Thurloe/Smith’s Charity Draft
Conservation Area Appraisal
March 2016
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.
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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 Local Plan 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
Summary of Character

1.5 Development within the area was carried out by some of the great names of the Victorian building world: architect George Basevi and large scale builders James Bonnin and Charles James Freake. Furthermore, the charity set up by Henry Smith in 1620, to create profit from development to give relief to the poor and other charitable purposes, is still in operation today.

1.6 The area displays a remarkable slice of South Kensington’s architectural history from the elegance and restraint of the Georgian period, through late Regency designs and Italianate pomp to the red brick Queen Anne style at the end of the Victorian period. The area displays both highly typical features of these periods such as decorative fanlights, timber sash windows and a wealth of stucco detailing as well as more unusual details such as the Pantheon inspired doors in Thurloe and Alexander Squares and the hatchet shaped finials and horizontal glazing bars in Beaufort Gardens.

1.7 Development of the area was speculative and there was no overall plan for each whole estate, but each Victorian street is designed as whole piece with terraces having palace fronts, set in crescents and built around private garden squares. The streets therefore have a coherent design, character and charm, that has mostly been maintained in impeccable condition to the present day. The high number of listed buildings, including a number listed at grade II*, is indicative of the quality of the conservation area.
Location and Setting

1.8 The Thurloe Smith’s Charity Conservation Area straddles the Courtfield, Brompton and Hans Town wards and is located in the south of the Royal Borough in postcode area SW7. It is surrounded almost completely by other conservation areas of very high quality and heritage significance.

1.9 The conservation area sits to the south of the museums area and Hyde Park and has South Kensington Underground Station at its geographic centre. To the north-east is Harrod’s department store in Knightsbridge; and further west on Cromwell Road are the Brompton Oratory, the Victoria and Albert Museum and the Natural History Museum. To the south of the conservation area are the Royal Marsden and Royal Brompton hospitals. To the west is The Boltons Conservation Area with its elliptical ‘square’ and to the east, the renowned Hans Town - the cradle of the Queen Anne Revival style.

1.10 Fulham Road formed the border between the administrative districts of Kensington and Chelsea until their union in 1965.
Historic Development

Key building dates

- c.1771 Yeomans’ Row
- 1825-32 Brompton Place
- 1825-36 Selwood Terrace, Elm Place
- 1827-32 Alexander Square
- 1833-38 Pelham Crescent
- 1838-40 St Saviour’s, Walton Street
- 1840-46 Thurloe Square
- 1843-50 Egerton Crescent
- 1844-52 Ovington Gardens and Square
- 1844-54 Brompton Hospital, Foulis Terrace
- 1851 Great Exhibition in Hyde Park followed by the development of the museums areas then known as Albertopolis
- 1859-60 St Paul’s, Onslow Square
- 1859-60 Cromwell Place
- 1861-70 Beaufort Gardens
- 1866-67 St Peter’s, Cranley Gardens
- 1868 South Kensington Underground Railway opened
- 1870-93 Roland Gardens

For full historical development see Appendix 1.
2 Townscape

Street Layout

2.1 The street pattern evolved from ancient lanes which linked London with what were then isolated villages in Knightsbridge, Brompton and Earl’s Court.

2.2 At the time of Rocque’s map the ancient Brompton Road was called Bell Lane which forked, as it does today, leading south-west as Fulham Lane and north-west as Brompton Lane. Another old road was Sallad Lane (probably a corruption of Selwood Lane) which is today’s Onslow Gardens.

2.3 Today, the conservation area is roughly contained between today’s busy Brompton Road in the north and Fulham Road in the south. Within these roads many streets are laid out around formal squares.

2.4 Due to the grand scale of the historic development, the streets are often long and usually permeable, and there are few dead-end streets that don’t connect with others (such as Brompton Place and Egerton Terrace). The south western part of the conservation area breaks this pattern and has an inward-looking character.
Urban Form

2.5 There is a hierarchy of building height in the area with the main roads and formal squares containing the tallest houses and the internal streets having houses that are generally one storey lower. The smallest streets are the mews which are only two storeys in height.

2.6 The built form consists predominantly of terraced houses on a grand scale, many located formally around private garden squares, three of which are crescent shaped. This form is interrupted by three detached churches (two of which form end stops to planned vistas) and the large detached former Brompton Hospital on Fulham Road.

2.7 Streets are wide with pavements on both sides, but these are rarely planted with trees due to the presence of garden squares which provided abundant planting to create soft green space to contrast with the solidly built up area. Rear gardens are either very small or limited to yards only.

2.8 The geographical nucleus of the conservation area centres on South Kensington Underground Station which has a plaza to the south surrounded by fastigate oaks and is a modern but welcome construct.
Gaps

2.9 The map shows many (but not all) of the gaps that make an important contribution to the character of the conservation area.

2.10 The conservation area is solidly developed with terraced housing in which corner plots have usually been carefully designed so that the houses have frontages onto each street without leaving any undeveloped space. Spaciousness was originally created by the garden squares which create gaps between terraces.

2.11 Due to this highly built up character, any space between buildings is likely to be extremely valuable in creating a breathing space in the townscape and creating a particular setting for a building.

2.12 Some buildings have space around them such as the former Western Grammar School, Mortimer House and the former Brompton Hospital. Rarely, but importantly, linked pairs of houses (eg in Yeoman’s Row and Roland Gardens) have recessed spaces between each house to give the semblance of a villa pair.

2.13 Shops in Exhibition Road have space above them allowing views to rear elevations of houses that came before them. Mews also give views of houses behind them and their entrances create gaps in the streetscape, some of which have arches leading into less formal streets with a different appearance and character.
2.14 Land in the conservation area was developed for high status housing, some around garden squares, with mews for horses and carriages nearby and this pattern remains today although many mews have been converted to residential use.

2.15 Shops are an important use in the conservation area and were built to the ground floors of the terraces rather than occupying multiple floors. These survive well, some having been converted to restaurant use. Beauchamp Place is important in being a whole street of shops and restaurants with shopfronts of great historic character.

2.16 The four churches in the area remain in church use with the exception of the private chapel to the former Brompton Hospital which is currently unoccupied. St Peter’s is now occupied by the Armenian Church of Great Britain.

2.17 The underground railway line runs above ground across the centre of the conservation area and whilst it is an important use, both historically and currently, the blank walls along Pelham Street and the southern entrance to Thurloe Square are not positive features.

2.18 Victorian hospitals were built on Fulham Road, but whilst the two in Chelsea Park and Carlyle Conservation Area are still in hospital use, the one in Thurloe Smith’s Charity Conservation Area has been converted to residential use.
Fig 2.5 Current Land Use

Former Brompton Hospital, now in residential use, Fulham Road

Mews now in residential use

Historic shops at ground floor, Beauchamp Place

Residential
Retail at ground floor
Office / Business
Public houses/restaurant
Education
Places of worship
Medical use
Hotel
Light industrial
**Garden Squares**

2.19 Garden squares are one of the defining features of Thurloe Smith’s Charity Conservation Area and were planned from the outset to give the houses a high status setting, add to the exclusiveness of the area and offer homeowners a place to stroll, sit and take the air.

2.20 The earlier gardens, east of Sumner Place, were built in front of the houses with a road in between (such as Thurloe Square, Egerton Gardens, Pelham Crescent and Onslow Square). But the later ones were planted to the rear of houses and these include Onslow Gardens, Evelyn Gardens and Egerton Gardens. Several garden ‘squares’ are a particularly attractive crescent shape.

2.21 The distinctly different character of each garden square is greatly enhanced by the dominant tree species contained in each one. In the majority of gardens this is London Plane, but these trees are complemented by large numbers of other common London trees such as Lime, False Acacia, Sycamore and Holm Oak.

2.22 The most unusual garden in this conservation area is the one in Egerton Place which is a deep densely planted semi-circle containing the area’s only palm tree. This group of houses also benefits from a large communal garden to the rear which is concealed from public view, but nonetheless forms part of the area’s character. The smallest gardens are those to the front of Alexander Square and these create an air of privacy and status despite the houses’ location next to the busy Brompton Road.
2.23 The gardens typically contain lush shrub planting, lawns encircled by a path and in many places mature trees that were planted when the houses and gardens were developed. Thurloe Square is a particularly good example of a garden with mature Victorian trees as well as a large number of Holm Oak, mature Robinia and Lime trees planted around the perimeter.

2.24 The small numbers of London Plane trees in Ovington Square are likely to have been planted when the square was built and amongst some of the tallest trees in the entire Borough.

2.25 Other gardens such as Onslow Square, Evelyn and Cranley Gardens tend to have mature London Plane as the dominant species around the curtilage of the garden with smaller more ornamental and exotic tree species found planted within.

2.26 The gardens were enclosed with cast iron railings, most of which were removed during World War II and replaced thereafter.

2.27 As well as the benefit to the residents who use them, the gardens form part of the character of the conservation area and also serve to add planting and a sense of space to the public realm. The edges of the gardens break up the hard architecture, creating spaciousness and a green foil to the yellow brick and stucco houses and is particularly effective where there are several gardens in a row such as in Evelyn Gardens and Onslow Gardens. They also create a permeable curtain through which the houses can be glimpsed and this is well illustrated in Egerton Crescent and Ovington Square.
Materials

2.28 Materials used in the construction of the historic buildings within the conservation area are either natural materials such as slate and stone or traditionally (and locally) manufactured ones such as brick, stucco and glass. Their original method of manufacture results in a finish that is typical of traditional building materials. The imperfections in cylinder glass and folds / wrinkles in hand made bricks, along with the natural process of ageing and weathering, give the buildings their authentic historic character and charm that makes the conservation area so special. Traditional materials used in the conservation area include:

- Stone (churches, steps)
- Brick (yellow and red, usually in Flemish bond)
- Stucco (house frontages and decorative elements)
- Lime (main constituent of mortar and stucco)
- Slate and lead (roofs)
- Lead (roof dressings and window cames)
- Clay tile (roofs)
- Painted timber (windows, doors, shopfronts)
- Painted cast iron (railings, balconies, pot guards, boot scrapers, bollards).
- Buff and red terracotta (ornamentation, chimney pots)
- Glass (thin crown or cylinder glass, stained glass)
- Quarry / mosaic tiles (covering to steps)
- Granite setts (mews surfaces and kerb stones)
Buildings Audit

2.29 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 Local Plan.

Listed Buildings

2.30 A listed building is a building designated by the Government on the advice of Historic England as a building of special architectural or historic interest, which local authorities have a statutory duty to preserve or enhance.

Positive Buildings

2.31 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.

Neutral Buildings

2.32 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.

Negative Buildings

2.33 Negative buildings are those which are out of keeping with the prevailing character of the conservation area.
3 Architecture

Housing

3.1 From the Georgian period up to the late Victorian period external decoration was based on details used by the Classical Greeks and Romans. The houses in the conservation area were developed speculatively, some having an overall plan designed by an architect, but others being built and designed by their builders with varying levels of adaptation and artistic licence.

3.2 The houses are arranged in terraces with fine vertical proportions, often with a palace front, and sharing matching features resulting in a unified design across the whole group. They mostly conform to the standard London town house plan internally.

3.3 The main floor – or piano nobile – was for entertaining and is usually given prominence by a continuous balcony with decorative iron railings and sash or French windows. Above this level, the bedroom windows decrease in size. Elevations are usually two or three windows wide and front doors are usually offset unless the house is double fronted and symmetrical (rare in this area).

