# HAMMERSMITH AND FULHAM HISTORIC BUILDINGS GROUP

## Newsletter

**No. 12 Spring 2005**

Welcome to our latest newsletter. Our main theme in this edition is the theatres, variety halls, cinemas and other 'palaces of pleasure' in the borough. We may have lost the Granville and the King's, but we still have the Lyric and some interesting cinemas and an historic dance hall. And of course we also have a fairly new 'palace of pleasure' in the shape of the Riverside. Our other main feature is John Sheppard's fascinating account of his pioneering survey of sculpture in the borough. Completed in 2004 and comprising over 200 entries, this has added a whole new dimension to our work. We also have articles by John Goodier on Fulham's South Park and Hammersmith's Quaker meeting house, and by Charles Wagner on English Heritage's high-profile campaign to rid our streets of clutter.

## CHAIRMAN'S UPDATE

### Olympia – Good News!

As reported in the last newsletter, the proposal to build a dense housing development on Olympia's Maclise Road car park was refused on appeal. Besides being very un-neighbourly, this scheme would have left Olympia without parking for exhibitors; it would have threatened the historic exhibition use of the listed buildings; and it would have destroyed a precious area of woodland. Despite the refusal, a further application was expected. Now Olympia has bought the car park from rail company, London & Continental, and confirmed that, as well as tidying up the car park to optimise its use, they will safeguard the woodland. The Group is delighted at this outcome

### Save Our Streets

English Heritage has recently launched its campaign to 'save our streets' (see Charles Wagner's article on page 7). As Bill Bryson says in the introduction to the campaign booklet: 'This is about English Heritage's campaign to restore dignity and character to our historic streets largely by removing the blight of unnecessary signs, poles, bollards, barriers, hotchpotch paving schemes and obtrusive road markings.' Streetscape and signage has been a major issue for the Group for some time. We are pleased that the borough has recently started work on a new streetscape design guide. We have suggested that it should contain a separate section on the riverside walk which, as a footpath next to a nature conservation area, needs a different design treatment from a road. Generally we hope for a more detailed and sympathetic approach, following the lead of the English Heritage guide *Streets for All*. We look forward to seeing the draft document scheduled for consultation in the spring.

### Lots Road and Chelsea Creek

The Group, represented by the chairman, will be appearing at the public inquiry into the Lots Road scheme, working closely with other resident and amenity associations. Our concerns include damage to the Sands End conservation area including a threat to the future of the Imperial Gas Works dock, encroachment into the creek, lack of open space, the effect on the river views of the two tall towers (37 storeys and 25 storeys), which 'outlandmark' the Lot's Road power station (memorably described by Gavin Stamp as a 'temple to power'), and the loss of the avenue of mature horse chestnut trees in Chelsea Harbour. The river is a nature conservation area of metropolitan importance and the riverside needs more 'greening' to extend the green chain. It does not need another roll of concrete carpet.

### Greening the A4

The report on the scheme to extend the 'Greening of the A4' from Hogarth Roundabout into town will be considered by the council this March. Last year the Group's chairman and representatives from other groups walked the length of the A4 in the borough with officers and the consultants Whitlaw Turkington, who designed St Paul's Green. The scheme should include simplification of signage (in our borough we found 21 posts with no signs on them and at one junction seven signs, all on different posts!), improvement of street furniture design and tree planting. There are quite a number of dead spaces known as SLOAPs (spaces left over after planning) – for example, just east of St Peter's Church opposite Hammersmith Pumping Station – which could be greatly improved by tree planting. One idea discussed was ground-level crossings, particularly at Nigel Playfair Avenue across to Furnivall Gardens. This is an idea long promoted by the Hammersmith Society. It was included in the Architectural Foundation Roadshow and is now also included in Transport For London's forward plans. Contrary to what one might expect, the road planners say that a crossing on the road would not extend a journey time into central London. It would certainly make life pleasanter for local residents and other people wishing to cross over to Furnivall Gardens.

### The River

The project to remove the accretions of years and return **Broomhouse Drawdock**, as far as is practical, to its original form as a public access point to the water, is almost completed. This historic drawdock dates back to medieval times. When the mound of concrete was removed we had hoped that we would find more of the old stone

causeway, recorded in early 20th century photos. However, archaeological investigations have proved disappointing. A later phase of the project will include restoration of what remains of the causeway, which can be seen at low tide. According to Feret's *Fulham Old and New* (1900), the area was called Broomhouse because of the quantity of broom that grew in the area. At the Group's suggestion, broom has been included in the native planting part of the restoration project to provide a link with the old name. Feret also remarked that 'Broomhouse Lane with its arching trees, its rustic cottages, its sylvan quietude, its old dock is perhaps the most picturesque spot now to be found in Fulham'. We hope the restoration will recapture some of the charm that Feret so obviously appreciated. **Sainsburys** on Townmead Road has applied to extend its store. The Group has expressed its concern at the lack of attention to its position on the riverside. The proposal has an unsympathetic aspect to the river and would remove most of the existing trees in the car park just as they are coming to maturity. We hope for a more sympathetic scheme which will include appropriate landscaping, particularly along the riverside.

**The Canal**
Permission has been given for the waste transfer station at Old Oak Common, but with a large number of conditions, including a number suggested by the Group to protect the landscape and environment of the canal.

**Shepherd's Bush and White City**
Permission has been given for the new Shepherd's Bush central line station. Landscaping has been reserved and we have stressed how important that will be to integrate the new transport facilities with the existing street scene. We are now hopeful that the terrace of cottages in Shepherd's Bush Place will be completed, though no application has been received at the time of writing.

**Blythe House**
The former Post Office Savings Bank headquarters at 23 Blythe Road, plus porter's lodge, lamp standards, boundary walls, gates and railings to the north, were recently listed. The listing runs: *'Government offices built to be the headquarters of the Post Office Savings Bank, now a museums' store. 1899-1903 to designs prepared under (Sir) Henry Tanner in the Office of Works...Blythe House is a massive building that towers above and dominates its locality... The building provided accommodation for 4,000 staff of whom more than 1,000 were women, rigidly separated from men... It was electrified throughout with its own generators powering 11,000 lamps, printing machinery and both passenger and goods lifts…*' Also listed is the associated West Kensington post and delivery office of 1903-4.

