

L. B. HAMMERSMITH & FULHAM CONSERVATION AREA No. 44

HAMMERSMITH ODEON CHARACTER PROFILE

1 INTRODUCTION

- 1.1 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states:-
"Every local planning 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 45 such areas designated over 31 years, of which Hammersmith Odeon 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 The Council is doing this in stages. The first stage is this document, which is called a Conservation Area Character Profile. The "profile" is an appraisal, which aims to give a clear assessment of the special interest, character, and appearance that justified the designation of the area as a Conservation Area. It also includes some broad design guidelines that will aid all concerned in their efforts to preserve or enhance the character of the conservation area.
- 1.4 It is intended that each profile document will provide a sound basis, defensible on appeal, for the development plan policies and development control decisions, and for the guidance of residents and developers.
- 1.5 It will also form the groundwork for subsequent Conservation Area Studies. The next stage will be the production of more detailed design guidelines where necessary in consultation with councillors, the Hammersmith and Fulham Historic Buildings Group, Fulham Society, Hammersmith Society and other local groups. These will be followed by the preparation of policy documents for the preservation or enhancement of the conservation area, which will be the subject of local consultation.
- 1.6 The profiles and subsequent design guidelines will be supplementary planning guidance and will support the Council's statutory Unitary Development Plan which sets out the planning policy framework for the development of the borough and development control decisions. Policy EN2 relates to conservation areas and makes specific reference to the Character Profiles. They will constitute material planning considerations in the determination of planning applications.

- 1.7 The Government's document (PPG 15) "Planning Policy Guidance: Planning and the Historic Environment" advises local authorities on how to operate the legislation, emphasising that:-
"It is the quality and interest of areas, rather than that of individual buildings, which should be the prime consideration in identifying conservation areas. There has been increasing recognition in recent years that our experience of a historic area depends on much more than the quality of individual buildings - on the historic layout of property boundaries and thoroughfares; on a particular 'mix' of uses; on characteristic materials; on appropriate scaling and detailing of contemporary buildings; on the quality of advertisements, shopfronts, street furniture and hard and soft surfaces; on vistas along streets and between buildings; and on the extent to which traffic intrudes and limits pedestrian use of spaces between buildings. Conservation area designation should be seen as the means of recognising the importance of all these factors and of ensuring that conservation policy addresses the quality of townscape in its broadest sense as well as the protection of individual buildings."
- 1.8 This intention is reinforced by English Heritage in their document "Conservation Area Practice" which recognises that:-
"As the number of conservation areas continues to grow, the criteria for their designation are being looked at more critically."
It is, therefore, even more important than before that there should be a clear definition, recorded in some detail, of what constitutes the special architectural or historic interest which warranted the designation of every conservation area.
- 1.9 The designation of an area as a Conservation Area has other benefits beyond the protection of buildings and the design of the area. It enables other policies such as biodiversity and smarter streets 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 English Heritage, this conservation area profile will aim to define the character 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, the lie of the land;
 - archaeological significance and potential of the area, including any scheduled monuments;
 - architectural and historic quality, character and coherence of the buildings, both listed and unlisted, and the contribution which they make to the special interest of the area;
 - character and hierarchy of spaces, and townscape quality;
 - prevalent and traditional building materials for buildings, walls and surfaces;

- contribution made to the character of the area by greens or 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;
- unlisted buildings which make a positive contribution to the conservation area according to English Heritage's criteria.

2 DESIGNATION

- 2.1 Hammersmith Odeon Conservation Area was designated in March 1991 primarily to protect the architecture and settings of the mansion blocks of College Court and the Peabody and Guinness Trust Estates, and the Grade II* listed Hammersmith Odeon (now known as the Carling Apollo). It was extended to include Nos. 54 to 66 Fulham Palace Road on 2 July 2002.

3 CONSERVATION AREA BOUNDARY

- 3.1 The conservation area boundary can be seen on Plan 1. The northern boundary follows the line of the Hammersmith flyover; the western boundary zigzags around the rear plot boundaries of College Court and the Peabody Estate, and then eastward to form the southern boundary including Nos. 54 to 66 Fulham Palace Road, crossing Fulham Palace Road and on to encircle the Guinness Trust Estate and St. Augustine's R. C. Church, returning as the eastern boundary next to the London Underground cutting.

4 BRIEF HISTORY OF THE CONSERVATION AREA

- 4.1 Before 1834, Hammersmith was a rural appendage of the large parish of Fulham. Rocque's map, of 1745 shows the village centred around the Broadway, with ribbons of development along King Street and Queen Caroline Street, which at that time and until later than 1916 was called Queen Street, which was the main road to the river and the development at Upper and Lower Mall overlooking the Thames. Fulham Palace Road was known as Fulham Lane at this time, but by 1853 had become Fulham Road. Most of the land was open fields with a few large houses, notably Carnforth Lodge, St. Vincent's House, Temple Lodge, and Roseneath Villa in Queen Street; College House in Little Church Lane, later known as Sussex Place; and Beauchamp Lodge in Fulham Lane. Of these, only Temple Lodge now survives.

- 4.2 By 1868 the character of the area had become more urban, most of the street frontages were built up and the Convent of the Good Shepherd was well established on the west side of Fulham Road. The development was significantly intensified by the construction of the Guinness Trust Estate in 1900 and the Peabody Trust Hammersmith Estate in 1926, and the Gaumont Palace in 1932.
- 4.3 Many of the buildings within the conservation area were damaged by enemy bombing during the World War II: the most notable air raids taking place on 3 December 1940 and 22 August 1944. Meticulous reinstatement of the buildings after the War has meant that there is now little evidence of the devastation suffered at that time.
- 4.4 The conservation area was separated from the main Broadway development and St.Paul's church, which is on the site of the 17th Century chapel of rest which was once the centre of the old village, by the construction in 1962 of the Hammersmith flyover, designed in pre-stressed concrete to be elegantly cantilevered from central supports by B. Rawlinson for the L.C.C.
- 4.5 The area north of the Peabody Estate and west of Fulham Palace Road is an Archaeological Priority Area identified within the Council's Unitary Development Plan. It forms part of the possible Saxon, medieval and post-medieval settlement of Hammersmith.

