



HAMMERSMITH AND FULHAM HISTORIC BUILDINGS GROUP

Newsletter



No. 14 Spring 2006

Welcome to the latest Historic Buildings Group newsletter. As usual, it's packed full with a wide range of fascinating articles covering everything from archaeology and buildings to history and sculpture. To help you navigate your way around we have included a contents list (see page 2), a new feature which we will repeat in future editions. Another new feature is the details of members' events which you will find on the back page. All three events in the coming season are walks. Group committee member John Goodier will be taking a party across London to look at roof gardens in Canary Wharf (roof gardens will also be a feature of the new White City development). And John Sheppard, our own local sculpture guru and also a member of the committee, will be revealing the wealth of public sculpture on show in Hammersmith and Fulham. You need to book for all walks and places are limited, so don't delay! Later on this year we'll be publicising details of two more events: a walk around the Imperial Square conservation area down in Sands End and an autumn boat trip on the canal in the north of the borough.

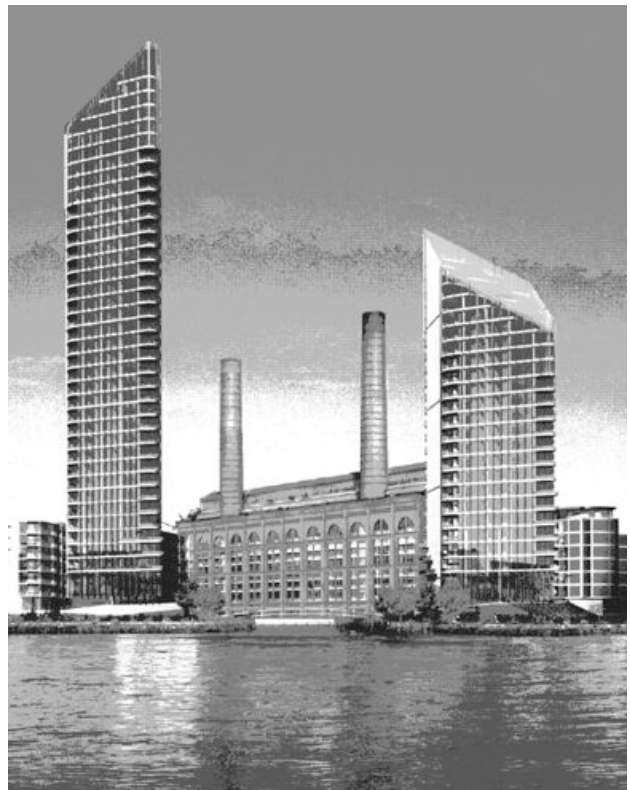
CHAIRMAN'S UPDATE

Lots Road As reported in the last newsletter, the Group, represented by the chairman, gave detailed evidence to the Lots Road inquiry including the effects of the two towers (25 and 37 storeys – see right) on the river views. Members will have seen from the press that although the inspector ruled that the two proposed towers 'would appear unduly tall and overbearing in views from the river and the Lots Road triangle', the secretary of state overruled the inspector's measured analysis and granted the application.

The government encourages local involvement in planning. It is hard to see how arbitrary decisions like this one, and the one on the Vauxhall Tower, will encourage public participation. We accept the heavy load of detailed work required to participate effectively in a planning appeal provided we are assured of a fair hearing from an inspector followed by a rational decision based on the arguments put to the inquiry. The Lots Road inquiry lasted over a month. Objectors were present every day. The professionals on all sides are paid. Objectors are not paid anything – not even their expenses for the multiple copies of all documents which they are required to provide. To win the hard fought argument and lose the decision for political reasons undermines faith in the planning process. It must be extremely demoralising for the inspectorate too.

The Golden Lion, a Victorian pub in Fulham High Street with a long history, has recently been saved from being gutted and turned into a 'yuppie' pub. Community pubs are becoming a rarity and the Group supported the campaign run by local people to keep their 'village' pub. It is part of the character of the area and the appropriate use for the building. We are delighted with the outcome.

Listed Interior Gutted Recently, ahead of the grant of any consent, a listed house was virtually stripped out. The original lathe and plaster ceilings were removed and old wide floorboards torn up. A member of the Group, with the permission of the site foreman, rescued boards that were not irreparably damaged from the rubbish tip. This was all reported to the council. When the council required reinstatement, the contractors reported the rescue of the floorboards to the police as 'theft'! Congratulations to that public-spirited Group member for his rescue effort. Some of the original interior will now be re-instated and the rest we hope re-created. Members are reminded of the telephone number of the enforcement team at the council (020 8753 1083) if they see unauthorised work taking place on a listed building. Dated photos help.



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White City The Group has been represented at the consultation seminars on the proposals for the White City Opportunity Area. It is a huge scheme with tall buildings proposed in the north as high as at Paddington Basin. The Group had stressed the need for open space including sports facilities for the young and pointed out that part of the Opportunity Area was also in the Wood Lane Conservation Area which included the BBC TV Centre. This building should be recognised as a focal point and key to the character of the area. Landscaping would be important and the Group had argued for extending the green corridor along the railway line and for tree planting in Wood Lane so that it lived up to its name. The landscape architect Peter Wirtz of Wirtz International had taken these suggestions seriously and amended the master plan accordingly.

Hammersmith Embankment is an historic riverside site in the borough (see articles on archaeology, page 10, and Brandenburgh House, page 11). It provides a great

opportunity for an exemplary scheme. The Group has taken a keen interest in this site since the 1980s. Norman Foster provided a master plan for an 'office park' in 1988 which allowed a generous area of open space next to the river. The Group was critical of a scheme given permission in 2001 for not engaging with its surroundings, particularly the riverside, and for not living up to the aspirations of the master plan. This scheme was not built and the site has since been sold on. The new owners, Akeler and Delancey, have put in an application for a considerably bigger scheme. Although this now provides a welcome watersports facility on the riverside, it does not provide enough public open space alongside the river and suggests four massive office blocks. These would overwhelm the neighbouring residential streets and intrude into the views of and from the listed Hammersmith Bridge. The Group will be working to get improvements so that the scheme is worthy of its site.

Streetscape The council published its new streetscape guide, *Street Smart*, in December. The recent work in the town centres of Shepherd's Bush, Hammersmith and Fulham follows the design standards laid out in the guide. The Group has been advocating that the council should follow the guidance of English Heritage in *Streets for All*, published in 2000, and welcomes the new design policies, particularly the commitment to retain historic street detail and to plant more trees where possible. There are however things we continue to be concerned about and hope these will now be dealt with energetically: the rash of large advertisements, many of which are not authorised; roller shutters on the outside of shop fronts giving a forbidding appearance to the streets when the shops are closed; shop signage 'pasted on' to the front of a building with no relationship to the architecture, and shop windows being painted out instead of giving a view into the shop – the 'metro' versions of the big supermarkets are particularly bad at this.

