



# HAMMERSMITH AND FULHAM HISTORIC BUILDINGS GROUP

## Newsletter



No. 15 Autumn 2006

**W**elcome to the latest edition of our newsletter. Since this is timed to appear with our annual meeting in September, the chairman's report takes pride of place. Perhaps the highlight of the report (see this page) is the announcement that the Group's ground-breaking sculpture survey is now available online on the council's website – a first for anywhere in Britain we believe. Later on (*see page 4*), our sculpture surveyor John Sheppard describes his recent expansion of the survey to include memorials in cemeteries and graveyards. Continuing the artistic theme, Hans Haenlein remembers the old College of Art and Building in Hammersmith. Other articles include accounts of Holy Innocents church, where we are holding our annual meeting, the Carling Apollo (formerly the Odeon) under the Broadway flyover and John Goodier's Canary Wharf walk held in April. We hope you enjoy the read and look forward to seeing you at the annual meeting.

### Chairman's Report

#### Main Issues

This last year the main issues faced by the Group have been the threat to public open space, the difficulties of balancing the needs of thriving local churches that want to expand with the historic quality of the churches and their settings, and changes in the planning regime. Members' recent concerns have been largely with issues in the public realm and the lack of respect for historic houses, particularly from new owners. Positive things to report are the publication of *Street Smart*, the council's new design guidance for the streetscape with which the Group has been involved for some years, the extension of the Group's sculpture survey to include funerary monuments in our cemeteries and churchyards and the addition of the sculpture survey to the council's website, making it available to all online.

#### Threats to Public Open Space

Although the borough is short of open space, there is continual pressure for development which eats away at existing open space. This often happens because it is the easiest option. It is happening on private land, where back gardens are covered by extensions and front gardens are concreted over for hard-standings for cars. And it is happening in public spaces, for example when schools convert open sports facilities like tennis court into sports halls – Hammersmith & West London College is a recent example here. In addition, since my last report there have been two major proposals to encroach on parks. At the

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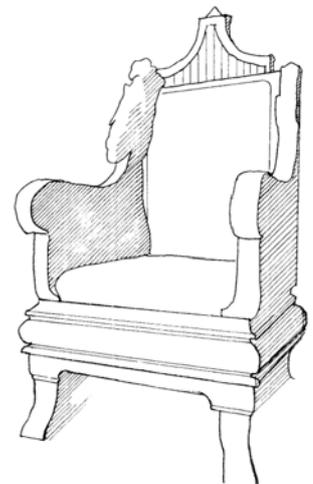
end of last year there was a proposal virtually to privatise Fielder's Meadow in Bishop's Park by fencing it off, flood-lighting it and installing an all weather pitch. The Group was involved in the campaign to save

Fielder's Meadow as public open space, a campaign which I am pleased to say was ultimately successful.

Secondly, there was a proposal to build on part of Wormholt Park as a result of an excessively large development on the old Janet Adegoke Centre in Bloemfontein Road. I can report that at the time of writing we have been told by the applicant that the design will now be revised so that no open space will be lost. What is so worrying is that the council ever contemplated building on the park in the first place. Such development goes against the council's own policies and directly contravenes the original grant of the park land from the Ecclesiastical Commissioners in 1909 which specified that it should only ever be used as open space.

#### Sculpture Survey

We have long been concerned – as have the council and English Heritage – about the sad state of many of the historic funerary monuments in the borough's cemeteries and churchyards. This year the Group has been part of a partnership to make an inventory of the best monuments as the first step towards an assessment of what is needed to conserve them. Committee member John Sheppard has undertaken this work, as an extension of the audit of public sculpture in the borough which he produced last year. With the new additions, the survey now lists no fewer than 344 sculptural pieces, including the stone chair (*right*) which is part of the



grave of long-time local councillor James Fletcher (1860-1924) in Hammersmith Cemetery, Margravine Road. Hard copies of the survey will be in the borough archives and there is an online version on the council website at

<http://www.maps.lbhf.gov.uk/sculptures/search.asp>. This appears to be a first for any area in the country and we are proud that English Heritage have hailed it as a model for other local authorities to follow.