5 CHARACTER OF THE AREA

- 5.1 Hammersmith Odeon Conservation Area is predominately residential in character, except the northern part, which has a variety of other uses related to Hammersmith Town Centre, and the southern extension of retail frontage on Fulham Palace Road.
- 5.2 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 Plan 1. These are defined as:-

- A Hammersmith Town Centre Area
- B Residential Estates Area
- C Southern Retail Area

A Hammersmith Town Centre Area

- 5.3 This area uses the Hammersmith Town Centre boundary as designated in the adopted UDP, extended to include No. 47 Queen Caroline Street. It contains the theatre formally known as the Hammersmith Odeon which is a Grade II listed building, and its curtilage buildings, the old booking office at No. 47, and the old workshops and scenery painting rooms at the rear; Nos. 24 to 52 (even) Fulham Palace Road, a mainly 19th Century retail terrace; St. Augustine's R. C. Church and Priory which are included in the Council's local list of Buildings of Merit; and the Late 20th Century British Transport Police building.

HAMMERSMITH ODEON

- 5.4 The building known for many years as Hammersmith Odeon, and now called the London (Carling) Apollo, is the best remaining example of the work of Robert Cromie, one of the most prolific of cinema designers. It opened on Easter Monday 28 March 1932 as the Gaumont Palace super-cinema, a venue to accommodate both films and live shows with seating for an audience of 3,560 people. Built on the gardens of Carnforth Lodge, a large Georgian house, and the adjoining Six Bells public house, it was deliberately set well back from the original junction because even at that time there were already proposals to carry out road improvements. It remained behind the frontage buildings for several years before they were eventually demolished to make way for the construction of the Hammersmith flyover. This important listed building was upgraded to II* on 26 July 2004.
- 5.5 The building has a very wide frontage in red brick and artificial Portland stone, the roof hidden behind a series of parapets, and the symmetrical fan-shaped plan gives a segmental curve to the main street facade. The centre section has a wide ground floor curved entrance porch with nine pairs of doors leading through a vestibule to a first floor bar, in what was originally the tea-room, which has a central open well in its floor. This is fronted by a double-height artificial stone faced foyer which has a panel containing a range of 14 tall recessed metal windows separated by 15 engaged fluted columns, which originally provided views out from the first floor tea-room, but now form the back surface of a later bar area installed along the front wall. Unfortunately, these changes have resulted in the glass of these windows being painted out to match the frames and column finish. This considerably reduces the impact of the changes in plane and materials of the original design, where the transparency and reflection of glass surfaces, together with coloured frames, would have emphasised the recession of space between columns and the monumental forms of the façade. The appearance of the building could be greatly enhanced if, in the future, the effect of the its original window design was recreated by removing the paint from the glass and repainting the frames in a contrasting colour, and either restoring the view of the illuminated interior, or blocking out the interior of the glass in a dark tone.
- 5.6 The whole of this section is framed between massive fluted pilasters and a stepped parapet cornice with a central raised sculptured feature containing three theatrical masks. Above and back from this is the high brick auditorium parapet wall with deep stone coping which has always acted as the building's name fascia.
- 5.7 Flanking either side are large inner and smaller outer brick towers, which have painted stone facing to ground floors, and stone copings to parapets. The smaller outer ones contain vertical strips of windows with fluted stone banding between which are currently completely concealed behind large advertising boards. The flank walls are largely unadorned brick with an irregular collection of windows and rainwater and waste pipes typical of this type of building, although the north east section contains some fluted artificial stone details. The typical and rather utilitarian rear elevation, and the adjoining scenery rooms referred to in paragraph 5.16 below, are all in fletton brickwork.

5.8 Internally, the building retains most of its original decorative features including elaborate Art Deco plasterwork and light fittings. The appearance of the theatre forecourt has been upgraded by resurfacing in pavers and fixed gravel, separated in a wave pattern by a row of small square stainless steel setts. The boundary has been defined along the back of the footpath by a row of large polished black granite effect cube bollards, and the vehicular drive to the entrance is blocked by removable stainless steel cylindrical bollards. The design and materials complement the Art Deco character of the listed building.

5.9 No.47 Queen Caroline Street was originally a single storey flat roofed building in the form of a lodge with shopfront at the back of the pavement, which has been extended above the parapet to accommodate a first floor. It has the same fluted artificial stone details as the adjoining theatre, and was originally the ticket booking office.

24 to 44 FULHAM PALACE ROAD

5.10 Nos. 24, 26 & 28 Fulham Palace Road, now at the northern end of the terrace, were originally, with No. 22, a symmetrical group of four buildings in the middle of a three storey Late 19th Century terrace which extended north to Carnforth Lodge at the junction with Queen Caroline Street, since demolished and underneath the Hammersmith flyover. These three buildings are larger and quite different from the rest of the terrace. They are of red brick with steep slate roofs and each has three sashes grouped within stone lintels, mullions and cills. The first floor windows have a pediment containing a decorative panel with shield or cartouche surrounded by scrolls and strapwork. The upper sashes of the windows were originally subdivided with glazing bars, but some are now altered. No. 28 has a gable with stone finial and a small stone lancet lighting the attic, which would have originally been symmetrical with No. 22. The shopfronts are taller than the rest of the terrace, and still retain their original pilasters and corbel brackets. There is an old enamel street nameplate on No. 26.

5.11 Nos. 30 to 36 Fulham Palace Road are a three storey red brick Late 19th Century terrace with a shallow roof hidden behind a parapet with brick dentil cornice. Each has two windows with stone cills and lintels with raised centres and drip mouldings, and moulded pilaster heads. Some sashes have now been replaced with inappropriate modern windows. Nos. 30, 32 & 34 still have their original shop surrounds of fluted pilasters, console brackets, fascia and dentil cornice.

5.12 Nos. 38 & 40 are of the same date and design, but have the drip mouldings continued across the elevation as a string course, and have a modern slate roof extension with rooflights. No. 40 still has its shopfront pilasters and console brackets.

5.13 Nos. 42 & 44 are a smaller pair of buildings of similar date and design with an altered slate roof above the original parapet.

46 & 48 FULHAM PALACE ROAD

5.14 On the corner of York Place are Nos. 46 & 48, a public house built in 1933 as the Duke of Cornwall to a design by architects F. J. Fisher & Sons, which replaced an earlier one known in 1851 as the Duke of York. It has a symmetrical front elevation of three storeys in red brick with a parapet raised in the centre, which originally supported the name letters,

and features a tall central flagpole. Three wide bands of stone at window level continue across the side elevation. There are four painted timber sliding sash windows with continuous soldier arch lintels acting as string courses, a feature repeated at parapet level. The ground floor retains its original polished grey and black granite Art Deco pub-front comprising stall-risers, pilasters, and fascia with a broad shallow pediment. It still has its original central double doors and painted timber frames with metal windows within, some on the side elevation still with their Art Deco zig-zag metal glazing bars in the top lights. There is a large projecting swan neck bracket and lantern over the main entrance.

