## Contents

### 1. INTRODUCTION  3
- Purpose & Objectives
- Summary of Character
- Context Map
- Location and Setting
- Historical Summary

### 2. TOWNSCAPE  7
- Urban Form
- Street Layout
- Gaps
- Land Uses
- Materials
- Buildings Audit

### 3. ARCHITECTURE  15
- Terraces
  - Half Stuccoed Terraces
  - Fully Stuccoed Terraces
  - All Brick Terraces
  - Terrace Ends
  - King’s House and Nos. 394-416 King’s Road
- Villa Pairs
  - Semi Detached Pairs
  - Attached Pairs
- Detached Houses
- Architectural Details
- Roofs
- Front Boundary Treatments, Lightwells and Front Gardens
- Rear Elevations
- Rear Gardens and Trees

- Mansion Flats
- Places of Worship
- Pubs and Licensed Premises
- Shops
- Mews
- Artists’ Studios
- Other Significant Buildings
- Recent Architecture

### 4. PUBLIC REALM  38
- Street Trees
- Post Boxes
- Street Furniture
- Street Paving

### 5. VIEWS  40

### 6. NEGATIVE ELEMENTS  42

### APPENDIX 1  43
- Historic Development

### APPENDIX 2  44
- Historic Maps

### APPENDIX 3  47
- Checklist used in the identification of heritage assets and their contribution to the character of the conservation area

### APPENDIX 4  48
- Relevant Core Strategy Policies
Sloane Stanley Conservation Area Boundary
1 Introduction

What does a conservation area designation mean?

1.1 The statutory definition of a conservation area is an “area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance”. The power to designate conservation areas is given to councils through the Planning (Listed Buildings and Conservation Areas) Act, 1990 (Sections 69 to 78). Once designated, proposals within a conservation area become subject to local conservation policies set out in Chapter 34 of the Council’s Core Strategy and national policies outlined in part 12 of the National Planning Policy Framework (NPPF). Our overarching duty which is set out in the Act is to preserve or enhance the historic or architectural character or appearance of the conservation area.

1.2 A conservation area appraisal aims to describe the special historic and architectural character of an area. A conservation area’s character is defined by a combination of elements such as architecture, uses, materials and detailing as well as the relationship between buildings and their settings. Many other elements contribute to character and appearance such as the placement of buildings within their plots; views and vistas; the relationship between the street and the buildings and the presence of trees and green space.

1.3 This document has been produced using the guidance set out by English Heritage in their document, Understanding Place: Conservation Area Designation, Appraisal and Management (2011). This appraisal will be a material consideration when assessing planning applications.

Purpose of this document

1.4 The aims of this appraisal are to:

- describe the historic and architectural character and appearance of the area which will assist applicants in making successful planning applications and decision makers in assessing planning applications
- raise public interest and awareness of the special character of their area
- identify the positive features which should be conserved, as well as negative features which indicate scope for future enhancements

Note: Every effort has been made to ensure the accuracy of this document but due to the complexity of conservation areas, it would be impossible to include every facet contributing to the area’s special interest. Therefore, the omission of any feature does not necessarily convey a lack of significance. The Council will continue to assess each development proposal on its own merits. As part of this process a more detailed and up to date assessment of a particular site and its context is undertaken. This may reveal additional considerations relating to character or appearance which may be of relevance to a particular case.
Summary of Character

1.5 The Sloane-Stanley Conservation Area was designated in December 1969. The area is largely residential and was built between 1845-c.1880 on land owned by the Sloane and Stanley families. The area is important as an example of mid Victorian speculative development which has in some places survived in excellent condition.

1.6 The area developed first from the north (Netherton Grove, Edith Grove and Fernshaw Road) with pairs of villas set in spacious gardens, with later development taking the form of well mannered terraces. The latter include Gertrude, Limerston, Hobury, Shalcomb and Langton Streets and Lamont Road and are locally known as the ten acre houses.

1.7 Shops and pubs are located along King’s Road, Langton Street and to a lesser extent, Fulham Road. Some pubs and shops retain historic detail but others have lost theirs with some very harmful cases on King’s Road for example. Artists’ studios are an historic feature in the area with two buildings devoted to this use at the top of Gunter Grove and Fernshaw Road and other houses having studios within them.

1.8 Bombing in the Second World War caused the loss of the Victorian church and a terrace of houses in Edith Grove leaving unexceptional buildings to take their places. Other modern buildings have encroached on King’s Road that make no positive contribution to the area’s character. Many of the semi-detached villas have been extended to the sides so that their character as a unit can only be appreciated with difficulty.

1.9 Overall, however, the buildings in the conservation area are of good quality and retain many important original features such as timber sash windows with fine glazing bars; two and four panel timber doors with thick mouldings; and a wealth of moulded stucco detail around doors and windows. Towards the centre of the conservation area the terraces are united by unbroken parapet rooflines and the rear elevations are consistent in their materials and closet wing design giving them a highly uniform character.
Location and Setting

1.10 The Sloane Stanley Conservation Area is located in the south of the Royal Borough in postcode SW10. It is a pocket of cosy mid Victorian housing in a grid pattern of streets that is surrounded by a more fragmented townscape.

1.11 To the north, the twentieth century Chelsea and Westminster Hospital looms over the conservation area; and to the south lie the red brick tower blocks of the World’s End Estate and beyond these, the Thames.