**Kent House**
Kent House is a distinguished listed building facing the river on Lower Mall and dating from at least 1762. Unfortunately it has featured for some years on the English Heritage Buildings at Risk Register. The front railings are in a sad state including a very crude attempt at renovation. The interior has suffered water damage leading to the collapse of a decorated plaster ceiling. The linked club buildings built at the rear of the house on what was once the garden contain a theatre dating from about 1923. The backstage facilities are there and the original decoration appears to be intact, including some now hidden under an unattractive false ceiling. The current proposal is to return the original house to residential use, demolish some of the club buildings, build nine new houses in the backland car park and make a new smaller club facility within the theatre space. We would welcome a sympathetic scheme for the restoration of the 18th century house, which has been sadly neglected, but we consider that the theatre should be retained in any new scheme and that any new houses should front Rutland Grove and not crowd into the backland. We hope for a more appropriate scheme.

**The *Local List***
The 4th edition of our *Local List* was published in December 2004 and is now available (see back page). The new edition incorporates the ongoing research work of our surveyors. For the first time the buildings are arranged in alphabetical street order rather than in our survey areas. We hope this will make it easier to use. We always want to hear from anyone who has further information or would like to do research. We remain deeply grateful to all our surveyors and to our list master, Michael Plumbe, for his dedicated work on the database.

*The recently-listed Blythe House, the former Post Office Savings Bank headquarters in Blythe Road, W14*

**Pubs**
Pub names and signs continue to change. Sadly, two interesting modern signs have recently disappeared. The Famous Three Kings (originally the Three Kings) on Talgarth Road had an amusing sign showing not the Magi, but Henry VIII, Charles I and Elvis. The British Prince in Goldhawk Road had Edward VIII in army uniform. He has now been replaced by an unrecognisable Victorian gent, possibly Prince Albert. Originally the pub was called the Prince Regent. Presumably few people would now know who he was.

**Building Updates**

**Hammersmith Fire Station** Work has started on its conversion to restaurant use on the ground floor with housing above. The Group is providing the wording for a history plaque for the front of the building. The fire lookout post on the roof, an emotive reminder of the Second World War, is still to be seen at the back of the building.

**Craven Cottage** We are pleased that the Fulham Football Club has adopted our suggestions for a soft landscaping scheme at the northern end of Bishops Park to hide the large new stand, following representations by the Group and others. We are very grateful to Group committee member Nick Fernley, a landscape architect, for his professional help on this. Planting, we hope, will be completed this winter. The club is now seeking permission to replace the roofing and side screens of the listed Stevenage Road stand, to make alterations to its interior, and to significantly increase the bulk of the Hammersmith end stand.

**St Vincents and The Cottage at Temple Lodge** Planning permission was given for the demolition of the former St Vincent's convent and its replacement with a residential care home for the elderly. The listed cottage in the grounds is to be restored as part of the development. The Group has been instrumental in ensuring the retention of a number of details, including the incised name stone 'St Vincents', two foundation stones, and the cross which topped the front gable. These are all to be incorporated in the new building along with a history plaque to be written by the Group.

**St Paul's Church, Hammersmith** is reviewing its plans after its application to redevelop 3 Sussex Place (reported in the last newsletter) was refused. We are pleased to learn that the idea of cutting off the west end of the church with a 'glass box' has been dropped**.**

*Angela Dixon*

## SOUTH PARK

This rectangular area of about 20 acres was once part of Southfield Farm, and from 1711 was used as plant nurseries. In 1865 the lease was taken by James Veitch, one of the leading nurserymen of the time. In 1901 the land was sold to the borough, with the London County Council paying three quarters of the costs. When Veitch's lease expired in 1903 the park was laid out and opened in June the following year. It was designed in a grand fashion with a lodge at the southern end and another lodge and refreshment pavilion at the northern end. The way from the pavilion into the park was (and is) down steps with terracotta balustrades made from the same tile moulds as those used in Bishops Park. The park kept its nursery status by producing bedding plants for other borough parks. It also had a number of greenhouses behind the refreshment pavilion, some of which were open to the public. The site of the hothouse, now a rose garden, is very obvious as the boiler chimney is still standing.

*The early 19th-century Broom Villa at 27 Broomhouse Road, SW6, a stone's throw from South Park*

In earlier times there were a lake and a bandstand, but these have now gone. Over the years sports facilities have been added. Some of the changing rooms surround a partially enclosed garden. Raised beds have recently been added to the centre of this garden. Over the years aviaries have come and gone, and returned. The refreshment pavilion has had many uses. In the Second World War it was used as a British Restaurant. Today it is a children's nursery. Additional space has been created by enclosing the veranda around the former pavilion.

A few years ago South Park was rather neglected, but now it is maintained properly and is accordingly one of the best parks in the borough. Although it lacks the history of Bishops Park, it was laid out with the same generosity and civic pride as its better known sister park. It retains enough of the original layout and structures to be of historic importance, and it is well used for sport, play and walking.

*John Goodier*

## PLEASURE PALACES – THE GROUP'S AGM

*The Group's annual general meeting for 2004 was held on 16 September at the London Academy of Music and Dramatic Art (LAMDA), 153-5 Talgarth Road, W14. This year's theme was 'Palaces of Pleasure: theatres and places of entertainment in and around Hammersmith'. Peter Longman, the director of the Theatres Trust, spoke to the theme. Guests included Michael Holden, who oversaw the Lyric's re-creation in the St Martin's development. Contributions from both follow. First, the editor sets the scene with a look at Hammersmith's palaces of pleasure.*

## HAMMERSMITH'S PALACES OF PLEASURE

Some decades ago tourist brochures and municipal guides used to speak of Hammersmith as 'London's playground of the west'. It was an ugly phrase – like the modern Theatreland or Museumland – but it nevertheless captured a distinctive feature of the area: the large number of different forms of entertainment available, both for local people and, once the public transport system had developed sufficiently, for more distant residents of London as well. Theatres, music halls, dance halls, cinemas – Hammersmith had them all, plus of course its two great exhibition centres, White City and Olympia, scenes of some of the greatest spectacles ever mounted by British impresarios.

Development of this entertainment infrastructure followed closely on the suburban housebuilding and railway network expansion of the 1860s and '70s. Portly, grey-haired publican Acton Phillips, whose son became the second

mayor of the new borough of Hammersmith, began the process when he opened the Theatre (later Palace) of Varieties about 1885. Three years later, the Lyric Hall, now the (rebuilt) Lyric Theatre, offered its services to the public as a 550-seat all-purpose venue available for auctions, concerts and public meetings as well as theatrical and music-hall type performances. Promoter of this venture was another prominent local figure, Charles Cordingly, owner and editor of the *West London Observer*.

Public choice was widened further by the arrival of the cinema in Hammersmith in 1909. By the '20s and '30s – Hammersmith's heyday as London's western playground – residents of the borough had no fewer than two theatres, two music halls, seven or eight cinemas and a huge smart dance hall right on their doorstep. They may have had to go up west during the day to work, but there was certainly no need to go there at night to play.