3.4 Most of the terraces have lower ground or basement levels accessed from a front lightwell with cast iron railings to guard them.

3.5 Dates, builders and other factual information used in this document has been taken from the Survey of London Volume 41.

3.6 The map adjacent shows ownership of the estates at the time of development.
LATE GEORGIAN

3.7 Houses in this section are some of the earliest in the borough as well as this conservation area and of great significance for their age as well as their architecture and character. At this period small houses were often designed by the builders. Their significance lies in their simplicity, their materials and their elegant proportions. Typical features include plain brick elevations, rubbed brick lintels over windows, semi-circular fanlights and the absence of porches. Glass could only be made in small pieces, so window panes were held together with delicate glazing bars and are often in the characteristic six-over-six paned format.

Nos. 27-33 Yeoman’s Row

3.8 This group of four houses in a terrace were built c.1771 by carpenter, John Stuttard. They have very little decoration and rely on their uniformity, their simple details and the purity of their proportions for the quality of their appearance which today remains unharmed. The two-over-two paned sashes and stuccoed doorcases were almost certainly added in 1879.

Thistle Grove

3.9 This was historically a footpath called Thistle Grove Lane. Nos. 5-7 were built in 1816 and nos. 1-4 in 1818, all probably by William Blake. No. 89 next to them was designed by architect F. E. Williams and built between 1901-02. This backland location, small scale, simple design and planting give the houses a distinctly cottagey charm. They have six-over-six Georgian paned windows topped with stock brick flat arches and low pitched slate roofs. Original slender railings survive with hammered arrow head finials interspersed with cast urns to the supporting posts.

Nos. 130-132 Fulham Road and 1c Elm Place

3.10 These three stock brick houses date from the early nineteenth century and have Georgian paned sashes, fanlights over their multi-panelled front doors, flat frontages and anthemion balconies to the first floors. The supporting posts.

The Ware Estate

3.11 Samuel Ware was a successful architect who also designed the Burlington Arcade and remodelled Burlington House (later to become the Royal Academy).

3.12 These houses were built on Ware’s estate between 1825-1836. The north side of Selwood Place (1825-30) and nos. 10-14 Selwood Terrace (1825-26) were constructed by builder, James Ardin; and the east side of Elm Place by builder, Christopher Surrey (1830-36). James Ardin also built the estate’s pub, The Anglesea in 1825-27.
3.13 These stock brick houses are two and three storeys high without basements and are finished with simple rooflines that are either slated pitched roofs or London valley roofs concealed behind a simple parapet. The houses either follow a two bay design with entrances to one side (as in Selwood Place) or a larger, symmetrical plan (as in Elm Place) with each house having a central entrance flanked by windows on both sides. Sash windows are six-over-six paned and some original two panel doors remain.

3.14 The elegant design of these houses relies on its simplicity with only a small amount of decoration which includes channelled stucco to the ground floors, the individual wrought iron anthemion design railings to the first floor windows and the lugged architraves around the doors. Mansards and painting / rendering have harmed a few houses here.

3.15 Front gardens here vary in size from a very narrow strip in front of the terrace in Selwood Place to the good sized gardens in Selwood Terrace. The well planted front gardens are a particularly characteristic and pleasant feature in this immediate area and give it a rural feel.

**Nos. 1-10 Brompton Place**

3.16 This terrace of workers’ cottages was built by or for plumber and glazier William Paul between 1825-32. They are unadorned small two storey stock / brown brick cottages with four-over-four paned sashes and London valley roofs concealed behind an undecorated brick parapet. They have tiny front gardens enclosed by railings and their appearance is well conserved.

**Crescent Place**

3.17 Before the red brick terraces were built in Egerton Gardens, James Bonnin senior had designed houses in this location that were on the site of the old Brompton Grange. Crescent Place was built as part of this development around 1843 at the very edge of Smith’s Charity estate to screen Egerton Crescent and other fine houses from undesirable uses that were that beyond the estate’s control. Crescent Place was occupied by working people who were forbidden from keeping pigs or dogs in their front gardens as well as from carrying out business which specifically included brothels and lunatic asylums.

3.18 Today the houses have a very genteel appearance with their brick frontages, parapet rooflines, Georgian paned sashes, arched entrances and front gardens all intact along the terrace. Unusually for the area, but due to the narrowness of the site, each house is three windows wide with a central front door. For such humble houses, an old style was used for this date, so the houses are included in this section for their stylistic characteristics.
EARLY VICTORIAN / REGENCY STYLE

3.19 Although George IV’s reign as Regent was short (1811-20) the influence of the elegant Regency style endured into the 1840s creating a transition between restrained Georgian and elaborate Italianate Victorian styles. The style here is typified by flat palace frontages, stucco facades, decorative fanlights, delicate balcony railings, the absence of porches, Georgian paned sash windows and a continuous parapet roofline. Picturesque crescents were also a favourite Regency device.

The Alexander Square Area

3.20 In the nineteenth century land that has often been referred to as the Thurloe Estate was actually owned by the Alexander family (see Fig 2.7, page 16). This family leased the land for development to prolific Kensington builder, James Bonnin who built Alexander Square and roads leading west from it. He also built houses in neighbouring Brompton Square and Hans Town and from 1830 was assisted by his son, James Bonnin junior. Whether there was an overseeing architect on the Alexander estate is a matter of conjecture, but the Survey of London suggests that it could have been George Godwin, senior, the architect of The Boltons nearby. In any case, Bonnin was required to build to strict specifications such as ‘large handsome fanlights’ and stucco to the ground floors. Part of this development between the north side of North Terrace and Brompton Road was redeveloped in the early twentieth century.

3.21 Nos. 13-20 Alexander Square (south range) were built between 1827-28 followed by nos. 7-12 in 1830-32 with nos. 1-7 and 4-10 Alexander Place being constructed in between the two in 1829. Nos. 1-11 South Terrace were built 1828. The terraces are of four main storeys to the Alexander Square and three main storeys to the side streets. The houses were built in stock brick with channelled stucco bases and fairly plain parapets which conceal the London roofs and create a dignified uniform line. In keeping with this elegant style, the decoration generally is not elaborate and the Georgian paned sash windows are simply finished with stock brick flat arches.

3.22 In Alexander Square the houses were built with delicate Regency style anthemion railings to each pair of first floor windows and the doors are all of six recessed panels with a central bead to give the appearance of a double door, and those to nos. 7-12 are studded. Around 1829 George Basevi was appointed as surveyor to the Alexander Estate and he was probably responsible for the change in door design to the distinctive iron studded type that is also seen in Thurloe Square. The doors have arched openings that are filled with fanlights with
3.23 Nos. 1-7 and 4-10 Alexander Place are a variation in the standard design having gently curving bow windows to the ground floor and being of only three main storeys.

3.24 Nos. 10-22 and 13-33 South Terrace and 12-22 and 9-19 Alexander Place were built as part of the Thurloe Square development between 1840-42 by different builders. These later houses are a full storey taller and are set back to create wider lightwells. The eye is deceived of the potentially awkward junction between the two by the addition of a solitary projecting Doric porch – a rare feature to be seen in isolation in a terrace, but of historic significance here. These are at nos. 9 and 12 Alexander Place and no. 10 South Terrace.

3.25 The four storey houses have pairs of pilasters framing each door; ground floor channelling with vertical indentations to imitate blockwork more closely and keystones over the windows. Their railings are similar to those in Thurloe Place. Mansards have been added almost uniformly to the smaller houses at the east end of South Terrace, but sporadically and intrusively to individual houses further west and in Alexander Place.

3.26 For information on Alexander House, 7 North Terrace, see Other Significant Buildings

3.27 This is one of the most charming pieces of urban design in South Kensington. The fully stuccoed terraces which were designed by George Basevi (built by Bonnin) date from 1833-38 and are situated around a densely planted horseshoe shaped garden. The terraces are beautifully maintained and painted the same colour to emphasise their unity.

3.28 The design of these houses demonstrates a transition between the simple late Georgian designs of the previous section and the elaborate Italianate designs of the mid Victorian period. Remnants of Georgian design are found in the delicate fanlights in arches over the doors in Pelham Place and the six-over-six paned sash windows without any decorative surrounds. Later features include the shallow porches (in Pelham Crescent only) with acanthus leaf capitals and the bottle balustrade to the roofline which has remained unbroken and intact.

3.29 Unusually houses in the crescent have French windows (divided horizontally by glazing bars) at both ground and first floor meaning that there are three sets of railings to these houses,
each of different design, and Georgian paned sashes to the upper storeys only.

3.30 These two streets form an attractive inward looking enclave with views at the top and bottom of Pelham Place closed by the garden or the curve in the road. Nos. 14 and 15 Pelham Crescent are part of Pelham Place but have their main symmetrical frontages on the crescent so that they appear as detached houses creating an entrance into Pelham Place.

3.31 Nos. 2-10, 20-26 and 51-61 Pelham Street were built in 1843 using a similar palette of materials and details but as smaller houses with some having been planned as villa pairs.

Egerton Crescent and Terrace

3.32 These two streets were also designed by Basevi and share a strong resemblance to his earlier houses in Pelham Crescent and Place. They were built between 1843-50 (by Bonnin and / or his sons) again, as a grand design around a curved communal garden.

3.33 The Egerton Crescent houses have fully stuccoed frontages and are also of three storeys (plus attic and half basement) but are larger and taller. The houses at the centre of the crescent; the ends of the crescent; and one a quarter and three quarters of the way around the crescent have accentuated designs that project outwards with blocked quoins. The projecting houses have triple windows with individual railings to the first floors; and their attic storeys are stuccoed rather than being in a mansard like the others.

3.34 Windows match those in Pelham Crescent but the balcony railings have an unusual design of straight uprights topped with naturalistic acanthus leaves. First floor pilasters have squared anthemion capitals but the elevations are flat and have no bays and the porches are not projecting. Most doors are the two panelled, early nineteenth century design, but there is one studded one.

3.35 The crescent was designed to stand alone and has triangular spaces between itself and the two short terraces that flank it to the east and west. The side elevations of the houses in this area are fully stuccoed where visible from the street and the flanking terraces have generous front gardens that, with the communal garden, continue the green space all the way along the street.

3.36 Egerton Terrace contains a villa pair (nos. 23-25), a detached house (no. 6) and two terraces (one of which is only two storeys), all of which are also fully stuccoed and have Georgian paned sash windows, shallow porches; and mansard additions above the parapet line. Some original two panel doors survive.
Walton Place and Walton Street

3.37 Walton Place and Walton Street were built c.1843-49.

3.38 Walton Place is a very charming street formed of two facing palace fronted stucco terraces that are bookended by views of Harrods and St Saviour’s Church at either end. The houses are of four main storeys with ample front gardens enclosed with spear headed railings which give the street an air of spaciousness and quality.

3.39 The houses’ porches (with squared acanthus leafs) are narrow and the sides are closed. There are French windows to the ground floor as well as the first floors with the upper windows having Georgian pattern fenestration. The attic storey is divided from the body of the terrace by a dentilled cornice and this is echoed in the iron balustrade at first floor level, although unusually, the railing does not follow the line of the porches as it usually does.

3.40 The original valley roof form to both terraces remains intact so that from the street the elegant unbroken parapet line can be enjoyed.

3.41 Walton Street. The houses on Walton Street are smaller, being mostly of only two main storeys, although mansards have been added. Nos. 2-30 (by William Wilmer Pocock) are a hybrid of linked pairs and a terrace, which is not readily visible due to the full height linking sections over the porches and the evenly spaced dormers. The central section has a colonnade and is higher, as are the end sections which cleverly incorporate the turning into Ovington Gardens. This is a fine terrace, with a small amount of planting space to the front and shallow paired Ionic porches. Balcony railings are applied individually to each ground floor window, as befits the villa design.