1.12 To the west, east and north lie other Victorian areas that are similar in their speculative development but of more varied design and form.
Historic Development Summary

- Pre 1840s: Area covered by fields and market gardens. Nursery established at location to south of present day Gunter Grove in 1808.
- 1845-7: First houses built on King’s Road.
- 1858: St George’s Workhouse built (to north of conservation area). Infirmary added 1876-8. Laundry on Gertrude Street added early 1900s.
- 1845-c1865: Semi-detached villas built on streets around the edges and in the north of conservation area.
- c.1850: Gunter Arms, 451 Fulham Road built.
- c.1850-c.1880: Terraced houses built on streets in the ten acre plot.
- 1855: West Brompton Congregational Church, Gunter Grove built (now Gunter Grove Studios).
- 1864: Wetherby Arms, 500 King’s Road built.
- c.1865: Victoria Tavern built, Gertrude Street.
- 1866: Larger West Brompton Congregational Church built on Edith Grove (replaced in 1960 following bomb damage).
- 1910: Conservative Club built, 428 King’s Road.
- 1953 Truman Brewery off licence, 512 King’s Road built.
- 1960: Chelsea Community Baptist Chapel, Edith Grove built.
- 1969: Conservation area designated.
2 Townscape

Urban Form

2.1 The conservation area has a tightly packed urban grain in most places with the villa pairs to the north of the area having the most spacious form. The urban grid pattern of dense architecture is relieved by the green space behind the houses and this is visible wherever one street meets another. The villas traditionally had more space around them than they do today, with front side and rear gardens providing the setting for this house type.

2.2 Two particularly distinctive features of this conservation area are the solid boundary created by the Chelsea and Westminster Hospital and the curved corner buildings on the bend in King’s Road.
Street Layout

2.3 Fulham Road and King’s Road are the only very old major routes through the conservation area. The others were laid out for housing with provision being made for roads to connect across ownership boundaries. Slaidburn Street and Netherton Grove are unusual cul-de-sac roads that were not planned to connect and the result was more successful in the spacious Netherton Grove than in the terraced Slaidburn Street.

2.4 South of Gertrude Street the self-contained grid pattern of roads naturally prevents modern day traffic rat runs thus preserving a peaceful atmosphere. Several long roads link King’s Road with Fulham Road. Some of these were built as fine avenues with large houses and wide roads but have consequently suffered from a high level of traffic, particularly on the one-way system. This, along with the extensions to many villas, has reduced the grandeur of these long streets.
Gaps

2.5 The combination of buildings and the space around them combine to give the conservation area its characteristic form. Gaps between buildings in Sloane-Stanley are an essential part of its significance. The grid-like streets leave gaps at the end of each terrace offering softening glimpses of greenery. The villa pairs were built with space all around the pair although this has sometimes been lost through lack of understanding of the importance of space and setting.

2.6 The important gaps include:

- Gaps between semi-detached villa pairs (both at ground floor and upper levels)
- Space between groups of terraced houses
- Space that is created where a back garden abuts a street

2.7 The map shows gaps that make a positive contribution to the character of the conservation area. Many important gaps between the buildings reveal a long view of multiple rear elevations and greenery in back gardens. These views can be seen even across single storey structures which may themselves be unwelcome.

See also Views section.
Land Uses

2.8 Historic uses make an important contribution to the character of the conservation area. Buildings were usually designed to make their use clear and were given features that were different from other building types. Churches were built with towers, pubs were built with hanging signs, lights and a wealth of decoration whilst shops were designed with display windows.

2.9 The buildings in the conservation area are predominantly residential but buildings with other uses were built in the area. Shops with flats above were built to nos. 453-457 Fulham Road and nos. 394-440 King’s Road. These shops were built to serve the surrounding communities at a time when people did not travel far and bought their provisions frequently.

2.10 Several pubs were built on street corners (see later section) and the ends of shopping parades, but some have been converted to residential uses. The houses were not served by mews, but a stable did exist at no. 29 Fernshaw Road and remains today albeit converted to residential use.

2.11 There is only one church in the area, Chelsea Community Baptist Chapel which was built in 1960 following bomb damage to the original. There are several artists’ studios in the conservation area, notably Gunter Grove Studios and Milton House which is connected to it.

2.12 An unusual use that is particularly special to this area is the former laundry on Gertrude Street that was built to serve what was then the St George’s Union Workhouse and Infirmary which remains in hospital use today.
Fig 2.5 Present Day Land Uses Map
Materials

2.13 Buildings in the conservation area are built mainly from locally made materials such as brick, timber, iron, glass and stucco. Only slate for the roofs came from further afield (Wales).

2.14 The bricks used were mostly yellow London stock bricks, but gault brick (a paler brick) is also seen on some terraces. Red brick is used in the mansion blocks and for dressings to the brown brick terrace at the corner of King’s Road.

2.15 Historic glass remains in many sash windows and the gentle wobble it displays is of high value to the character of the conservation area.

2.16 Cast iron railings to boundaries and balconies are typical of houses of this period and both features help reinforce the uniformity of the terrace whilst also adding visual interest.
Stucco at ground floor with gault brick at upper floors

Red brick mansion block with mosaic tiles

Stucco fronted terrace

Sash window, stucco detail and stock brick

Cast iron railings

French window with fine glazing bars
Buildings Audit

2.17 The Buildings Audit Map shows the contribution made by buildings to the historic and architectural character of the area. For all buildings identified here as positive buildings, change must be managed to conserve and, where appropriate, enhance their significance in accordance with national and local planning policies. Where particular sites, buildings or additions to buildings are harmful or out of keeping with the broader character of the conservation area as outlined in this appraisal, the Council will support proposals and where possible, take opportunities to make improvements and enhancements in line with policies CL1, CL2 and CL3 of the Core Strategy.

Listed Buildings

2.18 A listed building is a building designated by the Government on the advice of English Heritage as a building of special architectural or historic interest, which local authorities have a statutory duty to preserve and enhance. Great weight is given to their conservation.

Positive Buildings

2.19 These buildings make a positive contribution to the historic and architectural character and appearance of the conservation area. They are a key reason for the designation and significance of the conservation area. Demolition or unsympathetic alterations will normally be resisted.

Neutral Buildings

2.20 These buildings may blend into the townscape by virtue of their form, scale or materials, but due to their level of design quality, fail to make a positive contribution. Improvements to these buildings would be welcomed.

