



Issue No. 32 Spring 2015

OUR ARTISTIC BOROUGH: ARTS & CRAFTS HOUSES AND PALACES OF PLEASURE

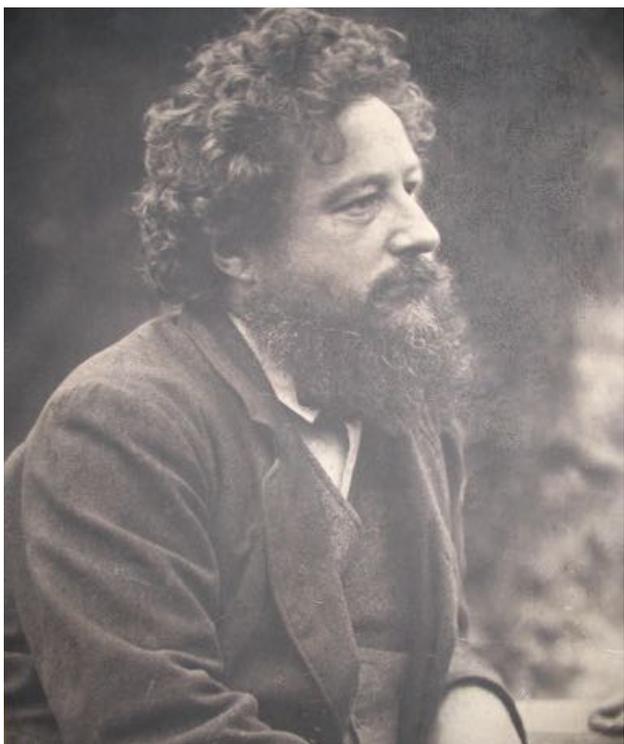
- Welcome to the latest edition of our newsletter. As the headline suggests, the main theme of this issue is new developments in our local Arts and Crafts heritage on the one hand and historic cinemas and theatres on the other.
- In the Arts and Crafts world we are celebrating the lottery-funded project based around Emery Walker House in Hammersmith Terrace and Kelmscott House on Upper Mall, home of the William Morris Society.
- When it comes to cinemas and theatres, we can also celebrate the restoration of the Apollo and the reopening of the Lyric. But we can't be quite so sanguine about the future of the historic Pyke's Cinematograph in Shepherds Bush.
- There's lots more inside, of course, including a full round-up on planning matters, conservation areas and buildings at risk.
- We would also like to draw your attention to the story of the historic Askew estate on page 10, told by a family member. If nothing else it explains where Askew Road and the Askew Arms got their names!

Right: Poster by Lovat Fraser for the Nigel Playfair production of *The Beggar's Opera* at the Lyric Theatre, Hammersmith, 1920. See page 5 below.



ARTS & CRAFTS: THE PROJECT

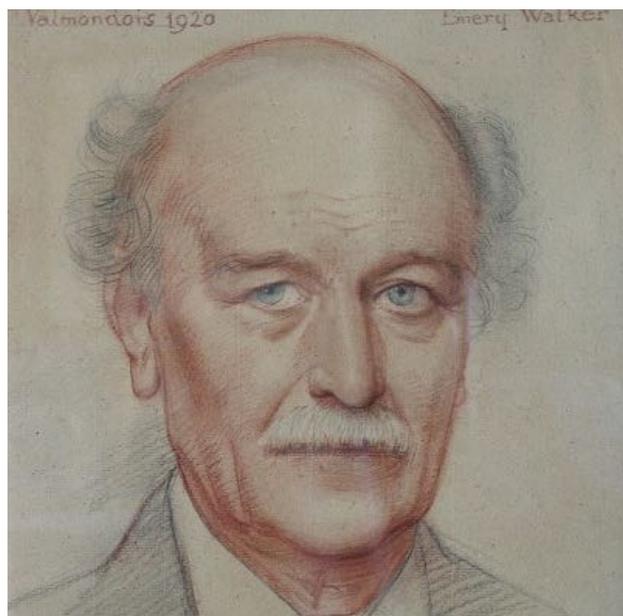
The year 2015 promises great things for both the William Morris Society and the Emery Walker Trust, whose partnership project 'Arts and Crafts Hammersmith' has just secured Heritage Lottery Fund support of £631,100. The project focuses on the friendship and creative collaboration between Morris and typographer Emery Walker, who lived ¼ mile apart on the Thames riverside at Kelmscott House and 7 Hammersmith Terrace respectively. The project will refurbish the properties and improve visitor facilities, undertake essential works in cataloguing and digitising the collections and archives in both properties, and features a range of activities and initiatives to develop audiences, volunteering and participation. Capital works start in autumn this year. 7 Hammersmith Terrace will close for essential works at the end of June. Why not seize the opportunity to visit while you still can? Guided tours take place every Saturday and occasional Sundays – booking essential via the Emery Walker House website at www.emerywalker.org.uk. The William Morris Society's premises in the lower floors of Kelmscott House will remain partially open throughout the course of the works, on Thursdays and Saturdays from 2-5 pm. The newly refurbished houses will re-launch in spring 2017.



William Morris (1834-1896) lived at Kelmscott House on Upper Mall Hammersmith from 1882 until his death.

