

In 1864 Rosebank was destroyed by fire, although the house was rebuilt. Its ornamental grounds extended 565 feet along the river frontage (Refer to McClure's map of 1853). Near the centre of the grounds was a quaint circular building partially sunk into the ground, which was the dairy and larder. At the end nearest Crabtree Lane was the Rosery. At the southern end of the grounds was a catalpa tree, a West Indian tree discovered by Catesby, a Fulham naturalist. A cedar, a weeping ash and other noteworthy trees also grew in the grounds. In 1896 the house was demolished, and the site converted into a building site.

**6** Craven Cottage was "a charming villa" which used to exist further south. The house was built c. 1780, and in 1804 the Craven estate consisted of :

"All that cottage called Craven Cottage with the oziers and reeds which shall come and grow upon the side of the Thames from the landing place next above Cockbush in Fulham Field aforesaid and shooting down by the side of the river unto the further end of Percers Mead, containing by estimation 8<sup>o</sup> acres ...." (Feret, III, 1900: 91):

Craven Cottage was considered the most attractive example of cottage architecture then existing. It was built for Lord Craven and in 1805 enlarged with Egyptian interiors by Thomas Hopper for the picture dealer, Walsh Porter. In 1888 it was destroyed by fire. Its name became attached to the later football ground on the site. To prevent the inundation of the tide, an elevated terrace was built along the river front. At the south end of this embankment, a flight of steps (the Craven Steps) led down into the water and part of these remain today. The grounds were well laid out.

**7** Indeed, it had been observed (Morris 1890): "How all has changed from last night! The soap works with their smoke - vomiting chimneys were gone; and the lead works gone; and no sound of riveting and hammering came down the west wind from Thorneycroft's .."

"Both shores had a line of very pretty houses, low and not large, standing back a little way from the river; .. there was a continuous garden in front of them, going to the water's edge in which flowers were now blooming luxuriant, and sending waves of summer scent over the eddying stream. Behind the houses, I could see great trees rising, mostly planes, and looking down the water there were the reaches towards Putney almost as if they were a lake with a forest shore, so thick were the big trees; .."

**8** The first and largest of the industrial development schemes was Hammersmith's Distillery (1857) on the site of Brandenburg House. In 1872 Alexander Manbre moved his sugar refinery to an adjacent site. Other industrial developments followed later.

By the 1890's, the grounds of Dorset Villa had been converted to a wharf and warehouse of the corn merchants, Hood and Moore. The Anglo-American Oil Company established Dorset Wharf. Tea Rose Wharf Merchants was part of this development scheme. Blakes Wharf was established just after the turn of the century, and Eternit Wharf was built in 1910.

**9** Further south lay Rowberry Mead on the east side of the narrow lane extending from Fulham Palace. This was an old homestead, which used to be attached to a cherry orchard, "reputed to be the finest in England" (Feret, III, 1900: 89). Its history dated from 1638. In 1661 the Bishop of London granted a lease "of all that meade called Rowberry Meade with appurtenances, containing by estimacon six acres" (Feret, III, 1900: 89). In the late 19th century osiers and reeds were grown and dried at Rowberry Meade for the basket-making industry. Rowberry Mead extended from the river on the west to the Fulham Fields on the east and north and to Pale Mead on the south.

The meadow next to the river extending from Rowberry Mead to Fulham Palace was known as Palemead. It consisted of 15 acres, and in 1900 still contained a few fine trees probably between two and three centuries old.

**10** It was landscaped by Hammersmith and Fulham Amenity Trust and funded by the L.B. Hammersmith and Fulham, the Department of the Environment, the Manpower Services Commission and UK 2000.

**11** The Tony Hancock comedies were made here.

**12** “.. together with a lively articulation provided by jutting white tubular steel balconies. This nautical imagery contrasts with the overpoweringly solid back elevations, with brick staircase drums and “perversely” stepped bedroom windows” (Cherry and Pevsner, 1991: p248).

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## 13 GLOSSARY

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**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 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.

