

of the design of the street or terrace and the extent of the excavation would negatively impact upon this. They may be acceptable if they are sensitively designed and proportioned.

Landscape and floorscape

6.39 It is not only an area's buildings but also the spaces between them which are important to the character of an area. It is important that the roads and pavements form a neutral backcloth to the building within the conservation area.

6.40 Footpaths should be of uniform materials, ideally traditional, which are visually distinguishable from the road surface (which should ideally be black, unless original cobbles or setts exist) and visually subordinate within the townscape providing a coherent character throughout the conservation area.

6.41 All original granite kerb stones and areas of historic stone paving should be kept if practicable where it forms part of a significant composite scheme. Ideally new paving should be rectangular and not square, and if not York stone at least of the same colour.

6.42 Tactile surfaces are not always appropriate in conservation areas. Where they are absolutely necessary (i.e. at controlled crossings such as zebra and pelican) they need to be of contrasting colour for safety reasons. However we will not install them anywhere else.

6.43 Any highway management schemes should be of sympathetic materials which relate to their surroundings and are properly 'joined' to the surrounding footpaths/roads and take into account where practical English Heritage guidelines for conservation areas.

Trees

6.44 All trees in a Conservation Area, including those in rear gardens, are protected. Owners should be urged to look after trees on their land and plant new trees in order to ensure a continuing stock of mature trees for future generations.

6.45 If resources become available in the future, street trees could be considered throughout the conservation area providing underground services allow.

6.46 A programme of planting should be initiated where appropriate to ensure there is new stock to replace existing trees in the future.

Street furniture

6.47 The conservation area would benefit from more sympathetically designed lighting columns and lanterns should the opportunity ever arise.

6.48 Careful consideration should be given to the number and location of street signs so as to avoid clutter. These should be reviewed with a view to reducing the number of columns by fixing signs to lamp posts etc.

6.49 The few remaining cast iron street name plates should if possible be retained.

Opportunity sites

6.50 Opportunity sites are sites where visual improvements are desirable and could be achieved through redevelopment or refurbishment. There are no opportunity sites at present in this conservation area.

6.51 Redevelopment should be judged against criteria suitable for a conservation area, in which new buildings should contribute positively to the visual quality of the area, respecting the dominant pattern of development in terms of plan form and height of the townscape.

Advertisement hoardings

6.52 The proliferation of advertisement hoardings in the conservation areas should be discouraged. Permission should not be granted for hoardings in conservation areas.

Shopfronts

6.53 The removal or alteration of historically and architecturally interesting shopfronts should be resisted and their restoration encouraged.

6.54 Where an original shopfront has already been partially removed, any surviving original ornaments and architectural features should be retained. Any new shopfronts should be carefully designed to incorporate the remaining traditional features.

6.55 Shopfronts spanning more than one property should avoid disrupting the vertical emphasis and should reflect the break between properties with pilasters.

6.56 Traditional materials should normally be used such as painted timber, (not tropical hardwoods) iron and render. Coated aluminium or steel will be acceptable if the design of the shopfront is in keeping with the character of the building and enhances the conservation area.

Shop signs

6.57 Internally illuminated box fascias should not usually be permitted where they are not sympathetic to the conservation area. Individually illuminated letters or neon words are preferred. Any type of internally illuminated signs should be carefully integrated into the shopfront as a whole.

6.58 Consent should not usually be granted to install internally illuminated box signs. Traditional hanging signs are preferred, located in such a position as to avoid damage to original features.

6.59 Security grilles where absolutely necessary should be open mesh and ideally located internally. Solid shutters should be resisted except where the window display remains visible and the door only is shuttered or the shopfront is an open type e.g. greengrocers.

6.60 Where canopies are required they should be straight canvas canopies capable of full retraction.

6.61 Architectural details should not be obscured or removed and care should be taken to ensure that size, shape and position of canopies are appropriate to the building.

7 OTHER RELEVANT DOCUMENTS

The Unitary Development Plan; London Borough of Hammersmith and Fulham, adopted December 1994.

London Terraced Houses 1600 - 1860; A guide to alterations and extensions; English Heritage, February 1996. Department of the Environment/ Department of Heritage;

Planning and the historic environment PPG 15, September 1994.

Conservation Area Practice, English Heritage guidance on the management of conservation areas; English Heritage, June 1993.

8 LISTED BUILDINGS IN THE CONSERVATION AREA

| Buildings and Structures | Grade |
|--------------------------------|-------|
| Hammersmith Road: | |
| Nos. 99-119 (odd) | II |
| Vernon Street: | |
| West London Magistrates Court. | II |

9 BUILDINGS OF MERIT IN THE CONSERVATION AREA

Hammersmith Road:
 Nos. 89-97 (odd)
 No. 121 - The Albion Public House
 Nos. 123-127a (odd)

10 ARTICLE 4 DIRECTIONS IN THE CONSERVATION AREA

Planning permission is needed for most forms of development, including many building alterations. But in order to prevent unnecessary interference in more straightforward work the "Town and Country Planning (General Permitted Development) Order 1995" grants a general planning permission for some types of development, including some alterations to dwellinghouses. 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. In this way "Article 4 directions" bring within planning control development which would otherwise not need planning permission.

Please note that these planning controls are in addition to those which apply everywhere. If you need advice as to what development does or does not need planning permission you should contact the Environment Department reception at the address on page 1.

There are no Article 4 directions in the conservation area at present.