3.42 The terrace is broken where it meets Beauchamp Place and again at the entrance to Ovington Square, both of which have higher houses at the corners and two decorated elevations fronting both streets.

3.43 Nos. 36-44 Walton Street form a short palace fronted terrace without a central section or porches. However they have arched French window openings at first floor (unusual in this conservation area) and elegant ground floor windows with a horizontal glazing bar and margin lights. This group is of three storeys over basement with added mansards.

3.44 All houses in these two streets are uniformly painted and well conserved.

3.45 For nos. 46-56 see Shops.
VICTORIAN ITALIANATE

3.46 In the middle of the nineteenth century terraced houses underwent a transformation. Thanks to population expansion, increased wealth and industrialisation, houses were built larger and with more decorative detailing. Stucco was giving way to pale gault brick, window panes became larger so that sashes had a reduced number of glazing bars (if any), canted bays and projecting porches became fashionable as did a wealth of freely applied Classical stucco ornamentation.

Thurloe Square, Place and Street

3.47 Thurloe Square was built between 1840-46 on the Alexander estate and is one of the few developments for which original plans by Basevi survive. In contrast with the earlier terraces (and with Basevi’s plans) the houses are built of gault brick to the upper floors with channelled stucco to the ground floors. All have single projecting Doric columned porches, an early introduction of a feature that was to become ubiquitous in mid Victorian Kensington terraces.

3.48 Building began on the south side, although five houses were subsequently demolished for the construction of the underground railway leaving space that was subsequently filled in contrasting designs by no. 5 (see Artists’ Studios) and no. 52 (by architect, A. Benyon Tinker 1888-89).

3.49 Nos. 20-33 (east) were built between 1842-44 and the other ranges were built between 1843-46. The houses do not match all the way around the square, perhaps because of the time it took to build and the different builders used (only one of whom was Bonnin).

3.50 The windows follow the earlier format of French windows at first floor and Georgian paned sashes above. The first floor windows have stuccoed shouldered surrounds, the second floor windows have plain moulded surrounds and the original attic storey windows on the third floor have no surrounds. The ground floor windows are divided elegantly into six unequal panes. A highly significant feature of this square is that the original distinctive front doors survive almost completely with the two panels surrounded by metal studs and painted black.

3.51 Unlike later balustrades, the decorative railings under the first floor windows are straight and not crinoline shaped. They run around the porches and are echoed in their horizontality by a deep modillioned cornice separating the attic storey from the thinner parapet cornice.

3.52 Mansards have been added. Some windows have been changed from their Georgian paned format and those on the east side at ground floor are unusually camber-headed. The historic brickwork is uniformly patinated.
3.53 Sir Henry Cole, the first director of the South Kensington Museum (now the V&A) lived at 33 Thurloe Square following his tenure between 1873-1877. This house forms the end of the east side of the square and is accessed from the elevation facing the museum which has an unusual three storey porch which might have been added by Cole in 1874.

3.54 Thurloe Place. Nos. 12-16 were built between 1842-43 and were built by John Good Junior and Thomas Holmes, having not been in Basevi’s original plan. The short palace frontage has end pavilions outlined in stucco quoins and the central windows are camber headed sashes (with horizontal glazing bars) to the ground floor and the usual sequence of French windows, with six-over-six format sashes above and channelled stucco ground floors with patinated stock / gault brick above. The additional storey and mansards were probably added to the end pavilions in the 1870s. These houses were dignified with front gardens that are sadly paved today and display only the occasional pot plant and nos. 12 and 13 have been painted brown.

3.55 Nos. 28-31 Thurloe Place (fronting Cromwell Road) were designed in 1847 by John Blore, a local architect who also designed terraces in Drayton Gardens, Hereford Square and Lincoln Street amongst others. He was appointed as the Alexanders’ estate surveyor after Basevi’s death in 1845. These houses have had shops added to their frontages with the exception of no. 30 which retains its projecting porch, stuccoed ground floor, large tripartite sash window with horizontal glazing bars and unusual railings with cart wheel motifs.

3.56 Thurloe Street was built between 1844-46 with the western end being demolished to make way for South Kensington Station around 1867.

3.57 Ovington Square was built by William Willmer Pocock (son of architect William Fuller Pocock of Knightsbridge) between 1844-52 on the estate of Baron Frederick and Baroness Elizabeth Van Zandt. The west side of Ovington Gardens was built c.1845 (with nos. 1-7 only being built in 1871) and at the opposite end, the short stretch to Walton Street was built in conjunction with Samuel Archbutt between 1849-51. No. 30 Ovington Square was one of the few houses in the area to have its own private stabling.

3.58 The Ovington Square houses are all fully stuccoed and designed to surround the square with those on the corners of the feeder roads also facing into the square. The established
pattern of French windows (with glazing bars) to the first floors and Georgian paned sashes above continues here, but the ground floor windows are the newer tripartite style consisting of three windows within an opening. Most of these have a single horizontal glazing bar in each sash. Window surrounds are typically Italianate with architraves and bracketed cornices.

3.59 The terraces are arranged in palace frontages in which the central section has a colonnade and the end sections are emphasised by quoins and entablatures to the first floor windows. The type of balustrade to the first floor also varies according to the location of the house: the end pavilions use a honeycomb design made of half round tiles whereas the inner houses have a short stuccoed arcade. This pattern has been regrettably interrupted by several railings on the east side and nos. 22-26 built in 1957.

3.60 The ground floor windows have a stucco imitation of heavy blockwork and the colonnades and porches have moulded trygliphs. The railings are slightly different to the ubiquitous spear headed ones and have unusual axe head finials at every opening which are not found anywhere else in borough.

3.61 Many of the cornice details have been lost to the parapets and there are some unsightly roof extensions, pipework and wiring on front elevations that mar the unity of the square.

3.62 Nos. 13-24 Ovington Gardens are only three storeys (plus basements and modern mansards) and have a grand four storey central section with a two storey engaged portico and pediment to the first and second floors flanked by windows with pediments. More Classical details are used here including a Greek key mould under the second floor windows, egg and dart moulding under the balcony and wreaths to the frieze of the porches.

3.63 Nos. 1-7 Ovington Gardens were built much later in 1871. They are built in gault brick with smooth stucco only to the lower floors, bottle balustrade and dressings. At three windows wide, these houses are larger than their earlier neighbours. All windows are plain sashes painted black (which is probably not an original feature) but some first floor windows have been lost to French windows which spoils the pattern of this otherwise well preserved terrace.

The Onslows
3.64 The Onslows form the bulk of Smith’s Charity Estate and are the work of a titan of the Victorian building world, Charles James Freake (later, Sir-) who took over developments following the death of Basevi in 1845. Early
houses still followed designs drawn up by Basevi, but as time went on Freake amended the designs as he saw fit, for example fronting houses in gault brick instead of stucco and using crinoline shaped balcony railings instead of straight ones seen in Thurloe Square, Egerton Crescent and Pelham Crescent. The Onslows were complete by 1878.

3.65 Freake began his developments in Sydney Place and nos. 1-7 Onslow Square in 1844 and 1845 respectively with development then moving westwards. These are all fully stucco fronted houses of three or four storeys with palace fronts. The most elaborate are nos. 1-7 Onslow Square which have a frieze of triglyphs and metopes under the second floor cornice and a bottle balustrade at roof level. The first floor French windows have a cornice over and the windows to the end pavilions have aediculated windows (column surrounds supporting a cornice) whilst those at ground floor have curved heads. Ionic porches project and the cast iron crinoline shaped balconies surround only a single window or group of windows rather than running the length of the terrace as they do in later houses. The earlier houses in this immediate area have Georgian paned upper sashes.

3.66 Houses in the east section of Onslow Square have moulded channelling to the ground floor elevations with gault brick upper floors and are two windows wide. Those on the north and south sides of the square have colonnades at the ends and in the middle with the remaining houses having single porches with metopes and Doric columns. The first floor French windows are topped with triangular pediments and those to the end and central sections are usually triple windows in aedicules formed by columns and pediments. These earlier houses are two windows wide with tripartite windows to the ground floor and Georgian paned sashes to the upper floors.

3.67 Nos. 44-54 Onslow Square are built as linked pairs rather than a full terrace which is rare in this area.

3.68 As building proceeded from east to west the design was diluted. Houses to the west of Sumner Place were larger and built with more rooms to the lower and upper ground floors and some were built with mansards from the start. Later houses have a projecting porch for every house and they are often three windows wide. There are still French windows to the first floor but now the newer style two-over-two paned sashes are used to the upper floors and canted bays make an appearance to the ground floors.

3.69 The stucco is channelled but no longer moulded as in the earlier houses and there are no longer any trygliphs to the porch friezes.
Some later houses have bottle balustrades to the parapets and in Onslow Gardens there are dormer windows set within the balustrade whilst others are located behind it. The palace front remains but is less well defined.

3.70 Another key difference between the earlier and later houses is their relationship with their garden squares. The earliest houses were located on four sides of the private garden with their frontages overlooking it. The later houses had their rear elevations leading directly into the private communal gardens which only had houses on one or two sides, rather than surrounding it. This was due to the gradual realisation of the benefits of fresh air and exercise and the desire to access the garden without crossing the road in front. Direct access also related better to the larger ground floors with more formal rooms for entertaining.

3.71 The estate is very well maintained with all stucco painted white and no clutter on front elevations. However nos. 81 and 105 Onslow Square have had unsympathetic porches with columns and railings added that are bulky and out of keeping with the Classical details used in the area. No. 97 has also had a pair of out of character columns and a modern glazed door added to the entrance.

Sumner Place and Cranley Place

3.72 Sumner Place was built between 1850-52 and Cranley Place was built between 1855-65 with both streets sharing similar characteristics. Their palace fronted terraces are three storeys with wide Ionic porches, deep modillioned cornices and French windows to ground and first floors and two-over-two sashes above. However, houses on Sumner Place have fully stuccoed frontages and flanks whilst those on Cranley Place only have their lower floors stuccoed. They are both extremely well conserved and painted in matching white throughout the terrace.

3.73 Both roads have Silver Birch trees on one side only which contribute greatly to the charm of the street. Unusually for this part of the conservation area, they also have medium sized front gardens with space for planting although Cranley Place lacks the lush planting that makes Sumner Place so attractive.

The Brompton Hospital Estate

3.74 This land was acquired from Smith’s Charity Estate to build the hospital (see Other Significant Buildings) and several speculatively developed streets of housing.

3.75 Nos. 1-14 Foulis Terrace were built between 1855-1860 by developer Charles Delay who died in 1857 and the terrace was finished by John William Sanders. This is a two...
windowed stucco fronted terrace with individual Doric porches, two-over-two sashes with alternate triangular and curved pediments to the first floor windows and straight cornices over those to the second floor.

3.76 However, the houses on the east side of Foulis Terrace were built in 1997 as part of the conversion of the hospital to residential. They emulate the style of the hospital and are built in red brick with Gothic detailing such as the pointed arches to the porches, the square drip moulds over the openings and the trefoliated railings.

3.77 Houses in Neville Street, Neville Terrace and nos. 9-16 Onslow Gardens were all built by carpenter, Thomas Stimpson of Brompton Row between 1864-65.