Helen Elletson, curator for the William Morris Society and the Emery Walker Trust, will oversee the delivery of the whole project. Total cost is £1 million. In addition to the lottery money, £100,000 in match funding has already been secured from charitable and private sources, including the Garfield Weston Foundation, the Ashley Family Foundation and the Heritage of London Trust.

Efforts will now focus on securing the remaining funds necessary for final completion of the project in 2018. Any donations gratefully received!



Sir Emery Walker (1851-1933) of 7 Hammersmith Terrace, in a portrait made in 1920. Walker was knighted in 1930.

EMERY WALKER HOUSE

'I visited 7 Hammersmith Terrace yesterday...and was enchanted with the house...with its unique London interior of the Morris period together with its pictures, chairs, cabinets, hangings and Morris paper...There is now no other Morris interior in London to equal it, nor was there ever a Morris interior to retain so many relics of the Morris movement. Of course, its appeal is as a private house, not a museum, and the way the walls are hung with a mixture of photographs, water colours and illuminated manuscripts and the way the twinkling light from the Thames at the bottom of the garden shines on the blues and greens of Morris papers and fabrics and old brown handmade furniture, leads one to a kingdom that can never be created again. This house and its contents must be preserved.'

These words were written 50 years ago by John Betjeman. While the house is no longer a private home, it still has that special feeling and special interior he describes. Despite the fact that the house is now open to the public, it remains relatively little known, even in the local area. And Emery Walker himself is not well known, at least not outside academic circles concerned with the history of printing. But he was an important figure at the very centre of the Arts and Crafts movement. He was a founder or committee member of all its key bodies, including the Society for the Protection of Ancient Buildings, the Art Workers Guild and the Arts and Crafts Exhibition Society. He was also a close personal friend of the leaders of the movement. By the end of his own life, William Morris 'did not think a day complete without a sight of Walker', while Philip Webb described him as

‘the universal Samaritan to be laid on like water, only we don’t pay rates for him’. Emery was a younger man than either Morris or Webb, but older than the later Cotswolds Arts and Crafts architects-cum-furniture makers and painters whom he got to know well too. These personal and professional links are still very much in evidence in 7 Hammersmith Terrace, where Walker spent the last 30 years of his life.



The dining room at 7 Hammersmith Terrace, furnished by Morris and part of the finest surviving Morris interior in the country

Walker was Morris’s mentor and guide in printing and typography, in particular in Morris’s last project, the Kelmscott Press. After Morris’s death, Walker set up the Doves Press with his friend T J Cobden-Sanderson. The Press had its own very special and unique typeface. It also introduced the use of white space on the page, only ornamented by distinctive initial letters in red or gold, hand drawn or based on hand drawn originals. These were often done by Walker’s near neighbours, Edward Johnston and Eric Gill. But the *Dictionary of National Biography* suggests that Walker’s great reputation rests on a far wider basis, for he was keenly preoccupied with the appearance of the everyday book as well as with the fine books produced by the Doves Press. It is scarcely too much to say that his influence, direct or indirect, can be discerned in nearly every well-designed traditional typographical page produced since his time, and that to him more than to any other man is due the great improvement in book production in Britain in the 20th century. The Doves Press only lasted for sixteen years. The two partners fell out, with Cobden-Sanderson ‘bequeathing’ the famous typeface to the Thames from Hammersmith Bridge.

Open to visitors

7 Hammersmith Terrace was occupied by just three people from 1903 to 1999. Emery and his only daughter Dorothy lived in the house until he died in 1933. Dorothy stayed on until her own death in 1963. Dorothy’s companion in later life, Elizabeth de Haas, inherited the house and lived there from the late 1940s until her death in 1999. Elizabeth spent many of her later years trying to secure the future of the house and its collections.

Eventually, failing to persuade any organisation to take it on, she established the Emery Walker Trust shortly before she died. The Trust opened the house to visitors in 2005.

Among its treasures are original Morris & Co wallpapers, textiles, furnishings, artworks and personal ephemera, much of which was influenced by or originally owned by William Morris, architect Philip Webb and their Arts and Crafts contemporaries. The highlights are a drawing by Edward Burne-Jones of May Morris; a 17th century library chair used by Morris and after his death given by his widow to Emery Walker; many items of furniture and glass designed for Morris & Co by Philip Webb and inherited by Emery on Webb’s death; pottery by William de Morgan and ceramics painted especially for Emery by Alfred and Louise Powell, who were well known for creating designs to be hand-painted on to Wedgwood china; embroideries done by May Morris for the Walkers and furniture by the Barnsleys and Ernest Gimson. There is also a lock of William Morris’s hair cut from his head on his deathbed by Walker and placed for safe-keeping in a small cardboard box.

Angela Clarke, Historic Buildings Group

HAMMERSMITH CARPETS

William Morris moved to his beautiful riverside home, Kelmscott House, on Upper Mall in 1878. Morris’s bedroom was located on the ground floor of the house, facing his beloved Thames. Here he had a loom installed in order to begin experiments with weaving, which he believed to be the highest of art forms. Once Morris had mastered the technique, looms were brought into the coach house adjoining his home and women were employed to hand knot the so-called Hammersmith carpets, beginning an important revival of this traditional craft.