ANNUAL MEETING REPORT

The Group's annual meeting for 2005 was held on 6 October at the Hammersmith and West London College, Gliddon Road, W14. This year's theme was public sculpture in the borough. The college has an enthusiastic sculpture department and Anthony Caro's work *London West* is in the garden. Group committee member John Sheppard, who had been doing a survey of the borough's sculpture for the Group, arranged an exhibition of photographs, and his three-volume sculpture survey was on display. After the formal business, John gave members a fascinating illustrated tour of the 220 sculptures he had up to that point identified, and Jo Darke, director of the Public Monument Sculpture Association (PMSA), outlined the background to her organisation's work.

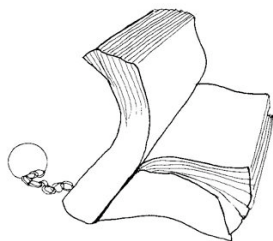
Jo Darke explained that the PMSA was set up in 1997 to record and promote the wide range of public sculpture in Britain, from Eleanor Crosses to the most contemporary works. The object of the undertaking is part conservation, part archival, with roots in local and social as well as art history. With the support of English Heritage, a National Recording Project has been set up, with to date well over

9,000 entries of public monuments and sculptures. A series of books is being published by the University of Liverpool Press, the most recent being on the sculpture of the City of London. One is scheduled for west London and the Group's survey of our borough will make an invaluable contribution to it.

The Group learnt about the work of the PMSA from former committee member Michael Burrell in 2003. A survey of the borough's sculpture seemed a relatively small job compared with the compiling of our *Local List*: perhaps some 20 or 30 entries compared with several thousand in the *List*. We knew about the war memorials at All Saints Fulham, Shepherd's Bush Green and St Mary's Cemetery, which as listed structures were recorded in our *Local List*. We were also aware of very prominent sculptures like the one on Putney Bridge Approach, wrongly thought by many to be a Henry Moore. Some of us knew about our local pieces, such as the 'leaning lady' outside St Peter's church facing the Great West Road, or the various pieces in Bishop's Park like the memorial to the Spanish Civil War. But the wide variety of pieces revealed by John's survey has been a surprise to us all.

Public sculpture had been interpreted pretty widely in the survey. The entries range from works by distinguished sculptors like Henry Moore, Leon Underwood and Anthony Caro, to elaborate coats of arms on schools, courts, civic buildings and hospitals, from classic themes like the Madonna and Child to eponymous cocks, swans and lions on pubs, from advertising signs like the Osrarm Globe on the remains of their factory at Brook Green – now Tesco – to symbolic figures on libraries and hospitals like *Art* and *Science* on Hammersmith Library, from objets trouvés like the wharf relics along the riverside – many of which the Group has been instrumental in preserving – to small busts in the borough archives or in hospital board rooms.

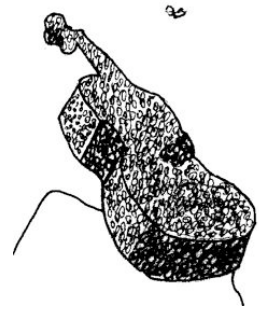
What became clear as John roved through his pictures of the borough's sculptures was what interest and fun they added to the street scene – Bill Woodrow's *Sitting on History* (left) in the Kings Road is a good example. Even if a sculpture is disliked – for example, *Clarion* at Fulham Broadway, described by John as an object of derision in the borough from day one – it provides a talking point and focuses attention on the importance of the street scene.



John's research has produced some surprising revelations. The *Swanupper* on Putney Bridge Approach (1959), looks like bronze but is actually made of fibreglass. Its sculptor Edward Bainbridge Copnall, who had a studio at 44 Munster Road, claimed it was the first fibreglass sculpture in Britain, and therefore probably in the world. As John said: 'It's a classic example of a pretty dull building trying for a bit of class by sticking a

sculpture on the front'. Then there is Allan Howes' *Eve* in Bishop's Park: now half buried in the ground, it was designed to be on a plinth!

New sculptures are being installed in the borough all the time. These will be added to the Group database. Since completing the initial survey in June 2005, John has incorporated a further 20 entries into the survey, notably Bill Woodrow's *Cellowarm* at Charing Cross Hospital (right) and David Mach's striking *Spaceman* at 1 Beadon Road near Lyric Square (opposite the Hammersmith and City line station).



Some of the sculptures owned by the borough are in need of better siting, for example Allan Howes' *Eve* and Leon Underwood's *Phoenix for Europe*, while others need conserving, like the bull opposite Ravenscourt Park in King Street. These are things that the Group will be pursuing in the coming year, along with a major review of the funerary sculpture in our cemeteries.

Angela Dixon and John Sheppard, *Historic Buildings Group*

[Editor's note: Plans are under way to make the sculpture survey – retitled *Historic Sculpture, Monuments and Artefacts in the London Borough of Hammersmith and Fulham* – searchable on the council's website www.lbhf.gov.uk. In May and June John Sheppard will be leading two local walks looking at the borough's sculptural heritage. See page 12 for details.]

NEW TRAFALGAR DESPATCH

On 7 September the New Trafalgar Despatch arrived at the town hall to be presented to the mayor, Councillor Charlie Treloggan, as part of the Trafalgar 200 celebrations. Aably 'bosuned' by Mike Ellis, it was a memorable and fun occasion that had been trailed in our autumn newsletter by Bill White, the Despatch's national organiser.

Prior to the presentation, the post-chaise, horses, outriders and mounted police had assembled in St Peter's Square to the enjoyment of children from the local primary school and many interested neighbours. Lieutenant Lapenotiere, the bearer of the despatch (in real life actor Alex Price dressed in 1805 naval uniform), talked to the children and swashed and buckled in a very friendly way while the horses were brought out of their boxes and exercised round the square. Then the procession assembled and clattered down King Street to the town hall in a recreation of part of the original journey in 1805 when the news of the Battle of Trafalgar was brought to London.

The Group, thanks to Dr Andy Duncan, provided a flier with historical information for the crowd of several hundred at the town hall, including local school children, and the Group's chairman spoke of the long history of

King Street as an historic route into and out of London. Anthony Fuller, chairman of brewers Fuller Smith & Turner, unveiled a commemorative Trafalgar Way plaque on the Salutation pub in King Street. We know from the records that in 1805 Lieutenant Lapenotiere drove along King Street and Hammersmith Road. This was then the busy main road to and from the west for all mail and stage coaches and was lined with coaching inns. The Salutation was there then, though in an earlier guise.

All in all this was a marvellous opportunity to remember and commemorate a bit of our borough's history, including the fact that several local men participated in the Trafalgar action.

Angela Dixon, Historic Buildings Group

20TH CENTURY SOCIETY WALK

On Saturday 8 October 2005 the Twentieth Century Society (TCS) organised a walk in association with the Group to look at Hammersmith's 20th century buildings. The walk was led by Ian McInnes, a TCS committee member and the architect responsible for the restoration of Bradmore House in the Hammersmith Broadway development.

First stop on the walk was the fascinating and seldom seen squash court in the grounds of Rivercourt House, the Latymer prep school in Hammersmith Upper Mall. Designed by John Macgregor for the author Naomi Mitchison, who owned Rivercourt House from 1923 to 1939, the sports facility is now used as a theatre workshop although the lines of the squash court plaster are still present. The external walls are constructed of sinuous 'waving' brickwork and there is a splendid bronze seahorse weather vane on top by Gertrude Hermes (*see below, page 9*).