### **St John the Evangelist Church**

St John's church in Glenthorne Road, built in 1857-9 by William Butterfield with a chapel by John Francis Bentley, is now redundant (*see below right*). There is a vicarage on the site also by William Butterfield. Both church and vicarage are listed. Godolphin and Latymer School, who are on the adjacent site, are taking over the church and vicarage for absorption into the school enclave, which is of roughly the same date and also listed. We are delighted that the splendid interior space of the church is to be left as it is and not, as is usual in such cases, divided up. The vicarage is to be used mainly for sixth form classrooms. Altogether, this appears to be a very satisfactory re-use of these historic buildings.

### **Church Extensions**

Three local listed churches have this year been proposing extensions to provide the modern equivalents of a church hall – usually now called a community centre – with meeting rooms, offices, kitchen, loos and disabled access, in all cases physically attached to the church. Regrettably St Stephen and St Thomas church in Uxbridge Road did not discuss its plans at all with the Group or other local interested parties prior to putting in a planning application, which has now been refused. In contrast, St Paul's Hammersmith has involved us and others in its consultation and the discussion is still continuing on the appropriate design after the first application was refused on the grounds of an unsatisfactory external design. All Saints church in Fulham is just starting its consultations.

The issues that the planned extensions to listed churches raise include not only the effect on the church but also on its setting – all three churches are landmark buildings – and the loss of open space. In the case of St Paul's and All Saints there is also the emotional factor of the disturbance of burials, the difficulties about re-burial in a closed churchyard and the archaeological significance of the sites.

Because this is currently an important issue we have decided to make it the subject of our annual meeting (*see below*). We hope to be able to show examples of successful church extensions and perhaps help to clarify what exactly makes an extension not only acceptable but a visual asset as well as a social one.

### **The Group's Annual Meeting**

Our annual meeting this year is on Thursday 21 September at Holy Innocents church, Paddenswick Road, one of the borough's listed churches (*see page 6*). There are full details in the mailing and we look forward to seeing you there. The theme of this year's meeting is 'Historic Churches' and we shall be exploring the issues that the planned extensions to listed churches raise. We are delighted to have as our guests the Venerable Stephan Welch, the newly appointed archdeacon of Middlesex, and Timothy Jones of English Heritage.

### **Planning Legislation**

I have reported before on the Group's concerns about the effect of the changes to the planning legislation on our built heritage. Sadly our concerns grow with each new government initiative. The proposal to allow householders to do additional things under permitted development rights (ie without having to ask for planning permission) could be very damaging. So too could the extension of the mayor's powers to decide on certain planning applications. Judging by his interventions at Lots Road and the Allied Carpets site he appears not to be concerned with the local effect of proposals. Instead he seems to support the argument that policies in the London Plan to 'build dense and build high' take precedence over all other policies in the London Plan and local Unitary Development Plans (UDPs). The mayor supports the Allied Carpets site application (258-264 Goldhawk Road W12) and in doing so ignores objections on the grounds of non-conformity with UDP policies and damage to the Ravenscourt and Starch Green conservation area. The Group gave evidence at the recent public enquiry on the damage that the proposal would do to the conservation area and Ravenscourt Park.

As I said in my last report, the procedure for drafting the Local Development Framework, a portfolio of new planning documents, is under way. The group responded in detail to the consultation on 'Issues and Options' last autumn. We hope that the policies on the environment, which have evolved in the borough over a long period and which are widely supported, will be maintained. We await the consultation on the next stage which is the publication of the council's preferred options, due in the autumn.



*William Butterfield's St John's church in Glenthorne Road, built in 1859, now redundant and with its vicarage set to become part of adjacent Godolphin and Latymer School.*

## Public Realm

The council's new streetscape guide, *Street Smart*, was widely welcomed when it came out last year. We are pleased that it recently won the Hammersmith Society's 2006 Environment Award. The Group has been pressing for a number of years for a detailed design guide for the **riverside walk** and is pleased to see a specific river walk section in *Street Smart*: 'The river frontage is approximately 7,400 metres long and is therefore potentially the longest footpath in the borough. The design of the riverside walk is of key importance in providing a high quality environment'. We continue to press for a more detailed and specific guide for the riverside and look forward to this being part of the next edition of *Street Smart*. The river is a London wide nature conservation area and the entire riverside in our borough falls within one conservation area or another. The design of much of the riverside walk needs to be upgraded and the 'green chain' extended by tree planting and landscaping. The Group has written to the council on two relevant planning applications: Sainsbury's extension in Townmead Road and Hammersmith Embankment, pointing out that any alterations to the riverside walk should now follow the standards laid down in *Street Smart*, including the current minimum width of six metres and appropriate planting.