Even when he was away from the house, Morris longed to return to these practical crafts, as he wrote, ‘Lord bless us how nice it will be when I can get back to my little patterns and dyeing, and the dear warp and weft at Hammersmith’. Even when the carpet manufacturing was relocated to Merton Abbey in 1881, the carpets were still called Hammersmith carpets, but they no longer had the famous hammer symbol and ‘M’ for Morris woven into the corner (see picture above). Fortunately, several examples of the beautiful carpets survive. The William Morris Society is fortunate to own two examples from this important time of Morris textile production.

Helen Elletson, curator, William Morris Society



The Old Ship pub on Upper Mall, Hammersmith, as shown in an engraving from Faulkner's History of Hammersmith, published in 1839. At that time, long before the current riverside walk was created, the pub faced away from the river. In 1974 it was remodeled so the main entrance faced on to the Thames. As a result, the original

entrance porch lost its function and is now hidden away in a gated storage area at the rear. The porch is the only listed part of the pub. The Group, along with others, is very concerned that it is being allowed to fall into disrepair. However, we are encouraged to hear that the Council is now 'investigating'.

PYKE'S CINEMATOGRAPH

On the west side of Shepherd's Bush Green a long, narrow, building extends back from its street front. It stands squashed between the Empire theatre and the remains of the Odeon (formerly Pavilion) cinema, now a hotel, and the building is currently threatened with redevelopment as a high-rise residential block. It started life on 3 March 1910 as Pyke's Shepherd's Bush Cinematograph Theatre and has therefore been in existence for 105 years, with all but the last two years in entertainment use.

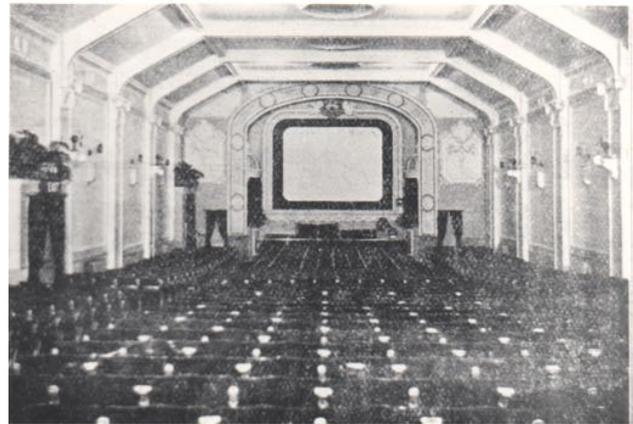


Pyke's Cinematograph, stretching back from Shepherd's Bush with the seat prices just visible on the left side.

Although it is locally listed, the building has no statutory listing. It would be difficult to achieve this now given that little of the original interior survives. But the building is surely of note as being one of the earliest purpose-built cinemas in London, indeed in Britain, and it retains rare terracotta lettering on the left hand exterior wall announcing 'Continuous Performances Seats 1/-, 6d & 3d' (see picture in the last HBG newsletter, No. 31, page 6).

Knock-about comedy

But who was Pyke? In a few words, Montagu Pyke was a pioneer London film exhibitor, opening sixteen cinemas between 1909 and 1911. Although his empire expanded at a terrific rate, by later standards his cinemas were small single floor affairs, seating around 600 people in tightly packed rows. His first cinema was the Recreations, a shop conversion in Edgware Road in March 1909. To quote Pyke, the programme comprised: 'Knock-about comedy, a thriller serial, a newsreel and a melodrama. The audience cheered and rocked with excitement, discussing the villain in angry whispers'. Following his success in Edgware Road, Pyke constructed what might be the earliest surviving purpose-built cinema building in London – in Finsbury Park – followed by cinemas in Fulham Broadway, Ealing, Oxford Street and then Shepherd's Bush. Ten more appeared in quick succession: a cartoon appeared in the film trade press in which Pyke appeared flying over London dropping cinemas from a capacious bag.



The interior of Pyke's Cinematograph at Shepherd's Bush showing the tightly packed rows of seats and the tiny screen by today's standards. The long narrow shape of the building and the contours of the roof are also clearly visible.

Rather inexplicably Pyke went bankrupt in 1915 and his cinemas were sold off to various different operators. The Shepherd's Bush cinema was renamed the Palladium and remodelled in 1923 by the specialist architect John Stanley Beard. It was acquired by the Essoldo circuit in 1954 and renamed as such in the following year. In 1973 it became an adjunct to the former Pavilion next door, by then part of the Odeon chain. Finally in 1981 it closed as a cinema. After being disused for several years, it started a new life as the Walkabout bar. The Walkabout closed in October 2013.



Pyke's after it had been renamed the Palladium (in 1923). It is dwarfed by the later Pavilion/Odeon next door.

Pyke's lies within the Shepherds Bush Green conservation area. It has 'group value' in relation to the Empire and Pavilion/Odeon (both Grade II listed). As a cluster, these buildings demonstrate the evolution of entertainment in the area during the 20th century. They are recognised as the main landmarks in the conservation area, reflecting the contribution they make to the character and history of the district. The cinema also has community value as it was constructed as an entertainment venue for local people. Most of Pyke's cinemas have either been demolished or mutilated beyond recognition. At Shepherds Bush, the external elevations and street façade remain intact. The terracotta lettering gains its value and significance from its context and as such should be retained in its current location. Any proposals to redevelop should incorporate the lettering, which is both a rare artefact and an important memento of the historic use of the site.

