor.

5.21 Nos. 150-152 is a three storey roughcast render group of a symmetrical design with timber casement windows with small lights. The central projecting curved bay has an octagonal turret crowned with a deep cornice and modillions with a cupola above.

5.22 No. 154, the Grade II listed Salutation Inn is of a particularly exuberant composition its richness heightened by the pale blue and mauve of the faience dressings. The public House is a rare and complete survival in London of the use of lustrous finish faience tiling. Dating from 1910 it is by A. P. Killick. It is of three storeys and there is a 1st floor central tiled panel bearing the legend 'Fuller, Smith and Turner. Chiswick 1910'. Notable features include curved bay windows at the first floor, full height pilasters, oriel windows on the second floor and a curved pediment above the parapet.



Grade II listed Salutation Inn, No. 154 King Street

5.23 No.160 is a modern building from 1999 with a semi-circular pediment and circular date plaque that contributes to the articulation of the skyline along the terrace.

5.24 No. 170 was the site of the former Gospel Hall and this has now been redeveloped with a modern scheme of simple design respecting the scale and rhythm of the street frontage.

5.25 No.172 is a 3 storey gault brick building with a splayed corner and a return frontage and 2 storey back addition fronting Studland Street. The ground floor shopfront has sturdy, moulded pilasters on both elevations with ornate corbels with urn finials. A heavily decorated cornice runs above the fascia between them. The shopfront is set out in bays with substantial rendered piers. First floor sash windows have stucco pediments on moulded corbels. The outrigger has a stucco ground floor and a cornice along the parapet.

South Side

5.26 The Hammersmith Ram, formerly the Angel at No. 81 King Street (Building of Merit) was a booking place for stage coaches. There are records from 1846 of an inn on this site. The façade employs much use of faience decoration with a cornice with dentils above the main pub fascia. A concave cornice with modillions above the first floor is supported by pilasters at either end. The pub fascia is slim and appropriately scaled to the proportions of the building and the signage is sympathetic.



The Hammersmith Ram, formerly the Angel at No. 81 King Street (Building of Merit)

5.27 There is a triangular cast iron milestone outside No. 81 King Street. Listed at Grade II it has a semi-circular head inscribed "Hammersmith Parish" and Hounslow 6½, London 3½."

5.28 No. 111-115 is a three storey Art Deco former British Home Stores building dating from 1937. Designed by Albert Farman it has a strong façade, typical of the BHS house style, in its original condition above the ground floor. The façade employs streamlining in the fenestration and bay design and has art deco pilasters which are fluted at the top. Windows appear to be of the original Crittall design (or sympathetic replacements) with narrow glazing bars. Glazed panels are curved at the ends of the bays. The adjoining building, of no particular merit other than being of sympathetic scale and materials has been incorporated at ground floor level to form the continuous frontage of the Iceland store.

5.29 No.135, the former Penny Farthing Public House is set back from the main building line. Fronted in red brick it has simple lintel details and chunky render string courses. Retaining the original sash windows to the 1st floor there are three half dormers with stylised brick gables continuous with the facade below. The main structure of the pub front is intact, including the fascia and associated brackets (though with modern sign letters) and the replacement windows are in keeping with the character of the building. The ground floor frontage has been adapted in connection with a restaurant conversion. The original chimneys and pots add interest to the skyline with the red brick chimney rising up the front corner of the building.

5.30 No. 145 King Street is a modern office development with retail accommodation at ground floor level. This large building provides offices for the council and the mass of the building has been broken up through the design and use of a variety of materials.

5.31 Adjoining this to the west are four terraced properties, from the early 18th century, of simple brick construction with timber multi-pane sash windows with brick arches above. Although most have been painted they are an important remainder of what type of development would have stood along the street. The chimneys and chimney pots remain and these are important features.

5.32 The width and scale of the street provide a sense of enclosure and the junctions and alleyways leading off it in both directions form part of the grain of the area adding depth and providing interesting views.

5.33 Nos. 2-4 Studland Street have paired, slim corbels on pilasters with cornices defining the shop surrounds. Shopfronts are modern with little architectural merit. First floor windows have stucco pediments on brackets. The original stucco parapet decoration and cornice is missing. No. 1 Felgate Mews is 3 storey, stock brick with a mansard slate roof with a small projecting dormer window. The remnants of the original shop surround are intact with pilasters framing the corner door and one remaining corbel. On the Felgate Mews frontage, the ground floor domestic windows are part of a modern infill. No.3 Felgate Mews extends along the south side of Felgate

Mews at 2 storeys with a mansard roof with rooflights. The building has been refurbished with warehouse style metal windows, one element has stock brick facades and the remainder has been rendered.

Sub Area 2. Bridge Avenue and Angel Walk

5.34 The character of these two street frontages is determined very much by the uniform appearance of the terraces. They still retain many of their original features.

5.35 Nos. 6-32 (even) Angel Walk are listed Grade II and were built as linked semi-detached houses in the mid 19th century. They are constructed of yellow stock brick and are of 2 storeys with semi-basements. Each house is one window wide with stucco paired classical porches and set-back semi-circular headed windows. Features include a bracketed stucco cornice to the eaves, and architraves.

5.36 The original chimney stacks and pots remain, the pitched roofs are slate and the buildings, although joined, are divided in effect by the flat roofs which run parallel with the entrance doorways above first floor level.