- 5.15 Nos. 50 & 52 are an Early to Mid 20th Century three storey yellow stock brick building with parapet and concrete coping, window cills and lintels continuous along the front elevation and returning onto the flanks. The original metal windows and shopfront now have modern replacements.
- 5.16 Adjoining the rear of Nos. 50 & 52 is a long building of fletton bricks which was built as the theatre workshops and scenery painting rooms on the site of a row of small cottages known as York Place.
- 5.17 At the north east corner of Fulham Palace Road is the British Transport Police building, constructed to a bomb proof design by Haverstock Associates in 1996. This well designed modern building has been a major visual improvement to this gateway to the conservation area. It is two storeys in a mellow orange-red brick with dark metal windows and barrel vaulted roof. The merit of the building has been recognised by the award of a brass plaque from the Hammersmith Society in 1997. Street trees have been planted around the building to enhance its setting.

ST. AUGUSTINE'S

- 5.18 To the south at No. 55 is St. Augustine's Priory and adjoining it the Roman Catholic church. The Fathers moved to Fulham Palace Road in 1906, and had a temporary iron chapel erected at the rear of an existing earlier building. A new church was designed by Robert Curtis and the foundation stone laid in 1915. It was completed in 1916, together with the new priory. They are unusual to have been built during World War I.
- 5.19 They are both of purple-brown brick with red brick window dressings and detailing. The front boundaries are defined by metal gates and railings on a dwarf brown brick wall with stone coping set between tall brick piers. Both buildings are included in the Council's local list of Buildings of Merit.
- 5.20 The priory is built on the site of the earlier building, parts of which may be incorporated within it. It has a north cross wing with gable, attached to an otherwise symmetrical elevation, two storeys with attics within gables. The main entrance doorcase of painted stone is the main architectural feature of the building. It has a Gibbs surround, and is surmounted by an arched niche with scrolls which contains a statue of St. Augustine. Unfortunately, the original timber sash windows with glazing bars in the top sections have been replaced with modern double glazed windows.
- 5.21 St. Augustine's Roman Catholic Church is of Romanesque design, with a gabled front flanked on each side by tall gabled porches with large round headed doorcases. The

central bay projects forward and upward, and the roof crest terminates with a bell turret containing a niche sheltering a large statue of the Virgin and the Divine Child. Beneath this is the main west window, which is a composition of three grouped arched windows and over-lights set within a large round headed arch. The west door has a Romanesque round headed doorcase in Portland stone with a number of concentric arches rising from a cluster of pilasters and engaged columns. The capitals of these, as well as the arches, are richly carved showing, amongst foliage, emblems of the Holy Eucharist - wheat and grapes. It incorporates a recessed panel with base relief of the emblems of the saint, a flaming heart pierced through by an arrow, resting on a bible and supported by a bishop's mitre on one side and crozier on the other. On either side are round headed windows within round headed arcading, and raised corbelled arcading supporting the gable. The eastern end of the church is in the form of a semicircular apse, and is surmounted by a sanctus bellcote. To the rear is a modern flat roofed church hall built in 1960 in a closely matching brown brick and with large metal windows.

B. Residential Estates Area

- 5.22 This area consists almost exclusively of early 20th Century estates of mansion blocks of flats, all of which are included on the Council's local list of Buildings of Merit. The exceptions are No. 51 (Temple Lodge) & The Cottage, Queen Caroline Street which have been reunited as a Grade II listed building, and the redevelopment site of No. 49 Queen Caroline Street (St. Vincent's House).

ST. VINCENT'S

- 5.23 The Sisters of Misericorde moved from West Brompton to St. Vincent's House in 1868. The original Georgian building was extended by the addition of a three storey yellow stock brick building with a slate roof and forward projecting gabled north wing adjoining a larger southern block. A stone plaque between the second and third floor windows on the gable front bore the legend 'St. Vincent's House 1913'. The rear of the building had a slate mansard roof, and a chapel extension, and the garden was bounded by an old brick wall.
- 5.24 The building suffered bomb damage on 3 December 1940, resulting in the need for extensive rebuilding of the southern extension which then contained the entrance porch and staircase tower. The northern part of the building had a stone string course at second floor cill level which continued along the flank wall, stone copings and cross finials on the gables, but the later rebuilt section was plainer, with a simple brick parapet cornice. All windows were replaced with casements.
- 5.25 The Sisters left the building in 1964, after which it was bought by the Council and reopened as a home and drop in centre for the elderly in 1968. It was decided that even with substantial refurbishment the building was no longer suitable as a care home, and regrettably, conservation area consent for its demolition and planning permission for a modern replacement was granted in June 2004.

TEMPLE LODGE

- 5.26 No. 51, Temple Lodge is an Early 19th Century house, probably dating from 1819, which originally stood in formal grounds on the south side of what was then Queen Street. It had a neighbouring house, Roseneath Villa, which has since been replaced by the northern blocks of the Peabody Estate. It is a two storey brown brick building, incorporating an earlier semi basement, and a slate mansard roof with attic dormers. The front and rear elevations are painted stucco with parapet and cornice. There are three sashes with original glazing bars on the first floor, and a central entrance door with Doric porch on the raised ground floor.
- 5.27 There is a Blue Plaque to the left of the porch commemorating Sir Frank Brangwyn 1867-1956, the artist and associate of William Morris, who lived there from 1899 to 1934. At that time it had many rare and exotic plants in the garden, and a stone paved forecourt with large pots and square boxes with Japanese magnolias. It still retains a well maintained walled front garden which can be glimpsed by passers-by through an attractive Neo-Expressionist wrought iron gate depicting two angels with trumpets, which was designed for the British Council for Rural Industries in the 1980s.
- 5.28 The Cottage is linked to the north flank of Temple Lodge by a flat roofed single storey stuccoed wing with a classical entablature and recessed panel on the front elevation, and a large triple sash and glazed door on the garden elevation. The northern section is a single storey elongated octagonal shaped building with multi-hipped slate roof, and is in the style of a garden summer house. The Cottage is shown as part of Temple Lodge on the O.S. map of 1868, and is, therefore, included in the statutory listing as a curtilage building. Although for some time in the grounds of St. Vincent's, having been given to the Sisters of Misericorde by Brangwyn, it has now been reunited with the Temple Lodge as part of an agreement with the Council enabling the redevelopment of the St. Vincent's site.
- 5.29 Adjoining the south side of Temple Lodge, and incorporating its south wing, is a large two storey artist's studio building, built by Frank Brangwyn in 1912. Now much altered, it accommodates a chapel at ground level, linked to the main house, and a self-contained restaurant at first floor level. The north elevation has a full height studio window between stucco walls with pilasters, parapet and cornice. The street elevation has a slate roof and continuous glazing over large garage doors. In front of this is an unprepossessing two storey service extension with a porch of unsympathetic design, and a single storey shop unit between this and the back of pavement, currently used by the Christian Community Church.

