

9 LISTED BUILDINGS AND STRUCTURES IN THE CONSERVATION AREA

Buildings and Structures	Grade
Hammersmith Broadway:	
No. 28 The George P.H.	II
No. 46 The Swan P.H.	II
King Street:	
No. 17 - The Hop Poles P.H.	II
Queen Caroline Street:	
St. Paul's Church	II*
St. Paul's Churchyard Banks Family tomb	II
St. Paul's Churchyard Fenn Family tomb	II
Shepherds Bush Road:	
No. 214 - Fire Station	II
No. 226 - Police Station	II

10 BUILDINGS AND STRUCTURES OF MERIT IN THE CONSERVATION AREA

Beadon Road:	
No.1 - 4, Metropolitan Station Building	
Hammersmith Broadway:	
Broadway Arcade	
Broadway Chambers	
No. 8	
Nos. 30-38	
King Street:	
Nos. 21-37½	
Shepherds Bush Road:	
Nos. 228-242, Le Palais	
No. 238, The Laurie P.H.	

11 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.

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

Please note that these planning controls would be 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.

12 NOTES

1 Queen Street was a spacious road, partially built up by fine houses, which led past the early 17th century chapel of ease. The majority of Hammersmith's 10,000 inhabitants lived between King Street and the river.

2 The open areas of orchards and market gardens were, in the main, replaced by row upon row of terraced houses built speculatively for occupation by lower middle class white collar workers. A few large houses still survived in the area, however, mainly in and around Queen Street.

3 These included two 18th century coaching inns, The Royal Sussex Arms & The George and the late 17th century "Old Meeting House", which had been a chapel for dissenters. Presumably, also lost during the widening were the subterranean public lavatories and a stone obelisk/drinking fountain/light, both of which were located on island sites in the middle of the Broadway. Another loss, shortly afterwards in 1913, was the demolition of the early 18th century Butterwick House, part of which was salvaged and incorporated in the new bus station.

4 Talgarth Road, to the east, was still a minor road terminating at Barons Court Station and running due north, under another name, Colet Gardens, to join the Hammersmith Road.

5 The Palais quickly established a reputation as a dance hall playing host in 1921 to the first jazz performance in England.

6 A very important consideration at the time of designation was the significant development pressure that prevailed in this part of Hammersmith Town Centre.

Planning permission had been granted by the Council in April 1986 for the wholesale redevelopment of the Central Island Site to provide a new transport interchange, together with office and commercial accommodation.

It was felt at the time of designation that an earlier scheme for 'Centre West', which was the subject of a subsequent Public Inquiry, would have an undesirable impact on the character of this part of the town centre. The Council felt it was important to take action which would as far as possible protect and enhance the character and townscape of the area.

As a consequence of the now partially developed 'Centre West' scheme, the character of the area has been radically transformed and several buildings and groups of buildings referred to in the Officer's report of June 1986 have been lost, including 7-31

Hammersmith Broadway, 3-21 (odd) Queen Caroline Street and 192-210 (even) Talgarth Road.

7 Donald McMorran was a pupil of Vincent Harris, and continued working in the classical tradition into the 1950's.

8 W E Riley (1852-1937) became chief Architect to the LCC in 1899 and was responsible for the Council's first major slum clearance and rehousing programme, and a series of new fire stations including Old Court Place, Kensington. He retired in 1919.

9 Nowell-Parr, a former surveyor to Brentford Council, trained both as an engineer and architect. He designed and built many buildings in the Brentford and Isleworth area before entering private practice with A E Kates where he designed a large number of public houses.

10 Little is known of Frederick Miller beyond the fact that he was an associate member of the RIBA, whose Journal simply recorded his death in 1915.

11 John Pollard Seddon (1827-1906) built St Catherines, London and St Peter's, Hereford. Like Gough he carried out many restoration works.

12 Hugh Roumieu Gough (1842-1904) is not known to have collaborated with J P Seddon on any building other than St Pauls. On his own he built St Cuthberts, Kensington and the Pro Cathedral in Brisbane, as well as restorations to numerous churches and schools.

13 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.

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.

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.

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

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.

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.

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 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 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.

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.

Metropolitan Railway Station, Beadon Road circa 1907





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