Next was Burnet Tait & Lorne's Royal Masonic Hospital just outside Ravenscourt Park (*see below right*). Here we saw the impressive entrance hall, the conference and meeting rooms, a refurbished ward and the attractive central gardens. Standing out on one of the semi-circular cantilever balconies admiring the view was a great finale. The building remains in good condition and is undoubtedly Hammersmith's best inter-war building.

A pleasant meander down King Street included a brief look into the Hammersmith Cineworld of 1936. Some parts of the cinema's original decorative scheme survive. Turning right past E Berry Webber's 1930s town hall, we made our way to the recently-listed Hope & Anchor pub (c1936) in Macbeth Street, with its fine original interiors. This was followed by a quick look at Riverside Gardens, Hammersmith council's slum clearance improvement scheme of the late 1920s.

Further along King Street we stopped to examine the former British Home Stores by Albert L Forman at 111-117 King Street (1937). The store could easily be in Miami Beach, but it's crying out for some love and attention, as is the former Woolworth's close by at 84-90 King Street. The Kings Mall and Ashcroft Square are not

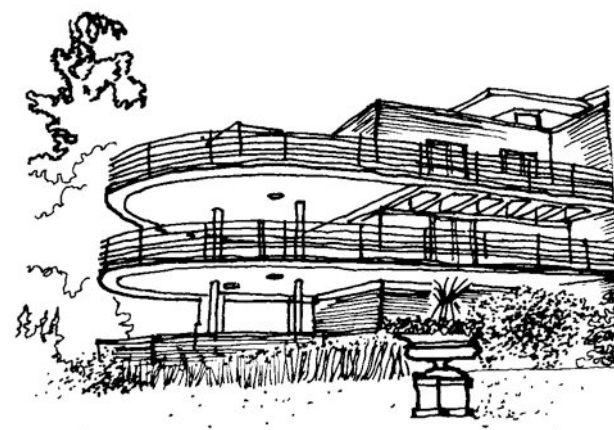
perhaps everyone's favourites, but they are interesting examples of the mixed use development favoured by the council in the late 1960s, and they are still in remarkably original condition.

We then walked through the new Lyric Square with its fountains, noting the fine 1920s faience façade on Prêt à Manger, formerly Burtons. From Lyric Square we walked on via 1 Beadon Road (with its unusual 'spaceman' sculpture by David Mach in the entrance hall), turning left at the Broadway into Shepherds Bush Road. Here Hammersmith Palais and police station caught our attention. The latter has a fine façade of 1938 and is well worth a close look. We then crossed over to the Broadway Centre for a well-earned rest stop by Bradmore House. Here Angela Dixon, chairman of the Group, spoke about the long history of the Broadway development and the restoration of 18th century Bradmore House as part of the scheme.

Recharged, it was over the road to look at the new surgery by the flyover, where a natural solution has been found to a modern urban problem: a dense prickly hedge protects the bare white walls of the surgery from the blight of graffiti. Continuing on past the 1950s Queen Caroline estate, we walked briefly down to the river and then back across Frank Banfield Park to Fulham Palace Road and the Charing Cross Hospital. St Dunstons Road brought us to the studio house of painter W E F Britten, designed by Charles Voysey in 1892, which, although not 20th century, we took the opportunity to visit because it is so seldom seen. Britten's studio is now a Hungarian Reform Church and the pastor lives in the attached house.

We then walked along Margravine Gardens to see the 1928 housing development in the triangle south of Barons Court Road before turning north over Talgarth Road into Gliddon Road between the Hammersmith & West London College and the splendid Barons Keep of 1937. Our final stop was a tour of St Mary's West Kensington on Hammersmith Road, an unusual interior dating from 1960 by architects Seeley and Paget.

Ian McInnes, Twentieth Century Society



One of the cantilevered balconies in the garden of the Royal Masonic Hospital next door to Ravenscourt Park, designed by Burnet, Tait & Lorne in 1933.

FULHAM FOOTBALL CLUB LECTURE

On Thursday 18 October 2005 English Heritage hosted a lecture at Fulham Football Club by Simon Inglis, author of *Engineering Archie*. Group members were invited and a number attended. Simon's subject – and the subject of his book – was Archibald Leitch, the designer of Fulham's Stevenage Road stand and cottage-style pavilion and offices, both of which are of course now listed. The lecture included a brief visit to the ground in the company of the ground manager.

Born in 1865, Leitch was the son of a Glasgow blacksmith and the first of his family to receive a formal education. He trained in a large iron works in Glasgow, initially as a marine engineer. After three years working overseas in various parts of the empire, he returned to Glasgow to open his own practice when he was 31. The year was 1896 – the year Fulham Football Club moved to Craven Cottage.



Baron's Keep in Gliddon Road, built in 1937 and seen on the 20th Century Society walk reported on page 4.

Leitch developed a practice specialising in sports grounds. One of his early commissions was a huge new stand for Rangers football club at Ibrox Park, Glasgow, opened in 1902. At the first game in the stadium – actually an international against England – a small part of one of the stands gave way and 26 people fell to their deaths. Leitch claimed that poor quality timber flooring had caused the disaster. Fortunately the club kept him on as architect and he went on to design many other sports buildings around Britain during a long and financially rewarding career.

Fulham came just three years after the Ibrox tragedy. Leitch was essentially an industrial architect and the Stevenage Road stand, essentially a factory building with simple strutwork and roof cladding, arrived flat-packed for fast erection over the summer of 1905 in time for the September opening of the 1905-06 season. The brick front of the east side was added to blend in with the

surrounding residential streets. Today the stand – complete with its remarkably comfortable wooden seats – is largely unchanged.

If clients were prepared to pay, Leitch added flourishes to his stands such as protruding gables on the roof topped by decorative ironwork. Fulham paid for a gable, but not the ironwork on top. Simon Inglis is currently talking to the club about installing the ironwork to the gable some time this year. This would be another small chapter in the story of the football club with the best surviving historic buildings in the country.

There are of course other Leitch buildings elsewhere in Britain. However, the sad truth is that most of the sporting buildings at least will probably disappear in the next few years, casualties of the same kind of development as happened at Chelsea (where, amazingly, Leitch also built a stand at the same time as Fulham).

To stem this potential tide of destruction, English Heritage has launched the Played in Britain series of publications to raise awareness of what it calls our historic 'sporting landscapes' (www.playedinbritain.co.uk). Simon Inglis's book on Leitch is the second title in the series. Short-listed for the 2005 William Hill Sports Book of the Year award, the book can be recommended to members both as a fascinating tale in itself and as an unusual contribution to our local history. (ISBN 185074 9183, £14.99)

Andy Duncan, Historic Buildings Group

EMERY WALKER HOUSE CONFERENCE

The Group's last newsletter carried an article about Emery Walker's house at 7 Hammersmith Terrace and its first opening to the public last year. The Georgian terraced house was home from 1903 to 1933 of Emery Walker, the pioneering typographer and friend and mentor to William Morris. The unique distinction of 7 Hammersmith Terrace is that its Arts and Crafts interior survives as it was in Walker's time, a true time capsule of artistic Hammersmith at the turn of the last century.