Richard Gray, Cinema Theatre Association



As Nick Fernley reports on page 7, the Grade II listed Eventim Apollo by the flyover has recently been restored, and along with its magnificent Compton organ, built in 1932, the same year the Apollo opened as the Gaumont Palace. Organs were positioned at the front of the cinema, organ and organist rising up as the performance started. Gaumont favoured Compton organs, but interestingly this example, though contemporary, is not in the same Art Deco style as the building.*

LYRIC REBORN – AGAIN



Hammersmith's Lyric theatre officially reopened in April following its multi-million pound capital development project. Besides a new café, bar and toilets, the project has added a two-storey extension to the west housing a range of brand new facilities

including drama, dance and recording studios, music practice rooms, a film and TV studio and a 50 seat cinema. The new extension is named the Reuben Foundation Wing in recognition of a generous grant from the Reuben brothers' charitable foundation.

Building work for the Lyric's expansion began in 2012 following several years of planning and fundraising. The finished building will enable the Lyric to expand its activities with young people, emerging and professional artists. Part of the Lyric's future business model is to work closely with resident partner organisations who will contribute new art form expertise in dance, music and digital media alongside the Lyric's specialism in theatre.

Perfect view

The Lyric Opera House, as it was originally called, was built for Charles Cordingley in 1888. By 1895 it was doing such good business – despite its location on a side street crowded with the stalls of the Hammersmith street market – that Frank Matcham, the most successful theatre architect of his time, was asked to rebuild and enlarge the interior. Another circle was added and the plasterwork installed. Matcham's 'first anxiety was to ensure that every member of the audience had a perfect view of the stage'. He also took great care over the decoration of the auditorium. The plasterwork was spectacular. We understand that G Jackson & Son Ltd installed the original plasterwork, but unfortunately they have not retained their records since their move from Palace Wharf, so they are unable to confirm this. What we do know is that Lily Langtry opened the refurbished theatre.

Since then the Lyric has had a checkered history with successful periods alternating with lean times, even closures. The Playfair era, which began in 1918 when actor Nigel Playfair leased the theatre, was one of the successful periods. His most successful productions brought a 'fashionable west end audience out to a suburban theatre'. One production in particular – John Gay's *The Beggar's Opera*, designed by Lovat Fraser with music by Frederick Austin – was an instant success, running for three years and inspiring *Punch* to produce the following little rhyme:

No greater name than Nigel Playfair
Occurs in Thespian lore or myth
'Twas he who first revealed to Mayfair
The whereabouts of Hammersmith'.



The original Lyric theatre, known as the Lyric Opera House, opened in 1888 in a side street further down King Street from the modern Lyric. It was demolished in 1972.

In 1958, after a long period as the Lyric Theatre, the Lyric reverted to its original name of Lyric Opera House. A series of distinguished shows followed, including new work such as John Mortimer's *The Dock Brief* and Harold Pinter's *The Birthday Party*. These weren't enough to save it, however: the Lyric closed for the last time in 1966 and was demolished in 1972. Having fought and failed to retain the old theatre, local people at least achieved a smaller rebuilt Lyric with the new theatre incorporating Matcham's splendid plasterwork restored by G Jackson & Son. On 18th October 1979 the new Lyric opened in the presence of the Queen with a gala performance of Shaw's *You Never Can Tell*. It was a great occasion for celebration with many local people who had campaigned so hard for the theatre present.

Angela Dixon, HBG, with thanks to
Hammersmith & Fulham Archives

KOPS BREWERY

On 3 December 2014 I was invited by the housebuilders Barratts to attend the unveiling of an Historic Buildings Group blue plaque to Henry Lowenfeld on the former Kops brewery in Townmead Road. Lowenfeld built the brewery (which brewed alcohol-free beer) and Barratts have just restored the façade.



My late husband was Henry Lowenfeld's last surviving grandson. Family archives have unearthed pictures of the brewery, built in 1890 on a six-acre site by the river. These show that half the land was used for the model brewery and half for storage, packing sheds and stabling for the drays that delivered the ale all over London. By 1892, 75,000 pints of Kops Ale (so called because he used Kentish hops) were being distributed all over the country.

The origin of the brewery is a fascinating story. One day, walking past an open door in South London and hearing men's voices, Henry walked in uninvited. He found himself in a Temperance Society meeting where the speaker was expounding the evils of alcohol. A man got up and said 'Give me a substitute for alcoholic drinks and I will turn teetotaler at once'.

Henry, ever alert to a commercial opportunity, immediately decided to explore the possibilities of an alternative drink for the working man. In the British Museum library he read all he needed to know about brewing. Without any previous knowledge, he acquired enough chemical know-how to formulate an alcohol-free beverage which tasted like beer. So was born Kops ale.

Luxury hotels

Henry was essentially an inventor and entrepreneur and in due course lost interest in the brewery, selling out to the White Brothers of ginger beer fame. He went on to acquire the lease of the Prince of Wales theatre in Shaftesbury Avenue before buying land on which he built the Apollo theatre. Despite his lack of understanding of music and theatre, the Apollo led to his greatest financial success. Henry also built one of England's first luxury hotels, the Ocean Hotel on the Isle of Wight.



Henry Lowenfeld, the founder of Kops Brewery in Townmead Road, flanked by his daughters Helena and Margaret (Madge).