Members have contacted us this last year on a number of public realm issues: crossovers, loss of front gardens to hard-standing, shop fascias, intrusive advertisements and historic railings. The most recent 'broad design guidelines' for conservation areas discourages **forecourt parking and crossovers** (lowered kerbs to facilitate vehicle access across pavements). It points out that increased 'hard-standings for forecourt parking results in the loss of front gardens and their features, boundary treatments and the sense of enclosure these give, and damages the uniform appearance of terraces and groups'. The London Assembly has pointed out that front gardens equivalent to an area of 12 square miles have been paved over within the city and that this contributes to the run-off of rain and the subsequent overflow of sewage into the Thames at times of heavy rainfall. A number of members have raised the issue of the damage that hard-standings and crossovers do, with examples in Hammersmith Grove and Dalling Road. Recently a wide crossover has been installed at Fulham Football Club to allow parking on the pavement in front of the listed Stevenage Road stand. This not only damages the setting of the listed building, but also narrows the pavement where it is part of the Thames Path national trail. We hope the council will tighten up the implementation of its policies so that crossovers will be refused where they cause such damage to the public realm.

A number of members have written directly to the council complaining about garish and over large **fascias** installed on shop fronts in conservation areas (and helpfully copied the Group in). The Wishing Well in Dorville Row had a very intrusive 'fairy tale' front pasted on, apparently without planning permission. Most of it has now been removed, but damage to the front of the building remains. For many years we have advocated

guidelines for shop fronts and we welcome the council's publication of *Design Guidelines for 54-108 Uxbridge Road*. We hope the council will now follow this up with guidelines for shop fronts in general and Dorville Row in particular. The Row (200-224 King Street) was built in 1761-4 and is a rare survival which needs cherishing.

Large **intrusive advertisements**, often on the side of buildings, continue to be of concern. We urge the council to develop a stronger policy for their removal.

We are concerned about the state of the original **19th century railings** along Cambridge Grove and Leamore Street in the Bradmore conservation area (*see below*). The relevant report stated that 'Cambridge Grove has a strong character formed not just by the buildings but by the railings that separate the pedestrian areas from the highway where the latter has been lowered to take account of the overhead railway'. The railings are unusual as most railings in the borough – and indeed elsewhere – were removed early in World War II to be melted down for the war effort (alas, as it turned out, pointlessly). The only ones that were spared were those that prevented people from falling down into an area, or, as here, over the edge of the pavement! The railings have been damaged by lorries and we are discussing their repair and restoration with the council as a valued historic – and practical – feature of the conservation area.



*This 1905 photograph of Cambridge Grove clearly shows the railings either side of the roadway which has been lowered to pass under the railway bridge. The tower of St John's church (see page 2 above) stands in the background.*

## BISHOP'S PARK

The Group is represented on the Bishop's Park stakeholders advisory group, which is meeting regularly. The council is working with Groundwork and the aim is to have an agreed master plan for the park by the end of the year and then to seek funding for capital improvements. We look for improvement to the boundary with Fulham Football Club, restoration of the historic structures in the park – such as Pryor's Bank and the ceramic balustrading, a solution to the problem of the former boating lake and improvements to the maintenance regime to enhance the quality of the landscape and views. Thanks to our committee member Nick Fernley, who is a landscape architect, we have been

able to have practical discussion with officers on landscape management. We look forward to this being the first of other improvements to open spaces.

### BRIEF UPDATES

**Conservation Areas** This year the council has been updating the existing conservation area profiles rather than drafting new ones. A number of areas have been extended following our recommendations. We await consultation on revised design guidelines to cover all conservation areas.

**Lots Road and Chelsea Creek** As I reported in the last newsletter, the then secretary of state, John Prescott, overruled his inspector and gave permission for the twin towers at Lots Road (25 storeys and 37 storeys). A legal challenge has been lodged with the courts on the grounds that the river issues were not properly taken into account by either the inspector or the minister in reaching their decisions. I hope there may be some news to report on this at our annual meeting.