The house is now owned by the Emery Walker Trust, a charity which sadly, at the moment, lacks the funds to keep the house and contents together in perpetuity. After several years, during which it repaired the house's structure and services and employed me to catalogue the contents, the trust decided to open the house two days a week in 2005. The response to the opening was so encouraging that the trustees have agreed to open the house again this year (and probably also in 2007).

One thing that emerged very clearly from the public opening was a widespread desire to know more about Emery Walker and his world. With this in mind, in association with the Victorian Society, we organized a one-day conference on 26 November 2005 at the Art Workers Guild in Bloomsbury. The day aimed to do three things: to introduce Walker, his house and his work to a new audience (while also adding to the knowledge of those already familiar with him), to look at other

comparable historic properties, and to provide a forum in which a wide range of people could question the trustees about their intentions and offer opinions and advice. Chaired by architectural historian Gavin Stamp, the conference was sold out, with delegates coming from all over the country and from abroad.

The day was divided into four parts. The first session, devoted to Emery Walker himself, included an introduction by me on the man and his house, a paper by Professor Bill Peterson, author of the definitive book on Morris's Kelmscott Press, on Walker's pioneering work in the private press movement, and a highly original paper by Alan Crawford on the hitherto neglected subject of Walker's key role in developing hi-tech methods for reproducing illustrations and works of art. The second morning session looked at Walker's homes in London and the Cotswolds, with Jane Kimber (Hammersmith and Fulham's borough archivist) taking us on a fascinating and colourful tour of artistic Hammersmith before, during and after Walker's day. In successive talks Mary Greensted, who has built up the internationally important Arts and Crafts collection at Cheltenham Art Gallery and Museum, and the V&A's Linda Parry, acknowledged as the world's leading expert on Morris textiles, gave illustrated accounts of Walker's contrasting homes at Daneway in the Cotswolds and at 7 Hammersmith Terrace. The morning was topped off by a talk on the Walkers' domestic world by Monica Grose-Hodge, former assistant curator at 7 Hammersmith Terrace.

In the afternoon came presentations on three other houses facing challenges similar to 7 Hammersmith Terrace. Sara Burdett spoke on the National Trust's Chambre Hardman house and studio in Liverpool (also a narrow Georgian house with one staircase), Sylvia Pinches covered the Charles Rennie Mackintosh house at 78 Derngate, Northampton (also a terraced house funded and run by a small charitable trust), and Wendy Hitchmough spoke on Charleston farmhouse (also run by a small charitable trust and with original, fragile 'surfaces').

After tea and a talk by Emery Walker Trust chairman Martin Williams on the trust and the future of the house, there was an open forum. What emerged forcefully from the lively discussion was the strength of feeling among those who had visited the house that the trust should do everything in its power to ensure that house and contents stay together. One point made by several speakers was the need for the trust and the house to establish closer links with the local community in Hammersmith. It is no secret that a major national heritage organisation has made several visits to the house, and if they acquire it, it will almost certainly be on the condition that the Emery Walker Trust fundraise to provide an endowment to secure the house's future, in which case a strong local base will be essential. A suggestion by the National Trust's representative at the conference that the trustee body be expanded to include younger and more local people also seems to me extremely desirable, especially if in the end the aforementioned heritage body does not come to our rescue.

No 7 Hammersmith Terrace will be open on Fridays and Saturdays from April to July, by pre-booked timed ticket only. Tours are at 10.30, 12.00 and 2.00. Further information and booking instructions are at www.emerywalker.org.uk. I would like to take this opportunity to invite anyone who thinks they might like to help in some way – as a volunteer or with a donation large or small – to contact us at the Emery Walker Trust, 7 Hammersmith Terrace, London W6 9TS, admin@emerywalker.org.uk, 020 8741 4104. I would also be delighted to hear from anyone with memories of Hammersmith Terrace and its inhabitants. My email address is curator@emerywalker.org.uk.

Aileen Reid, curator, 7 Hammersmith Terrace

BROOMHOUSE DRAWDOCK OPEN DAY

On 10 December last year there was an open day at Broomhouse drawdock to celebrate the completion of the first phase of its restoration as a public drawdock. We



Broomhouse Drawdock at the end of the 19th century, as pictured in C J Feret's Fulham Old and New (1900), iii.250.

owe thanks to many who helped in the restoration including Chris Sumner and Kim Stabler of English Heritage and Dr Pamela Greenwood who monitored the construction phase for any archaeological finds – sadly not much was uncovered. Many of those who had been involved in the restoration were represented, including the Thames Strategy: Kew to Chelsea, Thames 21, the Environment Agency, the council and the Historic Buildings Group along with local residents and members of the Hurlingham Yacht Club. The Group provided historical notes for the occasion, the council provided hot soup and mince pies and the pontoon was open to visitors, the strategy co-ordinator was taken on a boat trip, leaches, shrimps and other creatures 'dipped' out of the Thames were on show and the day ended with a clean-up of the foreshore. The Group will now be working for restoration of the stone causeway and the improvement of the riverside between the drawdock and Wandsworth Bridge.

Angela Dixon, Historic Buildings Group

PROGRESS AT FULHAM PALACE

Restoration works at Fulham Palace are progressing well. Most of the below-ground work has been completed,

including the renewal of all of the water and electricity mains supplies and the replacement of the soil and waste pipes across the palace precinct. Auger drilling beneath the Warren has allowed the sewage mains between the palace and Fulham Road to be replaced without having to destroy many of the much-loved allotments. Internally, the removal of redundant services and the installation of new central heating, wiring and plumbing have all been completed. An enormous covered scaffold has now been erected as a preliminary to overhauling the east courtyard roof and repairing the Georgian sash windows.

We remain on target for reopening the palace in autumn as a much enhanced cultural attraction. The restoration work is being documented on video: if there is sufficient interest, it may be possible to produce a DVD to give the public a deeper understanding of the joys and challenges presented by the project. After consulting with the Group and others, the council has commissioned a management plan for the gardens. This will provide clear direction to the palace gardeners and ensure that the historic grounds are properly preserved and enhanced over the next five years. Anybody who would like to be involved as a volunteer in the restoration of the gardens is encouraged to contact Laura Sanna at the London office of the British Trust for Conservation Volunteers (L.sanna@btcv.org.uk).

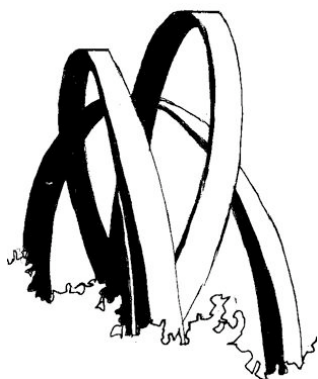
Scott Cooper, Fulham Palace project director

HAMMERSMITH PARK

Although Hammersmith Park is in our borough, it is not actually in Hammersmith itself. For those who haven't yet discovered it, it is to the west of BBC Television Centre in Shepherds Bush.