Henry was born Henryk Loewenfeld in 1859 in Warsaw and moved to England in the early 1880s. As well as the ventures described above, he also produced a successful spot-removing fluid and opened a patent registration office. He died in Paris in 1931.

Sue Wright

Chairman's Update

We have been busy with two major policy projects in the early part of 2015. In January we made comments on borough's draft local plan. This lays out the Council's intentions on development in the borough. In particular for us it deals with our five regeneration areas. The plan also covers borough-wide policies. We commented on these, in

particular on open spaces, the river and the canal. Members of the committee dealt with the sections covering the areas where they live or have local knowledge. In March we commented on the mayor of London's proposals for Old Oak and Park Royal, which became a Mayoral Development Area on 1 April. The Old Oak redevelopment will be a major change for the borough, but has great potential. We are pleased to see that Wormwood Scrubs will not be encroached on. An informal alliance of residents' groups and civic amenity groups has come together as the Grand Union Alliance to exchange ideas about redevelopment plans affecting the north of the borough from Kensal Canalside to Stonebridge Park. I was asked to speak on the subject of heritage to a workshop during their inaugural conference and I continue to be involved in the Alliance.



As we celebrate the 70th anniversary of VE Day on 8 May 1944, we remember the celebrations of local people at the time as they rejoiced at the ending (in Europe at least) of six long years of war. Here children enjoy what looks like a very special tea party at one of the Lewis Trust housing estates in Fulham.

In the planning report below you will find details of the planning applications we comment on. A couple of general points arise from the report. The status of buildings on the Council's local list of buildings of merit needs some clarification. And, on a more positive note, we are pleased to see that recognition of the contribution of past residents of the borough to Britain's Arts and Crafts movement continues to grow.

John Goodier, chairman, Historic Buildings Group

HBG PLANNING REPORT

There has been no let up in the flow of planning applications this year. The planning sub-committee has been kept busy sifting through them and responding where we consider the proposals fall within our remit to 'promote, protect and enhance the historic environment'. The committee works on a

democratic basis. A lead correspondent is elected for a particular application. He or she will draft a response which is then circulated for comments. Several drafts may be necessary before the final version is sent to the Council's planning officers. The principal applications we have commented on recently are as follows:

A proposal to redevelop the **TRIANGLE SITE** at the junction of Hammersmith Grove and Beadon Road. This would involve the erection of a 14-storey office block and the demolition of a building of merit. We considered that the proposal represented over-development of the site, impacted on the three nearby conservation areas and failed to respect the building line along Hammersmith Grove. We have recently heard that the current proposals have been withdrawn. We hope that the revised application will be more acceptable.

I am sure many readers will be aware of the internal refurbishments that have taken place at the **HAMMERSMITH APOLLO**, listed Grade II* and one of the star attractions of the Broadway. The work carried out to date (architects Foster Wilson) is of a high standard and is to be commended. However, an application has been received for a high-level digital advertisement on the main façade. Whilst in principle it would be acceptable to display details of current or even forthcoming events at the venue, the application also covers commercial advertising, taking full advantage of the location next to the flyover. We objected to the commercial advertising.

Although no formal application has been yet submitted, a pre-application exhibition and talks have been held by the potential future owners of **FULHAM TOWN HALL** (listed Grade II* – see page 8 below) The proposals include the creation of a shopping mall and café at ground level, a first floor show room and the creation of apartments on the upper floors. The council chamber and suite would be retained for ceremonial functions and weddings. Whilst many original features would be retained, others would be sacrificed, most notably the main staircase. Our concerns include the irredeemable loss of heritage assets and the additional floors. We also questioned the commercial viability of the scheme.



Recent restoration by Foster Wilson Architects has restored much of the Eventim Apollo's interior to its original 1930s magnificence. More work is to be carried out costing £3m.

On a smaller scale, the proposals to replace the now demolished pavilion on **BROOK GREEN** worried us. We felt that the materials originally proposed were not in keeping with the concept of a sports pavilion on the Green. The materials have since been modified.



Whiteley's Cottages, dating from the late 19th century and classed as a local building of merit, are threatened yet again with large advertisement hoardings designed to be seen by drivers on Talgarth Road.

THAMES WHARF is a major scheme on the river front involving the demolition of the existing barrel-roofed Richard Rogers office building as well as a later extension of a building of merit, once part of a working wharf. Several pre-app exhibitions and discussions have been attended by the Group. The proposal is to erect two residential buildings – one part six, part seven storey and one part six, part seven and part nine storey. This would include the retention of two of the Rainville Road wharf buildings and the River Café while providing ground floor office space and 57 residential units. We are of the opinion that many of our misgivings have been addressed, but we are still concerned about the effect on the views and that some of the balconies would overhang the riverside walk.



Here's a familiar sight – the colourful Walkabout at 58 Shepherd's Bush Green, pictured in 1995 (see page 4 and this page right). The Dorsett Hotel, occupying the former Shepherd's Bush Odeon beyond, wants to demolish it and replace it with a 16-storey tower.

SYSTEMS HOUSE, 1 RAVENSCOURT PARK was used as a furniture workshop by the architect Charles Spooner and converted in 1907 as a glass studio for his

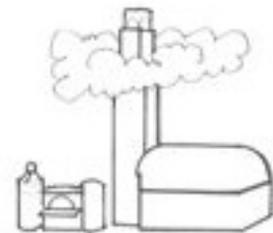
friend Christopher Whall, an influential member of the Arts and Crafts movement. We considered a proposal to demolish the current building, much altered in the 1970s, and replace it with a three-storey residential building, with a frontage in the style of the original building. Views were divided on the degree of demolition/retention that was acceptable. However, the consensus conveyed to the Council was that as much of the original fabric as possible should be retained within any new building.