**Lyric Square** has won the Civic Trust's National Award for hard landscaping. Sadly the fountains are now turned off because of the drought! There has been a street market in this area since at least the early 19th century. We welcome the farmers' market on Thursday, but we still press for the return of some traditional market stalls every day of the week – as provided for in the landscape design. Seating was also included in the chosen design, but has not so far been installed.

**Friends of Margravine Cemetery** We welcome the establishment of a new 'Friends' Group for Margravine Cemetery.



The cemetery covers 6.5 hectares and contains listed tombs. We hope this will lead to conservation of monuments and an improvement to the cemetery as a major open space. See back page for details of the Friends' next meeting. Left is a detail from the Margravine

cemetery tomb of 'Abe' Smith, former gold digger in Australia, who died in 1923 in his 78th year.

**31 Irene Road** is the last remaining prefab in the borough. It is on the Local Register and owned by the council. Sadly permission has been given for its demolition. Attempts to find a new home for it were thwarted by the presence of asbestos. A photographic record will be made for the archives.

**Sands End Park** The current proposals are for formal gardens separated from a very urban riverside walk. No new design has yet appeared which responds to the aspirations of local residents expressed in the public consultation. We continue to be very concerned that the developer, St George, has constructed the riverside walk without having planning permission either for the walk or the adjacent park.

**Hammersmith Embankment** Akeler and Delancey's new scheme for Hammersmith Embankment referred to in the last newsletter was withdrawn because of widespread objections. We await a new scheme in the autumn. We hope the proposal for a new watersports facility on the riverside will be retained in the new scheme and there will also be more public open space.

**Fulham Palace** Phase one of the restoration work is well under way and we look forward to the official re-opening in November.

### EVENTS

This year we have had a number of guided walks which have proved popular. Many of us joined the Hammersmith Festival boat tour of the borough's riverside and listened to an erudite commentary from the Group's newsletter editor, Andy Duncan. More interesting events are coming up including a walk and a canal boat trip – see the back page for details. If you would like to receive notification of forthcoming events by email, please ensure the chairman has your address – see back page for the chairman's contact details.

### OUR WORK

As you can see, the amount of work undertaken by the Group is considerable. I am deeply grateful to all the members who help, particularly committee members and the surveyors who work on our Local List of buildings. We are always delighted to hear from anyone who wants to contribute to any aspect of our work.

*Angela Dixon*

### HBG SCULPTURE SURVEY

At the beginning of 2006, the Group was asked by the council's planning and environment department to expand the remit of our sculpture survey to include the best of the statuary in the borough's churchyards and cemeteries. At the same time, with support from English Heritage, it was proposed that the survey should be made available for inspection on the council's website.

Two criteria came into play in deciding which monuments should be included. The first was sculptural quality, simply that a grave had to be distinguished by more than an average sorrowing angel. Sometimes this might mean that a grave would be included, even if quite plain, if a named sculptor could be credited with the work. The second criterion was the fame of the deceased; so, for instance, a table tomb in All Saints' churchyard, Fulham is included because it is the grave of Granville Sharp, leading anti-slavery campaigner and arguably the most important historical figure buried in the borough.

One of the most personally gratifying discoveries for me was in St Mary's Roman Catholic cemetery up at Kensal

Green. I was browsing the rows of graves, frankly rather bored by the ranks of stereotypical funerary marbles, when I came to a headstone of quite different quality with the one-word inscription DULCE. I photographed it, and at first assumed the word ‘Dulce’ was just poetic brevity; the deceased had gone ‘sweetly’ and the mourners had not felt the need to elaborate. But upon checking the cemetery records, this turned out to be the grave of Dulce Wornum, died 1933, and the grave was registered by her brother Grey Wornum. That name rang a bell, and a little further research confirmed that Grey Wornum was a well-known architect whose most renowned design was the RIBA (Royal Institute of British Architects) building in Portland Place W1.