Grade II listed Angel Walk, west side.

5.37 Bridge Avenue contains variety of residential development of some quality retaining a traditional townscape character enhanced by the mature street trees. The later helping to minimise the visual impact of the Hammersmith Flyover to the south.

5.38 Nos. 1-31 Bridge Avenue are listed Grade II. These form a homogenous edge to the eastern side of the street. These are four storey stock brick properties with channelled stucco to the basement and they have slate mansards set behind a balustraded parapet.

5.39 The window detailing is important as are the balconies to the front with ornate iron balustrading. There are steps with railings leading up to projecting porches, which are mainly paired. The end properties are four storeys and important in the composition of the terrace as a whole. There is a continuous stucco cornice with dentil course along the terrace. The end of terrace properties have banded stucco facades at raised ground floor level and full height banded pilasters.



Grade II listed Bridge Avenue, east side.

5.40 Bridge Avenue Mansions are a triangular shaped group of 4 and 5 storey, red brick mansion blocks which turn their back on the Great West Road. The facades are well articulated with wide 3 storey bays carrying ornate iron balustrades and other balconies at and below the 3rd storey carrying iron balustrades. Stucco decoration is largely confined to lintels with small capitals that create a floating effect however entrances and windows above them employ greater use of stucco with fully rendered architraves and pediments. The building has a clear top section which is defined by a pronounced cornice supported by a row of modillions above this level the roof either has a mansarded roof with dormers or a shallow pitched roof, which is largely invisible from the street. The chimneys are also prominent and impressive, adding further articulation to the skyline. The canted, narrowest corner of the building carries a gable on each face of the bay. Ornate original railings with a clipped hedge define the boundary.



Bridge Avenue Mansions.

Sub Area 3. Aspen Gardens

5.41 The Aspen Gardens estate lies at the centre of this highly varied sub area, which is home to a mix of development typologies and architectural styles from different eras.

5.42 Aspen Gardens is an estate of 131 flats built in 1948 and following the typical design of public housing emerging since the 1930's. Within this homogenous group are three blocks linked by the use of the same materials and a related design. Flats 32 to 131 form a barrier to the flyover and continue up along Bridge Avenue. These five storey blocks form an almost continuous built frontage apart from a narrow break between them that affords a glimpsed view of the interior. The facades are attractive articulated with canted bays with white painted, multi paned windows with rendered white lintels. There is variety in the articulation as the bays may be flanked by balconies on one or both sides or arranged so that a pair of bays flank a balcony. The north end of 100 to 131 is taller with a mansard roof with canted and regular shaped dormer windows and the stair tower at the rear has a prominent stepped gable with dormer windows. Flats 1-28 to the north are in a three storey block fronting onto an open space effectively enclosed by all three blocks. On the Down Place elevation continuous external brick walkways, curve and wrap around the corners of the building and create a streamlined aesthetic typical of the pre-war "modern" aesthetic.



Aspen Gardens.



Aspen Gardens.

5.43 St John's Primary School (now the Macbeth Centre) was built in 1873. The former school still retains much of its original features including the former separate entrances for Boys, Girls and Infants. The main school building is two storeys with gabled fronts and dormer windows which continue into the College building. The windows vary in shape and size but retain a uniformity from the regular dimensions of the lights.



Macbeth Centre (Former St John's Primary School)

Sub Area 4. Southern Improvement Area

5.44 This sub-area contains development from the first part of the last century which takes the form of large development schemes and public buildings that form set pieces including public housing and the Grade II Listed Town Hall. Generally, the development is of a greater scale and arranged in a generally formal manner around a series of open spaces.

5.45 Hammersmith Town Hall is an impressive building on the western boundary of the conservation area, running nearly its whole depth. Whilst its use suggests strong links with King Street and sub-area A its appearance and design has a strong relationship with the adjoining Riverside Gardens. Both were designed to sit within the Southern Improvement Scheme area and are from similar periods, hence they are considered best related in the same sub-area.

5.46 The Town Hall is listed Grade II and was built in 1938/9 to the design of the architect E Berry Webber and exhibits a restrained monumental classicism and employs art deco motifs, with a Scandinavian feel due to its use of brick. The Town Hall is of broadly symmetrical rectangular form with an internal court yard. The building was designed to function as two distinct elements, the 'public' comprising assembly halls and refreshment rooms to the north of the court yard, and the 'civic' comprising the civic suite of council chambers and municipal offices. The ground floor forms a plinth faces with channelled rusticated Portland Stone, whilst its upper stores are

predominantly of mulberry bricks laid in the Flemish Double Stretcher Bond style. There are various refinements to the brick work, particularly around the arched openings and around the first floor windows and below the parapets. There are also Portland stone dressings, including string course, parapet copings and window surrounds. The windows are all steel casements, generally with a horizontal emphasis. The southern 'civic' part of the building is approached through double doors within a single tall arch access via two smaller sets of flanking steps. At each end of the wall in front of the flanking steps is a large head of 'Father Thames'. The public part of the building to the north was originally approached through three tall coffered arches, accessed by a monumental flight of Portland stone steps, however these and the original public square fronting the northern entrance to the Town hall were removed in the 1970's when the Town Hall extension was built.