Of the two theatres, the King's was by far the largest and best equipped. But it had nothing like the reputation of the Lyric, a suburban theatre with a truly West End standing.

*Precursor of the modern Lyric, the Lyric Opera House in King Street was built in 1895 and demolished in 1969*

As part of Acton Phillips's entertainment portfolio in the 1890s and early 1900s, the Lyric scored many local successes with its tense melodramas in which justice always triumphed over villainy – just as the final curtain came down. But it was the actor and producer Nigel Playfair who really put it on the map by staging plays which 'exercised the mind' as well as the emotions. Having bought the theatre almost by chance in 1918, he had his first big success with a revival of the 18th century *Beggar's Opera*, which ran for three and a half years in the early '20s, an amazingly long run for a suburban theatre.

Of the two music halls, the Palace of Varieties in Hammersmith with a capacity of nearly 3000 was by far the larger, but the Empire in Shepherd's Bush, a 1650-seater, had that special ambience which only theatres designed by the master of the genre, Frank Matcham, possessed. (Matcham also designed the Chiswick Empire, opened in 1912). Opened in 1903, the Shepherd's Bush Empire soon built up a reputation for providing first class variety entertainment. The Palace of Varieties was equally successful and all the big names in the business played both halls during the first half of this century, as some older local residents may well recall.

Hammersmith's dance hall, the Palais, was a product of the flowering of popular culture following the shock of World War I. Two American showmen decided Europe was ready for the dance-crazy jazz age and opened the Palais (then the Palais de Danse) in a former tram shed-cum-aircraft hanger on 28 October 1919, with music by the Original Dixieland Jazz Band, the first jazz band ever to play in Britain. The venture was a huge success, and the Palais continued to pack them in for many years after, with only one blip during the Depression when it was used as an ice rink.

In the middle decades of the 20th century the winds of change blew through Hammersmith's entertainment portfolio. The Palace of Varieties and the King's Theatre closed in 1940 and 1954 respectively, and were both subsequently demolished. The Shepherd's Bush Empire closed as a variety hall in 1953 and the Chiswick Empire went out of business in a blaze of Liberace glitz (he was the star of its last night) in 1959.

Today, only four of Hammersmith's palaces of pleasure survive. The Hammersmith Odeon, a 1932 Gaumont, is now the Carling Apollo. The Shepherd's Bush Empire is a pop concert venue. The Lyric Theatre is still a great local theatre. And the Palais, billed not so long ago as 'Le Palais – the most famous nightspot in the world', is still in action as a dance club, its weekend 'school discos' a new favourite. After so many changes in Hammersmith's entertainment scene over the past 100 years, one wonders what the place will have to offer after the next century.

*Andrew Duncan*

## THEATRE UNIVERSE

One dull autumn morning in 1971 the demolition men arrived at the old Granville Varieties Theatre at Walham Green near Fulham Broadway. The building hadn't been used as a theatre for many years, and many people had almost stopped noticing that it was still there. But when it was realised that hidden inside this fairly unremarkable exterior was one of the most exuberant and remarkable interiors of any building of the late Victorian era, there was a public outcry. The Granville's architect was Frank Matcham. During a relatively short career he built around 80 theatres, and altered or substantially modified a further 80. No-one is ever likely to surpass that record. Today we remember Matcham best for theatres like the Hackney Empire, the London Coliseum and the London Palladium.

The Granville was one of around 850 theatres demolished between the Second World War and the late 1970s. This figure represented about 85% of the total stock that had existed across the UK at the beginning of the First World War. The advent of cinema and then television had put most of them out of business. The loss of the Granville was particularly significant because it led to the Government's decision to list and therefore protect theatre buildings of architectural or historic interest. The loss of the Granville

also led to the creation of the Save London's Theatres Campaign and, indirectly a few years later, to the foundation of The Theatres Trust, the body that was set up with all-party support in both Houses of Parliament in 1976 to protect and improve theatres. Today, theatre use is protected in planning terms, and the Trust has an important role as a statutory consultee on any planning applications that affect theatre buildings, whether or not they are in use and whether or not they are listed.

Of Frank Matcham's 160 buildings, only around 28 are left today. The famous Chiswick Empire, opened in 1912 and demolished in 1959, was one of his last works. It was claimed to have been able to seat 4,000 people, beating the King's Theatre in Hammersmith Road, built in 1902 by W G R Sprague, a disciple of Matcham. The Empire, too, has vanished, as have the nearby Palace, the Fulham Grand and the Palace of Varieties.

Cinema buildings have proved even more vulnerable than theatres. The list of cinema casualties in west London includes the Broadway Gardens Cinema, the Regal at Walham Green, the Red Hall Picture Palace, the Fulham Star and the ABC Broadway at Hammersmith. One of the most spectacular was the Commodore in Hammersmith by Cyril Farey, which finally went in the late 1970s.

Cinema buildings are still being lost all over the country, but the creation of The Theatres Trust, the protection given by listing, and a renewal of interest, have ensured that since the late 1970s theatre losses have become far less common. Here in west London we have an example of a remarkable rescue and rebuild. Frank Matcham's Lyric Theatre at Hammersmith, which survived in its original form from 1895 to 1969, was eventually recreated – or at least the auditorium was – in 1979, on a slightly different site and several floors up. The new Lyric looks like the old one, but almost all the plasterwork is new and the design of the theatre has been subtly altered to improve sight-lines and to allow the installation of modern air-conditioning and lighting plant. When the Lyric was rebuilt it was only given a very tiny temporary presence at ground floor level. The plans for a separate entrance have recently come to fruition with the Rick Mather scheme opened in 2004.

The rebirth of the Lyric is one of around three dozen examples across the UK of how old theatres and cinemas, once condemned to destruction, have been saved and brought triumphantly back to life. There is another example not far away at Shepherd's Bush where Frank Matcham's 1903 essay in Arts and Crafts style, the Empire, re-opened as a live music venue after serving for many years as a TV studio. (The splendid Shepherd's Bush Pavilion nearby has not been so fortunate. This grand cinema, designed by Frank Verity in 1924 in a grand Roman manner, was gutted long ago; now only its façade remains.) The tiny Pykes Cinematograph building nearby has survived as a bar (the Walkabout, on the west side of Shepherds Bush Green). Happily, the former Gaumont Palace at Hammersmith Broadway, has also survived – as the Carling Apollo. The Apollo is now the largest auditorium in the country and in regular use as a theatre and music venue. It was only the sheer size of this cinema auditorium and the fact that, like many from the inter-war period, it was built with a stage so as to be able to host live shows as well as cinema, that probably spared it from being chopped up into smaller units or demolished. Listed Grade II*, its future seems secure. I wish the same could be said for the old Regal – now UGC – on King Street, a fine cinema although sub-divided and currently under threat.