COLLEGE COURT

- 5.30 This is a large impressive group of five adjoining mansion blocks on the corner of Queen Caroline Street and Sussex Place that form the north western gateway to the conservation area. They are included in the Council's local list of Buildings of Merit. The buildings were built between 1897 and 1900, in the grounds of College House, a Georgian building now demolished. They are of five storeys, basements and attics, brown brick with stone cills and string courses, and massive brick chimney stacks with terracotta pots. They have steep slate roofs with overhanging eaves, and a corner octagonal turret with a tall slate spirelet roof with eaves brackets. On 3 December 1940 the buildings suffered bomb

damage at the rear and on the Queen Caroline Street frontage requiring substantial restoration.

- 5.31 The main elevation onto Sussex Place has more elaborate detailing than the others. At roof level is a symmetrical brick and stone feature of paired sashes in a gable, flanked by sashes with pediments, all surmounted by ball finials. This elevation also has delicate stone oriel windows on the first and second floors in place of the larger brick bays from basement to second floors on the Queen Caroline Street elevation. All are surmounted by open loggia with Tuscan columns and entablature at third floor level, the cornice of which continues around the buildings. The original basement area railings, third floor balcony and turret balcony railings largely remain intact. The entrance doors are reached via a flight of steps and heavy round headed stone porches supported on either side by groups of four tiny Tuscan columns.
- 5.32 Unfortunately, since 1973 three of the loggia have been removed, as has the balcony railing and supporting brackets around the third floor of the corner turret. Also two balconies now have plainer replacement railings. These changes have detracted from the overall quality of the buildings and the reinstatement of missing details would be encouraged.

GUINNESS TRUST ESTATE

- 5.33 Designed by Messrs. Joseph, Son and Smithem, the Guinness Trust Estate buildings were erected on the sites and gardens of some older buildings and a nursery on the east side of Fulham Palace Road in 1900 and 1901. The estate is made up of four parallel blocks of flats of five storeys and a slate mansard roof with attic dormers. They are included in the Council's local list of Buildings of Merit.
- 5.34 They are of hard-pressed red Leicester brick, relieved with dressings of pale buff artificial stone dressings, now painted. Windows are mainly sliding sashes with glazing bars. All have recently been replaced with PVCu copies. Most elevations have paler cut red brick lintels with voussoirs and decorated keystones, and blue bull nosed brick cills. All blocks have a continuous stone cornice at second floor cill level, and brick cornice at eaves. The ground layout is such that the blocks have semi-basements with railed areas on one side, and a ramp down to basement level on the other. Entrance doorways have broken round headed stone pediments with urns, and pilaster capitals, and a flight of steps with handrails.
- 5.35 The principal block fronting Fulham Palace Road has an elevation of eighteen windows which is more elaborate in decoration and profile than the others. It is symmetrical, with projecting bays of two windows at each end which form square towers with hipped slate roofs. The central two windows are surmounted by a mansarded gable, and the next but one on each side is set forward in a projecting bay with hipped roof. Above many of the windows are elaborately detailed stone panels with strapwork, swags and female masks, set within cambered or round headed arcading.
- 5.36 The original elaborate iron railings remain along the Fulham Palace Road frontage and on the two flights of steps to the upper ground floor entrances, which have large projecting

round headed hoods supported on brackets. In a prominent position on the southern and northern flank wall, at the entrance to the estate, is a large stone plaque with decorated border and female mask under a moulded hood with 'GUINNESS TRUST BUILDINGS 1900'. Unfortunately the original metal window balconettes, vehicular entrance gates and substantial cast-iron gate piers, which still existed in 1976, are now missing.

- 5.37 The buildings originally provided 309 small tenements with shared sanitary facilities of one bathroom and laundry per landing, and four families sharing each w.c. However, the rents included chimney sweeping, venetian blinds to all windows, and use of baths, club room and hot water supply in the basement. The accommodation has recently been upgraded to modern standards by reducing the number of units to 150 larger better equipped flats.
- 5.38 On the southern boundary of the site, between each of the blocks of flats, are three small garden buildings. The central one is in the form of an octagonal lodge of red brick with steep sloped tiled roof surmounted by a lantern shaped finial. It has a small gable with a circular opening, originally containing a clock, and multi-paned timber casement windows. The modern additions and inadequately designed door to this charming building block the views of it from the courtyard in a most unfortunate way. The other two are open shelters with cast iron columns and tracery arches supporting a hipped tiled roof with a central half-timbered gable feature which also originally contained a clock.
- 5.39 The grounds are well maintained and, considering the small amount of space available, are well planted with trees and shrubs. The central raised area also has tubs and benches. The area between the Fulham Palace Road boundary and the principal building is planted with shrubs, and acts as an attractive green feature on this busy main road. At the north east corner of the site, at the rear of St. Augustine's church hall, is an attractively laid out garden with benches and a toddlers play area.

PEABODY TRUST HAMMERSMITH ESTATE

- 5.40 This development occupies nearly half of the conservation area. It is built on the site and grounds of the Good Shepherd Roman Catholic Convent which stood on the west side of Fulham Palace Road, and the adjoining Roseneath Villa on Queen Caroline Street.
- 5.41 The convent was established on the site in 1843, when the lease on a house in King Street expired. The Sisters bought Beauchamp Lodge, a large Georgian house, on the west side of what was then Fulham Lane, which they immediately altered and extended to the designs of the architect John Scoles. Substantial further extensions, including a new church, were built in 1849 to the design of A. W. N. Pugin, and in 1861 Roseneath Villa, which had been a boys' school, was acquired and converted to a house for young girls known as the 'Class of St. Michael'.
- 5.42 The work of the nuns of the Order of the Good Shepherd was to take in and reform unfortunate members of their own sex, who they accommodated in strictly segregated and architecturally separated parts of the building. The result was that the convent had individual buildings for penitent women; those who wished to join the Order of Magdalene; girls between seven and eighteen; and the nuns themselves.