5.47 Riverside Gardens was built in 1929 following a grid -plan basically consisting of four groups of development around central courtyards. The two groups adjoining the Town Hall have been linked to provide a more impressive facade with central tower and round arched gateway feature. A pair of tall chimneys on the pitched roof provide further emphasis to the gateway.



Riverside Gardens looking towards Hammersmith Town Hall.

5.48 There have been alterations to the block Nos. 200-221 which have altered the massing of the rear elevation and could have been of a more sympathetic design, though in general the development remains unaltered and retains its uniform appearance.



Riverside Gardens.

5.49 The Hope and Anchor Public House is a Grade II listed three storey brick building with a splayed frontage on the corner with Riverside Gardens. Built as an estate pub in the Neo-Georgian style for Truman's Brewery in 1936, it is a particularly well preserved example of an interwar 'improved' public house and compliments the adjacent blocks of the Riverside Gardens Estate. The fenestration above the pub frontage has strong vertical proportions which are further emphasised by the stucco aprons between the first and second floor windows. It has multipaned timber sash windows with the lower sash deeper than the upper. The parapets are exceptionally deep and the Riverside Gardens frontage carries a tall chimney which creates interest on the roofscape.



Grade II listed Hope and Anchor Public House, Macbeth Street



Former Mission Hall, corner of Riverside Gardens and Macbeth Street

5.50 Former Mission Hall, 1930. A two storey brick building (Building of Merit). The Macbeth Street frontage is 2 storey with multipaned windows and a long shallow gable. The Riverside Gardens frontage has a pleasing composition. It has a one storey, middle, entrance section with a steep pitched roof above it with a small dovecote on the ridge. Either side are projecting 2 storey, brick bays with small multipaned windows. The ground floor windows either side of the entrance are distinct as they have leaded light windows.

5.51 The Telephone Exchange is slightly later in date but has respected the plan form and architectural style of the surrounding development.

6.0 BROAD DESIGN GUIDELINES

6.1 The previous section described the character and appearance of the conservation area, looking at its historic development, individual buildings, groups of buildings and the general townscape. This section outlines the broad design guidelines which will be applied to ensure that the character or appearance is preserved or enhanced by any proposal.

Land Uses

6.2 The mixture of uses within a conservation area is a component of character and often reinforces the role and quality of its individual buildings and local townscape. The impact of changing the balance of uses on that character must be carefully considered. Where new uses are proposed, they should be configured and accommodated in a manner that is consistent with the character of the conservation area and its architectural form, scale and features.

6.3 The experience of the particular mix of uses within a historic area helps determine its character. This often reinforces the role and quality of its individual buildings and local townscape. The balance of uses within a conservation area is, therefore, important in defining its character, particularly if they reflect the historic development of the area. Conservation area designation is seen as the means of recognising the importance of such factors and in ensuring that appropriate policies are adopted to address the preservation or enhancement of such character by maintaining the balance of uses where it exists.

Urban Design

6.4 New development should contribute positively to the townscape and visual quality of the area and achieve a harmonious relationship with its neighbours to preserve or enhance the character and appearance of the conservation area. A successful design will take account of the characteristics of setting, urban grain, key townscape features, architectural details, landscape features, views, landmarks of the conservation area.

6.5 New development will be considered on the basis of the following urban design characteristics:

- a. Setting

The setting of the conservation area is determined by its surroundings within which the area is experienced and describes its relationship in particular to the spatial, visual, historic and topographic context. The setting may contain buildings or features that have a positive, neutral or negative impact on the significance of a conservation area. Where necessary, applicants should describe the impact of their proposals on the setting of a conservation area in accordance with the method outlined in Historic England's Good Practice Advice Note: The Setting of Heritage Assets (2015).

b. Urban Grain

The urban grain of an area is composed of the plot layout, form and scale of buildings, the public realm and street pattern that define the distinct character of the conservation area and give clues to its historic development.

c. Key Townscape Features

All new development should respect the key townscape features, such as height and massing, building types and density, that define the sense of place. Proposed works within consistent groups of buildings such as terraces or set piece developments should respect the established homogeneity of the townscape.

d. Architectural Detail

The scale, proportion, alignment, style and use of features and materials must be carefully conceived to achieve high quality buildings that form a harmonious relationship with their neighbours.

e. Landscape Features

All new development should respect terrain and landscape features of the site and surroundings and respect its relationship to the built context.

f. Views

Significant views in and out of a conservation area and within it that can be appreciated from the street should be protected and opportunities to enhance existing views and shape or define new ones should be sought when considering new development.

g. Landmarks

Established landmarks, such as a church, theatre, town hall, rail station, an imposing office or mansion block or industrial building, should be retained as visual focal points where they make a positive contribution to defining and identifying the character of the conservation area.

Further guidance can be found in 'Building in Context: New Development in Historic Areas', CABE 2001.

6.6 The council will require applications for planning permission, whether outline or full, to be in sufficient detail for a judgement to be made in relation to the impact of the proposal on the character and appearance of the adjoining buildings and street scene and the conservation area as a whole. For this reason an outline application without any details is unlikely to provide sufficient information.

New Development, Extensions and Alterations

6.7 New buildings, extensions and alterations should be sympathetic to the architectural character of the built context and should not have a harmful impact on the character and appearance of the conservation area. Characteristics such as building heights, building lines, roof forms, rear and side additions, front gardens and boundary treatment, lightwells, materials, windows and building features as well as disabled access measures should be considered in this context.