A proposal to add a rear roof extension to the North Lodge in **MARGRAVINE CEMETERY** was opposed by several groups on the grounds that it was grossly out of scale and failed to respect the character of the building and adversely impacted upon the listed tombs in the cemetery and the conservation area as a whole.



Fulham town hall in 1903, before its extension. The Group held its 2014 general meeting here prior to possible conversion into a shopping mall and apartments (see page 7 above).

THE WALKABOUT opened as Pyke's Cinematograph Theatre in 1911 and was the earliest cinema in Shepherd's Bush. We will be objecting very strongly to the current application to demolish the building and replace it with a 16-storey tower providing 53 serviced apartments, eight market flats and a ground floor restaurant. We will be arguing for at least part of the original building to be retained and the retention of the terracotta lettering down the side. Richard Gray gives a full history and description of the building in his article on page 4 of this newsletter.



Palladium or Fireman's Tower?

Nicolas Fernley, chairman, HBG planning sub-committee

OUR ANNUAL MEETING

The 26th annual meeting of the Hammersmith & Fulham Historic Buildings Group took place in the former Fulham town hall at 7pm on 24 November 2014. Before the meeting Keith Whitehouse conducted a tour of the

building prior to its possible conversion into retail and residential use (see above, page 7). Questions from the floor included dismay at the proposed 16-storey tower on the site the of the Walkabout, Shepherds Bush Green (see page 8 above), extending the borough's conservation areas (see this page), the possible erection of a sculpture on St Paul's Green, basement excavations and the restoration of war memorials (see page 10 below).



Lt. Colonel Gilbertson Smith, Commanding Officer, 2nd Battalion, 25th London (Cyclist) Battalion and Major General Sir Francis Lloyd, General Officer Commanding, London District, inspecting the cyclists in the Bishops Field (now the allotments) at Fulham Palace in 1914. Due to shortages, some of the men are still in civilian dress. The 25th London had their HQ at Fulham House, Fulham High Street. The 1st Battalion spent the First World War in India but the newly formed 2nd Battalion was sent to guard the east coast, north and south of Southwold. Their role was to look out for enemy submarines and ships and any attempted invasion. This must have been a fairly boring duty particularly in winter but in 1917 there was excitement when the German airship, L48, crashed at Theberton, Suffolk. The 25th Cyclists were sent to guard it and stop local people taking souvenirs. In 1919, Sir Frank was elected London County Council member for East Fulham.

CONSERVATION AREAS

Work has been progressing on the analysis for the eleven conservation areas that do not benefit from a character profile. The initial analysis for all eleven areas is almost complete and has revealed that, for some areas, the boundaries should be amended. We have directed resources to ensure that the new areas deemed to be worthy of conservation status benefit from designation as early as possible.

We will then re-focus on the profiles. Once drafts have been prepared, we will, of course, consult local groups for comment prior to formally approving them. I am aware that concerns have been expressed that those conservation areas without a character profile are exposed and vulnerable to inappropriate development. I do not believe this to be the case for two reasons.

Firstly, it should be noted that despite the absence of a profile, the Council's policy position with regard to conservation areas has changed over recent years. We are

now in a position where we have more published guidance than before. The Council now has 29 detailed design guidance policies on conservation areas within the Planning Guidance Supplementary Planning Document. This purpose of this document was to establish more detailed guidance on the main heritage policies in the Development Plan, and to fill the gap and strengthen the guidance base especially for those conservation areas currently without a character profile.

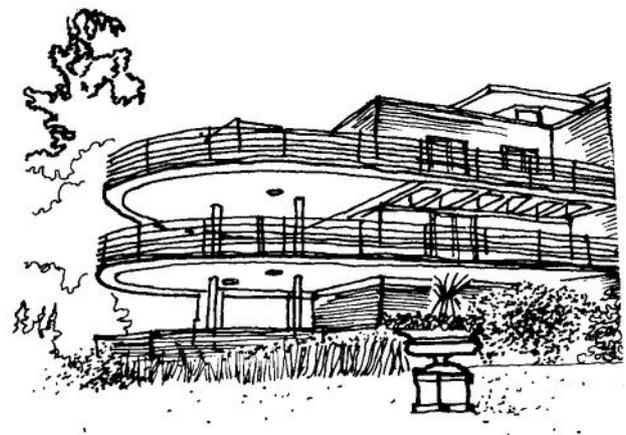
Secondly, at the same time, the National Planning Policy Framework introduced by central government places the onus very firmly on applicants where applications affecting heritage assets are concerned. For the first time, the Framework requires the applicant to carry out an analysis of the significance of the heritage asset such that its value can be determined, and that this assessment is then used to inform the proposed design.

The work on conservation character profiles had ceased for some time, but we are now close to completion of the townscape character assessment for the outstanding eleven. This has been a considerable piece of work, undertaken alongside other demands placed on the team. Whilst it is recognised that the publication of the character profiles has not progressed as quickly as we all would have liked, our aim remains to complete the set.