- 5.43 The sisters considered Hammersmith no longer suitable in 1914 and sold the land and buildings to the Peabody Trust, but were unable to find new accommodation until after World War I when they eventually moved to Snaresbrook in 1921.
- 5.44 The site was redeveloped as the new Peabody Trust Hammersmith Estate in 1926. It was immediately opposite the Guinness Trust Estate, and there must have been some rivalry in its design which resulted in the positioning of the new entrance block broadside on in a shallow crescent.
- 5.45 There was a noticeable progression in estate design in the two decades between their development. Rigid parallel blocks gave way to a greater flexibility of layout to fit the shape and features of the site, and a wider range of building type and size of accommodation were provided. Although much of the estate is made up of four and five storey flat blocks, the overall impression is one of space and the character of a garden suburb, particularly with regard to the cottage-like houses between the entrance block and The Square and on the south side of the site, and the two Trust Estate works department buildings.
- 5.46 This estate is remarkable for retaining almost entirely its original design and detail. The quality of the character and appearance of the estate is clearly valued by its residents as judged by the noticeable lack of graffiti and litter and well cared for gardens. The central feature of the estate is The Square, a sunken garden on the site of the convent burial ground, which is surrounded by four storey flat blocks, and from which radiate pedestrian and vehicular links to Fulham Palace Road and Queen Caroline Street.
- 5.47 The buildings on this estate are Georgian in style, with classical architectural details. The blocks surrounding The Square are four storeys, brownish red brick, with red tiled hipped roofs behind a low parapet, and tall chimney stacks. The windows are flush to the front, with exposed architraves and vertical sliding sashes divided into small panes with glazing bars. Window dressings and long quoins at the corners of each block are in red brick, and there is a stone cornice above second floor and stone parapet coping.
- 5.48 Each block is a symmetrical composition, the main features of which are the staircase entrances, which have stone surrounds with Roman Doric pilasters and entablature surmounted by an open pediment. Those on the long sides of The Square have segmental pediments. The staircase windows are paired sashes with a round-headed fanlight and keystone above. These break through the lower cornice, raising it as a segmental arch, which is in turn surmounted by an oculus window with stone surround, keystone and swags.
- 5.49 An unusual feature of the estate layout is the positioning of the principal routes through the middle of buildings rather than between them. In the case of the block on the north side of The Square, this takes the form of a stone Roman Doric triumphal arch with two first floor lunettes.
- 5.50 The principal block on the Fulham Palace Road frontage has four storeys, stone eaves cornice, and an attic storey in a tiled hipped mansard roof. A central massive stone

Roman Doric arch rises through the ground and first floor. The elevation has twenty two windows, those on the extreme ends being paired sashes. It is articulated by a series of forward projections of the brickwork.

- 5.51 The four central windows are in a projecting bay with long quoins surmounted by an attic storey with stone parapet and four oculus windows with stone surrounds and keystones. A further forward projection of the two centre-most windows has pilasters and a pediment. Mid-way along the block are two more forward projections containing two windows and an attic storey surmounted by a gable with stone coping and a stone surrounded lunette. At each end, between ground and first floor, is a rectangular plaque with painted timber surround with 'PEABODY TRUST HAMMERSMITH ESTATE'.
- 5.52 The side elevation has a stone roundel at third floor level with keystone which breaks through the cornice to form a segmental arch. The boundary has metal railings on a dwarf red brick wall with stone coping and matching gates behind which is a small garden planted with shrubs and trees.
- 5.53 The other blocks are four storeys and attic, and combine details from the frontage and Square blocks. The exceptions are the semi-detached and terraced two storey cottages east of The Square and on the south side of the estate road. These are also red brick, but have a suburban character and variety of appearance resulting from the alternation of projecting gables, tall hipped tiled roofs and tiled mansard roofs with dormers. Most windows are paired sashes, and front doors have moulded stone surrounds. The houses have attractive planted front gardens with timber picket gates and concrete boundary posts which probably originally supported picket fences in front of privet hedges. These have now mostly been replaced by openwork brick boundary walls. Unfortunately, the original front doors of Nos. 11 & 14 have been replaced with inappropriately designed modern doors.
- 5.54 There are also two Trust Estate works department service blocks which are single storey red brick with a tiled gambrel roof, central gable with stone coping and lunette, and paired and triple casement dormers. These are some what dilapidated and appear to be underused. They would benefit from refurbishment and re-use.
- 5.55 On 22 August 1944 the estate was devastated by enemy bombing which demolished a large section of the flats on the west side of The Square, killing many of the residents. The buildings were later reconstructed to such a high standard that the damage is no longer visible.
- 5.56 The sunken garden in the centre of The Square was laid out as an attractive and peaceful formally designed space which respected the former use of the site as the Sisters' graveyard, and acted as a focal point to the estate. It originally had a large raised central cruciform wooden shelter with columns and gable ended roof surrounding a tall domed clock tower. Unfortunately, this was a casualty of the wartime bombing which it was not felt justifiable to rebuild at the time, and only the stepped base remains. Also, there are no longer any benches in the garden, and the crazy paving has been removed. The estate would be further enhanced if these missing features were reinstated as one of the next

phases of maintenance works. The garden has well established trees, shrubs and lawn in which residents can relax. It still retains its original wrought iron gates on each side, and the boundary wall of red brick with piers and balustrade of alternating courses of two bricks and two tiles topped with a stone coping and ball finials on the gate piers has been reinstated.

- 5.57 The estate is well maintained and has many mature trees and more recent supplementary planting of trees in pavement grilles. Recent refurbishment and improvements have included the marking out of parking bays, planting of attractive flower beds along the bases of flat blocks, relaying pavements to incorporate ramped access and wrought iron barrier railings, and installing wooden bollards.

C Southern Retail Area

- 5.58 This three storey terrace has projecting shopfronts with residential accommodation above. It forms the northern end of a retail parade that extends south beyond the conservation area as far as Winslow Road. Nos. 54 to 62 (even) are a Late 19th Century terrace of yellow stock brick with slate roof (hipped on the north side of No. 54). They are unusual in their deep oversailing eaves and central narrow paired timber vertical sliding sash windows with flat brick arches. Unfortunately, Nos. 56 & 58 now have altered windows and 56 has painted brickwork. The original shopfronts have now all been replaced by inappropriately designed modern ones.
- 5.59 Nos. 64 & 66 are a purpose-built three storey public house (BoM), The Distiller's Arms, probably a Late 19th Century rebuild of an earlier pub of around 1860. It addresses the corner of Chancellor's Road elegantly in a sweeping curve, continuing the building line at both ground and upper floors. The first and second floors are stuccoed with a simple string course and parapet cornice, and vertical banding forming pilasters and framing the windows. The windows also have projecting hoods and sills with decorative projecting panels below second floor sills. The pilasters have scrolled consoles at panel level and above second floor window hood level. The main building has three wide timber triple-sash windows on the upper floors, while the slightly lower extension on the Chancellor's Road has two of the same windows on the second floor and six smaller sashes on the first floor. Three tall stuccoed chimney stacks with most of their original pots project above the parapet. The pub front retains most of its original structure with panelled stall-risers, pilasters, cornice and fascia boards with raised signage panels, and windows with round headed glazing bars and leaded top lights.