3.78 The Neville Street houses follow the standard pattern of gault brick over stucco bases, but are only three storeys. The end houses project slightly and each house has a single Doric porch and two-over-two sashes with the whole terrace being tied together by a continuous curved cast iron balustrade and deep modillioned cornice to the roofline. Most ground floor window cills retain thick pot guard rails.

3.79 Nos. 2-14 Neville Terrace have a lively frontage which has regrettably undergone several harmful alterations. The end pavilions are formed of single symmetrical three storey houses which project forwards and the central unit is formed of a pair of houses, all of which have a stucco beaded balustrade at parapet level. The houses in between are of two main storeys with a continuous stucco balustrade and stuccoed dormer windows set into a matching parapet balustrade.

3.80 This cheerful design has regrettably been harmed in several places by works including the cleaning or painting of brickwork and much older additions of roof extensions and curved windows. Even in 1885 the hospital’s architect, Lewis Karslake approved a mansard extension and said it would be “a decided improvement as regards the interior of the house but will damage the general appearance of the terrace.” Such issues have not changed with time! The simplest alteration to remedy would be the removal of the unsightly trellis to the two houses at the north end of the group as well as the removal of paint or render from brickwork.

3.81 The three houses to the south of the street have individual designs which use matching details to the rest of the terrace including the stuccoed dormers, balustrade and the distinctive faceted open / long and short quoins (an unusual detail also seen on the south side of Thurloe Square).
**Cromwell Road and Cromwell Place**

3.82 Cromwell Road was laid out for the new museums area on land owned by the Alexander Estate and developed between 1861-62 with Cromwell Place being built just before in 1859-60. No. 21 Cromwell Road was built as a detached house and was Freake’s own home from 1860 until his death in 1884.

3.83 These two streets contain large, tall fully stuccoed Italianate terraces. Their plain sash windows are generously spaced and those to the first floor continuous balcony are surmounted by a central pediment. In Cromwell Place the houses share a continuous decorative cast iron balcony whereas on Cromwell Road a stucco balustrade is used. Railings are thick rectangular section Gothic style uprights topped with stylised ball finials and spikes below with only the main posts being fixed to the coping. The main posts have sturdy decorative stays behind them. One or two houses still have their original lamp housings over the door.

3.84 The east section of Cromwell Road contains several interesting designs. Nos. 3-7 Cromwell Road have unusual squared porches and a pierced hexagonal stucco balustrade to the first floor along with a wealth of detailing to the porches and window surrounds. The ground floor windows are arched and all sashes are divided by a single glazing bar adding to the verticality of the houses.

3.85 Nos. 13-17 are yet more elaborate with a hierarchy of Ionic and Corinthian capitals to the upper windows, bottle balustrades and both first and second floors and stucco garlands of fruit below the second floor windows. The doors have generous proportions and top and sidelong to light the hallway.

3.86 Nos. 15-18 have been converted to a hotel and a bank with a minimal amount of deviation from their Italianate terrace design. The hotel has a central porch whilst the bank has pilasters between the ground floor windows and the entrance addresses the corner in a semi circular porch.

3.87 For nos. 5 and 6a Cromwell Place see Artists’ Studios

**Beaufort Gardens**

3.88 The street commenced with nos. 43-47 built by G. A. Burns in 1851 with Jeremiah and his son Henry Little completing the lion’s share by 1870 in a similar style.

3.89 Each house in this tall grand pale brick square is three windows wide with the central arched windows being set in a group of three within a shared aediculated surround of Corinthian capitals and curved pediments.

3.90 The railings consist of a row of straight uprights with slender pointed tips at the top and bottom. The railings have an upper and, unusually, a lower rail so that only the supporting posts are planted into the low level stone coping.

3.91 Whole storeys and mansards have been added to these houses although gaps are left where houses have not been extended.

3.92 The trees contribute to the stature of the street and were probably planted some time after the houses were built and are not shown on the historic maps.
By the 1880s house design was changing more dramatically in reaction to the swathes of pale brick and stucco terraces covering London. The Queen Anne Revival had been developing in neighbouring Pont Street and Cadogan Gardens and typical features of its style include red brick elevations, curving Dutch gables, windows with small panes in the upper sash and ornamentation in moulded brick, terracotta and sandstone.

**Cranley and Evelyn Gardens**

When C. J. Freake died in 1884 his wife and others appointed building firm, Charles Adam Daw and Son to fulfil his obligations. The houses here were built in the new Queen Anne style and, although large by today's standards, were smaller than the houses built by Daw in Palace Gate that were proving hard to sell. The architect, if any, is unknown.

Nos. 15-37 Cranley Gardens were built between 1883-84 to enclose the new area, with nos. 2-10 and 1-7 Evelyn Gardens being built in 1886 and nos. 50-70 enclosing the area to the west between 1890-93, both by C. A. Daw and Son. The remainder were completed by 1896 by others.

They are all built to four storeys (plus half basements and attics) with the exception of the three storey houses in the northern section. Groups of similar houses can be seen within the terrace format so that there is uniformity overall, but the external detailing (and the internal plan) changes within each street. The most common form is where shallow square bays rise to the penultimate floor level and the elevations are lined with continuous cornices (now painted white) at high and mid levels. Twinned single storey porches are sandwiched between the bays. Rooflines contain accommodation in mansards or gables or both and the Dutch gables, so characteristic of this style, take various designs across the area.

Most porches have bottle or beaded balustrades above them (now painted white). Windows are mostly in the Queen Anne style which have multiple panes in the top casement (or sash) and plain glazing below. Windows are set within Tudor style mullions and transoms. Some houses, such as nos. 4-8 Evelyn Gardens break this pattern and have Classical details such as pediments at roof level above a swagged frieze and ball finials to the porches.

The houses have an important relationship with the communal gardens and their frontages onto these (or rear elevations) are treated as if they were actually front elevations. In a complete reversal of design, nos. 2-10 and 9-27 Evelyn Gardens have projecting bays to the street frontage that would be more characteristic of rear closet wings. This is due to a novel design to have the stair at the front of the house and results in the floor levels
(and therefore window levels) being unusually staggered on the front elevation.

**3.99** The rooflines are highly characteristic of the Queen Anne style and all have various gables, pediments and decorative treatments focused on the roofline and each house is divided by tall highly visible chimneys. Roofs are slate or clay tile, but matching in a terrace.

**Egerton Gardens**

**3.100** This area was also built in the 1880s on Smith’s Charity Estate in the Queen Anne Revival style. The houses feature red brick, canted bays, Dutch gables, asymmetry and ornamentation including carved and moulded brick, multi-paned windows and in some places individual balcony railings. All the houses are four storeys with accommodation in the attic and original half basement.

**3.101** Nos. 53-77 Egerton Gardens were built with polite frontages to Egerton Gardens and Brompton Road (nos. 227-235) by builder Alexander Thorn of Cremorne Wharf in 1886. Access was provided to accommodation above the shops with entrances to the houses on Egerton Gardens, but they soon became used as flats instead. Features used on the Brompton Road frontage are reproduced here and include swags and scrolled pediments to the entrances, striped stucco to the ground floor windows and tiny balconies to those to the second floor.

**3.102** No. 31 Egerton Gardens is an individual house designed by architect, Thomas Henry Smith (1888-90). The building elegantly fits into the established pattern of building, but with some embellishments denoting its uniqueness such as the wide stepped and scrolled gable and Renaissance style plaques beneath the top floor windows.

**3.103** In between the houses is a curved sliver of private garden whose greenery sets off the red brick pleasantly and allows views across to the formal garden frontages. Nos. 18-50 are again back to front houses with canted bays on the garden frontage and closet wing-like bays interspersed with canted bays on the street frontage. Nos. 1-7 and 36-50 were built 1888. Nos. 20-48 and 27-49 were designed by architect, Maurice Charles Hulbert (for Matthews Bros) and nos. 17-25 were probably by him too.

**3.104** Railings to these houses are particularly characteristic to this style having pointed uprights with decorative curving elements projecting above the spikes at the end of each panel. As with the earlier Victorian houses, the balustrades have a different design to the railings.

**3.105** The houses display a variety of front door designs, some which retain their original stained glass, others only their raised and fielded panels.
in various formats and these are more elaborate than their forebears.

3.106 Roof extensions have obliterated the characteristic Dutch gables to nos. 35-39 which is greatly to the detriment of the area.

**Egerton Place**

3.107 Egerton Place is a deep crescent built in two halves which is clearly visible from the mismatched architecture. The north section (nos. 1-7) was the first to be built (1892-94) by architect, Mervyn Macartney. It is not known why a different architect was employed for the southern section (nos. 8-13); only that the first building agreement was superseded in July 1893 to enable another architect, Amos Faulkner to complete the crescent between 1894-97.

3.108 The crescent is built in stock brick with the first half displaying yellow stone bays whilst the second half has bays made of white limestone that are narrower. This difference in stone can even be seen in the pediment to the central section. Door cases are different on both sides and the right houses have bottle balustrades which are absent on the left. Windows are Georgian paned throughout.

3.109 There is a charming small garden to the front of the houses with mature planes and a palm tree.

**Roland Gardens**

3.110 The houses in Roland Gardens are different to any others in this conservation area. They were mostly built by architect, Charles Aldin senior and his sons Charles and William with the north half of the street being built between 1870-1874 but the remainder only being completed by 1893.

3.111 These three storey stock brick houses are built as linked pairs with wide frontages and entrances to either side of each pair. As is usual for pairs, the roofs are hipped across each pair of houses but the basements are accessed under the main steps which ingeniously avoids the need to have a separate gate in the boundary.

3.112 The particularly unusual and special feature of these houses is their red carved and moulded brick ornamentation around the windows and to the deep eaves, cornice and frieze which are particularly elaborate. Only parts of the entrances and bays are stuccoed. It was always intended to leave the brickwork untreated which creates the attractive contrast against the white stucco that can still be seen to some door cases.

3.113 At the southern end nos. 26-44 and 31-39 are four storey terraces which were built when Eli Plater became a partner in Aldin’s firm in 1882. These stock brick houses with red brick dressings have narrow frontages that are extremely tightly packed and cellular in appearance. The ground floors have canted bays tucked under the first floor balconies and the first floor windows have two triangular, and one curved pediment to each house. Those on the west side have been morbidly and extremely harmfully painted black.

3.114 For no. 46 (St Teresa’s Convent) see Other Significant Buildings.
Shared Features of Houses

Architectural Details

3.115 Architectural ornamentation is essential to defining the style of each building and in turn giving the conservation its special architectural character. Where lost they impoverish the architecture and harm the richness of the area. This section gives examples of some of these details.

3.116 The late Georgian houses in the area rely on the elegance of their proportions and the quality of materials and design for their character. Many of these houses, such as those in the Ware Estate and Alexander Square have cast iron balcony railings with acanthus leaf designs.

3.117 The Victorian terraces are fronted by their uninterrupted rows of cast iron railings and projecting stucco porches that appear to march majestically down the road. Most of the Victorian houses in this conservation area display elegant Classical stucco detailing in their capitals, cornices and architraves with many houses having their ground floors channelled or blocked to give the appearance of a solid stone base. A great many of the terraces were designed with palace frontages so that the detailing is repeated in the central and end sections.

3.118 Hand painted house numbers on porch columns are an elegant feature of London town houses.

3.119 Georgian and Victorian steps were originally built in stone, but some have been tiled, probably towards the end of the Victorian period.

Windows and Doors

3.120 The ironwork varies in design over the elevation of a house so that the balcony balustrade, landing railings and boundary railings each have different designs, but they match across the terrace as a whole. Other iron features include footscrapers, lantern overthrows and plant box guards.