6.8 The following building characteristics are relevant when planning new development, extensions and alterations:

a. Building Height

Any new development should respect the general townscape and prevailing height of buildings in each area where there is general consistency in height and scale. Where this is not the case, a townscape analysis would be required that supports the judgement about appropriate building heights on a site.

b. Building Line

The relationship between the frontages of buildings and the street space they are enclosing is an important townscape characteristic. New development should respect the dominant building line and the general rhythm of the facades within a street. The building line of the rear of buildings, often with a repetitive pattern of original subordinately designed rear extensions, can also be important in its relationship with gardens. It should be respected by the careful design of any proposed rear extensions.

c. Roof Extensions

Front roof extensions are likely to interrupt continuous parapet and eaves lines in the townscape and are generally unacceptable for typical building styles within the Borough. Rear roof extensions should be sympathetic and special attention should be paid to their design where they are visible from the street and from surrounding properties. Alterations to the ridge height and the front roof slope are considered to be unacceptable where they harm the uniformity

of a terrace or the proportions of a building. The use or reinstatement of original rainwater goods, decorative detail and materials including tiling patterns will be expected where appropriate. The demolition of original chimney stacks that are a significant feature in the roofline and silhouette of a building or terrace is considered to be a material alteration to the roofscape and shape of a dwelling house. Their removal may require planning permission and will be resisted. Similarly, original chimney pots should be retained wherever possible.

d. Hip to Gable Roof Extensions

Hip to gable roof extensions can undermine the symmetry of groups of properties or terraces. Where hipped roofs form part of the pattern of original development in an area their loss will be resisted.

e. Other Extensions

Extensions should never dominate the main building and should adhere to the section of the Planning Guidance Supplementary Planning Document on Housing Standards with regard to the provision of garden space, its proportions and quality. The size of rear and side extensions should have regard to existing building patterns within a conservation area and respect the symmetry of original additions in terraces. The design and materials of such extensions should integrate successfully with the host building and its neighbours.

f. Front Gardens

Front gardens define the edge of the public realm and form an important element of the character of most of the Borough's streets and terraces. Planted front gardens improve privacy, the appearance of properties and their relationship to the street, amenity value and local biodiversity. The retention and maintenance of planted front gardens will be encouraged and their destruction in order to create vehicular crossovers, access and hard standings will be resisted. Further guidance can be found in the Sustainable Drainage Systems, Biodiversity and Transport sections of the Planning Guidance Supplementary Planning Document.

g. Boundary Treatment

Traditional front boundaries are important in defining the character of a street and visually unite street frontages of buildings. Alterations to or removals of front boundaries that interrupt the sense of enclosure and rhythm in the relationship between private and public space will be resisted, and where missing, front boundaries should be replaced to their original design. Boundaries of the 19th & early 20th Century can vary from the earlier style of metal railings on a stone plinth with matching gates, to the later style of low brick walls with stone copings (simple flat blocks or more distinctively moulded) surmounted by metal railings or panels, and matching gates all flanked by stone

or terracotta capped piers, and hedges, or a combination of these. In the majority of cases black or dark green is the most appropriate colour to paint metal railings and gates, but wherever possible the original colour scheme should be investigated. Invisible Green (Dulux Colour Reference 8406 G78Y) is often used. Visible side and rear boundary treatments can be of equal visual importance and their original design should be retained or reinstated. Any new structure over one metre in height on a boundary adjoining the highway and over two metres in height on a boundary at the rear of properties would require planning permission. Where the installation of bin, cycle or meter enclosures in gardens is considered to be acceptable, their design should be in proportion to the height of the boundary treatment and the size of the garden, and the enclosures should not be accessed through new openings in boundary walls, hedges or railings.

h. Lightwells

Where lightwells are considered to be appropriate they must be sensitively designed and proportioned to accord with the Basement and Lightwells design guidance in the Planning Guidance Supplementary Planning Document. The creation of lightwells by the excavation of all or part of the front garden of a residential property to provide windows to basements requires planning permission, as does the enlargement of an existing lightwell. The loss of a substantial part of front gardens that form an integral part of the character of the terrace and street will be resisted.

i. Brickwork and Stonework, Painting, Render and Cladding

External brick or stone walls (including pilasters to shop surrounds) should be retained in their original condition and should not be painted, rendered or clad in any material. Existing brick or stone elevations including chimney stacks should be properly maintained and appropriate repointing undertaken where necessary (usually with lime based mortar in a flush finish). Properties that have original unpainted stucco rendering, or have stucco mouldings, should preferably be left in their original state and specialist advice should be sought where re-rendering or repairs are necessary. Where render or stucco is painted, it should be repainted an appropriate matt colour (or colours) i.e. white, pale or pastel shades rather than vivid colours. Glazed bricks or tiles and terracotta tiles or decorative panels should not be painted. Planning permission may be needed for changes to original facades and consultation with the Borough's Conservation Officer should be sought.

j. Windows and Original Features

Original architectural features such as timber sash windows, timber or metal casement windows, panelled doors, decorative stucco, moulded window surrounds and door cases, and historic shopfronts should be maintained and

repaired wherever possible. Where renewal is unavoidable, owners are encouraged to reinstate these with exact replicas in the original style, detailing and materials. Replacement windows should be designed with matching opening styles, frame materials and profiles, pattern of glazing bars and glazing types. The type of glazing including secondary glazing options and design details should be carefully considered on a case by case basis. Planning permission may be needed for replacement windows and advice from the Borough's conservation officer should be sought. Owners of properties with inappropriate replacement windows, including PVC (plastic) windows, will be encouraged to change them for those of a more appropriate design and materials to match the originals when an opportunity arises.