But who had sculpted the headstone? Various names were considered: Gilbert Ledward, for instance, who in the early 1930s founded an organization called Sculptured Memorials and Headstones, seeking a return to traditional English designs, in revolt against the masses of Italianate marble monuments infesting British graveyards. But his notebooks in the Royal Academy (RA) archives threw up nothing to connect him to ‘Dulce’. Then there was Eric Gill, but his works are exhaustively catalogued, and ‘Dulce’ isn’t among them.

Finally, I repaired to the archives of the Henry Moore Institute in Leeds and there, to cut a long story short, as I browsed boxes and boxes of sketches, drafts and photographs from the estate of Edward Bainbridge Copnall, there suddenly was a photograph of the very piece (a detail from it appears below). Copnall exhibited it as ‘Tombstone’ at the RA Summer Exhibition of 1935 and I immediately noticed that it did not have DULCE inscribed. But I knew of his close association and friendship with Grey Wornum, for whom he executed the sculptural figures on the frontage of the RIBA in 1933-5, and we may safely infer that Wornum saw his friend’s piece at the RA, thought it just right for the grave of his lately-deceased sister, bought it, and had the inscription added. All this I was able to convey to Grey Wornum’s surviving daughter, who had not previously known the whereabouts of her aunt’s grave. She explained that the Wornum family are Church of England, but that Dulce, who she thought had lost a fiancé in World War I, had become a nun, hence the burial in St Mary’s. Now, happily, the family, along with the sculptor’s daughter, who also did not know the fate of her father’s 1935 RA exhibit, is looking into how to conserve the piece.



The expansion of the survey to include churchyard and similar sculpture has increased the total number of entries from 220 to 344 at the latest count. Among the names

added to the roster of artists are Grinling Gibbons, John Bushnell, C H B Quennell, Eric Gill and Peter Van Gelder. As ever, many of the pieces in the survey remain stubbornly anonymous. We hope that publication of the survey on the internet (see page 1) may prompt people to come forward with new information about particular works.

In May and June this year I conducted two walks to show off the borough’s outdoor sculpture, the first in Fulham and the second in Hammersmith. The walks introduced people to pieces they might not previously have seen, or might have seen but not focused on. In September I will be leading a third walk exploring the sculptural riches in St Mary’s Roman Catholic cemetery at Kensal Green – see back page for details.

*John Sheppard, Historic Buildings Group*

### LEARNING FROM CANARY WHARF

Following consultations on the master plan for the White City Opportunity Area it emerged that people generally did not want another Canary Wharf at Shepherds Bush. In particular they were concerned about the practicality of having public open space with mature trees on top of car parks, as at Canary Wharf. The landscape consultant at White City, the internationally respected landscape designer Peter Wirtz, showed us photographs of his earlier work at Canary Wharf and other sites proving that the concept worked. However, doubts remained in some people’s minds. So on 29 April 2006 I led a visit to Canary Wharf to explore this and other issues.

Starting at West India Quay where some of the original dockyard features remain, we went into the Canary Wharf estate through the replica of the Hibbert Gate, the original entrance to the docks. Would not a replica of the White City arch somewhere in the White City development be a similarly important historical reference? We continued through Willoughby Passage: although we liked the joke of the automatic gate at the end, we had already found that the apparent dead ends and arcades of Canary Wharf were features we did not want at Shepherds Bush.

Columbus Courtyard works as a calm, hard-landscaped area amongst offices. Westferry Circus with its rich planting surrounded by mature trees – designed by Sir Roy Strong, who advised on the landscape planning for the whole site – was greatly appreciated. We went down on to the Westferry riverside to emphasize that the ‘ground’ level of Canary Wharf is actually at first-floor level. The return to Canary Wharf level took us over the tunnel where the road goes under Westferry. At Cabot Square we were on top of the car park in a dramatic space dominated by a large fountain. We then went down into a shopping mall under the DLR station and came up again into the entrance foyer of 1 Canada Square where there was a temporary exhibition of works of art. Access to atria and foyers in the commercial development of White City should be encouraged.