It is no part of the Trust's brief to suggest that every building that ever served as a theatre should be rebuilt or brought back to use. J D Wetherspoon, the pub people, own more theatres and cinema buildings across the UK than Andrew Lloyd Webber and Cameron Mackintosh put together. One of their most successful is the former Prince of Wales in Cardiff, now a pub. With the existence of the New Theatre there, and the splendid new Millennium Centre, there was no conceivable case for the Prince of Wales continuing in theatre use. In any case, we should be building new and different types of theatre. Although the traditional auditoria have their supporters, these days we need better bar and toilet facilities and bigger stages, not to mention more dressing rooms.

*Kent House on Hammersmith's Lower Mall, built around 1762* (see page 2)

In west London we have our share of newer buildings of all different sorts. They range from the little Bush Theatre in a pub, arts centres like the Polish Centre, university and college facilities like those at St Paul's Girls School and at LAMDA, and the Riverside Studios, a conversion of a former film studio. Up in Kilburn, not that far away, is the 1980 Tricycle Theatre (rebuilt in 1989 after a fire), the design of which mirrors that of one of our oldest working theatres, the Theatre Royal in Richmond, Yorkshire, built 200 years earlier. And not that far away, we have Hampton Court's Great Hall, arguably the oldest theatre building in this country. Our first Queen Elizabeth could well have seen theatre performances here: between 1572 and 1731 a stage was regularly set up beneath the Minstrels Gallery for

masques and other theatrical events. So although London's West End may only be four miles away, here in west London we have our own theatre universe with buildings of all periods and styles produced by a continuous process of regeneration and development.

*Peter Longman, director of The Theatres Trust*

## LYRICAL MOMENTS

Hammersmith was once an important theatre centre with the Lyric and the King's theatres providing a range of drama and musical fare. I particularly remember the *Lets Make an Opera* weekends each year at the King's and, at the Lyric, *The Beggar's Opera*, regularly repeated whenever funds ran low. Many places in London had music halls and large cine-variety theatres but I cannot remember anywhere outside the centre of town that had two such theatres together.

Both unfortunately fell victim to the difficulties of theatre economics in the buoyant days of early colour television and the swing towards low/no cost home entertainment. The Lyric was demolished for road improvements in 1969 despite the relative success of the *59 Company* – Michael Elliot, Casper Wrede and Richard Pilbrow. They went on to form the *69 Company* in Manchester, later to become the *Royal Exchange Theatre.*

At the public enquiry prior to demolition of the Lyric, the inspector required its outstanding plasterwork to be saved for future use in another theatre or for public display if opportunity offered. It was duly carefully removed and stored in large cardboard boxes in the shell of the never-completed Gate Theatre in Villiers Street, under the lee of Charing Cross Station and in the heart of West End theatre-land. In the event, most of the saved plasterwork crumbled in storage due to being moved and perhaps getting damp and drying out again. However, enough small elements remained in a usable condition for moulds to be made for the plasterwork in the restored theatre.

Hammersmith & Fulham confirmed the potential for a mixed development to include a theatre on the King Street site and actively sought a theatre company that could afford (or attract the necessary capital) to build a new theatre. The new theatre was to be placed above the retail accommodation and back onto the much-needed local authority flats. St. Martins were the developers. They cleared the site ready for development whilst discussions took place first with Unicorn Children's Theatre (then based at the Arts Theatre) and later with London Contemporary Dance. However, design exercises indicated that the site would be considerably overloaded by their full requirements – both companies had big expansion plans. A lesser solution was not attractive to either of them; nor was it satisfactory financially.

So one Thursday evening I sat down with Richard Michelmore (then the architect to the council and now a close colleague) with no possible theatre client in sight knowing that the following week we had to report on progress to the council. We decided that if we could not attract a theatre to Hammersmith then we would create a theatre which would attract a company. The plan was to re-create Matcham's wonderful auditorium and see who we could get to run it. Over a fevered weekend we created a design for the stage and auditorium, a studio theatre, catering and a great sweeping glass roof enclosing open foyer balconies and landing on the perimeter of what is now the open promenade deck. This large foyer volume was intended to be the best jazz venue in west London. The entrance to the theatre was to be a twin escalator and lift in the centre of a pedestrianised King Street, with a box office in a large red bubble at the head of the escalators in the middle of an elevated walkway bridge between Marks & Spencer and the theatre.

However, all the delays had led the developers, St. Martins, to assume that the theatre would never happen. They took the gamble and designed the foundations of the new development with only a few piles having sufficient capacity to support the theatre. So the new Lyric

*Pretty 1820s' cottages in Shepherd's Bush Place, W12, near the Central Line tube station* (see page 2)

auditorium that we designed had to be five seat rows shorter in each of the three levels and the foyer columns had to hang from the roof rather than prop up floors from below. Even the catering partition walls were affected. They had to stop short of the ceiling in order to avoid overloading the main foyer floor!

Coupled with all this, the proposed pedestrianisation of King Street was scrapped so the theatre entry had to remain (until 2004) in what was originally the temporary entry. The huge impact of building cost inflation at the time (25% per year) lost us the glass roof and the jazz space. The resulting need for a wall around the foyer galleries produced arguably the cheapest and least attractive theatre exterior in the country. But despite all these setbacks and compromises the new theatre went ahead because of the faith of the council and the pressure of the local action groups.

Not only did it go ahead, but the council took the responsibility of assisting in the formation of a new theatre trust to be the tenant. It fell to me to have the wonderful job of developing the new company and establishing the new business. We chose to create a triumvirate of theatre directors working together to generate a wide-ranging

programme out of their diverse experience and interests. In this the new Lyric followed some of the principles of the Royal Opera House for whom I had been working on their redevelopment brief. Those first years with Michael Blakemore and David Giles, and with Bill Thomley as artistic administrator, set the theatre on an exciting and adventurous path which it has followed ever since.

All those who documented and protested over the demise of the first Lyric and the council members and officers involved in its reconstruction can be very proud of the new shorter auditorium with a wider proscenium (to receive touring work) and the magnificent plasterwork. Yes, only two of the original Matcham plaster panels were re-used but all the work was recast from moulds and installed by the very same craftsman who had removed the original for storage. I love watching people entering the auditorium for the first time and hearing their intake of breath. One couple even said 'it was wonderful they were able to keep the old auditorium', little realising it was three storeys up and 90 feet to the side of the original! But then theatre is the art of convincing people to believe what they want in their hearts.