Negative Buildings

2.21 Negative buildings are those that are clearly harmful to the character of the area. Their removal and redevelopment would be welcomed subject to the highest quality design.
3 Architecture

3.1 The buildings in the conservation area were largely built by speculative developers between 1845-c.1880 with the villas to the north of the area being built earlier and the terraces to the south appearing later. The area is predominantly residential with a small amount of other uses and building types scattered throughout. Most buildings make a positive contribution to the historic and architectural character of the conservation area and these are shown on the buildings audit map.
Terraces

3.2 Terraces make up over half of the conservation area and are mostly well conserved. The most important feature of a terrace is its appearance as a single unit which is achieved by uniformity, regular matching details and an unbroken shared parapet roofline. Most are three storeys over original basements or half basements but there are exceptions to this rule. Many have projecting porches with steps leading over the basement to the gate.

3.3 Some terraces have entrances that are paired (such as on Langton Street) whereas others have entrances that alternate with the windows (as on Slaidburn Street). This gives rise to changes at roof level where chimney stacks appear on alternate party walls (with paired doors) or every party wall (with individual entrances). Steps up to these entrances are key features and again, always follow the same pattern in each terrace.

Half Stuccoed Terraces

3.4 Most of the terraces are stuccoed at lower and ground floors with stock brick (and sometimes gault brick) to the upper storeys. They are predominantly three storeys over basement with moulded stucco cornices to the parapets. The stucco ground floors provide a visually solid base to the terrace which is sometimes channelled and sometimes smooth, but always matching throughout each terrace. The side and return elevations were built in brick without any stucco.

3.5 The ground floors are either flat fronted or have canted bays. The flat fronted terraces often have paired projecting Doric porches whereas the bay fronted houses tend to have simple porches created by a pair of engaged columns flanking the entrance. In some streets, the entrance is a simple doorcase with a bracketed cornice over.

3.6 The upper floors of most of the terraces are flat fronted with regular rows of well proportioned sash windows with stucco surrounds. The first floor windows are emphasised as these are the most important windows (after those to the ground floor) and are topped with either a pediment; a cornice with scrolled consoles; or a cornice with a decorative frieze below.

3.7 Some terraces have the added benefit of a narrow balcony at first floor. This helps emphasise the importance of this floor where the formal rooms are located (also called the ‘piano nobile’). The balcony can be continuous along the whole terrace or just to a pair of windows in one house which is repeated consistently along the terrace. Where balconies exist the terraces either have timber French windows or long sash windows. In both cases the balconies are very small and were intended to accentuate the importance of the house and give access to fresh air rather than to be used for sitting.

3.8 Speculative housing at this period displayed a variety of decorative elements so that terraces often vary from street to street. The terrace on Fernshaw Road has canted bays to first floor level as well as ground floor, original
basements (or lower ground floors) and a simple cornice to the parapet, whereas the terraces on Slaidburn Street are flat fronted, without basements, but with bottle balustrades to the rooflines. The latter street has suffered a loss of uniformity through the painting of brickwork, loss of balustrades from parapets and loss of timber sash windows which have harmed the street’s architectural and historic character.

**Fully Stuccoed Terraces**

3.9 Two terraces along King’s Road and a few on Fulham Road are fully stuccoed to the front with stock brick to the sides and rears. Stucco was meant to imitate stone and in this conservation area is painted entirely white in imitation of limestone. The only other colours applied to the elevations are black to the ironwork, dark colours for the front doors and in some places black for window frames too.

3.10 The stucco terraces have continuous moulded parapets to conceal the roofs behind and regularly spaced individual columned porches projecting from the houses at upper ground floor level.

3.11 Nos. 397-405 on Fulham Road are a very fine group of classically styled houses with a flat frontage, channelled ground floor stucco, Ionic porches and arched windows to the attic storey. Each floor level is underlined by a string course which is plain above the ground floor, but a guilloche design above the first floor. The first floor windows are set within a classical frame of square Corinthian columns, a plain frieze with a dentil course above and a prominent pediment.

3.12 Further along, nos. 451-457 Fulham Road form a much simpler terrace, again flat fronted, but with simpler detailing and shops to the ground floor.

3.13 The two stucco fronted terraces on King’s Road are the same scale. Nos. 444-456 have deeply projecting moulded cornices to the parapets and individual projecting square columned porches that are regularly spaced along the terrace. Distinguishing features are the small decorative railings to the first floor.
windows and over the porches and the curve headed windows to the second floor. Sadly many features have been lost from nos. 458-474 including cornices, ironwork and even porches.

**Terrace Ends**

3.14 Due to the grid pattern layout of the conservation area, ends of terraces often also front another street. Some of these elevations have been given the appearance of a symmetrical detached house with windows either side of a central entrance. This can be seen at both ends of Langton Street. Other side elevations, such as those seen in Hobury Street have remained plain with only an entrance and a single window above leaving the large expanse of historic brickwork to create the character in this instance.

**All Brick Terraces**

3.15 Nos. 411-415 and 423-427 Fulham Road are unusual in the area as they are both palace fronted terraces that were designed to have the appearance of a large single dwelling. Each group of three houses has a central section with arched windows at first floor and two hip roofed ‘pavilions’ to each side with classical Corinthian surrounds to the windows. Both groups have two Doric porches with the third entrance in the place of one of the ground floor windows. The small attic storey windows sit between the eaves and a guilloche stucco string course. The car parking and modern railings to the front of nos. 423-427 form an ugly setting.

**King’s House and Nos. 394-416 King’s Road**

3.16 Nos. 394-416 King’s Road form a strong outward facing curve on King’s Road opposite Milman’s Street and have a different character to the rest of the conservation area. They were designed in the early 1900s in a distinctive Edwardian style, with shops to the ground floor, by architects Elms and Jupp of Piccadilly.

3.17 The curving group divides into three sections with King’s House (nos. 394-400) being the first and grandest (1909) and finishing with nos. 410-416 being the smallest and...
simplest (1923). King’s House has the most sophisticated design with a pair of shallow stone bays providing the central feature and shallow projections with red brick quoins providing the end section. The roof to this four storey group is pitched with deeply projecting timber eaves. The side elevation fronts Lamont Road Passage and displays the red brick quoins, red brick banding and chimney stacks.