6 BROAD DESIGN GUIDELINES

- 6.1 The previous section described the character of the conservation area looking at individual buildings, groups of buildings and the general townscape in terms of identified sub-areas. This section identifies key components that define the character, or those which affect it, suggesting broad design guidelines to deal with each one.
- 6.2 Piecemeal changes to individual properties, when considered cumulatively, can have a severely negative affect on the special character and appearance of an area. The following section outlines factors the Council considers important in preserving the character of an area through encouraging good practice. Not all the alterations and works listed below require planning permission or conservation area consent. *(This is set out in a general leaflet for this conservation area, which residents should have received through their door. Alternatively, it is available from the Council at the address on Page 1).*
- 6.3 In respect of the highway and its infrastructure the constraints on local government expenditure and the duty to maintain a safe surface means that priority cannot be given to providing historical materials or upgrading or altering street furniture.

Uses

- 6.4 The balance of uses within a conservation area are important in defining its character particularly if they reflect the historic development of the area.
- 6.5 All non-residential uses will normally be resisted in sub-area B, with the exception of Nos. 47 to 51 Queen Caroline Street. Sub-area A is made up of mixed town centre uses but there will still be a requirement to retain some residential uses in the form of flats over shops in Fulham Palace Road.

Alterations to Buildings

- 6.6 The character of the conservation area is derived in part from the groups of mansion blocks on the Peabody and Guinness Trust Estates, and their uniform appearance and form. Alterations to buildings can have a particularly damaging effect on this, destroying the area's character. The massing and rhythm of the buildings within the estates is a key element in defining their character. Extensions and alterations to properties should not visibly affect their scale, rhythm and massing when seen from the street or any public space and should not be excessive additions to the properties. In the case of the formal blocks of the estate buildings, which in most cases are visible from all sides, extensions may not be suitable.
- 6.7 The character of the conservation area is also derived from its distinctive infilling of plots behind the historical development which lined the main roads of the area, Fulham Palace Road and Queen Caroline Street. Protection of the building line and pattern of the estate blocks is very important in preserving and enhancing the area's character.

Roof Extensions

- 6.8 Front roof extensions are generally considered unacceptable and will only be considered if the property is within a terrace or block which has been significantly impaired by front roof extensions.
- 6.9 The design of any rear roof extension should be sympathetic to the character of the conservation area. Where they are visible from the street, including long views, then particular attention will need to be paid to their appearance. In some cases, high visibility of the rear roof of properties may prohibit a roof extension where it would have a detrimental affect on the character of the conservation area.
- 6.10 Where traditional materials remain in place repairs or alterations to roofs and dormer windows should use matching traditional materials, i.e. slate, lead and timber. The reinstatement of traditional materials to roofs is encouraged whenever the opportunity arises.
- 6.11 Existing roof lines should not be disturbed. Original features such as decorative ridge roof tiles, finials, cast iron gutters and down pipes, original roofing materials and their pattern should all be retained.
- 6.12 Consent should not be granted for demolition of original chimney stacks which are visible from the street or public spaces. Original chimney pots should not be removed.
- 6.13 Modern additions such as satellite dishes, T.V. aerials, rooflights and vents should be as inconspicuous as possible. Enclosed water tanks on roofs should be avoided.

Rear Extensions

- 6.14 The design and materials of rear extensions should be in keeping with the existing property and all planning standards in the Unitary Development Plan should be met. When they require planning permission, rear extensions will be considered on their own individual merit.
- 6.15 Rear building lines should respect and take into account the value of rear gardens in landscape terms and should not prevent the opportunity for biodiversity.
- 6.16 Rear roof terraces cut into the slates of the rear extensions require planning permission, and should be resisted.

Basements

- 6.17 The excavation of front gardens to provide windows to basements, or to increase the light to basements, would have a negative impact and will not normally be permitted where the planting of the front gardens forms an integral part of the design of the street or terrace. However, they may be acceptable if they are sensitively designed and proportioned in accordance with the council's approved 'Design Guidelines for Lightwells Associated with Basement Rooms'.

Brickwork, Render and Painting

- 6.18 Properties should be retained in their original condition if they are not already rendered or painted.
- 6.19 Existing brick elevations including chimney stacks should be properly maintained and appropriate repointing undertaken where necessary. If a property has been painted, advice should be sought from the Council regarding the removal of the paint, or the property should be repainted in matt finish paint of a colour to match the original brick.
- 6.20 On properties which are already rendered or have stucco mouldings these should preferably be left in their original state and specialist advice should be sought where re-rendering or repairs are necessary. On properties 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.
- 6.21 Decorative tiles or panels should not be painted and those which are should be carefully cleaned after seeking advice from the Council.

Windows and Original Features

- 6.22 Original architectural features such as timber sash windows, panelled doors, decorative stucco, moulded window surrounds, door cases, and historic shopfronts should be maintained and repaired wherever possible. Where renewal is unavoidable or features missing, owners are encouraged to reinstate these with traditional or matching designs and traditional materials.
- 6.23 All original features should ideally be kept. If their loss is unavoidable they should be replaced with exact replicas.
- 6.24 Owners of properties with poor replacement windows should be encouraged to change them for those of a more appropriate design and materials when an opportunity arises.

Other Additions

- 6.25 Gutters, rainwater pipes and soil pipes should be replaced, when necessary, in their original form and material. The use of UPVC should be discouraged.
- 6.26 The positioning of gas and electricity meters on external walls is to be avoided or, if absolutely necessary, their location should be carefully considered. The routing of external telephone, T.V. cables, and the location of gas flues etc. on external walls should be carefully considered.
- 6.27 Alarm boxes should be located away from important architectural detail so as to minimise their affect on the townscape quality of an area and the appearance of the building on which they are located.
- 6.28 Satellite dishes and T.V. aerials will not be permitted where they would be visually obtrusive and where alternative locations are possible.

- 6.29 Further detailed guidelines may be helpful in ensuring that other additions do not have a negative impact upon the character of the conservation area.

Building Line

- 6.30 The frontages on either side of a street define an enclosed space which is in a critical relationship to the scale of the buildings. This relationship can sometimes be lost by redevelopment breaking the rhythm of the elevations, spaces, entrances and fenestration patterns. Any new development in the future should respect the dominant building line within a street, and the general rhythm of the facades, conforming to the height and alignment of the existing frontage.