*Michael Holden*

## CONSERVATION AREAS

The major part of the borough's developed area now falls within one or another of 45 conservation areas, many of which have been extended since their original designation. The Group has been particularly active in working with the council to improve the coverage, accuracy and accessibility of 'conservation area character profiles'. These profiles, once approved by the council's planning applications committee, are an important means of defining and protecting the character of each area. 23 profiles have been published in printed form. A further nine are now on the council website at www.lbhf.gov.uk (to access, go to the A-Z of council services and click on Conservation Areas and Design). The nine areas include Baron's Court, Brook Green, Avonmore & Olympia, Moore Park and Studdridge Street. Profiles in the pipeline include Imperial Square and Gunter Estate with King Street (East) to follow.

*Nigel Hensman*

## SAVE OUR STREETS

***A personal memoir by Charles Wagner***

In the late 1990s I co-wrote *Streets for All: a guide to the management of London's streets* with Philip Davies, head of London Region at English Heritage. It was launched in March 2000 at a debate of mayoral candidates. Later that year I was invited to address the Historic Building Group's annual general meeting on Streetscape. Roger Khanna, then head of highways at Hammersmith & Fulham, was also present. The debate following my talk highlighted the gap between the aspirational ideas contained in *Streets for All* and the practical everyday realities faced by heads of highways when trying to bring about improvements in their boroughs.

From December 2000 I took a series of afternoon seminars of *Streets for All* round the offices of the London boroughs. We gave a series of short presentations and invited debate on the practicalities of applying the *Streets for All* approach in individual boroughs. Number one on the list of officers' concerns was worry about litigation or worse – being put in the dock because a particular scheme did not comply with either regulatory requirements or available guidance. Officers were also concerned about the likely costs.

Following a speech by the prime minister on 'liveability' in May 2001, the state of our public spaces and streets continued to rise up the political agenda. Many studies and reports had appeared, but little practical advice had been produced on how change could be achieved. Most reports looked at radical rewritings of primary legislation and

*Crowthers in North End Road features a large rooftop lion, one of the borough's many outdoor sculptures* (see page 8)

government guidance. However, most problems actually arose from the way in which the law and guidance, sound enough in themselves, were applied. *Streets for All* seemed to offer a more practical approach. The booklet was widely used within London and reprinted several times. Later, regional versions were published for the rest of England.

To coincide with the approaching conclusion of the regional *Streets for All* project, English Heritage developed a campaign with the Womens Institute called Save Our Streets. Launched in October 2004, Save Our Streets encouraged local groups and individuals to take an interest in the public realm in their own neighbourhoods. As part of the campaign we issued a booklet explaining the principles of good and bad streetscape. The booklet included a special form which people could fill in and then send to their local councillors reporting on the condition of their own local public realm. The reception was overwhelming and the audit forms had to be rapidly reprinted (see back page for details on how you can get copies of the booklet and form).

To help promote the *Streets for All* approach we wanted to recruit a local authority willing to put our principles into practice. Kensington & Chelsea came on board. Anyone who has been to Kensington High Street recently will have seen the result: a busy uncluttered urban streetscape that is both safe and a pleasure to be in. Kensington & Chelsea have now incorporated the *Streets for All* approach in their own streetscape manual.

What is happening in Hammersmith & Fulham, my own home borough (I am also, incidentally, a member of the Historic Buildings Group)? In recent years the pavement around Shepherds Bush has been relaid in York stone and much of the street furniture has been sorted out. There are some examples of new, good quality, large concrete slab in staggered bond paving all over the borough. Bollard designs have been simplified down to the cannon, which is then used as a post for a better-quality guardrail. However, although much has been achieved, much still needs to be done. 2005 will see the unveiling of the completed Lyric Square, which will set a new standard for the public realm in the borough. I hope that as we continue to promote *Streets for All* in London and look for new boroughs to work with, one of them will be Hammersmith & Fulham.

*Charles Wagner, English Heritage*

## TRAFALGAR REMEMBERED

The bicentenary of the Battle of Trafalgar is on 21 October 2005. To mark the occasion there is to be a 're-creation' of the delivery of the dispatch which brought the news of the victory and of the death of Admiral Lord Nelson to the Admiralty.

Admiral Collingwood, who was second-in-command of the British fleet at Trafalgar and took over when Nelson was killed, entrusted the dispatch to Lieutenant Laponetiere, captain of the schooner *Pickle.* Because of headwinds in the Channel Laponetiere was forced to put into Falmouth rather than Portsmouth and then faced a 270-mile drive by road to London. According to his expense account, he made the journey by post-chaise, changing horses – and no doubt post-chaise as well – 21 times. It took him some 36 hours in all, arriving at 1 am on 6 November, over two weeks after the battle.

Laponetiere travelled up the old coaching road through Exeter. His last change of horses was at Hounslow, which then as now was a major transport hub. It was where the Exeter and Bath roads met and its inns provided stabling for literally thousands of stage and mail coach horses as well as post horses for private hire. From Hounslow, Laponetiere would have driven down Chiswick High Road, King Street, Hammersmith Road and on through Kensington to Piccadilly and thence to the Admiralty. His expense account does not suggest he stopped in Hammersmith, but had he wanted to there was no shortage of choice. Two of the better-known stopping places were the Red Cow Inn (next door to Dr Burney's school for young ladies) and the Bell and Anchor, just east of Brook Green Road and next to the Hammersmith tollgate.

Altogether, Laponetiere claimed his journey cost £46.19.1d. As the normal post-chaise rate was 1/- a mile for a 2-horse carriage (often an ex-private chariot with the post-boy riding postillion), Laponetiere seems to have spent quite heavily on turnpike tolls, tips and refreshment along the way. His journey time was good for winter night driving in the days before Macadam improved the roads, but not exceptional. Incidentally, if Lapontiere had landed at Portsmouth rather than Falmouth, the final stage of his journey would have taken him over the wooden Fulham Bridge, now of course replaced by Putney Bridge.

For the 're-creation' of the journey next September, a special post-chaise is being built and events are being staged along the route, including King Street Hammersmith on 7 September. Unfortunately, because of road traffic problems (not to mention the cost of insurance) the post-chaise will be carried by a transporter between venues.

*Richard Dixon*

*The old Red Cow Inn in Hammersmith Road, from Cecil Aldin's* The Romance of the Road*, 1933*

## JACOBITES IN HAMMERSMITH

The new edition of the *Dictionary of National Biography*, now called the *Oxford Dictionary of National Biography*, was published in September 2004. Among the 10,000-odd contributors to this monument of scholarship – one of the world's leading reference works – is our very own newsletter editor Andrew Duncan. Andrew has a doctorate in history from Oxford University and is an expert historical researcher. His subject for the DNB – a new entry for this edition, the first new edition since the original publication in Victorian times – is William Berkenhead, a leading Jacobite secret agent in the 1690s. Using a wide variety of sources in both Britain and France, Andrew was able to piece together the main details of Berkenhead's life from his birth near Chester in 1648 to his death at Montargis in France in 1701.