3.18 Nos. 402-404 use the shallow stone bays as a central feature, this time with a tiny hipped roof and four-over-four paned sash windows on each side. The brick parapet with curved edges seen here is used again at the end of the terrace. Nos. 406-410 have the central stone bay, but no windows to either side and are finished with a gabled roof. Both pairs are of three storeys with windows to an attic storey (as original). Up to this point the elevations are built in a purple brick with details in red brick.

3.19 Nos. 412-416 are the shortest group at only three storeys with no roof additions. These are built in red and yellow stock brick with red brick dressings and pilasters defining each building. The windows are again multi-paned, this time in a six-over-six format and the rooflines are defined by a simple cornice below a parapet that curves up to the pilasters at each side.
Villa Pairs

3.20 Pairs of villas are a feature of the northern part of the conservation area and are a higher status house than the terrace having been built to emulate a single large dwelling. Most were built in the 1840s before terraces became more prevalent in the area. They were built in a variety of designs, the most frequent being classically styled stock brick pairs and the most unusual being the Gothic pairs on Fernshaw Road. They are mostly three storeys with basements, but those on Limerston Street are only two storeys with basements. The roofs are a key part of the design of semi-detached pairs as they join in the centre and match on both sides usually having a prominent central shared chimney stack. Roofs to the pairs include parapets, gables and hipped roofs.

Semi-Detached Pairs

3.21 Edith Grove and Gunter Grove have the highest concentration of semi-detached villa pairs although many in Edith Grove have been so altered that their appearance as a single entity has been damaged.

3.22 Nos. 16a-16b Edith Grove are a typical gault brick villa pair with canted bays to first floor level and a shared hipped roof with central chimney stack. On both sides of the pair are set back sections with single storey arched entrance porches. Most porches to the pairs are open with columns.

3.23 A similar pair in Gunter Grove (nos. 22-24) has shallow canted bays to the channelled stucco ground floor. A guilloche string course marks the border between the stucco and stock brick above. The first floor windows are divided into six unequal panes and have stucco surrounds and cornices whilst the second floor windows are divided into three panes and do not have stucco surrounds.

3.24 Nos. 6-8 and nos. 5-7 Edith Grove are two classically styled stucco pairs which are positioned opposite each other. The pairs are unusual in having a projecting shared central section with paired front doors. The central section displays a pair of windows to the first floor in a classical frame comprising simple pilasters, a central niche (a lion with a shield features to nos. 6-8); and an entablature with pediment. String courses divide the floors and the windows are all timber sashes with horizontal glazing bars and elegant margin lights. The houses retain many original features although they have both been extended to the side and the setting to nos. 6-8 is harmed by the removal of front boundary walls and hard standings for cars.

3.25 Fernshaw Road also contains unusual pairs that are Gothic in style. Again the front doors are paired but without projecting porches and the ground floor is stuccoed with matching canted bays. The upper floors are stock brick and the windows have cambered or pointed heads that are emphasised by stucco and red brick. A band between the ground and first floors is made up of red and buff quarry tiles. Each house has a matching projecting section that is defined by stucco pilasters and gable fronted.
The eaves have an unusual brick and stucco detail.

3.26 1-4 Fernshaw Close are two unusual pairs of houses on a small plot to the north of Fernshaw Road. They were built in the mid twentieth century and appear to have had tile hanging with stucco quoins added to their front elevations subsequently.

**Attached Pairs**

3.27 Two streets in the conservation area have terraces that have the appearance of villa pairs, but are in fact attached at each side to form a terrace. Those in Limerston Street are two storeys over a basement with hipped roofs divided by fire walls and central chimney stacks.

Between each pair is a two storey set-back element containing two front doors with two windows above. The door surrounds are arched with a fanlight and the windows are set in cambered stucco frames (two over two sashes to the ground floor and three over three to the first floor). The projecting eaves help to define each pair. The whole terrace has been painted white which has obliterated the contrasting detail that can now only be enjoyed at nos. 46-47 where the paint has been removed.

3.28 The houses on Gertrude Street were built as semi-detached villa pairs but most now have side additions that link them as a terrace. Whilst this is regrettable and has changed their appearance, this was carried out many years ago and has become part of the street’s character. The villas are again two storeys over basement, but this time the slate roofs pitch towards the front with central chimney stacks. The entrances are set back to the sides of the pairs and have stucco square columns that create porches that are mostly absorbed into the side additions. There are French windows to the ground floors and six over six unequal panes to the first floors, all with moulded stucco surrounds and a stucco band joining the first floor cills. As with some of the terraced houses, only the lower ground floor is stuccoed.
Detached Houses

3.29 Detached houses are very rare in the conservation area. There is a matching handed pair of detached houses at the south end of Netherton Grove. These are fully stuccoed Italianate villas of three storeys over a basement with gable frontages and stucco details such as quoins, string courses, architraves to windows and pilasters. The entrances are set back to the side. Windows are arched to the first floor with a Venetian style group of three windows to the second floor. Ground floor windows are plain casements and the front doors are timber with four panels.

3.30 No. 13 Edith Terrace is a fine classically styled house, again fully stuccoed with quoins, a bottle balustrade to the parapet and central entrance. It is two storeys over basement but almost as high as its three storey neighbour. The steps up to the front door form a suitably grand entrance.

3.31 Nos. 1b-c Gertrude Street was formerly the entrance to a working yard and was converted to a single dwelling in 1956. Its charm is in its simplicity and quiet existence position at the end of Gertrude Street.
Architectural detailing is one of the features that makes the area particularly special and contributes greatly to its architectural quality and charm. As these houses were mostly based on classical architecture, their proportions, hierarchy and features are important elements of their design.

Windows are largest on the ground and first floors as these were the main living floors and only smaller windows were needed in the bedrooms above. There are many sash window designs in the conservation area and these are key to the houses' character. They may be plain sashes (one over one), Georgian paneled (six over six), two over two or have margin lights.