k. Disabled Access

Applications for development affecting heritage assets should achieve accessible and inclusive design wherever possible and practicable. The Council supports the dignified and easy access for disabled people to and within historic buildings and historic public spaces. Suitable access for disabled people, which does not compromise a building's or area's special interest, can normally be achieved if treated as part of an integrated review of access requirements for all visitors or users, and if a flexible and pragmatic approach is taken. The Historic England publication – Easy Access to Historic Buildings (2015) provides useful guidance.

Shopfronts, Shop Signs and Awnings

6.9 The removal of historic shopfronts will be resisted and where they have been fully or partially removed, restoration will be encouraged. New shopfronts, including signage, lighting and other external installations, should incorporate high quality designs and materials which are appropriate to the architectural character of the building.

6.10 Proposed works to shopfronts will be considered with regard to their characteristic setting and features:

a. Shopfronts

New shopfronts and alterations should be designed to achieve a satisfactory visual relationship between the frontage and the rest of the building. Shopfronts spanning more than one original shop unit should not disrupt the vertical emphasis by the removal of intermediate pilasters and corbel brackets that originally divided the individual shop units.

b. Shopping Parades

A group of shops within a terrace normally has a unified appearance within well designed surrounds common to each shop and with related shopfront designs.

The replacement of shopfronts with individual features and surrounds that are not common to the group would harm the unified appearance of the terrace. The retention, repair or restoration of original shop surrounds and frontages therefore is of high importance to the character and appearance of historic buildings and conservation areas.

c. Shop Fascias, Signage and Lighting

Fascia panels and shop signs should be integrated into the design of a shopfront, respect architectural details, use appropriate materials of high quality and should be located below the perceived floor level of the first floor. Internally illuminated box fascias and signs are considered to be inappropriate for shops within conservation areas.

d. Shop Security Shutters and Awnings

Security grilles, where absolutely necessary, should consist of an open mesh to avoid dead frontages and be located internally. Shutter boxes should always be hidden from external views. Awnings should be traditionally designed and integrated into the shopfront.

More detailed guidance can be found in the Planning Guidance Supplementary Planning Document.

External Installations

6.11 Any external installations, such as solar/PV panels, satellite dishes and antennae, must be integrated into the design of a building by installing these within the envelope of the building or in a discrete manner in the least intrusive locations to minimise their visual impact both in ground level and high level views. Such installations within a conservation area may require planning permission and need careful consideration.

6.12 The proposed details of the installation of the following external additions must be considered:

a. Energy Efficiency Measures

Installation of energy efficiency technologies such as microgeneration equipment must be sensitively designed and situated to limit their visual impact on heritage assets. Internal alterations to increase energy efficiency, such as secondary glazing or heat pumps that require the installation of external grilles, should be designed to be sympathetic to the exterior character.

b. Satellite Dishes

Satellite dishes will not be permitted where they would be visually obtrusive and where alternative locations are possible.

c. Other Additions

External impedimenta such as original rainwater goods should be replaced in their original form and material. In some cases, powder coated aluminium may be acceptable but the use of PVC (plastic) is considered visually inappropriate. The installation of small size equipment such as alarm and antenna boxes and cameras should be limited and sited away from important architectural details and screened appropriately. The routing of cables should be internal – where this is not possible, cable routes should be in the least prominent locations with a colour finish to match the background.

Open Spaces, Trees and Streets

6.13 Open spaces, trees and streets make a significant contribution to the character and appearance of conservation areas. It is important that any proposed changes preserve the character and reinforce local distinctiveness of the area.

6.14 Proposals will be assessed with regard to the following considerations:

a. Open Spaces

Public and private open spaces within a conservation area have a major visual and amenity value and impact upon the character of an otherwise built up area. Many open spaces within the Borough's conservation areas are identified within the Council's Local Plan as Nature Conservation Areas or Metropolitan Open Spaces. Any development should be designed to ensure it is harmonious with the open space context, and views within and from the outside of open spaces should be given special consideration. Where sports pitches, playgrounds and associated lighting are appropriate and satisfy these policies, they must be carefully integrated within the original layout and landscape to minimise their visual intrusion and enhance their surroundings.

b. Trees

Mature planting and trees are an important characteristic of historic areas and most trees in a conservation area, including those in rear gardens, are protected [see the Town and Country Planning [Trees] Regulations 2012]. Owners are urged to look after trees on their land and plant new ones, and the Council will continue to re-instate and plant new street trees where appropriate, in order to ensure a continuing stock of mature trees for future generations and to provide an opportunity for biodiversity. Trees and shrub planting along boundaries of properties is a common characteristic in conservation areas, and their retention and maintenance will be encouraged.