- 6.31 There is a definite pattern of fronts and backs to the estate blocks in sub-area B, with properties fronting onto the street or public space. The building line of the rear of buildings can also be important as can its relationship with gardens. This should be maintained as much as is possible throughout the conservation area through the careful design of any proposals to the rear.

Height

- 6.32 The mansion blocks which cover most of the conservation area are predominantly five storeys. When seen from the river front they stand clear of the more suburban scaled two and three storey housing to the south and west, but are set against a backdrop of the much higher Hammersmith town centre development. It is important that development respects these differences.

Boundary Treatment

- 6.33 There is a mix of boundary treatments with a variety of railings, low brick walls and hedges, or a combination of these. Where the original railings remain in front of some properties these should be retained and the replacement of those missing in the correct design and height encouraged. The hedge planting and greenery in many of the front gardens is important both visually in softening the street space and because of its biodiversity value, and should be retained wherever possible.
- 6.34 A few properties have no boundary definition, or inappropriately designed walls or fences at the boundary, which have a negative effect upon the appearance of the conservation area. This spoils the rhythm and enclosure of the street. Ideally the original railings should be reinstated where appropriate, or in the later buildings a low brick wall of an appropriate and sympathetic design and materials.
- 6.35 Conservation Area consent is unlikely to be granted for alterations or removal of original or traditional front walls and railings and their footings. Owners are encouraged to maintain railings in good repair, and to reinstate them with traditional and appropriate designs where they are missing, in a design matching the original where it is known. Where gates are required, these should match the railings.

- 6.36 In streets and terraces with traditional railings, dustbin or meter enclosures will not normally be permitted where these would detract from the appearance of the area.

Forecourt Parking

- 6.37 There is considerable parking pressure within the borough, which has resulted in an increased demand for forecourt parking. This can have a detrimental effect on the character and amenity value of the streetscape with the resultant loss of front gardens and their features, boundary treatments and the sense of enclosure these give, and in damaging the uniform appearance of terraces and groups of houses. The creation of a vehicular access will be resisted where the proposal will be detrimental to the environment of the area or where it will be likely to affect road and pedestrian safety or reduce the level of available on-street parking.
- 6.38 The creation of forecourt parking can result in the loss of on-street parking. This increases the potential for on-street parking stress, which can result in double parking and obstruction of the highway. This has a serious consequential effect on the health and safety of local residents, both directly and indirectly through the obstruction of emergency/social service vehicles. The maintenance of a safe and attractive environment for pedestrians and cyclists is also of primary importance, and vehicular access to properties via footway crossovers conflicts with these aims.
- 6.39 Consent for permanent crossovers and new vehicle access is needed under highway legislation. In considering a request for crossovers under highway powers, the Council will likewise give particular attention to safety requirements.

Disabled Access

- 6.40 The Council will support dignified and easy access for disabled people to and within historic buildings. Suitable access for disabled people, which does not compromise a building's special interest, can normally be achieved if treated as part of an integrated review of access requirements for all visitors or users, and a flexible and pragmatic approach is taken.

Landscape and Floorscape

- 6.41 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 buildings within the conservation area.
- 6.42 There is a mix of footpath finishes within Hammersmith Odeon Conservation Area. 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.
- 6.43 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.
- 6.44 Ideally new paving should be large rectangular slabs of york stone or concrete of a uniform colour laid in a traditional interlocking pattern, not small multi colour square ones or brick pavers.

- 6.45 Tactile surfaces are not always appropriate in conservation areas. They will only be installed where they are absolutely necessary (i.e. at controlled crossings such as zebra and pelican) where they need to be of a contrasting colour for safety reasons.
- 6.46 Any highway management schemes including vehicle crossovers 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.

Street Furniture

- 6.47 The conservation area would benefit from more sympathetically designed lighting columns and lanterns should the opportunity ever arise.
- 6.48 Original bollards should always be retained where they have survived. New additions should replicate originals where they exist, but if they are replacing unsatisfactory modern bollards they should be unified to the metal replica upended ships cannon type which has been adopted for use in the Borough's conservation areas.
- 6.49 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.
- 6.50 The few remaining cast iron or enamel street name plates should if possible be retained.

Continuity and Historic Names

- 6.51 The Council considers the retention of the old names of sites and properties within the conservation area to be desirable. This would enable the historic identity and continuity of areas to be preserved. The names of historic or locally important developments and their associated signage and features should be kept. This is particularly relevant to public houses, where the provision of an information board or plaque with the original date of the pub, any interesting associations, and the old name where this has changed. Historic names and associations should also be taken into account in the naming of new developments.
- 6.52 The Council would also like to see the inclusion of date plaques on any new developments. This would provide interesting features in the townscape and points of reference for the future.

Opportunity Sites

- 6.53 Opportunity sites are sites where visual improvements are desirable and could be achieved through redevelopment or refurbishment. It is considered that the following are opportunity sites:-
- Various unsympathetically designed modernised shop fronts
- 6.54 Redevelopment will be judged against criteria suitable for a conservation area, in which new buildings should ideally contribute positively, but in all cases not harm, the visual

quality of the area, respecting the dominant pattern of development in terms of plan form and height of the townscape.

Landmarks

- 6.55 The Hammersmith Odeon is a distinct landmark within this conservation area, particularly visible beyond the flyover when viewed from the north.
- 6.56 The entrance blocks to the Peabody and Guinness Trust Estates fronting Fulham Palace Road have an imposing presence and are of local landmark quality.

Setting of the Conservation Area

- 6.57 The setting of a conservation area is important in defining its character and appearance. Any development, or alterations to properties, affecting the setting of the conservation area should take full account of its character and appearance, and should preserve or enhance it, as described in the profile. Trees and shrub planting along the boundaries of properties should be maintained to enhance the views and to provide an opportunity for biodiversity.

Views

- 6.58 Great care is required so as not to block, or have an impact on, key views by intervening or inappropriate development. The existence and importance of these views should help determine the permitted heights of new buildings in the conservation area.
- 6.59 There are important views into the conservation area from the town centre and main roads which highlight the diversity of building forms and uses along the key routes, and quite different ones within the estates which show the uniformity of the bulk of the building form. Views through the Peabody Estate towards the west face of St. Augustine's Church and from the rear of the Apollo Cinema, and elsewhere towards St. Paul's Church tower, have qualities reminiscent of earlier times. Also important are the views into and across the conservation area which are available to travellers on the Hammersmith flyover.

Open spaces

- 6.60 There are no public open spaces in the conservation area. It is important, therefore, that the amenity value of private ones such as those in the two housing estates (the charming garden square in the Peabody Estate, and the small garden at the rear of St. Augustine's and the raised areas between the blocks on the Guinness Estate) is appreciated.