11 NOTES

1 To the north of the site The Royal Vineyard nursery had disappeared under Cadby Hall Works and The National Agricultural Hall (1884), later to be renamed Olympia. To the west The Cedars had been demolished for development in 1873 and the single remaining open space bounding the site, the grounds of North End House were to disappear under the Fitzgeorge and Fitzjames development in 1898.

2 The Association, which first met in the Vernon Arms P.H. Pentonville, owned much land in this area.

3 John Dixon Butler (1881-1920) was articled to his father, John Butler, whose practice specialised in Police Stations and Section Houses. He became chief Architect to the Metropolitan Police and was eventually responsible for over 150 police buildings, among which are Old Street, Hampstead and Fulham Police Stations.

4 Charles Melville Seth-Ward (1868-1946) commenced practice in 1894 producing large houses for the Late Victorian and Edwardian gentry. Other works include Denham Golf Club and a number of licensed premises for Fullers Brewery. Of these the Prince of Wales, Wilton Road, and the Prince George, Regents Park, are very similar in style to the Llewellyn House building.

12 GLOSSARY

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

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

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

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.

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.

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.

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.

Facade 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.

Glazing bar A thin rebated wood bar 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.

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.

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.

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 semicircular. 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 corner-stones 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.

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.

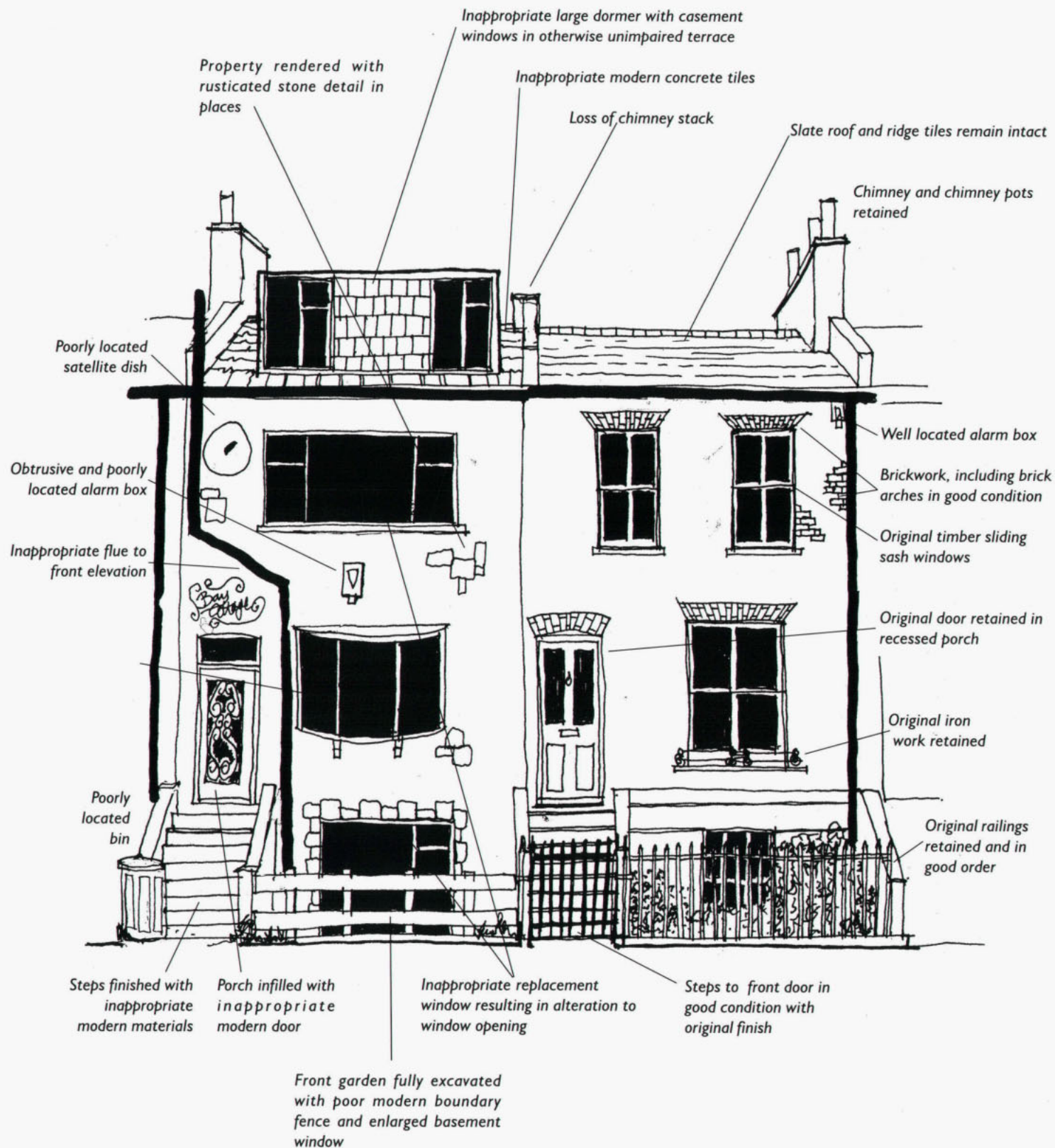
Stucco A fine quality of plaster, much used in Roman and Renaissance architecture for ornamental modelled work in low relief. In England, it was extensively employed in the late 18th and early 19th century as an economical medium for the modelling of external features, in lieu of stone.

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.

Sketch showing good practice and inappropriate alterations to a property within the conservation area



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