3.121 The most common and therefore the most characteristic window type in the conservation area is the painted, timber framed, sliding sash window. This was an important British invention that allowed air to enter a room by the top and/or bottom sash without breaking the carefully designed building line.

3.122 The fenestration pattern varies across the conservation area according to the period and design of the host building. Earlier windows are typically ‘Georgian paned’ which is usually a six-over-six pattern divided by slender glazing bars and without horns. Victorian windows are often plain sashes with large single panes of glass that required the frame to be strengthened with
horns due to the increased weight compared to earlier windows.

3.123 Many of the terraces in this conservation area have French windows with fine horizontal glazing bars to the first floors and sometimes to the ground floors as well. However, many houses have full length sashes at first floor, despite giving access to the front balcony. Originally the type of opening would have been continued across a whole terrace and the uniformity of some terraces has been compromised where different opening methods and window types have been installed.

3.124 Queen Anne style windows typically have many small panes in the upper sash and only one or two panes in the lower sash. The very end of the Victorian period and the subsequent Edwardian period saw windows divided into panes of different sizes in an Aesthetic manner as well as upper panes of stained glass and even Tudor style casements with square or diamond shaped quarries set in lead cames.

3.125 In a few places ground floor windows have been changed at an early date to Queen Anne style examples with a curved transom and leaded quarries. These are unusual in being of historic interest even though they spoil the regularity of the group of houses. Modern windows with thick frames and the wrong glazing pattern are fortunately rare here.

3.126 Doors also follow the period and design of the house. Several patterns of late Georgian door can be seen in the conservation area and these typically didn’t allow space for a letter box as the postal system was not yet in operation.

3.127 A rare door type was used in Thurloe Square and the east side of Alexander Square that has studded iron bands around the six recessed panels (Alexander Square) or two panels (Thurloe Square). These are said to be copied from the Pantheon in Rome and were also copied by Sir John Soane, who took Basevi on as one of his pupils. Georgian doors often have decorative fanlights over or sometimes a lamp set within a plain overlight. The former can be seen in Cromwell Place and the latter in Alexander Square and is now rare.

3.128 Victorian doors may vary in design but many are of the typical four panel design with the two lower panels shorter than the top two and all panels recessed and set with an ogee moulding. Queen Anne doors have glazed panes, sometimes matching the windows and a number of panels below which were also arranged to accommodate a letter box from the outset.
3.129 Historic doors in this conservation area were usually made of good quality, slow-grown pine which was meant to be painted to protect the wood and door furniture was always brass.

3.130 Doors to the half basements accessed from front areas were simpler than the main entrance doors and often either four or six panels (depending on the date) sometimes without any mouldings. Modern elaborate designs are inappropriate in these areas.

**Rear Elevations**

3.131 Rear elevations make an important contribution to the historic and architectural character and appearance of the conservation area, being an original part of the house design with their own typical characteristics. They are visible from across garden walls, through gaps between buildings and from rear windows. As for the terraced frontages, rear elevations of terraces were designed as a piece with their neighbours, and builders employed matching, albeit less ostentatious, designs and details across the whole terrace or pair of houses.

3.132 Thurloe Smith’s Charity Conservation Area contains several different types of rear elevation. Some houses such as the early nineteenth century ones on the Ware Estate were probably originally built with flat rear elevations and did not have any rear outriggers leaving just their sash windows and valley roofs visible from their gardens. The Victorian houses mostly have either paired or single original closet wings, but there are some that were built with full width outriggers and those that had two formal frontages, one onto a garden and one onto a street.

3.133 Rear elevations with closet wings are the most widespread type and were built in stock brick, regardless of the material used to the front. Closet wings usually follow a pattern across the terrace that is either paired or single and would have originally been the same height – some only one or two storeys, others finishing a half storey below the roofline. As they are accessed internally from the stair landing, their external appearance results in windows that are at a lower level than the windows into the main body of the house and they are usually smaller, but have the same glazing pattern as the other rear windows.

3.134 Often an older style of window was used on the rear, for example Georgian paned windows in Victorian houses, as these were readily available and cheaper. Also on many elevations windows are staggered as one rear window lights a formal room but the one next to it lights a stair landing on a different level. These are important historical characteristics that
should be retained where still present. Some closet wings such as those in Sumner Place have pitched slate roofs, but most are finished with flat roofs concealed behind an unadorned parapet.

3.135 Many houses backing onto garden squares in the Onslows were originally built with three reception rooms on their ground floors whereas others only had two. This results in a long original rear addition at ground floor level with a flat roof and balustrade and narrow closet wings to the first floor above. These have usually remained highly uniform and unaltered.

3.136 There are several houses that were built with a formal frontage onto the street as well as a formal garden frontage, both of which were designed to be decorative public elevations. These are more unusual and are to be highly prized in the conservation area. Houses in Evelyn Gardens and Egerton Gardens are both late Victorian terraces with this characteristic. Nos. 31-49 and 51-77 Egerton Gardens also have formal frontages onto Brompton Road. Again, these are fortunately well conserved and an asset of great value to the conservation area.

3.137 Over the years some residents have extended their homes and not always in ways that are sympathetic to the character of the original rear elevations. On the north side of Onslow Square the closet wings have been extended above the roofline giving a jarring and ugly appearance. In other places the space between closet wings has been infilled and this harms the regular pattern of solid and void that would have once been repeated all the way along a terrace and replaces it with a solid cliff-like appearance instead.

3.138 Other elements that have harmed the character of the rear elevations are painted brickwork, mismatched fenestration and glazing patterns and unsympathetic and intrusive modern extensions.

**Side Elevations**

3.139 Small late Georgian houses such as those on the Ware Estate were built with plain end walls, unpierced by windows or other decoration whereas the grander Victorian houses had side elevations that were decorated along similar lines to the frontages.

3.140 A feature of the Onslows is the good use of corner sites and side elevations. Often a larger house was built at the end of a terrace with its entrance on the side. This side elevation was then given a symmetrical design with a central door and as much decoration as the front elevation of the terrace. Good examples can be seen at the ends of Sumner Place, Alexander Square, Cromwell Road, and 227 Brompton Road, facing Egerton Terrace.
on Walton Street at the entrance to Ovington Gardens and throughout the Onslows. However, conservatories at first floor over side entrances do not appear to have been an original feature and some are out of character in their design and size.

3.141 Some of the Queen Anne Revival buildings are particularly decorative on the side elevations. For example the return elevation of no. 227 Brompton Road is highly decorative and is topped with fine exposed chimney stacks.

3.142 Other side elevations have blind windows or windows reflecting the internal floor plan. Whether they are decorative or plain, the original design intent should be respected to conserve this special characteristic.

**Roofs**

3.143 Rooflines and chimneys are the terminating features of houses and form an important part of the historic and architectural character of the conservation area. There are several historic roof types that make an important contribution to the character of the conservation area.

3.144 Key features of roofs that contribute to character include:

- Original form (eg. plain pitched, hipped, mansard, double pitched, butterfly)
- Original materials (eg. slate, lead, clay tile)
- Original details (eg. stucco cornices, balustrades, eaves details, finials)
- Chimney stacks and pots

3.145 The conservation area is fortunate in having retained many original London valley roofs, a typical London feature that was designed to cover a whole terrace allowing a continuous parapet finish to the front but usually revealing the distinctive butterfly form to the rear. Valley roofs have become rarer and are therefore particularly valuable where they remain, for example in Pelham Place, on the Ware Estate, Walton Place, Brompton Place, Fulham Road, Beauchamp Place and elsewhere.

3.146 Other Victorian houses, particularly in the Onslows had double pitched or ‘M’ shaped mansard roofs and dormers with stucco surrounds. In some places the central valley has been covered, but this is not visible from normal viewpoints and as such, does not harm the character of the conservation area, although it may be harmful to a listed building.

3.147 The houses in Roland Gardens, nos. 44-54 Onslow Square and nos. 35-57 Yeoman’s Row were built as linked pairs and consequently were designed with shared hipped roofs and long, single width chimney stacks with rows of matching terracotta pots. Some houses have...
retained their original timber roof lanterns that are unseen from street level.

3.148 Houses in Evelyn Gardens have a long slope on front and a higher mansard with two floors of windows to the rear.

3.149 Chimney stacks punctuate every party wall and always originally had matching terracotta pots, although some have been changed, reduced or lost, much to the detriment of the roofline. Some particularly characterful buff square terracotta pots survive in places, but most are red round terracotta.

**Boundary Treatments, Front Areas and Gardens**

3.150 Most houses in the conservation area have either a front area (lightwell) or a garden to the front which is enclosed, usually by original cast iron railings. This combination provides an attractive setting to the houses that emphasises the unity of a terrace without masking it from view.

3.151 The smaller, late Georgian houses, such as those in the Ware Estate, Thistle Grove and Crescent Place have delicate original iron railings. These consist of plain individual uprights planted individually into a coping stone with the tips hammered into a flat arrow head shape which are of great heritage value.

3.152 Railings from the early-mid Victorian houses also tend to consist of individual iron posts each topped with a variety of finials that vary throughout the area. The spear-headed finial is the most common design in the mid Victorian parts of the conservation area and around the garden squares. However, there are other designs such as the unusual axe head finials found in Ovington Gardens.

3.153 A characteristic of mid-late Victorian railings, such as those seen in Beaufort Gardens and Cromwell Place is that they have a bottom rail with only the end (and sometimes middle) uprights planted into the coping stone. The ones in Cromwell Road and Cromwell Place are very substantial. Queen Anne style railings are much lighter in weight and design and these railings often have wrought iron scrolls and curlicues with sections projecting above the top rail as seen in Egerton Gardens.

3.154 The open character of lightwells is an important feature. Many have historic stone slab steps with simple iron ‘D-section’ handrails. Basement doors were originally the servants’ entranceways and were usually tucked under the steps to the main front door. Such doors were designed as part of the house as a whole and were often black painted with four panels
and of smaller proportions than the main door. Many original doors have been lost, but where they remain they can provide templates for more suitable replacements and are of high historic value in themselves. Coal cellar doors were usually ledged and braced plank doors painted black. These have often been replaced with inferior and inappropriate plain flush doors. Entrance steps over the areas were originally of stone, but many were later covered with tiles and this trend has continued usually with unsympathetic results.

3.155 Iron security bars have been installed within the reveals of many basement windows. These were not part of the original design and can, if not designed sympathetically, be unattractive and intrusive features.

3.156 Several streets, including Pelham Place, Egerton Crescent and Terrace, the Ware Estate, Crescent Place, Sumner and Cranley Place, have front gardens in front of their lightwells. These provide space for planting that is usually absent from the houses with only lightwells. Many front gardens have lush planting which greatly enhances their setting and the character of the conservation area, but some, such as in Cranley Place and Thurloe Place (opposite the V&A) have resorted to paving which gives a bare and clinical appearance that fails to exploit the higher status a front garden conveys.

3.157 Egerton Terrace is one of the notable streets within the conservation area where there is mature tree planting in the front gardens along both sides of the street and these are almost exclusively Magnolias and Japanese Flowering Cherries. Similar species along with other examples of Crab Apple, Robinia, Maple and some London Plane can be found in nearby Pelham Place.

3.158 Due to the large number of houses built around garden squares, rear gardens that do exist tend to be relatively small and not suitable for larger tree species of trees, an exception to this is the rear gardens of Egerton Crescent, many of which have mature Lime and London Plane trees growing along the rear boundary with Walton Street.