Window surrounds vary throughout the area from grand pediments over groups of windows to simple architraves or console bracketed cornices. Much original single glazing remains and in some places frames are painted black which is suitable where a whole group is treated in the same way.

Front doors have a more restricted range of designs. The most characteristic design is the four panel timber door but there are also many houses where the more unusual two panelled design has been used. All doors were originally painted and this continues to this day, usually in appropriate dark colours. Most of the front doors are emphasised with a porch or a moulded architrave. Entrances and the steps leading up to them are always rhythmically spaced along a terrace revealing that each house shares the same design.

Much stucco decoration is seen across the whole area in the form of capitals, architraves, string courses and other details. These contribute to the richness of the architecture and the area as a whole is impoverished where this is lost or not repaired.
Roofs

3.37 Historic roof form makes a key contribution to the character of the conservation area. Important features of roofs include:

- Original form (butterfly with parapet, hipped)
- Original materials (slate, lead, stucco)
- Original details (cornices, balustrades)
- Chimney stacks and pots

3.38 The terraces are finished with London butterfly roofs, a form that was able to cover a whole terrace allowing a continuous parapet finish to the front but with the distinctive butterfly form revealed at the rear.

3.39 Terraces in the ten acre plot have conserved their original roof form almost entirely and this is rare and extremely valuable in the borough. In Langton Street, Shalcomb Street, Gertrude Street and the west end of Lamont Road the parapets contain regular mock panels and pairs of scrolled brackets to visually support the cornice. In Langton Street the brackets are interspersed with fair faced brick, but some of the brackets have been lost. Limerston Street has a simpler deep run in situ moulded cornices and the rest of Lamont Road has the same but with a fine dentil course beneath the moulding. The rear views across back gardens reveal the unbroken zig-zag rhythm of the original butterfly roofs to great effect.

3.40 The Slaidburn Street houses were built with a bottle balustrade although many are missing today. Both terraces in Hobury Street have matching mansards with multi paneled sash windows to the front above their parapets.
3.41 The villa pairs are usually distinguished by shared hipped roofs with central chimney stacks and overhanging eaves although a small number have butterfly roofs which are important to their character. The pairs on Gertrude Street are unusual in having plain roofs sloping to the front.

3.42 The two mansion blocks have a typical roof form for this type of building which is a steep mansard with casement windows. These blocks and nos. 394-416 King’s Road are unusual in having clay tiled roofs that are part of their original design. However, most roofs in the conservation area are covered with real slate.

3.43 The more unusual houses in the area such as the Gothic pairs on Fernshaw Road and the detached villas on Netherton Grove have pitched and gabled roofs.
Rear Elevations

3.44 Rear elevations make an important contribution to the historic and architectural character and appearance of the conservation area. They are visible from across garden walls, through gaps between buildings and from rear windows. Their regularity and uniformity were originally as characteristic to the rear as they were to the front.

3.45 Rear elevations were built in stock brick and most houses have regularly spaced closet wings projecting into the gardens. The closet wings can be either single or double, but in both cases they occupy half the width of a single house and finish at least one storey below the roofline, often more. The sash windows in closet wings are smaller than those on front elevations but they match consistently throughout the terrace. To the rear, windows are positioned in relation to back rooms and half landings, so they do necessarily sit in a straight line, although there is usually a uniform pattern across the terrace as a whole.

3.46 Villa pairs were often built with a small shared addition to the rear although those on Limerston Street have paired extensions across their attached sections rather than to the middle of the pair.

3.47 A few houses such as those on the south side of Gertrude Street and some of the terrace between nos. 49-55 Lamont Road have flat backs with no rear addition.
Boundary Treatments, Front Areas and Front Gardens

3.48 Most of the houses (villas and terraces) had front areas (or lightwells) that gave access to the half basement which was originally the location of the kitchen and servants’ quarters. The servants entered through the basement door (usually a simple four panel design) and the owners and guests entered through the main front door which was accessed up a short flight of steps over the area. The open area and steps are key features of these Victorian terraces. Many original cast iron ‘D’ section handrails on square section posts remain on the stone steps into the front areas.

3.49 Most of the front boundaries to these areas are formed of cast iron railings with decorative finials which were individually planted into a coping stone on a low wall. The villas on Gertrude Street have unusual railings in a panel formation with matching gates. Gate piers across the area are either built in brick or finished in stucco and have brick caps.

3.50 Stucco bottle balustrades are found to some of the houses although many have been lost. Some remain to the villa pairs between 16a and 24 Edith Grove as well as the terrace at the south of Fernshaw Road – their rarity making them all the more valuable.

3.51 Front areas in the ten acre plot are narrow and entirely open, but those at the front of the larger houses to the west are wider and have coal cellars within them (rather than under the pavements). This allows space on top of the coal cellars for welcome planting such as hedging and even small trees on occasion.

3.52 The villas had space all around them and small front gardens rather than just areas which acceded well with their higher status. Gertrude Street and Netherton Grove have some excellent planting in their front areas.
Rear Gardens and Trees

3.53 Back gardens in Sloane-Stanley are generally very small with Limerston Street having the smallest yards to the rear, the terraces having enough space for planting and the semi-detached villas having the largest gardens, partly due to their increased width. Nonetheless such green space makes a vital contribution to the overall character of the conservation area.

3.54 The limited size of gardens means they cannot support large trees and due to this, species such as London Plane are usually only found as street trees. There are good appropriately sized specimens of Cherry, Magnolia, and Japanese Maple planted in gardens where they avoid conflict with surrounding buildings. These trees perform an important function in greening the conservation area not only as seen from other gardens and rear windows but as they can be seen across side boundaries from the street.
**Mansion Flats**

3.55 There are two blocks of mansion flats in the conservation area. They were built on the same plot of land but front different streets: Edith Grove (Editha Mansions) and Fernshaw Road (Fernshaw Mansions). They are the tallest buildings in the conservation area at five storeys plus original mansard and basements. They were built in 1897 (architects: Metcalfe and Greig) and as they were a innovative building form at that time, their design and detailing contrast with the earlier surrounding houses.