Paul Goodacre, Head of Urban Design and Conservation, LBHF

NEW LIFE FOR LISTED BUILDINGS

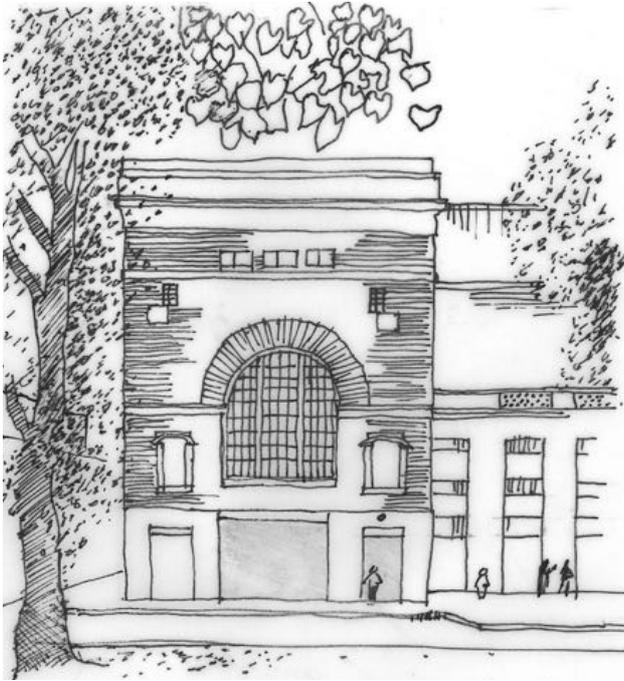
Last autumn English Heritage published the Heritage at Risk Register for 2014. There are five listed buildings in the borough on the register. This is a decrease of three on the previous year thanks to the completion of restoration works at Kent House on Lower Mall, the restoration of the tower at All Saints church, Fulham, and the opening of the Dorsett Hotel at the former Odeon cinema on Shepherds Bush Green.



One of the impressive 1930s cantilevered balconies at the former Royal Mason Hospital. The hospital is due to be converted into a private hospital.

Refurbishment works are at an advanced stage at the Grade II former corner shop at 34 Black Lion Lane. Roof

repairs at Grade II St John's Church, Walham Green, are due to commence shortly. The conversion of the Grade II former Royal Masonic Hospital Nurses' Home, now known as Ashlar Court, is almost complete. Frustratingly, the former Royal Masonic Hospital (Grade II*) is still vacant pending commencement of the private hospital project. The wonderfully intact Grade II 1930s Hope & Anchor pub in Macbeth Street has yet to reopen, but the upper floors are now occupied and the ground floor bars have been used as a film set.



Designed by Frank Verity in 1923, the former Pavilion/Odeon cinema in Shepherd's Bush has been taken off the Heritage at Risk register following conversion into the Dorsett Hotel.



There are also four Grade II tombs on the register. Two are mausolea in St Mary's Cemetery, Harrow Road (the vault of the Campbell family – see left – and the mortuary chapel of Conde De Bayona, Marques De Misa). English Heritage has recently funded a condition survey of these mausolea. This will help in the development of a schedule of repairs, but the execution of the repairs will be dependent on the success of future grant funding applications. The other two tombs on the register are those of Frederick Harold Young in Hammersmith Cemetery and of Samuel Jones in St Paul's Churchyard. There are long standing proposals to restore and relocate the Samuel Jones tomb within St Paul's Churchyard, subject to funding.

There is one conservation area on the register: St Mary's. St Mary's inclusion is due to the condition of the funerary monuments which form an important part of its significance.

The condition of the borough's war memorials continues to concern the HBG. Sadly the years of weathering have made some inscriptions illegible. Concerns have been raised about the war memorial within the grounds of the former church in Glenthorne Road which is now part of Godolphin and Latymer School. The Council's urban design and conservation team has requested the specialist advice of conservators at the War Memorials Trust. Other war memorials in need of restoration include the memorial in the churchyard at St Thomas of Canterbury, Rylston Road, and one of the wall-mounted war memorials in Vicarage Gardens, Putney Bridge Approach.

Adam O'Neill, Principal Urban Design & Conservation Officer, LBHF

ASKEW: WHAT'S IN A NAME?

The Askew family came from Cumbria. Adam Askew (1696-1773) practised as a doctor in Newcastle for nearly 50 years, becoming very rich in the process. In 1748 he bought the Redheugh estate to the west of Newcastle overlooking the Tyne. It was a gentleman's residence surrounded by gardens and agricultural land. Redheugh remained in the Askews' hands for a century and a half, but was gradually reduced in size by sales and leases for building and coal mining. The estate is now within the city of Gateshead.

Dr Askew's eldest son, Anthony (1722-1774), inherited his father's profession and fortune. Anthony, pictured here in an Allan Ramsey portrait dated 1750, had a London house in Queen's Square, Bloomsbury. At that time the north side of the square was open so there was a good view up to the village of Hampstead where he had a country house.



Anthony died at Hampstead in 1774, just a year after his father, and was buried there. Anthony was married to Elizabeth, daughter of Robert Holford, Master in Chancery. Elizabeth predeceased her husband by a year. She was buried in St Paul's Hammersmith, where there is a monument to her memory.