This area was originally part of Imre Kiralfy's White City, where the 1908 Olympics and a series of major international exhibitions were held before the First World War. During the war the land was used by troops. After the war there were no more great exhibitions, but some of the pavilions continued to be used for small-scale exhibitions. And of course the original elevated entrance way was used for indoor tennis among other things until quite recently.

In 1947 the LCC purchased the last part of the old exhibition ground. One section was sold to the BBC for the Television Centre.



The other was set aside for Hammersmith Park. Plans for the park were finalised in 1952 and it was opened in two stages. The northern part of the park, adjacent to the White City estate, opened in 1954. It is now given over to a variety of play areas, including an area for young children with a

water feature and areas for organised games. The southern part was opened in 1955 and is, to use an old phrase, a pleasure ground. The change from sports area to

garden is effectively handled. Originally it was done using raised flower beds, but recently an abstract sculpture – *Three Arches* by Tim Fortune (see below left) – has been placed at the transition point.

The formal part is a Japanese garden recalling the gardens of the Anglo-Japanese exhibition of 1910. It is on the site of the garden of that exhibition and may include some original material, but considerable reconstruction took place in the 1950s and at least part of the original garden is now buried beneath the BBC building. The garden was restored and re-opened a few years ago in the presence of representatives of the Japanese community and the Anglo-Japanese Society.

The garden is a 'travelling garden', that is, it represents a journey. The rocks are the hills and the land, the water is the sea, the path is the journey and the gates and lamps along the way mark the changes on the journey. In an English garden like Chiswick or Stowe, temples, statues and other features often appear quite suddenly as one walks around and they make artistic, classical or political statements. Japanese gardens are usually smaller, and there are no great surprises. Features do not make intellectual statements; they represent land and life. The best way to see an Anglo-Japanese garden is to walk round very slowly stopping every now and then to look at the detail. If you are not Japanese you will never fully understand a Japanese garden, just as we 21st century dwellers can no longer see all the symbolism, puns and jokes in a medieval painting. But it's always worth a try!

John Goodier, Historic Buildings Group

LEAF MINER THREAT

One of the most beautiful large flowering trees to be found in our parks and gardens is undoubtedly the horse chestnut. But now this jewel of nature is under attack from a new enemy: the horse chestnut leaf miner (otherwise known as *cameraria ohridella*). Horse chestnuts can grow as high as 36m (120ft), yet they face destruction by a tiny creature which is only 5mm long.

The horse chestnut originated in northern Greece and was introduced into the UK around 1576. The leaf miner was first observed in Macedonia in 1985 and reached the UK in 2002. It is thought this tiny moth managed to travel so far so fast because it was picked up in leaves from infested trees and so carried over long distances. The principal food plant of the leaf miner moth's caterpillars is the white flowering horse chestnut. Other varieties are not at risk. But it is of course the white flowering trees that are most common in our parks and gardens.

As the name suggests, the caterpillars produce mines within the leaves, feeding between the upper and lower surfaces. These mines, which are at first translucent, may reach 4cm in length and can be found from May onwards. Large numbers of mines can be made in a single leaf. The mines cause the leaves to shrivel, turn brown and fall early. This in itself will not kill the tree, but over time will gradually reduce the tree's vigour and allow other factors to gain a hold, which may hasten its demise.

There are no known natural enemies to bring in as pest control and spraying is clearly impractical. Composting of the leaves may help reduce damage locally, but by and large it appears that we are at the mercy of nature to find a cure. This little moth joins an increasing list of ‘exotics’ to be found in the UK: the Indian meal moth, the harlequin ladybird, the longhorn beetle and the emerald ash borer are other examples. All these are having an effect in one way or another on our environment.

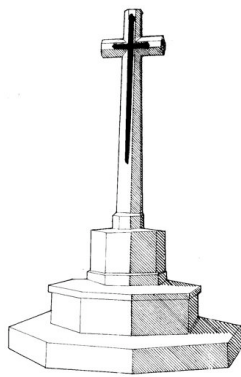
Having lost most of our elms, it is possible we may now see the gradual loss of all our white flowering horse chestnuts as well. However, it is most important that we wait to see what happens in the next few years. Expert advice is not to race out and cut down all infected trees. Nature may possibly find a cure. Meanwhile we should insure ourselves against disaster by planting lots more trees of as many varieties as possible.

Oliver Leigh-Wood, Historic Buildings Group

REMEMBERING THE WAR DEAD

Most Imperial (now Commonwealth) War Graves Commission (IWGC) cemeteries have two standard features: the Stone of Remembrance and the Cross of Sacrifice. Our borough has no Stone of Remembrance, but we do have three Crosses of Sacrifice: one each in St Mary’s and All Souls cemeteries at Kensal Green and a third in Fulham cemetery between Munster Road and Fulham Palace Road. If you enter Fulham cemetery through the gates on Munster Road you can see the Cross facing you at the end of the avenue of trees.

Designed by architect Sir Reginald Blomfield, the Cross of Sacrifice (*see below*) was first shown at an exhibition of memorial designs at the Royal Academy in 1919. One commentator pointed out that it was remarkably similar



to an 18th-century lead cross on the spire of Playden church, near Rye in Sussex. Blomfield had a house in Rye and worshipped in Playden church so must have known the cross on the church well. It may be that this Georgian cross was the inspiration for his own Cross of Sacrifice. Whatever the source for Blomfield’s creation, the IWGC were very pleased with it. ‘There is no doubt’, wrote Sir

Fabian Ware in the commission’s *Annual Report* for 1926, ‘that the design of this Cross, carried out in white stone, against which the bronze sword stands out in the changing lights, very much as old arms and weapons against a wall, has appealed very strongly to public imagination’.

However, as always, there were dissenting opinions. One outspoken critic in *The Connoisseur* said it was more of a ‘two-armed clothes-prop than a Christian symbol’. ‘The device of a sword introduced on its front face still further cheapens its appearance’, this same anonymous critic continued. ‘One regrets that the committee allowed these

trivial forms of ornamentation to be introduced; a well-proportioned stone cross, founded of an absolutely plain upright and cross-piece, would have commanded a reverence and respect which the present nondescript article, decorated according to no individual style of architecture, is unlikely to inspire.’

Why not visit Fulham Cemetery and decide for yourself? If you do, you will see nearby the small, typically neat, hedged-off section of Fulham cemetery devoted to dead service personnel. There is a similar cemetery-within-a-cemetery in Hammersmith cemetery in Margravine Road. These small groups of IWGC gravestones reflect the sad fact that many service people, having been wounded and evacuated home for treatment, died of their injuries back in Britain rather than on the battlefield. Moreover, some of them died after the official end of hostilities. However, they were still interred in IWGC cemeteries because, for the IWGC, World War I did not end till 31 August 1921, and World War II did not end till 31 December 1947.