Berkenhead became a Jacobite soon after James II's abdication and flight to France. Serving as a customs officer at Dover, he helped James's supporters cross secretly to and from France. He continued this role even after detection and dismissal from the civil service. During the early1690s he set up a safe route for travellers and correspondence centred on a lonely Romney Marsh farmhouse. A sloop provided by Louis XIV served as the all-important cross-channel link.

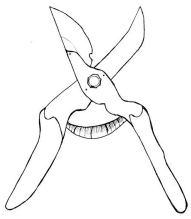
As part of his espionage activities, Berkenhead may well have travelled along Hammersmith Road and King Street en route to Turnham Green where a group of Jacobite desperadoes planned to assassinate William III in February 1696 as he returned from hunting in Richmond Park. It was the exposure of this plot that led to Berkenhead's arrest. After a daring escape from Newgate gaol and subsequent escape to France, Berkenhead finished his career as clerk of the kitchen in James II's exiled court at St Germain near Paris. He converted to Catholicism on his deathbed.

*Angela Dixon*

## ADVENTURES OF A SCULPTURE HUNTER

*The Group's John Sheppard has been working on an inventory of all public sculpture in the borough. He has found and photographed over 200 pieces and researched the background of the artists and how the works came to be where they are. The Group is looking into ways of publishing John's work. Meanwhile, a copy will probably be lodged in the borough archives at the Lilla Huset…*

On a crisp November afternoon, I borrowed my wife's best secateurs, packed my log saw, gardening gloves and a soft brush, and set off for the grounds of Fulham Palace. Alerted by Keith Whitehouse, I headed for the wilderness strip alongside Bishop's Walk. There, Keith said, I would find something for inclusion in my survey of sculpture in Hammersmith and Fulham, but it would take some uncovering. After an hour of cutting, pruning, ripping away creeping undergrowth, and making a small clearing, there it was, one third of an original three bays' worth of sculpture, a piece of work described in *The Studio* of February 1906 as 'the first notable effort in architectural sculpture' of Alfred Drury, a leading figure in the New Sculpture movement of the late 19th and early 20th centuries. Gentle work with the soft brush revealed it to be in a sorry state, the reclining male figures headless, the torsos riddled with cracks, the terracotta streaked with damp and crumbling. Subsequently, another tip-off sent me to Chris Richardson, charge-hand gardener at the palace. He showed me the remains of the other two parts of the original ensemble, piled higgledy-piggledy in a corner of one of the palace garages. So what is this 'notable effort' doing dumped at Fulham Palace?



Come with me to the Hammersmith Road in 1896… At No 233, the coach-building firm of William Cole are planning a major rebuilding of their premises. There will be three bays, six spandrels to be filled over the first floor windows and the architect (whose name has not come down to us) knows of a rising star who could lend class to the frontage. The theme of Art and Design is suggested, and Edward Alfred Briscoe Drury gets to work. 'He has a special faculty for handling those ornamental details which call for collaboration between the sculptor and the architect; and he has acquired also a great amount of practical knowledge as to the management of various kinds of materials, so that he is more than usually qualified to carry out appropriately the intentions of the men who design elaborate architectural effects,' writes a contemporary critic in *The Magazine of Art*, under a photograph of the work in mint condition.

Now come to the late 1970s. Messrs Cole, the coach-builders, are long gone. The place has been through several hands, but 'Art and Design' – though its terracotta has at some point been painted the white – is still in good nick. The building is to be demolished. Without any particular care or attention, the sculpture is 'saved'; 'saved', that is to say, by being loaded onto the back of a lorry, driven to the grounds of Fulham Palace and tipped out higgledy-piggledy. So careless was the transportation that some of the load slipped off going through Hammersmith Broadway and had to be chucked back on board. Subsequently, Maurice Jeffreys, one of the palace gardeners, off his own bat, re-assembled one section of the debris in the moat into something like its original shape. The rest, including the central figures of 'Art' and 'Design', now lies under a bench in a palace garage gathering dust and spiders' webs, a sad remnant of a lost bit of heritage. The whole ensemble could be restored, if not to its original glory, then to a likeness sufficient for us to see something of what excited *The Magazine of Art*.

After nine months' work, my database has arrived at over 200 entries. There is no doubt the borough of Hammersmith & Fulham can claim, with some justice, to be well-endowed with sculptural riches. As several people have said looking through my photographs: 'it's surprising what you can walk past without noticing it'.

The most famous piece of sculpture in the borough has been absent on loan since March 2003. 'Reclining Figure', by Henry Moore, a half-size working model of the vast bronze commissioned for the Lincoln Centre in New York, has been in the water garden outside the main entrance of Charing Cross Hospital since 1975. Moore had many local connections: he had a studio in Adie Road in the 1920s, and attended Leon Underwood's Brook Green School of Art in Girdlers Road. He himself chose the hospital site, because the piece depends for much of its effect on the reflections in the water. In 1978 the work was given to the Tate Gallery as part of a major bequest to the nation by Moore, and the Tate have ever since been kind enough to leave it in Fulham Palace Road. In March 2003 it was sent away on loan to the Henry Moore Centre at Much Hadham in Hertfordshire. A small plaque was put in its place outside the hospital saying it would be back in October 2004. But then there were 'complications' and the Henry Moore Foundation wanted to hang on to the piece, regardless of Moore's own wishes in his lifetime. On the face of it, this was a gross injustice to Hammersmith & Fulham: they have dozens of Henry Moores; we have just the one. Protests were raised and battle was joined. The Group and others sent letters of support to the hospital's trustees as they argued to secure the return of the 'Reclining Figure' to the home it had enjoyed for a quarter of a century. At the time of writing it seems we may be in line for some good news, but this has yet to be confirmed. Perhaps by the time this newsletter appears the stately two-piece bronze will once again grace the streetscape of Fulham Palace Road.

If Henry Moore is a household name, then Leon Underwood ought to be. Moore said of Underwood that he was the only teacher from whom he learnt anything of importance. Called by more than one critic the Father of Modern British Sculpture, and by Sir John Rothenstein 'the most versatile artist at work in Britain', Underwood is beyond doubt the forgotten man of 20th-century British sculpture. This is especially sad from the Hammersmith & Fulham perspective because he was a local man from his birth in Askew Road on Christmas Day in 1890 to his death in Girdlers Road in 1975.