3.159 Boundaries in rear gardens usually consist of 6 ft (1.8 metres) stock brick walls without decoration. Some have been painted or modernised by the addition of high contemporary style fences or trellises. This can be detrimental to the character of the conservation area and the setting of listed houses.
Places of Worship

3.160 There was a great resurgence in church attendance and church building in the Victorian period and any residential development of any pretension had to be built with a church. The Alexander and Smith's Charity estates were therefore endowed with prominently located churches in Gothic Revival designs, considered to be the correct style for a place of worship at that time. However, it is interesting to note that each church was built in a different variant of the Gothic style.

3.161 An important characteristic of churches is that they were built as independent buildings on their own plots and were built to stand out in the streetscape rather than blend in with the terraces meaning they often have space to the sides. Both St Paul’s and St Peter’s have a narrow space to the front with a matching stone boundary wall, but St Saviour’s is built directly on the back edge of the pavement. St Peter’s and St Saviour’s form particularly fine vistas at the end of a street. None have churchyards around them.

St Paul’s, Onslow Square

3.162 Built 1859-1860 and attributed to architect James Edmeston the elder. The church is unusual because its entrance is in the east and its chancel is in the west end. It is built in the Perpendicular Gothic style in Kentish Ragstone with slender buttresses, traceried windows and a spire located centrally over its symmetrical main entrance.

3.163 The vicarage to the south of the church was built in red brick by architect, Eric Brady between 1968-70, but is a poor relation to both the church and the neighbouring houses.

St Peter’s, Cranley Gardens

However, the church hall to the rear makes a positive contribution to the character of this group of ecclesiastical buildings and is listed as a curtilage structure.

St Saviours, Walton Place

3.164 This was built to designs prepared in the offices of (Sir) Charles James Freake between 1866-67 and altered notably by architect W. D. Caröe in 1907-10 and 1922-23. The church is built in Kentish Ragstone in the Decorated Gothic style and has an asymmetrical west front with its entrance in an enclosed porch and tower with spire to one side. The church has a good setting with space to both sides and a tree that creates a counterpoint between the red brick terrace and the grey stone church. The vicarage to the north was designed by Alfred Williams and built in 1870 before the adjacent gault brick terrace. It is in a contrasting red brick Gothic Revival design. Its asymmetrical frontage has stone dressings including carved stonework to the upper windows and the entrance.

St Luke's Chapel

3.165 Designed by architect, George Basevi between 1838-40 in the Early Decorated style. The north aisle was added in 1878 by E. P. Loftus Brock. The west elevation is a riot of red and pale yellow brick in various designs such as diaper work and basket weave with quoins in limestone and a large west window with Decorated tracery. The north aisle offers a quieter design in patterned gault and stock brick with buttresses between the windows and a plain slate roof. Railings line this boundary rather than the usual stone wall.

St Saviours, Walton Place

3.166 This was built for the former Brompton Hospital between 1849-50 to designs of architect, Edward Buckton Lamb and extended to the north and east between 1891-92 by William White. Lamb’s original church would have displayed traditional styles in a highly idiosyncratic manner rather than adopting the orthodox Decorated Gothic style of the time. The removal of some of this decorative stonework and alterations by White have tamed Lamb’s original designs. In contrast
to the hospital, and in conformity with Victorian churches, St Luke’s is built in Kentish Ragstone with Caen ashlar dressings. The church has a link to the wards on the first floor of the former hospital faced in stone by the church and red brick by the hospital.

Public Houses

3.167 Public houses make an extremely important contribution to the character of the conservation area in terms of their history and architecture as well as their function as a community gathering place.

3.168 Public houses were often rebuilt on the site of a much older hostelry and this continuity on a single site is unusual and important to the history of the conservation area. The buildings seen today were usually rebuilt as part of the terrace and several have corner locations which gives them a presence on two streets. Ground floor pub frontages were usually more decorative than the upper floors and might have had etched or otherwise decorated glass to give privacy to those inside and decorative entrances with lanterns and hanging signs to attract attention to signal their location.

3.169 Upper windows, roofs and rear elevations often follow the pattern of the rest of the terrace, but one of the unique features of pubs is the single or double storey side element that forms part of the pub frontage, but is not developed at upper levels. This can be seen at the Zetland Arms and Bunch of Grapes, both of which have first floor accommodation to the side, leaving a welcome townscape gap before the neighbouring building and the change in architecture.

Anglesea Arms, 16 Selwood Terrace

3.170 Built by 1827-29 by James Ardin, this is a simple two storey public house that is very much in keeping with the low-key character of the Ware Estate. In contrast to the houses, the pub is stuccoed, but otherwise follows the building line of the terrace next to it. The corner is curved, but only one elevation has a pub frontage which consists of tall windows over a stall riser. In keeping with its low key nature, the pub is lit externally by two historic street lamps and a lantern over the side entrance. Other significant features include the patio to the front, the pub signs and typical pub hanging baskets.

Bunch of Grapes, 207 Brompton Road

3.171 This public house was rebuilt in 1844 on the site of older pub. It is an independent building of three storeys, built in gault brick with a square bottle balustrade at roof level with finials at each corner and plain and one-over-one sashes. There are two blind windows at the location of a chimney breast on the west elevation, the architraves being added for symmetry. The building has frontages on to Brompton Road and Yeoman’s Row with pub entrances on Brompton Road and on the corner. The pub frontage is lined with polished black marble pilasters with stylised acanthus and fern capitals and windows in between. A wealth of original Victorian decoration remains including carved timber door surrounds, etched windows, an iron balustrade under the first floor windows and other important pub paraphernalia such as a hanging pub sign, hanging baskets, lamps and a painted mirror in the Brompton Road entrance.

Former Cranley Arms, 52 Fulham Road

3.172 Built in 1853-54 by C. J. Freake on the site of a public house of 1811 although there may well have also been one there even before this. The frontage is particularly fine with shallow canted bays divided by grey polished granite pilasters and fine fluted columns. The upper sections of the windows are glazed with stained
glass in an Art Nouveau style. Now a restaurant it regrettably has an out-of-keeping canopy over the entrance and a sun blind that conceals the decorative glasswork.

**Former Grove Tavern, 43-44 Beauchamp Place**

3.173 Currently called *The Beauchamp*, but empty at time of writing. Mid terrace public house with a name plate at second floor level and hanging sign at first floor. Attractive narrow glass fascia with gold lettering and typical shopfronts seen throughout Beauchamp Place but with pair of entrance doors that are recessed.

**Hoop and Toy, 34 Thurloe Place**

3.174 There has been a public house on this site since at least 1760. The current pub was rebuilt in its present form in 1927 when the road was widened for Huggins and Company of the Lion Brewhouse. The architect was Alfred Burr of Gower Street who designed a tall red brick neo-Baroque building that turns the corner at an angle with the aid of a chamfered tower in Portland stone. The north elevation has a central pedimented section in stone and the windows are Georgian paned sashes. The pub has a traditional painted timber pub frontage with sash windows and timber stall risers.

**Former Rose pub, 86 Fulham Road**

3.175 This was built as *The Rose* public house in 1855 by developer Charles Delay. The timber frontage has curved sections with a central entrance and an original metal grille above the windows, the red granite pilasters and their elaborate capitals survive. The pub forms the central unit in the terrace and is outlined by oversized nail-head quoins and a projecting parapet. Its upper windows have pediments and bracketed cornices whilst those in the rest of the terrace have simple architraves.

**Zetland Arms, Old Brompton Road**

3.176 This public house was built between 1846-48 by Edwin Curtis of Bayswater and is one of only two surviving Victorian buildings in Bute Street. It has two frontages with an entrance on the curved corner and on its Bute Street elevation. It is similar in design to the *Bunch of Grapes* with which it is contemporaneous, but the *Zetland* is fully stuccoed and has a black frieze beneath its parapet announcing its name and its beverages. The ground floor windows have original glazing bars containing plain glass and are divided by slender columns and with a pierced ventilation grille above. The console brackets over the composite capitals that divide each bay are topped with tiny broken scrolled pediments.
Shops

3.177 Shops make an important contribution to the character of the conservation area as well as to its vitality and daytime economy. A good number of historic timber shop frontages survive in the area and these have historic and architectural significance in their own right as well as making a strong contribution to the character and appearance of the conservation area.

Beauchamp Place

3.178 Nos. 1-9, 50 and 51 were built around 1825 on land owned by Mary Ann Manton and are still present today whilst the rest of Beauchamp Place was developed as ‘fourth rate’ houses in the early 1840s with better ‘third rate’ houses fronting Brompton Road. Only a few of these houses were originally built with shopfronts which were generally added later with many present by 1900 although the street only taking on its current bustling form after the Second World War.

3.179 The terraces are mainly three storeys over half basements, built of stock brick with Georgian paned sashes and simple brick flat arches above in the same brick and undecorated parapets to conceal their valley roofs. The large first floor windows have slender individual iron railings and the entrances to the flats above the shops are through arched doorways between the shop frontages.

3.180 Most of the shopfronts are either original or copies of the elegant early Victorian design in which the large painted timber windows with fine columns are cantilevered over the tiny basement area. Where a business occupies several units, each individual frontage has been retained. The completeness of these historic designs are seen all along the street, unharmed by modern materials, signage or garish lighting and, along with the boutique style shops, give a character of high quality that is particularly special in the conservation area.

Brompton Road

Nos. 209-225 Brompton Road

3.181 Building began here in 1886. This terrace consists mostly of plain red brick four storey (plus attic) buildings which had shops to the ground floors from the start. Some of the buildings have stucco, sandstone or limestone bays and their rooflines are decorated either by Dutch gables or by stuccoed gables with Queen Anne style six-over-one paneled sash windows.

3.182 The shops are divided by stucco pilasters and corbelled consoles. No. 211 has an original painted timber shopfront with a pediment over the fascia containing a shell and garland motif. Elsewhere modern shopfronts have intruded and several fascias are oversized.
Nos. 227-249 Brompton Road

3.183 Nos. 227-249 were erected by builder Alexander Thorn between 1886-88. Nos. 227-235 are distinguished from others by their striped effect created by the red brick and stone dressings, the yellow terracotta frieze above the first floor, the windows that are slightly recessed below segmental arches to the first and second floors and the tiny round balconies in front of the triple windows at second floor level. The terrace is finished with curving or triangular gables with stone dressings and the side elevation into Egerton Terrace has the same design with tall chimneys and a wider gable.

3.184 No. 237 is a bank with stucco pilasters and a dentil cornice over the fascia, but despite these historic features, the frontage has a modern appearance due to the large windows, modern door and signage.

3.185 The shop units to nos. 239-249 are divided by square section polished red granite pilasters with large stucco console brackets. Most of the fascias are narrow and those that are oversized harm the unity of the frontages. There are also many modern shop windows. The upper floors display decorative plaques of sunflowers and swirls between the windows that are typical of the Queen Anne / Aesthetic style.

3.186 Café Vienna at no. 235 has an outstanding original shopfront which includes curved glass display cases forming the recessed entrance. It is illustrated in The Survey of London Volume 41.

3.187 For shops in Empire House, see Mansion Flats

Cromwell Place

3.188 Nos. 23-26 form a fully stuccoed building with an angled facade to accommodate the corner into Thurloe Place. The Georgian paned windows are painted black and the third floor is divided from the second floor by a modillioned cornice whilst a small scrolled and pedimented gable tops the frontage to Thurloe Place. The shop fronts have wide fascias, modern materials and mismatched modern frontages that (with the exception of that at no. 45 Thurloe Street) are incompatible with the quality and character of the conservation area.