Away from the cemeteries, there are of course memorials erected by parish, by borough, by company. Some of them are by distinguished sculptors: Fulham’s borough memorial in Vicarage Garden by Putney Bridge Approach was created by Alfred Turner RA. Turner, who lived and worked at 44 Munster Road, was probably the borough’s most distinguished native son in this field. Hammersmith’s borough memorial on Shepherds Bush Green was created by the even more distinguished Henry C Fehr. But away from the big names and the borough budgets, parishes generally looked in catalogues, and raised the money among their worshippers.

Take St Peter’s, Fulham, for example, which lost more than 300 killed from the 1,300 parishioners who went off to fight. Looking through the catalogue of George Maile & Son, an old-established family firm of monumental masons in Euston Road, in business until the early 1990s, they selected a 12-foot high crucifix with Celtic motifs standing on a huge rough-hewn block, both made of silver Cornish granite. The cost was £190. Unveiled by the Bishop of London one July evening in 1919, the memorial can still be seen in St Peter’s churchyard today.

There has lately been a surge of interest in the memory of the Great War, perhaps because we are in the last stage of counting down the number of survivors to the fingers of one hand. Anyone interested in war memorials should be aware of the United Kingdom National Inventory of War Memorials, which is serviced by an army of volunteers and collated at the Imperial War Museum. If you simply google UKNIWM all will be revealed.

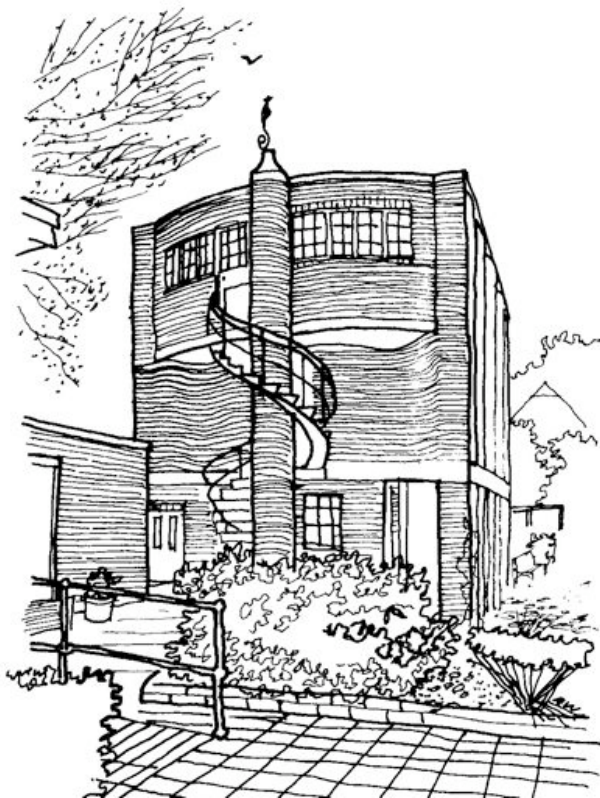
John Sheppard, Historic Buildings Group

MYSTERY SCULPTOR IDENTIFIED

In an earlier piece about sculpture in the Historic Buildings Group newsletter I referred to a sculptor called ‘Gertrude Holmes’. I had been given her name by Latymer Upper School, but I hadn’t been able to find a mention of her in any archive from the Tate to the Courtauld. Nor did she show up in a Google search.

Further research has now revealed that Gertrude's real name was Gertrude Hermes. Gertrude Hermes (1901-1983) studied at Beckenham School of Art from 1919 to 1920, attended Leon Underwood's Brook Green School of Art from 1921 to 1925, and from 1935 was a member of the London Group. A sculptor, printer and painter, she taught widely in various London art colleges. 'Gert', as she was apparently known to all, was best-known as a maker of engravings and woodcuts, but she had a strong suit in sculpture as well. Quirky, one-off door-knockers for friends was one of her specialities.

During the 1930s she lived in St Peter's Square and formed part of the artistic social circuit centred on Naomi and Dick Mitchison's house, Rivercourt, in Upper Mall. In her *Guardian* obituary of Naomi Mitchison (13 January 1999) Lena Jeger wrote that 'the Mitchison house at Hammersmith was famous for its parties in happy or anxious times. The guest lists covered the widest spectrum – the Huxleys, Wyndham Lewis, the Coles, Postgates, Laskis, Stracheys, E M Forster, A P Herbert, Gertrude Hermes'. Naomi Mitchison wrote in her memoir of life at Rivercourt (*You May Well Ask*, Gollancz, 1979, p. 23): 'At the end of the garden we added a squash court, designed by John Macgregor with a wavy pattern of bricks and a loggia with concrete pillars and plant boxes blocked into patterns. It has still two bronzes by Gertrude Hermes, the seahorse on the top and a snail fountain'. After the Mitchisons left in 1939, the house was owned by the architect Guy Morgan, who sold it to Latymer Upper School in 1951.



John Macgregor's 1930s squash court in the grounds of Rivercourt House, topped by Gertrude Hermes' seahorse. The squash court is now the Latymer School drama studio.

In my time at Latymer, the quirkily-designed squash court was still used as a squash court, but nowadays the school has converted the interior to a drama studio. Thankfully the Seahorse on the skyline and the Snail, apparently crawling down the wall of the loggia, are still in place. Unfortunately the Snail no longer spouts water into the bowl below, which is sadly choked with debris from the nearby drink and snacks dispensing machines. The Group has remonstrated with the school and urged them to consider reopening the Snail's plumbing. How much better it would be if a pupil of the prep school assuaged his thirst with Adam's Wine from a work of art rather than tinned fizz from the dispenser adjacent.

John Sheppard, Historic Buildings Group

HAMMERSMITH IN PARK ROYAL

Can this be? Yes, part of our borough is now in Park Royal. The Hythe Road industrial estate is part of the Park Royal industrial redevelopment zone. The name Park Royal comes from the Royal Agricultural Society showground opened here in 1903, but today it is most closely associated with the famous Guinness brewery built at Park Royal by Sir Giles Gilbert Scott between 1933 and 1935.

Industry first moved to this neighbourhood in the late 19th century. At least one building in the Hythe Road area, visible from the canal and shown on the 1870s Ordnance Survey map, survives from this time. This is the slate-roofed building with red arched window lintels just west of the blue-clad Car Giant buildings. There are also a few buildings dating from around 1915, for example the factory by the footpath from Willesden Junction, now the premises of Edward Baker in Salter Street, and the building now signed Park Avenue at 1 Hythe Road near the junction with Scrubs Lane.

However, the majority of buildings date from the 1920s and later when the wider Park Royal was developed as part of the west London industrial belt. Metal works and mechanical engineering were the main industries, although there was always a mix of businesses, including food processing and service industries. Some of the south side of Hythe Road remains as it was in the 1930s. The north side originally consisted of domestic-style workshops surrounding courtyards, but has now been redeveloped. The original courtyard style survives at 71-91 Scrubs Lane nearby, where the presence of the cemetery has restricted expansion.