One piece of work exercised him for a quarter of a century. From the mid-1930s he worked and re-worked the idea in drawings and then in plaster, only finally committing it to bronze casting in 1953, when he exhibited it at the Beaux Arts Gallery. His biographer has this to say of the piece: 'it was already taking shape in his mind before the war as a gigantic male figure, suggestive of resurgence, and tentatively entitled *Wake Up, England*. With time to think, this idea intensified until in his imagination he saw an ecstatic figure embodying all the old optimistic impulses and symbolism that had been part of his stock-in-trade since he first saw (William Blake's) *Glad Day* almost forty years before. It became symbolic of the rebirth of a shattered continent, destroyed but bursting full of fresh energy and hope. He rechristened the idea *Phoenix for Europe*... A god-like male figure, it is fringed with flames both round its backward-tilting head and the top of its truncated thighs. Despite its great weight and the extreme solidity of the forms, it gesticulates powerfully in an upwards direction as though to flicker and dance'.

After Underwood's death his widow gave the work to the borough, which took some time to decide what to do with it. The foyer of the Lyric Theatre was a candidate for a time, but eventually the work was tucked away in the courtyard garden of the Bryony Centre. There it sits to this day, shoved against a fence, gathering bird-droppings, its upflung hand – 'bursting full of fresh energy and hope' – used as a convenient tying-off place for a frayed rope holding up an overgrown rose bush alongside. When the Royal Society of British Sculptors celebrated Underwood's centenary in 1990 the keynote speaker said he had 'produced a body of work and a philosophy which deserves better than the obscurity to which it has at present fallen'. The council could do something to redress the balance by putting 'Phoenix for Europe' in a more honoured and conspicuous location.

Moore, Caro, Underwood, Walker, Woolner, Frampton, Drury, Pegram, Brangwyn, Stabler, King… these are just some of the distinguished names represented in the survey. But it has been almost equally pleasurable to come across some lesser lights. Take for instance Edward Bainbridge Copnall, not a name known much beyond the world of sculpture cognoscenti. His contribution is a work called 'The Swanupper', attached to the first floor of Riverbank House on the approach to Putney Bridge. It shows a man in Doggett's Coat and Badge grappling with a swan, a reference to the annual jaunt up the Thames during which Her Majesty's swans are counted. This 1963 piece, Copnall confidently claimed in his autobiography, was 'the first fibreglass sculpture in Britain (and therefore probably in the world)'. Sadly for his memory, many passers-by will tell you it's by Henry Moore. Or consider James Wedgwood and Hermon Cawthra, two pillars of the Fulham Society of Artists, whose reputations hardly extended much beyond the borough boundaries. Both gave works to the borough which grace the formal garden at Pryor's Bank by Putney Bridge to this day.

And then of course there are some artists who remain stubbornly anonymous, impervious to the most diligent search on Google or in the archives of the Courtauld or the Royal British Society of Sculptors. How nice it would be for instance to find out more about Gertrude Holmes, who, sometime between 1923 and 1939, designed a bronze 'Seahorse' for the writer Naomi Mitchison at Rivercourt House, now part of Latymer Upper School. Or what about Walter Merrett, John E Hyett, Tadeusz Koper or F J Hawkings? And then there are anonymous pieces. Consider the battered plaque sited on the rear perimeter wall of the Queens Club in Greyhound Road. At the top is a figure of Christ with a lamb; under him, still just about legible, is the inscription 'Pray Fo(r)', and under that a list of two dozen or so initials. Who were these people? When did they die? And what for? I asked through the pages of the Fulham Gazette, but answer came there none.

Only a dozen years ago Hammersmith & Fulham was reckoned to vie with Camden for being the 'Best Borough in London' in supporting art, commissioning work and encouraging local talent. Historically, a remarkable roll call of artists have lived and worked in the borough, and many have given works to the council. My survey has thrown up questions about how well this heritage is being maintained. My hope is, that by bringing the condition of some pieces to public attention, and raising debate on the questions of maintenance and restoration, not to mention the siting of pieces, many of which languish in obscurity, we may return our borough to its former pre-eminence.

*John Sheppard*

## HAMMERSMITH QUAKERS

The Religious Society of Friends, known as Quakers from the way early adherents shook with emotion when witnessing their faith, have had a presence in Hammersmith almost since the movement began: the first local meeting for worship took place in a private house here in 1658. George Fox – often described as the founder but in fact more the organiser and co-ordinator of the Society – attended meeting for worship in Hammersmith on many occasions.

Following the early meetings, the Hammersmith Quakers moved to Chiswick and then to a place called Hope, midway between Chiswick and Hammersmith. By 1677 they were back in Hammersmith with a regular meeting house which they occupied until 1765. In this year they built a new meeting house on a site just east of the mouth of Hammersmith Creek, with a doorway onto the Mall. Meetings were suspended from 1798 until 1805. When they resumed there were insufficient members to justify using the meeting house so it was let to other religious groups. Following an increase in numbers later in the century the meeting house was reoccupied in 1874.

*The 18th century Quaker meeting house in what is now Furnivall Gardens, destroyed by a German rocket in 1944*

Over the years time took its toll on the building, but just before the Second World War the meeting house was returned to its 18th century appearance. On the night of 24 July 1944 it was destroyed by a flying bomb, together with much of the surrounding area. After the war the council decided to make the area east of the creek (by now filled in) into Furnivall Gardens, and provided the Quakers with a new site near the town hall. The site of the old meeting house in Furnivall Gardens is now the walled garden – an appropriately quiet space in a busy park.

For some years the homeless Quakers met in a room in Church House, the gaunt art-deco building next to and owned by Rivercourt Methodist Church. In 1955 a new meeting house was built, to designs by Hubert Lidbetter, the architect of Friends House in Euston Road. Originally the wooden fittings from a redundant meeting house, including a minister's gallery, were to be used, but in the end these were not available. The new meeting room, however, is panelled, and there is a small raised platform as a token of a minister's gallery. This would actually have little place in current Quaker worship. Today the platform is used for performance and as a place to put the table for business meetings.

The central meeting room has a single-story porch at the front and smaller meeting rooms at each side. This layout was intended to provide space for a warden's flat at first-floor level, but the funds for this were not raised and a decorative wall was added above the porch. The construction of the Great West Road, which took part of the garden, has meant that the meeting house is now hidden behind a high wall. The building is worth seeking out, both for its own merits and as a reminder of the presence in Hammersmith of a religious group with a unique form of worship and an influence for good greater than its numbers would suggest.

*John Goodier*

## CANAL, CREEK AND RAILWAY

The eastern boundary of the borough of Hammersmith and Fulham is formed by Counters Creek, a watercourse flowing north-south and meeting the Thames as Chelsea Creek. The upper reaches of the creek once formed a water feature in Little Wormwood Scrubs, the site of which is still visible if you know what you are looking for. Proposals for the refurbishment of the park include visual references to the stream site.