Fulham Road

3.189 The commercial buildings along Fulham Road were built 1853-56 with shops to the ground floor from the outset. Nos. 48-78 Fulham Road were erected 1853-54 on Smith’s Charity estate (by C. J. Freake) and although nos. 80-92 (1853-55) and 94-108 Fulham Road (1856) were built on the Brompton Hospital estate (by Charles Delay), they all have a similar design.

3.190 They are all stucco fronted terraces with a palace design and curved corners and two-over-two sash windows, the end units having three storeys of tripartite sashes. No. 86 was built as The Rose public house (see Public Houses) and forms the central section of the terrace with strongly blocked quoins, a bracketed parapet and cornices and pediments over the windows.

3.191 The easterly block is much longer and has three shallow projecting sections to break up the monotony of the Classical design. This block has Georgian-paned sashes and whilst these have stucco architraves and cornices, rather than pediments, the first floor windows in the two far projecting sections have arches above as part of their emphasis.

3.192 These terraces contain many good quality historic shopfronts or good copies. Those at the ends of the terraces have inset entrances under the curved corners of the building above and some others also have recessed entrances. The fascias are mostly of a similar narrow format with traditional applied lettering and set between scrolled corbels which define each individual shop even where a shop now occupies more than one unit.
Exhibition Road

3.193 The southern section of Exhibition Road is a wide street that was built c.1867 to link the site of the Great Exhibition to South Kensington Station. Due to disputes over whose land the station should be built on, the station entrance does not sit at the end of Exhibition Road as originally intended. The land south of Cromwell Road had been developed before the Great Exhibition of 1851 and so this street cuts through the pre-existing houses, and rather like a side street, reveals views of gardens, trees, side elevations and rear elevations. The character seen in Exhibition Road today is inextricably linked with the development of the museums area from the mid nineteenth century and has resulted in one of the most diverse streets in the conservation area, both in terms of building height and style.

3.194 The shops were built in the gardens of the houses remaining. On the west side, nos. 1-5 are single storey shops (now a restaurant) built c.1871 and designed by architect, E. W. Griffith of Westbourne Grove. The frontages are well conserved with a continuous stucco balustrade to the roofline and stucco pilasters with palmette capitals.

3.195 Nos. 7 and 9 were rebuilt c.1895-96 in a plain red brick style with shops (now restaurant) to the ground floors. Nos. 11-17 Exhibition Road and 25-28 Thurloe Place are the tallest and most decorative of the group and were built at the same time. They were designed in the Queen Anne Revival style by architect, W. H. Collbran with shallow canted stone bays and curved Dutch gables to the roofline. These continue onto the Thurloe Place elevation that has Tudor style stone mullioned windows. Nos. 11-17 Exhibition Road have original timber shopfronts with fine columns and recessed entrances.

3.196 No. 19 (now a restaurant) is a rare two storey corner building. It is fully stuccoed and has pilasters with palmette capitals to the ground floor and further pilasters above with a thin egg and dart moulding to the cornice. First floor sashes are plain glazed with the one on the corner containing curved glass. All windows including the modern ones to the ground floor have shouldered architraves. A mansard has been added, but still the diminutive size and height of the building creates a note of modesty and variety in this grand area.

3.197 On the east side, nos. 2-6 are single storey shops that originally matched those opposite but have since been rebuilt. Nos. 2 and 2A were both built c.1877-78 to designs of architect, George Edwards with frontages of red brick and white stucco stripes. The frontage to no. 2A has been altered, but it does retain...
remnants of two different styles of balustrade at roof level (one matching the shops opposite) as well as pilasters and the original transom light frame, the column on the Thurloe Street frontage remaining from a demolished house. Nos. 4-6 have a pleasant, but anachronistic Georgian style shop window, appropriate for its cafe use.

3.198 The style changes dramatically at nos. 8-12 which are four storey houses built by William Douglas between 1883-84 in a French style. Nos. 8-10 were built as a pair of stock brick houses with extensive red brick dressings, elegant Aesthetic pattern windows, a mansard roof with stuccoed dormers and unusual full height curved bays. The shopfront at no. 8 was added to the house by John Douglas (William’s son) in 1891. No. 10 has a very narrow plan which necessitated its wide frontage using the same design elements as no. 8-10 but without the bays.

Old Brompton Road

3.199 Most of the shopfronts in this part of the conservation area are modern, but set between original pilasters and with original dentil cornices and narrow fascias. Two original shopfronts stand out for their heritage significance and these are nos. 68 and 80. No. 68 has a central recessed entrance with two curved curved shop windows flanking this and deep transom lights with criss-crossing glazing bars above. The original door to the flats and the tiled entrance floor survive. No. 68 has an even more elaborate design and could be of a slightly later date. The shop window is set centrally between the two side doors to the flats and the shop window has curved corner windows. The transom window is made of small square leaded lights and has three projecting windows which could have been for lamps. There is a curved dentil cornice between transom light and main window. Both shopfronts are of great significance to the conservation area.

South Kensington Station Arcade

3.200 The station arcade was designed in 1907 by architect, George Sherrin and some of the shopfronts survive from this time. The historic frontages have either bronze or timber frames and each shop is divided by a stucco pilaster. A double frontage survives at nos. 4-6 with the old name surviving above the windows. The frontage to no. 34 Thurloe Street also continues into the arcade as no. 10 and other historic frontages survive at nos. 1 and 13 and there are perhaps others concealed under later additions. The modern shutters and colours used are not compatible with the historic station which would benefit from a scheme of research and restoration.

3.201 The shops around South Kensington Station lack any great architectural coherence
and only the original pilasters between each shop and perhaps the cornice survive, although other remnants of historic fabric may be concealed. The rotunda design contributes to the character of the conservation area. The food outlets are appropriate to the area but the shop frontages are modern and have a compressed and top heavy appearance due to their oversized fascias and would benefit from an overall scheme of enhancement and unification.

**Thurloe Place**

3.202 This is a short street with low two and three storey buildings interrupted pleasantly by the entrance to Thurloe Place Mews. The small scale of this street with its varied architecture offers a foil to the large squares and terraces of other parts of the conservation area.

3.203 Nos. 37-39 form a four storey stock brick terrace with most of the parapet cornice missing and no original shopfronts. Sashes above shops have attractive margin lights and central horizontal glazing bars. The side elevation of this terrace forms the entrance to Thurloe Place Mews and displays a complete set of square buff terracotta chimney pots with an old stucco sign for the departed “Lidstone & Co Butchers”.

3.204 Nos. 35-36 is a building of only two storeys with a gault brick upper floor finished with a modillioned cornice and a pleasingly low rooflines that leads the eye to the flank wall and sign for the former Lidstone Butchers at no. 37. The ground floor shopfront is also of interest having small paned windows with various openings whilst the sashes above are divided into two.

3.205 Nos. 29-31 Thurloe Place were designed by John Blore as houses with front gardens, but the gardens were lost when the road was widened in 1927 and the shops were added soon after. A shop was added to no. 31 in 1928 and to no. 29 in 1930-31 with the central house remaining residential to this day.

3.206 The shopfronts on the south side of Thurloe Place, and most of those on the north side, are all contemporary and use modern materials and finishes that are at odds with the historic architecture. In addition, no. 31 has a metal fire escape stair from a first floor window which is harmful to the character of the terrace.

3.207 Empire House forms the junction of Brompton Road and Thurloe Place and contains mostly original shopfronts, although most have lost their details. Nos. 4-5 and 8 have the most complete polished oak frontages. Robert Frew’s rare books shop has the shop name in a leaded transom light and recessed entrance although the frontages at nos. 4-5 also have original flat glazing bars dividing the window into nine panes.
**Thurloe Street**

3.208 With the exception of nos. 41-45, Thurloe Street has only shops on the south side. Nos. 20-34 were erected by builder, John Whittlesea between 1880-81 and probably designed by his surveyor, Edwin George Wyatt with shops at ground floor from the outset. This four storey terrace is mostly built in stock brick with each unit having a stuccoed central section containing grouped triple windows topped by a pedimented entablature. Each unit is divided by pilasters that rise from the ground floor to the parapet and the shops’ fascias are divided by elaborate console brackets featuring garlands of fruit and faces.

3.209 There are good historic timber shopfronts at nos. 20, 26 and 34 Thurloe Street. Those at nos. 20 and 26 have original shopfronts with very slender columns framing the main window with tiny capitals and moulded spandrels above. The shop entrances are recessed whilst the entrances to the flats are flush with the shop window and have curved toplights over. The fascias are very narrow, as are the stallrisers which also have a deep cill. The shop window to no. 20 is on the corner and is divided by glazing bars (puttied on the inside as was typical for shopfronts). Both have dentilled cornices over the fascias. These would provide excellent models for replacement frontages elsewhere in this parade. The one to no. 34 turns the corner into the station arcade and was undoubtedly added when the arcade was built in 1907 and is also of heritage significance.

**Yeoman’s Row**

3.210 There is a charming original Queen Anne Revival shopfront at no. 2 with highly ornate console brackets, turned posts dividing the transom lights, a dentil cornice and Aesthetic style glazing.

3.211 Other shopfronts in this street have been added into the former mews buildings. There is another excellent one with Georgian paned glazing at no. 8 but the one at no. 6 has a design that is too fussy and ill-proportioned.

**Walton Street**

3.212 Nos. 46-56 were built in the 1840s with shops as original features of a three storey fully stucco fronted terrace. All the shopfronts are good quality historic timber frontages. Nos. 50-52 have six large panes of glass divided by glazing bars to their frontages and narrow fascias with hand painted lettering. No. 54 has a leaded transom light above the shop window and a cast iron balustrade to the first floor windows. The group is somewhat marred by an out of character Dutch sun blind to one of the shops. Most shops are divided by elegant console brackets although one or two are missing or covered.
Artists’ Studios

3.213 Artists’ studios are an important part of the historical development of Kensington and Chelsea and contribute to the character of the conservation area both due to their distinctive architecture and the role they play in the life of the artistic community.

3.214 In the late nineteenth century Kensington and Chelsea had an international reputation as a centre for art and many artists built their own studios where they could work, live and hold salons to show their art.

3.215 Many shared studios were also built for a number of artists where living accommodation was often also provided. In fact Charles Freake was the first to speculatively provide flatted studios called The Avenue, that he created from Sydney Mews. This information is taken from Giles Walkley in Artists’ Houses in London 1764-1914.

3.216 Typical features of artists’ studios are their large north facing windows to provide even light. These may also continue onto the roof as glazed panels. Other features include entrances of various sizes to accommodate large sculptures or canvases and small doors for artists’ models to enter and leave discreetly.

The Avenue, Sydney Mews /Close, 76 Fulham Road

3.217 This tight knit group of buildings, accessed from two carriage openings in the terrace on Fulham Road, was built by (Sir) Charles Freake in the 1850s in stock brick and converted by him to artists’ studios from 1867. Freake was encouraged to provide studios by sculptors who needed more space for their large works including Baron Carlo Marochetti who already had workspace in the mews.

3.218 The eastern entrance has rectangular wooden blocks on the floor to attenuate the noise of vehicles passing through. The entrance had a concealed speaking tube outlet – an early intercom system.