c. Streets

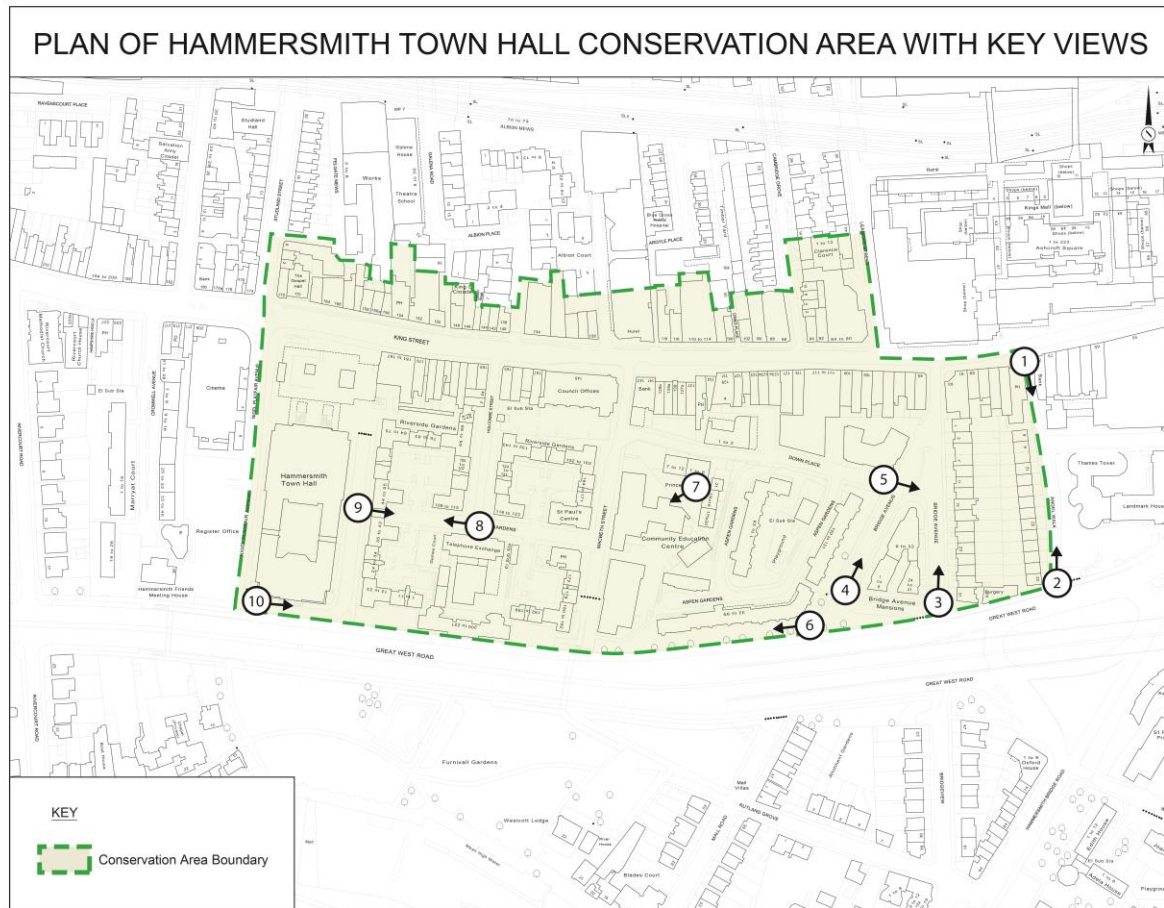
Roads, pavements and public spaces should form a neutral setting for buildings within the conservation area and all work should be carried out in accordance with the Council's street design guide "Street Smart". Original kerb stones and historic paving should be kept and repaired. Where this is not possible, high quality natural materials such as York stone and granite setts can greatly add to the visual interest of an area, however, surfaces should be visually subordinate within the townscape, providing a coherent character throughout the conservation area. Any hard and soft landscaping, paving, road surfaces or footpaths should be designed to contribute where necessary to managing surface water run-off in accordance with the Flood Risk and Sustainable Drainage sections of the Planning Guidance Supplementary Planning Document.

d. Street Furniture

The Council is committed to improving the street scene. The aim is to promote high quality design and to eliminate visual clutter by removing redundant items of street furniture. Historic cast iron bollards, railings and cast iron or enamel street name plates add to the visual character of an area and should be retained and repaired or, if appropriate, replicas installed. New lighting columns and lanterns should be designed in keeping with the local character and context within the conservation area.

7.0 KEY VIEWS ANALYSIS

7.1 The analysis of the conservation area has identified ten key views which are described in this chapter and shown on the map below:



Map showing key views in and around Hammersmith Town Hall Conservation Area

Key Views Descriptions

View 1 & 2: Angel Walk



View from King Street looking south down Angel Walk



View from Angel Walk looking north to King Street

7.2 View 1 is from King Street along the pedestrian passageway which is framed by the Hammersmith Ram Public house and the modern building, No. 75 King Street. View 2 is from the south end of Angel Walk towards King Street.

7.3 The fine terrace of listed buildings Nos. 6-32 Angel Walk has an awkward relationship with Landmark House and Tower House on the east side of the street. The listed buildings have a fine urban grain of narrow frontages and they are well articulated with an abundance of decorative detailing and personalised front gardens. The Towers in comparison have large footprints, bland facades and a poor relationship

with the scale of the adjacent listed terrace. The site is demarcated by a low boundary wall and tarmacked car park. The street would benefit from the provision of a well-articulated, active frontage along the east side at a scale that creates a more balanced relationship with the listed terrace. Public Realm improvements would also be welcomed such as street tree planting and high quality paving. Linking through to King Street.