Trees

- 6.61 There are significant mature private trees of value to the townscape in the conservation area, but none are currently the subject of Tree Preservation Orders. However, all trees in a conservation area, including those in rear gardens, are automatically protected. Owners are urged to look after trees on their land and plant new ones in order to ensure a continuing stock of mature trees for future generations and to provide an opportunity for biodiversity.
- 6.62 A programme of planting should be initiated where appropriate to ensure there is new stock to replace these in the future.

- 6.63 The area would benefit from more street trees to extend the present planting. In addition the gaps in the line of trees along the perimeter wall at the east of the Guinness Trust Estate could be planted with suitable trees to completed the masking, and soften the jarring effect of the electricity sub-station.

Advertisement Hoardings

- 6.64 Advertisement hoardings are not substitutes for suitable boundary treatments. Where temporary permissions exist, and the hoardings detract from the amenity of the area, the Council will resist the renewal of those permissions.
- 6.65 The erection of any new advertisement hoardings within the conservation area will be resisted because of their detrimental effect upon its predominantly residential character.
- 6.66 Careful consideration will be given to limiting the size, number and level of signs on the commercial properties in the conservation area.

Shopfronts

- 6.67 The removal or alteration of historically and architectural interesting shopfronts will be resisted and, where they have been removed, restoration encouraged.
- 6.68 Where an original shopfront has already been partially removed, any surviving original elements and architectural features should be retained. Any new shopfronts should be carefully designed to incorporate the remaining traditional features.
- 6.69 Shopfronts spanning more than one property should avoid disrupting the vertical emphasis, and should reflect the break between properties with pilasters.
- 6.70 Traditional materials should normally be used such as painted timber (not tropical hardwoods), iron and render. Coated aluminium or steel will only be acceptable if the design of the shopfront is in keeping with the character of the building and enhances the conservation area.

Shop Signs etc.

- 6.71 Internally illuminated box fascias will not usually be permitted as they are not sympathetic to the conservation area. Externally illuminated painted fascias, individually illuminated letters or neon words are preferred. Any type of internally illuminated signs should be carefully integrated into the shopfront as a whole.
- 6.72 Consent will not usually be granted to install internally illuminated projecting box signs. Traditional hanging signs, externally illuminated if necessary, are preferred and fixings should be located on the fascia, not above it or on the pilaster or in a position which would damage decorative original features such as console brackets or pilaster capitals.
- 6.73 Security grilles, where absolutely necessary, should be open mesh and ideally located internally. Solid roller 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.

- 6.74 Where canopies are required they should be traditionally designed and located straight canvas canopies capable of full retraction. Modern plastic or PVC canopies or Dutch blinds are not appropriate within conservation areas and will be resisted.
- 6.75 Architectural details should not be obscured or removed to accommodate canopies, and care should be taken to ensure that size, shape and position of canopies are appropriate to the building.

7 OTHER RELEVANT DOCUMENTS

Street Improvements in Historic Areas; English Heritage, August 1993.

PPG15; Planning Policy Guidance: Planning and the Historic Environment; Department of the Environment/Department of National Heritage, September 1994.

Conservation Area Practice: English Heritage Guidance on the Management of Conservation Areas; English Heritage, October 1995.

Traffic Advisory Leaflet 1/96: Traffic Management in Historic Areas; The Department of Transport & English Heritage, January 1996.

London Terrace Houses 1660 - 1860; A Guide to Alterations and Extensions; English Heritage, February 1996.

British Standard: BS 7913: 1998: Guide to the Principles of the Conservation of Historic Buildings.

Streets For All: A Guide to the Management of London's Streets; English Heritage, March 2000.

The Unitary Development Plan: London Borough of Hammersmith and Fulham, adopted August 2003.

8 STATUTORY LISTED BUILDINGS IN THE CONSERVATION AREA

Building	Grade
Queen Caroline Street	
Odeon Cinema (now London Apollo)	II*
No.51 (Temple Lodge and The Cottage)	II

9 BUILDINGS OF MERIT IN THE CONSERVATION AREA

Fulham Palace Road

St. Augustine's Church & Priory; Guinness Trust Buildings; Peabody Estate Nos. 64 & 66 (The Distiller's Arms P. H.)

Queen Caroline Court
College Court

10 ARTICLE 4 DIRECTIONS IN THE CONSERVATION AREA

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) Order 1995” grants a general planning permission for some types of development, including some alterations to 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.

The Article 4 Directions and properties affected are listed below:

Hammersmith Odeon (2003)

Peabody Estate, Fulham Palace Road Nos. 1 to 33 (consec) The Cottages

Planning permission is required for all enlargements, improvements or other alterations to the front elevation of the above dwellinghouses.

Planning permission is required for all enlargements or alterations to roofs, including roof covering materials, at the above dwellinghouses.

Planning permission is required for the erection or construction of a porch outside any external door of the above dwellinghouses.

Planning permission is required for the erection, alteration or removal of a chimney at the above dwellinghouses.

Planning permission is required for the alteration, insertion, enlargement or replacement of any gate, fence or wall in respect of the front boundary of the above dwellinghouses.

Planning permission is required for the painting of the exterior of the building, except windows, window frames, doors and door frames at the above dwellinghouses.

Please note that these planning controls are in addition to those that apply everywhere. If you need advice as to what development does or does not need planning permission you should contact the Environment Department reception on the 3rd Floor, Town Hall Extension, King Street, Hammersmith, W6 9JU or phone the Call Centre on 020 8753 1081.

11 UDP POLICY G9A COMMUNITY SERVICES IN TOWN CENTRES

The Council's UDP designates Hammersmith as one of the Borough's three Town Centres, within which planning policies will be aimed at regenerating and enhancing their vitality as places for a wide range of shopping, services, entertainment and other facilities, together with employment and residential uses. A high quality environment will be sought for town centre residents, workers and visitors alike, and the pedestrian environment will be protected and enhanced in combination with measures to minimise the impact of vehicle traffic and improvements to public transport accessibility by other alternatives to private car use.

12 UDP POLICY SH3A PROTECTED SHOPPING PARADES AND CLUSTERS

The Council's UDP designates protected parades and clusters important for meeting local needs and will be protected for continued retail use (A1 Class). One of these (12 Fulham Palace Road) falls partly within the conservation area. No more than 50% of the total length of the frontage of the parade or cluster will be permitted to change to non-retail use (non-A1 Use Class). In addition, no more than 33% of the length of frontage of the parade or cluster will be permitted to change to food and drink use (A3 Class). Residential use will not be permitted on the ground floor.