3.56 They are built of red brick with contrasting stucco elements such as low reliefs under the windows, modillion course to the eaves and highly decorative Moderne style black painted cast iron railings. The entrances are centred in the symmetrical frontages with long brackets flanking the panelled entrance doors and broken segmental pediments over containing the mansions’ names. The names of the mansions are also shown on the gate posts.
Places of Worship

3.57 The West Brompton Congregational Church was built at the north end of Gunter Grove in 1855 and when it became too small for its parishioners a larger church was built on Edith Grove (1866). The church on Gunter Grove became studios for artists (see later section).

3.58 The 1866 church was destroyed in the Second World War and was replaced by the current Chelsea Community Baptist Chapel in 1960. It is an undistinguished design in red brick with aluminium doors in an entrance set to one side of main building. Its main feature is a long stained glass window with simple cross above. Its use as a place of worship and of community gathering contributes to the character of the conservation area.
Pubs and Licensed Premises

- Chelsea Kitchen (formerly the Gunter Arms), 451 Fulham Road. Mid nineteenth century
- Former Victoria Tavern, 1a Gertrude Street. c.1865. Now a dwelling
- The former Stanley Arms, 442 King’s Road. 1887. Designed by W. Royal. Now a restaurant
- Former Wetherby Arms, 500 King’s Road. 1864 by Bradly. Now a betting shop
- The Sporting Page, Camera Place, 1950s building which replaced a Victorian pub
- The Conservative Club, 428 King’s Road. 1910 by William Johnson

3.59 Public houses were a typical part of any Victorian development and today they form a vital component of the architectural significance of the area as well as providing an important community focus, both of which contribute to overall character.

3.60 Some of the pubs in Sloane-Stanley Conservation Area have been converted to other uses making those remaining in their original pub use all the more vital to the character of the area.

3.61 All the pubs in Sloane-Stanley are three storey buildings. Three of them (the Chelsea Kitchen, the former Stanley Arms and the former Victoria Tavern) are stucco fronted and the others are brick. The Victoria Tavern is unusual in being a detached building, but the others occupy typical street corner positions with the

3.62 The only original ground floor pub frontage surviving intact belongs to the Chelsea Kitchen. The pair of doors opening into the pub are flanked by moulded pairs of pilasters with acanthus leaf consoles above. A slim glass fascia sits over gilded lettering and the large window panes sit on moulded stall risers. A bellied cast iron railing sits above the fascia and the entrance door has the remains of a cast iron lamp holder (lamp missing). Other pubs only retain elements of their historic frontages with the frontage to the former Wetherby Arms having been completely lost and a modern and unsympathetic frontage added.

3.63 All the Victorian pubs in the area share a common palette of details although they vary to a small extent in actual design. All have sash windows that match throughout each pub in accordance with the level they appear at. For example, the first floor windows at the Chelsea Kitchen are French windows with glazing bars and six over six paned windows above. Other pubs have matching timber sash window with fine glazing bars, with the only difference being that the highest windows are the smallest. All windows have decorative moulded stucco surrounds.

3.64 Two post-war licenced premises exist in the area. Firstly, the laundrette at no. 512
King’s Road was built as an off-licence which curves around the street corner in an Art Deco style. This unusual building makes use of horizontally proportioned windows and narrow lintels to emphasise the elegance of this style. The Sporting Page on Camera Place is a much plainer building of less architectural quality that replaced a Victorian pub, but is nonetheless a strong contributor to the character of the conservation area through its use. It has a traditional hanging pub sign and a salvaged Victorian lamp over the front door.

3.65 The Conservative Club (no. 428 King’s Road) was designed by W. Johnson Ltd of Wandsworth Common in February 1910. It is a three storey symmetrical building in red brick with stucco dressings. The entrance is centrally positioned with a canted oriel window above. A very distinctive feature is the banded red brick and stucco ‘rustication’ to the ground floor. The flat panels of render divided by red brick walling are typical of this period.
There are three parades of shops in the conservation area, all purpose built to the ground floor of Victorian terraces with flats above. Most shops retain their historic surrounds that are made up of narrow fascias, console brackets, dividing pilasters and often a stallriser. Some shops also retain historic doors and shop windows with glazing bars. All historic elements contribute strongly to the character of the conservation area.

The most characterful historic shopfront in the area is occupied by Oxfam at 432 King’s Road. It has an art nouveau frontage with delicate reticulated detailing and very fine columns. Curved glass leads to a recessed entrance and door to the adjacent flat.

No. 3 Langton Street is one of a group of very good shopfronts in this street. A stucco stallriser has a moulded cill with a large main window and three transom lights at the top. The front door is original with a glass pane over two flush beaded panels. This shop and its neighbour are topped with a bottle balustrade. The whole group has a complete run of original console brackets, narrow matching fascias and stallrisers creating a highly uniform and pleasant street scene. No. 9 has retained a Victorian shop window divided into six panes.

The part of King’s Road in this conservation area was famous in the swinging sixties and seventies for its counter-culture fashion shops. Vivienne Westwood still occupies no. 430 and has done since 1971 when she opened “Let It Rock” there with Malcolm McLaren, but it became more famously, “SEX” in 1974. Since 1980 the shop was renamed World’s End and refitted to look like a pirate ship. Presumably the large clock with hands going backwards fast was installed then. This is the last remnant of this subversive period of King’s Road’s history.
Mews

3.70 The only mews in the conservation area appears to be no. 29 Fernshaw Road which was built as a coach house and stables some time before 1896. The building has retained its original form with the yard in front. Originally the coach house was on the left hand side and the stalls for three horses were on the right; with a stair to the groom’s accommodation in the centre. The building makes a strong historical and architectural contribution to the character of the conservation area.
**Artists’ Studios**

3.71 In the late nineteenth century Chelsea had an international reputation as a centre for art and Sloane-Stanley Conservation Area was a hotbed for artists of all sorts. The two most prominent studio blocks are Gunter Grove Studios and Milton House which were both built for other purposes but later converted to studios. Other houses in the area had studios added to them or rooms used as studios. Architectural details of studio design such as large studio windows or aesthetic style details make a significant contribution to the character of the conservation area. In addition to this, the use for artists remains an important one for the borough as a whole as well as playing an important part in the diversity of the conservation area.