View 3: Bridge Avenue (East)



View looking north up Bridge Avenue

7.4 The view is from the south end of Bridge Avenue (east) close to the Great Western Road. The view is framed by the listed terrace of houses Nos.1 to 31 on the east side of the street and the attractive and well-articulated façade of Bridge Avenue Mansions on the west side. The street contains mature plane trees on both sides of the street which soften the view and add to its enclosure and directional nature. The view is terminated by the flats in Ashcroft Square above the Kings Mall shopping centre. There is an opportunity to improve the termination of the view with a more attractive composition of buildings which have improved scale, massing, detailing, articulation and materials.

View 4: Bridge Avenue (West)



View looking north up Bridge Avenue

7.5 The view is from the south end of Bridge Avenue (west) close to the Great Western Road. It is framed by the well-articulated facades of Bridge Avenue Mansions on the east side of the street and Nos. 100-131 Aspen Mansions on the west side. The street contains mature plane trees on both sides of the street which soften the view and add to its enclosure and directional nature. The view is terminated by the flats in Ashcroft Square above the Kings Mall Shopping Centre. There is an opportunity to improve the termination of the view with a more attractive composition of buildings which have improved scale, massing, detailing, articulation and materials.

View 5: Bridge Avenue



View looking east from Down Place to Bridge Avenue

7.6 The view is from the corner of Down Place with Bridge Avenue looking west towards the listed terrace Nos.1-31. Thames Tower and Landmark House, loom large above the roofline of terrace and they detract from its setting. There is an opportunity to redevelop the site of the tall buildings in a way that improves their relationship with the setting of the listed buildings particularly with regard to their scale, silhouette, massing, articulation and materiality.

View 6: Aspen Gardens



View looking west from the south of Bridge Avenue

7.7 The view is from the south side of Bridge Avenue at the junction with the Great West Road looking west along the façade to Nos. 32-39 Aspen Gardens. The interwar block of flats is attractively articulated with projecting balconies and is in a prominent position at the foot of the flyover.

View 7: Princess Mews



View looking south west from inside Princess Mews

7.8 The view is from the entrance to Princess Mews looking south-west to the Macbeth Centre. From this vantage point, the attractive composition of gabled roofs, tall chimneys and tall multi-paned windows of the rear of the building can be appreciated.

View 8: Riverside Gardens



View looking west down Riverside Gardens towards Hammersmith Town Hall.

7.9 The viewpoint is adjacent to the telephone exchange looking west to the arched connection through Riverside Gardens into Town Hall Approach. The, composition, symmetry and detailing of the façade and roofline of this part of Riverside Gardens

can be fully appreciated from this vantage point with a glimpse of the Town Hall beyond.

View 9: Town Hall Approach



View looking east along Riverside Gardens

7.10 The view is from Town Hall Approach through the arched connection into Riverside Gardens and it frames a townscape consisting of larger scale interwar buildings along Riverside Gardens.

View 10: Hammersmith Town Hall



View of Hammersmith Town Hall from the Great West Road

7.11 The view is of the former public entrance of Hammersmith Town Hall from the Great West Road.

8.0 STATUTORY LISTED BUILDINGS IN THE CONSERVATION AREA

Angel Walk, W6

- Nos. 6 to 32 (even), Grade II

Bridge Avenue, W6

- Nos. 1 to 31 (odd), Grade II

King Street, W6

- Hammersmith Town Hall, Grade II
- Salutation Inn, No. 154, Grade II
- Mile Post outside the Hammersmith Ram Public House, No. 81, Grade II

Macbeth Street, W6

- Hope and Anchor Public House, Grade II

9.0 BUILDINGS OF MERIT IN THE CONSERVATION AREA

King Street, W6 (North Side)

- No. 102
- Nos. 116 & 118
- Nos. 122 & 124 (former Plough & Harrow Public House)
- Nos. 126 to 146 (even)
- Nos. 150 & 152 (Hayes House)
- No. 172

King Street, W6 (South Side)

- No. 81 Hammersmith Ram Public House (former The Builders Public House)
- Nos. 111 to 117 (odd) (former British Home Stores)
- Nos. 133 & 135 (former Penny Farthing Public House)
- Nos. 159 to 163 (odd)

Macbeth Street, W6

- Macbeth Centre (former St. John's C. of E. Primary School)
- Shaftesbury Centre (former South Street Mission Hall)

10.0 ARTICLE 4 DIRECTIONS IN THE CONSERVATION AREA

10.1 Planning permission is needed for most forms of development, including many building alterations. However, in order to prevent unnecessary interference in more straightforward work *The Town and Country Planning (General Permitted Development) (England) Order 2015* grants a general planning permission for some types of development, relating mainly to single dwelling houses. Because even these more simple developments can harm the character and appearance of a conservation area, Local Planning Authorities can remove these permitted development rights. This is done by the Council making a Direction under Article 4 of the General Permitted Development Order.

10.2 There are no Article 4 directions in the Conservation Area at the time of writing.

11.0 GLOSSARY

Architrave: A strip or moulding used to cover the joint between a frame and a wall, around a door or window frame; the lowest of the three sections of an entablature in classical architecture.

Apron: Mainly rectangular projecting section of brickwork often found below a window.

Baluster: A pillar or column supporting a handrail or coping, a series forming a balustrade.