Anthony and Elizabeth had twelve children. Their eldest son and heir was another Adam (1757-1844), high sheriff of Durham. In 1830 Adam bought 43 acres of land in west Chiswick, in what became the Wellesley Road area near Chiswick roundabout. This was the beginning of the Askew family's connection with west London. Adam married Amy Ann Carey, eldest daughter of Robert Carey (1731-1777), a rich Virginia tobacco merchant based in Watling Street in the City. The Careys had owned land in Hammersmith and Chiswick since the mid

18th century. When Amy Ann died in 1831, her share of the Careys' Hammersmith/Chiswick estate came into the Askew family.

Adam died in 1844, leaving his London estates to his brother Thomas and to Thomas's son, the Rev. John Askew. Thomas Askew married Amy Ann's youngest sister, Lucy, so bringing a second share of the Carey estate into Askew ownership. Thomas's son, the Rev John Askew (1804-1881), acquired the third and remaining share of the Carey estate as a result of a direct inheritance from his aunt Mary (died 1832), the unmarried sister of Amy Ann and Lucy. After his father Thomas's death in 1858, the Rev. John emerged as the sole master of the united Askew and Carey estates in Chiswick and Hammersmith.

Askew, Curwen and Percy

Development of the estates began after the arrival of the railways in the 1860s. Many of the new roads were given family names, such as Askew, Curwen and Percy. Ashchurch Park Villas was named after Ashchurch in Gloucestershire, the Rev. John's parish at the time of his marriage in 1856.

On the Rev. John's death in 1881, the estates passed to his son, Hugh. Hugh died unmarried in Hove in 1949. Death duties required extensive sales of freehold property – from Chiswick High Road, Harvard Road and Grosvenor Road in the west to Chiswick Mall, Mall Road and Lower Mall on the river in the south and to Loftus Road in the north.



Sold in 1974, the Askew Arms at 269 Uxbridge Road W12 was the last property to be disposed of by the historic Askew/Carey estate. This photograph, taken in 1995, is from the HBG archive.

In addition to the problem of paying death duties, Hugh Askew's will trustees (of whom my father was one) were also faced with the need to provide an income for the beneficiaries of Hugh Askew's will. This was difficult in inflationary times because in the early years after Hugh Askew's death the trustees had a fixed income from ground rents. (From the 1860s development plots had been sold on 99-year leases with no opportunity to increase fixed ground rents. Ground rents for houses were between £5 and £15 annually, depending on the size of the building.) Furthermore, unlike a company, Hugh

Askew's trustees were legally unable to carry out development of their property assets or to borrow money.

It was therefore decided that further sales beyond the death duties sales would be made when an offer was received from a leaseholder. The proceeds were then reinvested in shares on the stock market. As an example of the sort of gains that could be made in this way, the ground rent of £5 on a house sold to a leaseholder for £10,000 could convert into an investment income of well over £600 – with of course the prospect of an increase in the future if the investments did well. After my father's death in 1968 (by which time I too had been appointed an Askew trustee) I continued to sell freeholds until there were no more left to sell. The last sale was the Askew Arms pub on Uxbridge Road. In all 290 separate sales involving many hundreds of properties were made between February 1959 and 1974. Many sales were made to individuals – no doubt occupiers – but considerable bulk sales were made to the local authority and to various property companies.

With the death of Hugh Askew's niece in January 2013, Hugh Askew's will trust came to an end, and with it the long history of the Askew family in Chiswick and Hammersmith.

N K de Courcy-Ireland, assisted by Robin Cary Askew

PRIVATE EDWARD DYER VC



In the last newsletter (No. 31, page 3) we reported on the case of Private Edward Dyer, a local First World War VC killed on the Somme in 1916. On 20 April just past, a ceremony to mark the unveiling of a commemorative paving stone to Edward Dwyer VC by the mayor of Hammersmith and Fulham, Councillor Mercy Umeh, was held at the War Memorial, Vicarage Gardens, Church Gate, SW6. The ceremony was part of a national commemoration to honour all Victoria Cross recipients from the First World War with a paving stone in their birthplace. The HBG is proud to have supported this initiative. Caroline Macmillan, who wrote the report in our last newsletter and who was present at the unveiling, writes: 'The spring sunshine in Fulham on 20 April 2015 was a far cry from the noise and horror of the same day in 1915 when Private Edward Dwyer, through his extraordinary personal courage and valour, performed the conspicuous acts of bravery that won him the Victoria Cross. For all of us gathered around the war memorial it was a privilege to honour to this young man from Fulham who eventually gave his life fighting for the freedom of our country.'



The **HAMMERSMITH & FULHAM HISTORIC BUILDINGS GROUP** works to promote and enhance the borough's historic environment. We are always looking for new members to support our work through subscriptions and practical help.

MEMBERS are our eyes and ears. We always welcome offers of assistance on particular projects.

Additionally we have two committee vacancies.

If you have a few hours to spare and would like to help us promote, preserve, and enhance Hammersmith and Fulham's historic environment, please get in touch.

We welcome individual members and organisations. The annual membership fee is £5 for individuals and £15 for organisations. To join, email our secretary, Annabel Clarke, on annabelclark@gmail.com or download a membership form from www.hfdbg.org.uk/join.htm

DO WE HAVE YOUR EMAIL ADDRESS? If not recently provided, please send so that we can alert you to local events, eg talks, walks and planning issues.

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