3.72 The gabled section of Gunter Hall Studios on Gunter Grove was built as the West Brompton Congregational Chapel in 1855. Records indicated the church was built in white brick with stone dressings and this may survive under the present roughcast and white paint. The expanding congregation moved to a new church on Edith Grove in 1866 (see Places of Worship) from which time Gunter Hall took on various ancillary church uses and was converted to studios for artists in 1923. The left hand section must have been added shortly after. This section displays a curved pediment with a parapet wall above. The ground floor has small black painted windows and door in an aesthetic style. It was almost certainly linked to Milton House behind it.

3.73 Milton House and St Magnus Studio (2 Fernshaw Road) started life as a girls’ reformatory and was converted to flats and sculpture studios in 1922. This large detached building has a strong presence in the conservation area. It is built in gault brick with red brick lintels that are beautifully tuck pointed. It is possible the third storey was added whilst retaining the dentil cornice and adding a brick parapet with a zig-zig pattern. St Magnus Studio is accessed through a side addition with a heightened gable concealing the clerestory windows running the length of the building.

3.74 Other artists’ studios in the area include:

- King’s House Studios, Lamont Road Passage.
Other Significant Buildings

Former Laundry, Gertrude Street

3.75 The unusual red brick building at the east end of Gertrude Street was built as the laundry to the St George’s Union Workhouse and Infirmary in the early 1900s. The building makes an important contribution to the historical development of the area and is the last remaining structure from the workhouse and infirmary which became Chelsea and Westminster Hospital. The building is a long low structure with the ground floor sash windows set in cambered recesses over a half basement. The brick eaves are moulded under a fine, plain, unaltered slate roof and the whole building sits modestly at the end of the street without interrupting the prevailing terraces.
Recent Architecture

3.76 The conservation area is densely populated with mid nineteenth century houses, but some recent architecture does exist in discrete locations, mainly to the north of the conservation area. The buildings audit map shows whether these buildings make a positive contribution to the character of the conservation area or not.

3.77 Edith Grove contains two curious and interesting modern houses. Both are slim vertically proportioned buildings, one sandwiched between two houses, the other to the side of a house. They are highly unusual buildings that have character of their own.

3.78 There are two groups of flat blocks on Fulham Road which are of uninteresting design and make no worthwhile contribution to the architectural character of the conservation area. These are nos. 417-449. Gallery Court to the north of Gunter Grove is a yellow brick block with commerce to the ground floor and simple casement windows above with plain concrete surrounds and one canted bay. The building has a neutral impact on the street scene.
4 Public Realm

Street Trees

4.1 There is no public green space in Sloane-Stanley Conservation Area which makes the green space created by trees and private gardens all the more valuable.

4.2 Street trees complement the buildings and soften the unrelenting hard surfaces created by roads, pavements and buildings. Their value in providing a natural foil and ecological benefits contributes to the quality and attractiveness of the conservation area and is of great public benefit.

4.3 Due to the available space and congested underground conditions much of the street tree planting in the area comprises good quality individual trees rather than the larger more formal planting schemes found elsewhere in the borough. A more formal planting is the good quality row of Gallery Pears (Pyrus calleryana) in Fernshaw Road. Older Plane trees (Plantanus hispanica), probably planted when the area was first developed, still grow in some places such as King’s Road.

4.4 Many of the larger mature trees have been removed in recent years due to a deterioration in their condition. This allowed the introduction of new tree species and cultivars that were not planted before. Unusual species planted in the area include Indian Bean Tree (Catalpa bignonioides), Japanese Zelkova (Zelkova serrata) Tulip Tree (Lirodendron tulipifera) and White Mulberry (Morus alba platinifolia). Many of these can be found in the ten acre plot.
**Post Boxes**

4.5 There is one post box at the junction of Edith Terrace and Gunter Grove. It has no cipher but is a typical Victorian pillar box painted red.

**Street Lighting**

4.6 The streets towards the centre of the conservation area are generally lit with reproduction street lights with sympathetic round lamps which contribute to area’s pleasant domestic appearance. However, the main roads (Fulham Road, King’s Road, Gunter Grove and Edith Grove) have utilitarian tall modern posts with lamps on arms projecting over the road.

**Street Paving**

4.7 Pavements across the conservation area are surfaced with a mixture of grey concrete paviours and modern York stone slabs, both with original granite kerbs. Original cast iron coal hole covers punctuate many streets and have even been reinstated in the concrete slabs. The uniformity of the pavement surfacing is an important feature of the conservation area.

4.8 Where front gardens have been lost to hard standings for cars, the kerb outside is dropped and the street paving has often been replaced with more durable blocks. This worsens the effect of the lost garden and boundary by interrupting the otherwise uniform paving treatment and emphasising the unattractiveness of these interventions.
5 Views

5.1 Sloane-Stanley is a small conservation area with a fairly self contained character in which short views play an important part. The short streets to the south of the area tend to finish with a short vista to houses in the next street and this helps reinforce the tranquil domestic character of the area. A good vista is from Lamont Road to Langton Street and its terraces with shops at ground floor. Another is from Edith Terrace to the Chelsea Community Baptist Chapel.

5.2 Another important characteristic of the area is the way gardens and rear elevations are visible from lateral streets and rear windows. In both cases these views are important to the character of the conservation area as they reveal other historic parts of the houses (such as closet wings and valley roofs) as well as important green space.

5.3 From outside the conservation area, for example from King’s Road there are views into the small streets towards Gertrude Street with its villa pairs and former laundry. A similar view of villa pairs from outside can be seen from Camera Place to Limerston Street. Both vistas are finished with fine houses. The curve of King’s Road provides a very fine view with King’s House being seen squarely in the view along King’s Road from the east.