Salter Road Street to the north was only developed in the 1950s. Enterprise and Fortune Way, on the site of the old borough transport depot, date from the 1980s and represent an attempt to move business to the suburbs. The Park Avenue building was then advertised as being in Harrow! The finest building in the area is the Rolls Royce showroom of 1939-40, now Trade Centre House on the south side of Hythe Road. It was built on the site of the old West London Railway depot and canal wharf. Perhaps the presence of Rolls Royce is one reason why Hythe Road has now become an important site for the sale of good quality second-hand cars.

Historically, the area has been hemmed in by the same railways and canals which originally attracted industry to this part of London. But getting in and out has been made easier over the past 20 years. The footpath from Willesden Junction, the footbridge over the canal and the improved access from Old Oak Lane all date from the Park Royal rebranding of the 1980s and the consequent regeneration. A visit to this important site in our borough's industrial history is highly recommended.

John Goodier, Historic Buildings Group

THE BOROUGH'S ARCHAEOLOGICAL RECORD

People have lived on the banks of the River Thames for thousands of years and the many swords, daggers, spears, shields, coins, pottery and other objects found in the river testify to this.

The story begins approximately 12,000 years ago when, after the last Ice Age, the landscape of the Thames and the London area was created as we know it today. Mesolithic hunters roamed the area looking for wild animals and ate wild berries and plants and fished in the Thames.

About 6,000 years ago, Neolithic peoples settled in the area. They were the first to live in permanent villages, the forerunners of our present towns and cities. They were also the first to farm the land, husband animals and make primitive pottery from the clayey silts of the foreshore. They found natural lumps of flint and made weapons and implements, arrows and spears to hunt with, knives to cut up meat and vegetables, and axes to cut down trees for the wood and to clear the forests to convert them to farm land. Thousands of flint fragments and tools from this period have been found across the borough, particularly at Fulham Palace, Crabtree and off Fulham Palace Road. Pottery fragments from broken vessels have also been discovered. All had lain undisturbed for thousands of years until discovered by the Fulham Archaeological Rescue Group.

These early peoples built huts from the local trees and roofed them with grass and reeds from the riverbanks. Stake-holes found locally may well be the remains of houses. All the building materials were perishable and would have decayed away long ago. The remains of waste flints proves that they were making implements 'on site'. These people would also have been buried nearby but to date no early burials have been identified.

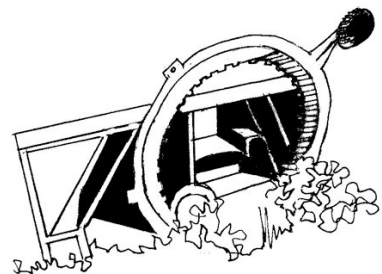
In approximately 2,000 BC, the Bronze Age began. Weapons could now be made of bronze, but stone tools continued to be made as well. About 800 BC man learnt how to smelt iron. So began the Iron Age. The use of iron for weapons and tools revolutionised early technology. The number of iron weapons from our part of the Thames shows how warlike these peoples were. This region of the Thames, west of London, was clearly important in prehistoric times, and it may well be that prior to the existence of the City of London – probably a Roman creation – the centre of power lay on the banks of the Thames here in west London!

The most superb find from the Roman era is the celebrated Battersea Shield made of bronze and enamel and garnets, probably dating to the early 1st century AD. It was either lost or deliberately thrown into the Thames by a Celtic chieftain for ritual purposes. Generally considered to be the finest piece of Celtic workmanship found in Britain during the 19th century, it is now on display in the British Museum.

Many Bronze Age swords known as the Barnes or Wandsworth types have been found. Their prominence in this stretch of the Thames probably indicates that they were made here. Potentially important sites have been indicated by finds from the former Wandsworth gasworks and the playing fields at Barn Elms. A late Bronze Age sword was discovered when digging the foundations for the first Hammersmith Bridge in 1826. Iron Age pottery has been found at Fulham Palace, Crabtree and Fulham Gasworks as well as at other sites. Several hoards of Celtic coins have been found on the Surrey foreshore as well as several fish-traps. It is not known how these finds got into the river. They could have fallen from boats or been lost in battle. Some may have been ritual offerings to river gods. As most of these finds were made in the 19th century before the river was embanked, some may well be land finds eroded from the riverbanks by the wash from boats.

The importance of the Thames in early times cannot be overemphasised. It is responsible for the siting of London itself. It was a source of livelihood providing water and food in the form of fish, shellfish, eels and wild fowl living in the waterside reeds. It was also the main highway, as roads as we know them did not exist. It appears that a ford crossed the Thames near or on the site of Putney Bridge and in prehistoric times was connected to a track way roughly following the route of Fulham Road. During Roman times life would have been more peaceful and there would have been a road system consisting of Fulham Road connecting Fulham and the river crossing with the London area, and Fulham Palace Road connecting Fulham with Hammersmith and the north. Other Roman roads would have been Hammersmith Road-King Street connecting the City area with the rest of England, and the Goldhawk and Uxbridge Roads.

In 43 AD the Romans invaded and we became part of the Roman empire for the next 400 years. Romano-British settlements were established at Fulham and Putney and probably Hammersmith too. A wealth of Roman objects has been found at Fulham Palace, including pottery, coins, building materials, animal bones and items of



Recent archaeology: industrial relics on the riverside in Fulham

women's jewellery. Some of these may be seen in the Museum of Fulham Palace. The finest Roman sword found in Britain was discovered in the Thames west of Fulham Palace in 1887. Known as the Fulham Sword and now in the British Museum, it dates to the early 1st century AD and has a very fine bronze sheath depicting the Romulus and Remus theme. How tempting to think that it may have been lost by a Roman officer who perhaps fell in the river when the legions crossed the Thames to attack the Iron Age warriors defending the Fulham riverbanks during the early stages of the invasion of Britain by Emperor Claudius!

Sometime during the 5th century AD the Roman empire collapsed and Britain was left to its own devices. Little is known about this period, hence its name, the Dark Ages. However, one of the earliest known Saxon settlements in the London area, dating to the late 5th and 6th centuries, was found on the riverside on the former Manbré sugar factory site at the end of Winslow and Rannoch Roads. Sunken huts, pottery, spindle whorls and even the skeleton of a horse were found. This key site is now covered by the Hammersmith Embankment development.

The historical record begins in 794 when the Bishop of London bought a place called 'Fulanham' that included Hammersmith. In 880 the Anglo-Saxon Chronicle records that a Danish Viking army camped for the winter at Fulham. Their camp was probably the grounds of Fulham Palace and they may well have refashioned earthworks enclosing the palace grounds which Iron Age people may originally have created. The former moat, infilled in 1921, is traditionally said to have been dug by the Vikings. Viking weapons have been found in the stretch of the Thames fronting Bishops Park. Finds from all historical periods will no doubt continue to be found locally, both in the Thames and on dry land.

Keith Whitehouse, Historic Buildings Group and Fulham Archaeological Rescue Group

A QUEEN AT BRANDENBURGH HOUSE

In 1820 Hammersmith briefly became the focus of national attention when Queen Caroline, estranged wife of George IV, came to live there while fighting her husband's attempt to divorce her. George had been pushed into marrying his German cousin in 1795 in order to beget an heir. This he successfully did, but he could not stand his wife and left her soon after their child was born. Caroline went to live in Blackheath. There her way of life was such that she was increasingly excluded from court and from her child. Eventually she went to live abroad, taking up with a handsome Italian and blazing a trail of scandal across the continent. While she was away, her beloved daughter, Princess Charlotte, died.