Emerging into Canada Square we were able to look down through Ron Arad’s *Big Blue* – one of the many

permanent sculptures in the development – on to the continuation of the shopping mall we had been in earlier. Throughout our visit we came upon sculptures – some abstract, some figurative – placed in the open spaces; we would like similar at Shepherds Bush. It was interesting to compare the early Canada Wharf between Westferry and Cabot Square with the area around Canada and Montgomery Squares. The early parts are in a mix of materials with decoration that at times becomes fussy. The newer part is silver and clear glass. Canary Wharf management now impose some control on the materials used. We might not want total uniformity in White City – it is a larger site and the proposals of the master plan already designate three distinct areas – but some control of design for each area, in addition to the usual planning controls of height, access, parking space and the like, would be a good idea.

Tower Hamlets have recently opened an Ideas Store in Canary Wharf because Canary Wharf is their largest shopping area and therefore already a very public open space. The master plan for White City includes shops and housing so it is hoped the wider public will start using the site from the beginning. Perhaps the council will move some public access offices to White City. The other public use of Canary Wharf is for entertainment. Nothing was taking place the day we visited, but a week before there had been an Asian music festival in Cabot Square and on the following day the London marathon went through Canary Wharf.

Our last garden was Peter Wirtz’s Jubilee Garden. This has water, trees and a temporary sculpture display. Although fairly small, one can easily imagine a larger-scale version running the whole kilometre of the White City site. White City will not be like Canary Wharf, but we expect it to have many of the same features: high-quality open space, access to semi-public areas of major buildings, good sculpture and exciting temporary exhibitions, arts and sporting events, good management by the site owners and involvement by the council and the community.

*John Goodier, Historic Buildings Group*

## **HOLY INNOCENTS**

This year the Group is holding its annual meeting in Holy Innocents church, Paddenswick Road. The history of this church goes back to the early 1880s when the Rev Henry Culley Eden, formerly curate of St Mary Abbots in Kensington, opened a mission church in Dalling Road in the Hammersmith parish of St John the Evangelist. Supported by St Mary Abbots (presumably financially), the mission was so successful that after a few years the decision was taken to build a brand new church close by with a brand new parish. The new parish church was called Holy Innocents.

On 20 July 1889 the Duchess of Westminster laid the foundation stone of the new church. Consisting of a nave and two aisles with seating for 750, it was consecrated nearly two years later on 7 March 1891 by the Bishop of London. The west wing was added ten years later. Following construction of the new church, the old

mission church was relegated to the status of church hall for the new parish, which was officially created in 1892.

The new church was a large red brick building with stone facings designed by architect James Brooks in a style described at the time as ‘bold and vigorous Early Pointed, recalling such Burgundian examples as Auxerre and Potigny’. More recently, Pevsner says in the relevant volume of *The Buildings of England* series that ‘before the drastic subdivision [of which more below] this was a typical Brooks interior, austere and lofty, with a wide and tall nave, low passage aisles and low stone piers without capitals, and tall lancets in the clerestory’.



*Holy Innocents, Paddenswick Road, designed by James Brooks and consecrated in 1891. The west wing was added in 1901.*

Over the years the congregation of Holy Innocents dwindled and the church itself was neglected. In the 1980s it was decided to reduce its size by dividing it up and making a new church hall inside the original church. Work started in 1988 and finished two years later. This was the ‘drastic subdivision’ referred to above by Pevsner. Conservationists and English Heritage were dismayed by the alterations, which as well as the dividing up of the nave resulted in the removal of the west choir gallery and the destruction of the Lady Chapel. But out of the cold, damp uninviting barn that Holy Innocents had become, a new and thriving local church and community centre has arisen, and that, surely, has to be a good thing.

Following the alterations, the old church hall in Dalling Road – the original mission church which had preceded Holy Innocents – was demolished and replaced by sheltered housing.

*Andrew Duncan, Historic Buildings Group*

*Editor’s note: we are grateful to Anne Wheeldon of the borough archives for the information used in this article.*

## **HAMMERSMITH ART COLLEGE**

Hammersmith College of Art and Building was founded in 1891 by Francis Hawke, initially with just a few evening classes to prepare students for science and art certificates. In 1904, the same year that it opened the Brixton School of Building in south London, the London

County Council (LCC) took over Hammersmith College and built new premises for it in Lime Grove, Shepherds Bush. A trade school for girls was added in 1914. A further new building was opened in 1930.