Barge board: A board fixed to the projecting end of a roof over a gable, usually in pairs, one to each slope.

Bays: Compartments into which the nave or roof of a building is divided. The term is also used for projecting windows.

Bow window: Similar to a bay window but curved in plan.

Bracket: A projecting support. In brickwork or masonry it could be called a Corbel.

Building line: The main mass of a building as defined by its facades.

Canopy: A roof-like projection over a door or window; a hood.

Capital: The head or crowning feature of a column.

Cill/Sill: A slab of stone or wood at the base of a window or door opening giving protection to the wall beneath.

Colonnade: A series of columns.

Console: An ornamental bracket.

Corbel: A projection from a wall, often in brick, iron, wood or stone, which provides support for a beam or roof truss. Sometimes decorated.

Corinthian: The Corinthian, is the most ornate of the three main orders of classical Greek architecture, characterized by slender fluted columns and elaborate flared capitals decorated with acanthus leaves and scrolls. There are many variations.

Cornice: Projecting horizontal moulding. There are many variations in design. Usually placed on the parapet, at the top of bays or on the entrance entablature.

Curtilage: The total land area attached to a dwelling house.

Dentils: A row of small rectangular blocks forming part of the bed mould of a cornice.

Doric: The Doric is the oldest and simplest of the three main orders of classical Greek architecture, consisting typically of a channelled column with no base. The capital takes a simple circular form supporting a square abacus.

Dormer: A window in a sloping roof, usually that of a sleeping-apartment, hence the name.

Eaves: The lower part of a roof projecting beyond the face of the wall.

Entablature: The upper part of an Order of architecture, comprising architrave, frieze and cornice, supported by a colonnade.

Façade: The face or elevation of a building.

Fascia: The wide board over a shop front.

Finial: The upper portion of a pinnacle, bench end or other architectural feature.

Gable: The triangular portion of a wall, between the enclosing lines of a sloping roof. In Classic architecture it is called a pediment.

Gault bricks: gault clays are often heavy and tough, but contain enough chalk to make the bricks pale yellow or white when burnt. In their uncleaned state they often look grey.

Gibbs surround: A surround of a door, window, or niche consisting of large blocks of stone interrupting the architrave, usually with a triple keystone at the top set under a pediment. It is named after the architect James Gibb (1682 – 1754).

Glazing bar: A thin rebated wood b& which divides a large window into smaller lights.

Hipped gable: A roof which is hipped at the upper part of its end but has a part gable below the hip.

Hipped roof: A roof which is sloped at its ends as well as on the sides.

Ionic: The Ionic order is lighter, more elegant, than the Doric, with slim columns, generally fluted. It is principally distinguished by the volutes of its capitals.

Light: One window as bounded by the mullions and transoms and sometimes itself divided into several panes.

Lintel: The beam spanning the opening of a window or doorway. It may be wood, concrete, stone or steel.

Mansard roof: A roof with steep lower slope and flatter upper portion, named after Mansart. Also known as 'gambrel' roof.

Modillion: a projecting console bracket under the corona of the Corinthian and Composite orders.

Order: An Order in architecture comprises a column, with base (usually), shaft, and capital, the whole supporting an entablature. The Greeks recognised three Orders: Doric, Ionic and Corinthian. The Romans added the Tuscan and the Composite (later known as Roman), while using the Greek Orders in modified form.

Pantile: A shaped clay tile with a double curve across its width from concave on one side to convex on the other so that it overlaps the tile adjoining it on the side.

Parapet: The portion of wall above the roof gutter, sometimes battlemented; also applied to the same feature, rising breast high, in balconies, platforms and bridges.

Party wall: A wall separating two adjoining buildings and common to them.

Pediment: In Classic architecture, a triangular piece of wall above the entablature, enclosed by raking cornices. In Renaissance architecture used for any roof end, whether triangular, broken or semi-circular. In Gothic such features are known as gables.

Pilaster: A rectangular feature in the shape of a pillar, but projecting only about one-sixth of its breadth from a wall, and the same design as the Order with which it is used.

Porch: A roofed projecting structure to give protection against the weather to an entrance.

Quoin: A term generally applied to the cornerstones at the angles of a building and hence to the angle itself.

Ridge tile: A tile for covering the ridge of a roof: commonly of half-round or angular section.

Rustication: A method of forming stonework with roughened surfaces and recessed joints, principally employed in Renaissance buildings.

Sash: The sliding light of a sash window.

Semi-basement: A storey set halfway below ground level below the ground floor storey of a property.

Stock brick: The most commonly used in the district at any given time. In London mostly yellow or red stock bricks were used. Gault brick can also be found in parts of Hammersmith and Fulham.

Storey: The part of a building between each floor level and the floor above it.

String course: A decorative or slightly projecting horizontal band of brickwork or stone in the external face of a wall.

Stucco: A fine quality of plaster, much used in Roman and Renaissance architecture for ornamental modelled work in low relief. In England, it was extensively employed in

the late 18th and early 19th century as an economical medium for the modelling of external features, in lieu of stone.

Terracotta: Clay material moulded and burnt and used for features such as cornices, vases etc. Can be used with or without a glazed finish.

Voussoirs: The wedge-shaped stones or bricks of an arch.

Volute: The scroll or spiral occurring in Ionic, Corinthian and Composite capitals.

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