In January 1820 George III died and George, now the Prince Regent, came to the throne. Caroline naturally wished to return to England to take up her position as Queen, but George tried to prevent her by offering her £50,000 a year to stay out of the country. She refused and arrived back in England in June 1820. George responded by introducing a special bill into the House of Lords

designed to dissolve their marriage and deprive her of her title. Backed by popular opinion, which was firmly on her side and against the deeply unpopular George, she determined to fight the bill. Its three readings in the Lords – during which witnesses were examined in order to prove that she had committed adultery – constitute what is commonly called the trial of Queen Caroline.

Since the government had declined to provide her with one, the first thing the Queen had to do was find a house. The vice-chamberlain of her household, the Hon. Richard Keppel Craven, proposed that she rent Brandenburg House in Hammersmith, the riverside house built by Sir Nicholas Crisp in the 17th century and recently vacated by his mother, the widow of the Margrave of Anspach. Caroline accepted the proposal and moved in on 3 August 1820. The whole village turned out to greet her and that night illuminated their houses and let off fireworks to celebrate the happy event.



The great house on the riverside originally built by Sir Nicholas Crisp and later lived in by and named after the Margravine of Brandenburg-Anspach. On the left can be seen the Margravine's private theatre, and the culvert through which Parr's Ditch, the historic boundary between Hammersmith and Fulham, flowed into the Thames. One of the most historic locations in the borough, today this is the site of the Hammersmith Embankment office development (see page 2).

A measure of Caroline's popularity at this time was the huge number of messages of support she received. Following a crowded meeting in the vestry room of the parish church on 29 July, Hammersmith sent its own message in the form of an address delivered by a deputation of local officials. The vicar, however, declined to form part of the deputation. Subsequently he also refused to allow the vestry to be used for any further public meetings concerning the Queen. Like most Anglican clergymen, the Reverend Atwood decided to take a moral stand against his sovereign long before a verdict had been announced at the trial.

In November the Bill of Pains and Penalties passed its third reading in the Lords. But the majority was so small that the Queen had effectively won a moral victory. The government wisely abandoned the bill and the Queen henceforward regarded herself as acquitted from the main charge. On Sunday 19 November she attended divine service at Hammersmith to give thanks for her delivery. Faced with a church packed with her supporters, the vicar

could hardly have refused to give her the sacrament, but one does not need much imagination to wonder what he was thinking as he handed her the bread and wine.

Although the Queen had won the first battle with her husband she had not won the war. The second, and as it turned out, final, encounter came in July of the following year on the occasion of George's coronation. Although she was not sent a ticket she determined, against her lawyers' advice, to go anyway. She should have listened to her lawyers for she was turned away in a very embarrassing scene. Arriving back at Brandenburgh House, she took a cup of tea and then retired to her room for four hours, to vent her anger and humiliation in tears. She had need of stronger medicine than tears, however,

for the long and traumatic struggle with her husband had seriously undermined her health. At the end of July she was taken ill with an obstruction of the bowels. On 7 August following, having suddenly worsened that morning, she died an hour and a half before midnight.

So Queen Caroline's time in Hammersmith came to an end, a year and four days after it had begun. In February 1822 her possessions were taken to London and auctioned off. A few months later the fixtures and fittings of Brandenburgh House were also sold and the 200-year-old house, riddled with dry rot, demolished. Today, this site – one of the most historic in the borough – is the site of the Hammersmith Embankment office development.

Andrew Duncan, Historic Buildings Group

FORTHCOMING EVENTS AND MEMBERSHIP INFORMATION

CANARY WHARF ROOF GARDENS WALK

One of the features of the master plan for the White City Opportunity Land is green open space on the roof of the car park. Although this is a tried and tested approach in many new developments, it became clear during discussions on the master plan that many people were unfamiliar with the concept. To show what can be done with green spaces on roofs, John Goodier of the Historic Buildings Group and the London Parks and Gardens Trust will be leading a walk in April around Canary Wharf in Docklands where there are several well-established roof gardens. These include Canada Square on top of the shopping mall, Cabot Square above the car park and Jubilee Garden above Canary Wharf station. The latter is the work of Peter Wirtz, the landscape consultant on the White City Opportunity Land.

The walk takes place on **Saturday 29 April** and will last about 2 hours. Meet 2.30pm at West India Quay station (DLR). Cost £5 – pay on the day. Booking is essential. To reserve your place and for further information, please contact John Goodier on fsslibrary@btconnect.com or 020 7230 3331.

DIARY DATES

Now	Exhibition at Fulham Palace on plants introduced to the British Isles by the Romans – until 9 July 2006. Sat, Sun & Wed 2-4
Mar 18	Hammersmith & Fulham Festival (- 9 Apr)
Apr 8	H&F Festival boat trip on Thames with commentary by Dr Andy Duncan
Apr 8	Wormwood Scrubs Day 11-2
Apr 29	Canary Wharf walk (details above)
May 20	Fulham sculpture walk (details above)
Jun 3	Hammersmith sculpture walk (details above)
Jun 10-11	London Open Garden Squares weekend
Jun 17-25	London Architecture Biennale
Sep 16-17	London Open House
Sep 16-17	Thames Festival

NEW PUBLICATIONS

Images of London: Shepherds Bush and White City, by Jane Kimber and Anne Wheeldon, Tempus Publishing Ltd, £12.99 – in local bookshops and libraries.

LOCAL SCULPTURE WALKS

As part of his ongoing local sculpture survey, Group committee member John Sheppard will be leading two walks to look at some of the borough's sculptural treasures and to reflect on their condition and siting. The first walk, in south Fulham, will take place on **Saturday 20 May** and will last about two hours. Rendezvous 1.30 pm at the north porch of All Saints Church by Putney Bridge Approach; note that the slightly earlier start than usual is so we can review the monuments inside the church and be gone by the time of that afternoon's wedding! We will finish at Fulham Palace, so both coming and going will be convenient for Putney Bridge tube station, or the buses of Fulham Palace Road and Fulham High Street. The second walk, in Hammersmith, will take place on **Saturday 3 June** and will again last about two hours. Rendezvous 2.30 pm outside St Peter's Church, Black Lion Lane, nearest tube Stamford Brook. This walk will finish at Hammersmith Broadway. Cost £5 per walk – pay on the day. Booking is essential. 25 places available on each walk. To reserve your place and for further information, please contact John Sheppard on john@shep89.freeuk.com or 0207 736 3718.

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- *Planning Secretary*: Roger Warry, 4 Ravenscourt Road W6 0UC. 020 8748 1030.

HBG PUBLICATIONS

Local List. £17 to members and £20 to non-members. *Bradmore House*. Illustrated. £5.00 inc. p&p. Both available from chairman. Tel: 020 8748 7416.

ANNUAL SUBSCRIPTIONS

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

NEWSLETTER CREDITS

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