From the outset the college had a tradition of training and education in art closely associated with the building professions and craft. This was largely due to William Richard Lethaby, architect and designer and first advisor to the LCC Technical Education Board, set up in 1892 to provide 'facilities for practical and technical education in the poorer and manufacturing districts of London'.

Lethaby was a close friend of William Morris, Norman Shaw, Burne Jones, Walter Crane and Philip Webb and sat on the committee of Morris's Society for the Preservation of Ancient Buildings. Central to his philosophy in education was the emphasis on the direct handling of tools in a workshop environment. Teaching should foster both a proper understanding of tools, materials and function and also the notion of art as service rather than as expression of genius. This accounts for the wonderful workshops at the Hammersmith College of Art and Building and the Brixton School of Building. Both institutions were championed by Lethaby.

In 1884 Lethaby had been instrumental in setting up the Art Workers Guild with four other young architects, all serving or ex-members of Norman Shaw's staff who met informally to discuss problems of art and building. Lethaby believed that 'any real Art-revival can only be on the lines of the unity of all the aesthetic arts'. The background to these ideas can be found in the teaching of Pugin, Ruskin and Morris. Although Lethaby encouraged handicrafts as a vital necessity within an industrial society, he did not reject mechanization. However, his proposals for machine production from first-rate models were not readily accepted by his contemporaries in Britain. Overseas, he had much more influence, particularly in Scandinavian and Germany. Between 1900 and 1914 Lethaby and his wife Edith made regular trips to Germany. His strong influence on Walter Gropius and the development of the Weimar Bauhaus is not generally appreciated in this country.

It is no coincidence that Arthur Korn, a former partner of the German architect Erich Mendelsohn, became one of the major influences in the re-emergence after the Second World War of the School of Architecture at the Hammersmith College of Art and Building in Lime Grove. It is a matter of great regret that this excellent school, which has had such an illustrious history in Hammersmith, has been allowed to migrate to the University of Greenwich on the other side of London.

*Hans Haenlein, president of the Hammersmith Society*

*Editor's note:* We are grateful to Professor Haenlein for this article on the old Hammersmith College in Lime Grove. Professor Haenlein was a student of architecture at the college from 1955-1960 and later head of the school of architecture at the London South Bank University (formerly the Brixton School of Building) from 1976-1991. The old Hammersmith College

buildings, all of which are listed, are now occupied by the London College of Fashion. A recent proposal to increase the size of a number of the buildings on this already densely built site was withdrawn after objections. If another application comes forward, the Group will be looking for repair to the listed façades – particularly that facing Lime Grove (see illustration below) where there is missing and damaged detail – and the removal of accretions on the forecourt. We will also be looking for improved landscaping within the site, especially around the internal courtyard which is surrounded on three sides by listed buildings.



*The former Hammersmith College of Art and Building in Lime Grove designed by the LCC architects' department under W E Riley in the early 1900s and now occupied by the London College of Fashion.*

### **CARLING APOLLO**

Everybody is familiar with the Apollo, the large theatre devoted to rock concerts and other entertainments in the shadow of the Hammersmith flyover and previously known as the Odeon. But younger visitors in particular may not be aware that it was originally built as one of a ring of huge cinemas in the London suburbs designed to bring film to the massive movie-going audience between World War I and the mid 1950s.

The cinema was conceived by the Davis family of cinema entrepreneurs. They had previously built the 1923 Pavilion on the west side of Shepherds Bush Green (now a listed building and awaiting conversion into a hotel) and another cinema at Croydon which was the biggest in Europe when completed in 1928. Hammersmith was to be their most ambitious project to date. As at Croydon, the Davis' architect was Robert Cromie. Cromie was a prolific designer of cinemas and theatres between the wars. Much of his work has now disappeared, but the well-known Prince of Wales Theatre in the West End survives in emasculated form.

At Hammersmith, Cromie allowed the curve of Queen Caroline Street to define a monumental facade 58m wide with a huge fan-shaped auditorium behind. In the stalls and vast sweeping balcony he managed to fit in over 3,500 seats – a staggering number for the time. Internally, the decorative treatment was derived from German Expressionism mixed with classical features such as the great arched niches filling the wall space between the balcony and the stage. Today, the best decoration

survives in the foyers, where you can see Newbury Trent's typically Art Deco bas reliefs, and at the top of the stairs to the upper level, where there are fine etched glass screens. (Once upon a time you could take tea on the upper level before going in to watch the film.)