5.4 There are also views out of the conservation area and one of the best of these is the view from Fernshaw Road northwards towards the rebuilt terrace of shops on Fulham Road.

Fig 5.1 Views Map
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5.5 There are two groups of large buildings outside the conservation area that have an adverse impact upon it. These are the Chelsea and Westminster Hospital seen behind Gertrude Street with its ugly chimneys and the red brick towers of the World’s End estate seen towards the south of the area.

5.6 Landmarks in the conservation area fall into two categories. The first category comprises landmarks that are clearly visible from a distance. The World’s End towers and the Chelsea and Westminster Hospital clearly fall into this category. The second category includes landmarks that are important (usually historic) features that help people establish their location. Such landmarks are well known local buildings, particularly ones that are specific to this area and might not exist elsewhere. Into this category fall the two functioning pubs within the conservation area as well as the World’s End pub and Park Walk School just outside the boundary.
6 Negative Elements

6.1 In terms of its preservation, the conservation area divides into two. The ten acre houses are well maintained with most features remaining such as doors, windows, railings, etc. However, outside these boundaries much alteration has taken place partly due to the through traffic reducing the environmental quality of the area and hence the desirability and level of care taken.

6.2 In the long streets the pairs of houses have suffered many adverse alterations such as side extensions, hard standings, roof extensions and terraces that have harmed these high status dwellings. Slaidburn Street has been harmed the most by alterations that have been carried out without regard to the terrace as a whole: painted elevations, mismatched window designs and loss of details such as the balustrades to the parapets.

6.3 The loss of original features has been harmful here too. Many original boundary designs have been lost and details have been lost from the porches along King’s Road. Front steps have often been recovered in modern materials (the worst being bitumen) that harms the status of the formal entrances.

6.4 The treatment of shopfronts has been very poor in some parts of King’s Road, for example a dry cleaner’s shop has a completely blocked out window and others have solid shutters that obscure the characteristic views into shops at night.

6.5 There are several negative buildings on Fulham Road that make no contribution to the conservation area. These are shown on the buildings audit map.

6.6 Such harmful alterations leave many opportunities for owners to carry out enhancements over time.
7.1 The name ‘Sloane-Stanley’ commemorates the union of two important landowning families in Chelsea who leased their land for speculative development from the early Victorian period. At the time of Davies’ map in 1841 this particular area was named ‘World’s End’ and the land between Fulham Road and King’s Road was still fields with just a few buildings on Fulham Road and ever fewer along King’s Road.

7.2 In 1808 a nursery was established on 2 acres of land between Fulham Road and King’s Road and can be seen on the 1869 map at the south end of Gunter Grove. This was subsequently developed for housing. St George’s Workhouse was built between Fulham Road and Gertrude Street in 1858 and much expanded by architect H. Saxon Snell between 1876-8 becoming St George’s Union Workhouse and Infirmary, an imposing complex of buildings in Gothic Revival style. The site remains today as the Chelsea and Westminster Hospital with only the red brick laundry (built in the early 1900s) surviving on Gertrude Street.

7.3 Housing started to be built in the conservation area on the Sloane-Stanley land in the 1840s. Terraces were built along King’s Road in 1845-7; in Hobury Street in 1846 and 1848; and some villas in Gunter Grove by 1851. The villas on Gertrude Street were built in the 1850s and the linked pairs of villas in Limerston Street in the late 1850s. The remainder of the housing was completed by 1865.

7.4 The street names commemorate local personalities, for example Stanley and Gunter were landowners, Thomas Langton leased building plots and Lamont was a wealthy local wine merchant. Edith Grove was named after Captain Robert Gunter’s daughter who died of scarlet fever aged 8.

7.5 The area was one of middle class respectability and therefore attracted few colourful characters. One exception was the novelist George Meredith for whom a blue plaque records his residence at 7 Hobury Street.
Appendix 2: Historic Maps

Fig 8.1 Historic Map 1841 Map
Appendix 3

This checklist has been taken from English Heritage’s publication, Understanding Place: Conservation Area Designation, Appraisal and Management (2011). The checklist has helped to identify the buildings that make a positive contribution to the historic and architectural character of the conservation area.

- Is the building the work of a particular architect or designer of regional or local note?
- Does it have landmark quality?
- Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?
- Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?
- Does it contribute positively to the setting of adjacent designated heritage assets?
- Does it contribute to the quality of recognisable spaces including exteriors or open spaces with a complex of public buildings?
- Is it associated with a designed landscape eg a significant wall, terracing or a garden building?
- Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?
- Does it have significant historic association with features such as the historic road layout, burgage plots, a town park or a landscape feature?
- Does it have historic associations with local people or past events?
- Does it reflect the traditional functional character or former uses in the area?
- Does its use contribute to the character or appearance of the area?

Additional criteria set by the Council:

- Does the building have architectural, historical, archaeological, evidential, artistic or communal significance that contributes to the character or appearance of the conservation area?
- Has the building retained its original design, materials, features and setting or ones that are appropriate to its style and period?
- Does it contribute to the evolution and diversity of the conservation area?
- Was it built by an important local builder or one who also built other significant buildings in the area?
Appendix 4: Relevant Core Strategy Policies

The table opposite indicates those policies in the Royal Borough’s Core Strategy, which have particular relevance to the preservation and enhancement of the conservation area.

These policies are the primary means through which the Council ensures that proposed development within designated conservation areas preserve or enhance the area’s character and appearance.

This list is not comprehensive and any development proposals will have to take account of the whole suite of policies contained within the Council’s Core Strategy. Please consult the Council’s Website: http://www.rbkc.gov.uk/corestrategy

<table>
<thead>
<tr>
<th>Chapter 33: An Engaging Public Realm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Policy CR4</td>
</tr>
<tr>
<td>Policy CR5</td>
</tr>
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<td>Policy CR6</td>
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</tbody>
</table>

<table>
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<tr>
<th>Chapter 34: Renewing the Legacy</th>
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</thead>
<tbody>
<tr>
<td>Policy CL1</td>
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<td>Policy CL2</td>
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