Further downstream the creek was canalized to form the Kensington Canal. This was a speculative venture undertaken by Lord Kensington and engineer John Rennie in the 1820s. Opened in 1828, the canal extended from Chelsea Creek upstream to a lock giving access to a large dock adjacent to the present Olympia station. The lock keeper's house and canal company boardroom, just north of Hammersmith Road, survived until fairly recently. There were plans to extend the canal north to join the Paddington Arm of the Grand Junction at Westbourne Park but they came to nothing.

Although the canal was well designed and could take boats of up to 100 tons, it was never very profitable. In 1846 it was sold to the West London Railway Company. The WLR ran it as a canal until the early 1860s and then filled it in and laid a railway track over it.

The railway company had its depot where Chelsea Harbour now is and built their own dock directly accessible to the Thames. Part of this remains as the marina. The railway company also provided road access to its site by a short tunnel under the railway to connect with Townsmead Road. This is now the western access to Chelsea Harbour.

Adjacent to the railway depot was the Imperial Gas Light & Coke Company, established in 1824 and later one of the largest gas works in what was to become the North Thames Gas Board. The Kensington Canal was originally used to supply coal to the gas works. To allow barges to serve the works a dock was built within the works connected to the Thames by a short canal with a lock (now replaced by a guillotine) going under the railway embankment.

The Imperial Gas dock has now been partly filled in but it has not as yet been built on. Although docks and wharves in gasworks were once common, very few remain. Retention of what is left of the Imperial Gas dock would provide both a useful water feature in the redevelopment of the Imperial gas site (see the Chairman's Update on Lots Road on page 1 above), and an historic reminder of two industrial enterprises in the borough. It might even be possible to provide a pedestrian access beside the entry canal linking the new development with Chelsea Harbour.

*John Goodier*

## HAMMERSMITH'S GARDEN SUBURB

In 1898 Ebenezer Howard published the first edition of the book that came to be known as *Garden Cities of Tomorrow*. This influential work spawned two garden cities, but in fact its main effect was the creation of garden suburbs. The first was at Brentham in Ealing and the second at Hampstead. At Hampstead the architectural partnership of Raymond Unwin and Barry Parker was involved. In 1911 when the London County Council (LCC) set out to build the Old Oak Estate, their chief architect was A S Souter, a pupil of Unwin. Souter introduced into the new estate many features – houses set back behind a green, hedges, gables, uniform treatment of details and a layout of roads that gives a sense of enclosed green spaces – present in Unwin's Hampstead Garden Suburb. But the boldest connection between the two was the blatant copying of Bailey Scott's corner house in Meadway, Hampstead, on the corner of Fitzneal Street and Du Cane Road. However, the Old Oak version of this house was designed for four families instead of one as at Hampstead.

The Old Oak Estate's importance is that it was the first example of social housing to be built on garden suburb principles, although earlier examples, such as the LCC's at Tower Gardens (White Hart Lane) and Richmond Council's at Manor Grove, aimed at creating a cottagey effect by the detailing of terraces. Old Oak Estate's second claim to fame is that it is the most complete garden suburb design of all the LCC estates, although all their post-1918 housing exhibits garden suburb features. The Wormholt Estate of 1919, for example, follows the same principles as Old Oak, but gives less impression of space. Old Oak set the style for much of the social and commercial housing built between the wars. And many of its pioneering features are still used in exclusive private developments today.

*John Goodier*

# ESSENTIAL INFORMATION

### DATES FOR YOUR DIARY

**MARCH**

20 March:Vesta Veterans' Head race on the Thames
27 March: University Boat Race, 3pm
31 March: lecture by Simon Inglis at English Heritage on leading architect of early football clubs. Talk will feature Craven Cottage, country's best original football ground buildings. 6.30 for 7pm. Bookings and info 020 7794 5509

**APRIL**

10 April: Dulwich walk led by Dr Andrew Duncan of the London Explorers Group. Meet North Dulwich station 11am. Cost £5 – pay on day. Info: www.leglondon.co.uk
2-17 April: Hammersmith & Fulham Festival.
18 April: deadline for entries for Hammersmith Society Environment Awards

**MAY**

8 May: Greenwich walk led by Dr Andrew Duncan. Meet Cutty Sark station 11am. See 10 April above for details
14 May: St Mary's Cemetery conservation area walk led by Vernon Farmer of the council's conservation dept. Meet 2.30pm at the cemetery gates. Cost £5 per person payable at the event. Places limited so book in advance with HBG treasurer Jo Brock (contact details below). NB: the new conservation area profile for St Mary's is now available from the council with many memorials illustrated in colour, price £3.50

**JUNE**

11-12 June: London Squares weekend
19 June: Hampstead walk led by Dr Andrew Duncan. Meet Hampstead station 11am. See 10 April above for details

**JULY**

28 July: Gulliver's Travels, Fulham Palace garden, 7.30pm. More details from palace nearer the time

**SEPT**

7 Sept: New Trafalgar Despatch in King Street. More details in next newsletter
17-18 Sept: London Open House weekend
17-18 Sept: Thames Festival
24 Sept: visit to 20th century buildings in the borough organised with the 20th Century Society. More details in next newsletter

### SAVE OUR STREETS CAMPAIGN

For copies of *Save Our Streets* booklet including survey form to send to your councillor, and the 4-page summary of *Streets for All*, contact English Heritage on 0870 333 1180 or email customers@english-heritage.org.uk

### OFFICERS

• *Chairman*: Angela Dixon, 31 St Peter's Square W6 9NW. 020 8748 7416. dixon.angela@talk21.com
• *Treasurer*: Jo Brock, Flat 12, 43 Peterborough Road SW6 3BT. 020 7731 0363.
• *Planning Secretary*: Roger Warry, 4 Ravenscourt Road W6 0UC. 020 8748 1030.

### PUBLICATIONS

• *Local List* published by the Hammersmith & Fulham Historic Buildings Group. £17 to members and £20 to non-members. Available from chairman. Tel: 020 8748 7416.
• *Bradmore House* published by the Hammersmith & Fulham Historic Buildings Group. Illustrated. £5.00 inc. p&p. Available from chairman. Tel: 020 8748 7416.

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£5.00 for individuals and £15 for groups. 2005 due now.

### NEW MEMBERS

We are always looking for new members to help us in our work. Please contact either the chairman or treasurer for further information (contact details above).

### EMAIL UPDATES

If you would like to receive information from time to time between newsletters, please ensure your email address is registered with the chairman – contact details above.

### CREDITS

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