Before work at Hammersmith had been completed, the Davis family sold out to the emerging Gaumont company in 1930. The cinema actually opened two years later as the Gaumont Palace, part of the Gaumont-British Picture Corporation chain of movie houses. In the beginning the Palace specialized in cine-variety, a form of entertainment in which audiences were treated to the latest Hollywood spectacular, to a full variety show *and* to an interlude on the hugely popular cinema organ.



*The Carling Apollo in Queen Caroline Street, built as a 3,500-seat cinema by Robert Cromie in 1932.*

In the mid 1940s the Gaumont company was absorbed into the Rank Organization. Rank had by then gained control of the Odeon circuit and the Gaumont Palace's name was finally changed to the Odeon in 1962. With its massive seating capacity, it was an obvious venue for the big pop concerts which started in the 1960s. But it continued to show movies too, and in fact the last film performance took place as late as 1984. Since then, renamed the Apollo, the former cinema has presented a mix of entertainment, from ballet to rock shows via Michael Flatley's Riverdance. In 1990 the building was listed Grade II. In its citation it was described as 'a remarkably complete survival of a richly decorated cinema'. The Cinema Theatre Association (CTA) subsequently achieved a re-designation to Grade II\* in 2004. The CTA is now working on securing the re-installation of the organ. More on this anon.

By way of a footnote, it is worth remembering that in the heyday of the movies Hammersmith and Fulham had numerous cinemas. However, of the many that once existed only the Cineworld in King Street – opened as the Regal in 1936 – is still in operation today. Now subdivided, little can be seen of the beautiful original auditorium or of the plaster galleons flanking the screen. The cinema is currently threatened with redevelopment into a supermarket, though the council as ground landlords seem to have halted this for the time being. It would be wonderful to see the cinema not only retained but restored, thereby providing a special place for film in Hammersmith in an historic cinema location where movies have been shown for 70 years.

*Richard Gray, Cinema Theatre Association*

## INFORMATION FOR MEMBERS

### GRAND UNION CANAL TRIP

10 SEPT: boat trip jointly organised with Hammersmith Society. Join at Paddington Basin (12pm) or Sainsburys Ladbroke Grove (1pm). Finishes Greenford approx 5pm. Cost £15. Book through Melanie Whitlock on 020 8743 1391 or whitlockmelanie@hotmail.com.

### ST MARY'S RC CEMETERY WALK

30 SEPT: led by John Sheppard, the Group's sculpture surveyor. John will be pointing out the best of the sculpted memorials in the cemetery and telling some of the fascinating stories behind them. Famous names to be encountered on the perambulation include Eric Gill, Sir John Barbirolli and the notorious early TV personality Gilbert Harding. The walk is expected to last about two hours. This is the third in John's series of walks exploring the wealth of sculptural treasures in our borough.. If you have yet to experience the Sheppard presentation, now's your chance! Meet 2 pm at the cemetery chapel. Cost £5 – pay on the day. Book in advance with John at john@shep89.freeuk.com or 020 7736 3718. John will give you more information about the rendezvous and how to get there when you book. The walk will contribute to HBG funds so your support would be much appreciated.

### OTHER EVENTS

2 SEPT: GLIAS walk exploring industrial history of Counter's Creek. Led by John Goodier of HBG. 2.30. Free. Booking essential: walks@glias.org.uk or GLIAS Walks, 84a Kingston Road, Luton LU2 7SA.  
16-17 SEPT: London Open House; Mayor's Thames Festival; Chiswick Open House (www.openchiswick.net)  
21 SEPT: HBG annual meeting at Holy Innocents Church, Paddenswick Road W6. 7pm for 8pm  
26 SEPT: Friends of Margravine Cemetery. Please phone for location, time and other details. 020 8748 2927

### HBG PUBLICATIONS

*Local List* £17 members, £20 non-members. Collect.  
*Bradmore House* ills, £5 inc p&p.  
Both available from Group chairman: 020 8748 7416

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### ANNUAL SUBSCRIPTIONS

£5.00 for individuals and £15 for groups. New members always welcome. Please contact the chairman.

### NEWSLETTER CREDITS

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