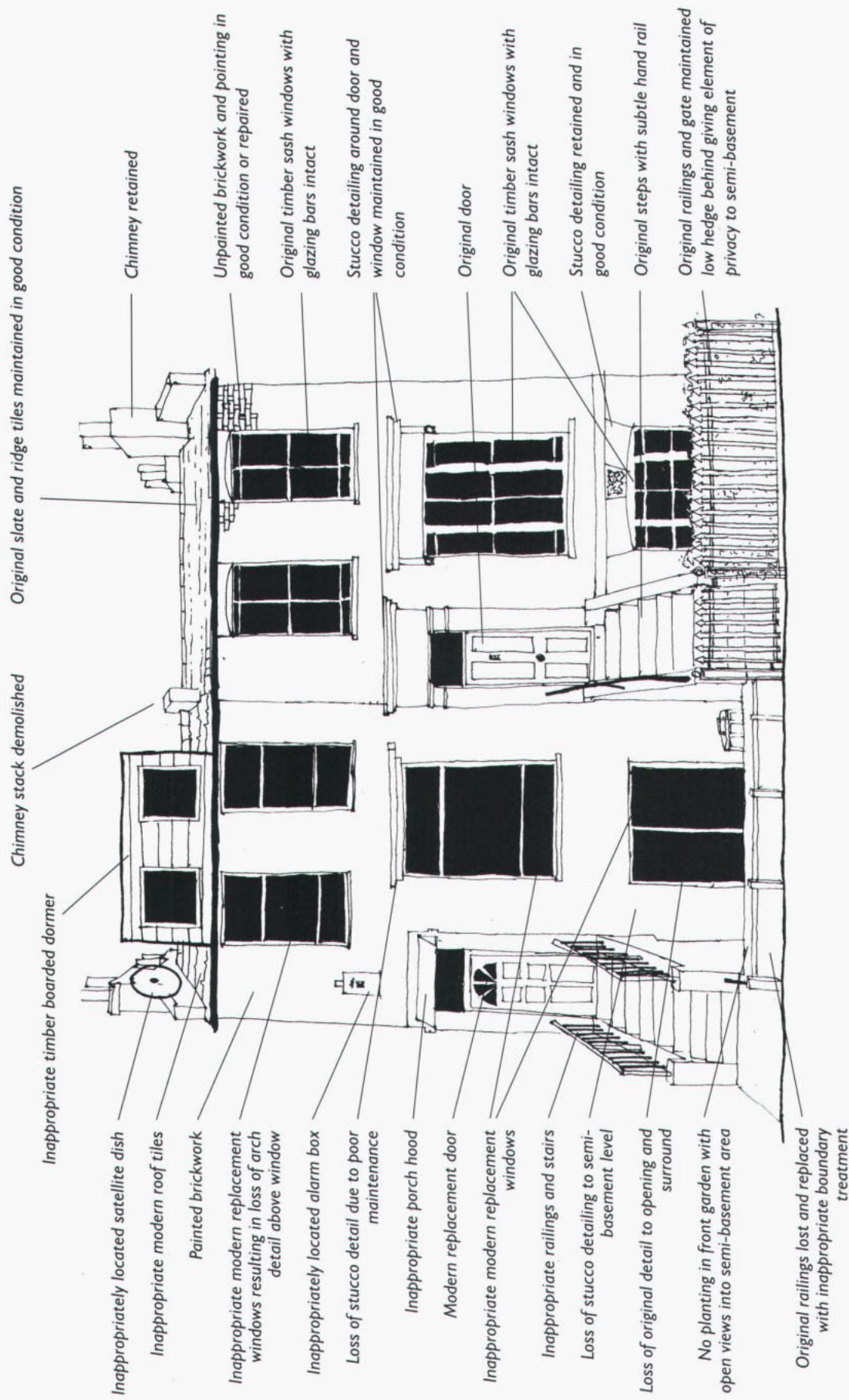
**Stucco** A fine quality of plaster, much used in Roman and Renaissance architecture for ornamental modelled work in low relief. In England, it was extensively employed in the late 18th and early 19th century as an economical medium for the modelling of external features, in lieu of stone.

**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**