The Avenue, Sydney Mews /Close, 76 Fulham Road

Nos. 5 and 6a Cromwell Place

3.219 These individual studios are situated opposite each other and in strategic locations, adjacent to the museums area. They are both built in the Italianate style, unusual for artists’ studios. No. 5 (designed in 1859, possibly by William Tasker) was originally one of a pair (with no. 4) whilst, the larger no. 6a was built 1861-62 by Charles Freake. Nos. 4-5 are described by Walkley to be the “earliest pair of off-the-hook gentlemen’s studio-houses in SW London"
Roland Gardens

3.220 Nos. 43-45 Roland Gardens were designed by architect, J. A. J. Keynes between 1891-92 to contain four studios. This is a fine asymmetrical Queen Anne style red brick building with four large studio windows and two decorative gables to the front elevation. Several of the windows are arched and all are divided by glazing bars. The entrance is set within an open porch and the chimney stack and further windows on the side elevation can be seen from Thistle Grove.

3.221 No. 49 was subsequently built by J. A. J. Keynes for five studios between 1892-93 using a similar style, but different design elements and with less emphasis on symmetry. The entrance is set in a full height bay section that is topped with stucco balustrade to the parapet roofline. Only the right hand bay has a triangular gable. The ground floor sashes have the upper panes divided in the aesthetic style. The return elevation changes from red brick to stock brick with regular fenestration.

The Studio, 17 Selwood Place

3.222 This was built in 1829 by James Ardin as a stable and coach house for no. 14 Selwood Terrace behind. It was subsequently converted to a workshop and was probably converted to a studio c.1909 for a sculptor. The building has a deeply sloping slate roof with a large window in a gable on the left and a double height window divided by frames and glazing bars.

Thurloe Studios, 5 Thurloe Square

3.223 Erected by builder, William Douglas between 1885-87, possibly to designs by surveyor C. Stephenson. Five houses here were demolished to make way for the railway which left the odd shaped site resulting in the distinctive flat-iron corner elevation of this building.

3.224 The block contains seven studios with basic living accommodation. The red brick frontage onto the square is the north elevation with the largest studio windows and very simple red brick surrounds. The windows have a variety of glazing patterns several of which contain a large undivided central pane. The mansard roof contains two gabled dormers with sashes and two dormers with studio windows to the front. To the rear, the openings are utilitarian.
Yeoman’s Row

3.225 No. 4 was built to contain four studio flats and stands out from the rest of the street, being built in stock brick, and is by far the tallest with the largest windows. It was built between 1900-02 by W. Mitchell and Son of Dulwich.

3.226 Nos. 6-10 were built c.1892 as stables and were converted to studios c.1923

3.227 Nos. 14-18 (1898-99) and nos. 24-28 (1897) were all designed by architect, W. Barber. These are of a particularly interesting design, each building having different detailing although some of the small paned windows and some original Queen Anne style front doors have been lost which has weakened the integrity of their design. No. 12 was built 1957-58.

3.228 They are all built of red brick to three storeys with large windows to light the studios. Typical features of these buildings are the small paned casements to some of the windows, front doors with multiple panels (some of which glazed), carved brick dressings, aprons under windows, arched openings and the especially distinctive oriel windows to nos. 24 and 28.

Others

3.229 Other studios recorded in Artists’ Houses in London 1764-1914:

- 13 Sumner Place
- 35 and 41 Egerton Terrace
- 15a Cromwell Place
- 1 and 8 Cranley Place
- 37 Cranley Gardens

Mansion Flats

Sussex Mansions, Old Brompton Road

3.230 This block was built between 1896–1900 in a minimal ‘Queen Anne’ style for developer William Henry Collbran who, as an architect himself, may also have designed these flats. The smooth red brick is contrasted only slightly by gauged and rubbed red brick flat arches and other details such as pilasters and dentil courses also in red brick. The flats have a pattern of full height canted bays topped with brick pediments and white painted wrought iron balconies. The central block has Dutch gables at roof level and the windows are tall plain sashes with four paneled sashes over.

3.231 Other mansion flats sit outside of the conservation area boundaries but have an impact on its setting.
Mews

3.232 There are many mews in the conservation area that have a strong historic and architectural significance to the area in representing buildings that were built for horses and carriages that were the mode of transport when the houses were originally built. Many were converted to residential after the First World War with the advent of the motor car. They are small inward looking back streets that contribute a different type of architecture to the conservation area, contrasting with the large buildings around them and allowing glimpses of garden greenery and views of the backs of the taller houses.

3.233 All the mews in the conservation area were built to two storeys (without basements or accommodation in the roof), with wide side-hung timber doors to the ground floor and sash windows to the first floor. The original internal plan varied. Sometimes there would be a central entrance leading to the flat above and sometimes (as in Cromwell and Cranley Mews) there would be two sets of large doors. The roofs were usually plain pitched slate roofs with projecting brick fire walls, the elevations built of stock brick with minimal decoration restricted to cambered brick arches over lintels or red brick dressings. Their character originally derived from their simplicity, their uniformity along the mews and the activity associated with them.

3.234 Mews were surfaced in hard wearing square granite blocks to withstand the wear from the carriage wheels and horses’ hooves and had either central or side gulleys to drain them. Most of these are in red or mottled red and grey granite, but a few are in grey granite. Original setts that have been worn smooth remain an

Fig 3.2Mews
essential feature of mews and can still be found in Cranley Mews, Cromwell Mews, Ensor Mews, Onslow Mews West, Ovington Mews, Roland Way, Sumner Place Mews and Thurloe Place Mews. There are modern setts without wear or character in Glynde Mews and Onslow Mews East and repairs in setts of a different colour can be seen in Onslow Mews West.

3.235 Mews arches are a distinctive feature and can be seen at the entrances to Ensor Mews, Onslow Mews (East and West), Sumner Place Mews and there are two small pedestrian arches at the west entrance to Egerton Mews. Most are stuccoed but those at Egerton Mews are in stock brick and those to Ensor Mews are built in gault brick. Usually the side elevation of the mews can be seen next to the arches. The arches are an important feature which originally served to partially screen these working areas from the polite houses, but today create an elegant transition between their difference in scale.

3.236 Cromwell Mews and Thurloe Place Mews retain much of their original character with many carriage doors and sash windows remaining and the walls being unpainted as originally intended. Cranley Mews and Roland Mews are long mews that have conserved many features, including arched ground floor openings in Roland Mews. Many have been painted different colours and this has become part of their modern-day character. Mews buildings in Roland Way also have particularly good brick eaves and console brackets. Onslow Mews East and West and Glynde Mews contain modern mews dwellings.

3.237 Thurloe Close was originally built as mews, but in 1927 they were rebuilt to Tudor-style designs by architect, Francis Gordon Selby of Westcliffe on Sea. The houses form a highly distinctive group displaying mock timber framing with brick noggin, roughcast, leaded light windows and deep tiled gables.

3.238 Nos. 6-10 Yeoman’s Row were built as stables c.1891 with accommodation in the upper storey being accessed by an external balcony with plain railings. Today there are timber framed shops with shallow granite forecourts to the ground floors and multi-paned windows that give a pleasingly traditional effect.

3.239 Any original features and form remaining is of great conservation value. It is regrettable that in conversion some mews have lost their stable doors giving them a cottagey appearance rather than embracing their unique mews character. In Egerton Mews a building has been extended at roof level but without consideration to the appearance of the mews as a group, particularly as it is next to two gables of great character. Mews are particularly sensitive to elevational alterations so that windows and openings of different shapes and sizes disrupt the unity that gives them so much character. Installing balconies to haylofts that never existed falsifies their history and adds an over elaborate feature whereas keeping the long opening where it remains retains integrity.
Other Significant Buildings

Alexander House, North Terrace
3.240 Built as the Western Grammar School to designs of architect, William Fuller Pocock between 1835-39. This was an early school funded by a shares system and built in a Classical Greek style with a giant order engaged Doric portico supporting a triangular pediment to the front section. Only this front section remains as the school room behind was rebuilt as two houses in 1927-29. Now residential, the house forms an elegant vista at the end of the street and is well conserved although the front garden is somewhat cluttered by CCTV cameras.

The Former Brompton Hospital, Fulham Road
3.241 This complex was built between 1844-54 by architect Frederick John Francis as a hospital to treat tuberculosis patients. The architect used a Tudor design on an ‘H’ plan which were idioms typical for hospitals and institutions in the Victorian period. Basevi approved the final designs, as the land had been purchased from the Smith’s Charity Estate. The building was constructed as funds came in, with the west wing being the first to be built (1846), followed by the church (1849-50, see Places of Worship) and finally the east wing (1850-53). The existing central lodges have replaced the original porter’s lodge, which was located to the south west. The houses to the west and east of the main building were built in 1997 as part of the conversion of the hospital to flats.

3.242 The building is constructed in red brick with black mortar pointing and a diaper pattern in blue bricks and dressings in Caen stone. The principal elevation faces Fulham Road and contains a beautiful mature Plane tree in its front courtyard. This elevation contains the central porch with its asymmetrical tower and first floor stone oriel window. All the roofs are crenellated with pointed gables protruding above them. The windows are mullioned and transomed and separated by brick and stone buttresses and flanked by projecting wings containing oriel windows.

3.243 The tower at the entrance appears to be a copy of the Founder’s Tower at Magdalen College in Oxford and contains a flight of steps leading straight up to the wards. The ground floor contained the administrative offices, the dispensary, laboratory, consulting rooms, a museum and board room. The first floor contained the women’s wards and the second floor, the men’s wards and nurses’ dormitories were in the attic on the north side, accessed by a separate stair.

3.244 The building was designed to avoid draughts through the wards and to have constant heating and ventilation for which a decorative turret was built on the east wing disguising a ventilation shaft and another on the western wing when the system was improved in 1876. The Tudor style chimneys on the west wing were replaced with the terracotta ones in 1871 as the original stone ones had already decayed. Heat recovery was another innovation here whereby steam from the hot water in the kitchen and baths was used to power a lift to take patients from the wards to the gardens for exercise.

3.245 The original railings have distinctive trefoiled tops and a pattern of posts, not all of which are planted into the grey granite coping. Today the site is converted to flats and half concealed by trees.

63 and 63a Brompton Road (Barnaby Place)
3.246 No. 63a was built as a telephone exchange by William King and Son c.1899 and no. 63 as a ‘Motor Car Warehouse’ for the Locomobile Company of America in 1901. These attractive late Victorian brick buildings are now occupied by Christie’s auction house.

251 Brompton Road
3.247 This corner block was built by Matthews
Bros in 1888-89 for The Working Ladies’ Guild in which crafts were made upstairs and sold in the showroom on the ground floor. The coat of arms remains on the splayed corner entrance but their motto: ‘Bear Ye One Another’s Burdens’ is lost. This four storey red brick building has small Dutch gables containing the date, tall sash windows with decorative plaques containing moulded brick flowers below. Small Ionic pilasters sit on the brick pilasters and are picked out in white. Some original blind box covers remain.

**Dalmeny House, 9 Thurloe Place**

*3.248* Designed between 1926-27 by architect, Horace Gilbert. This is a six storey stone fronted building with closely spaced casement windows. It contains flats and has shops to the ground floor.

**Empire House, Thurloe Place**

*3.249* This fine stone faced building was designed by architect, Paul Hoffmann and built, partly on the site of the *Bell and Horns* public house, between 1910-1916. It was built as an office block with shops to the ground floor for the Continental Tyre Company.

*3.250* The most arresting feature in this Viennese inspired building is its tall curved and domed corner tower which sits on the corner majestically and is prominent in views along Brompton Road. The tower has giant order Ionic columns and various stages of windows, pediments and cornices before reaching a stone dome at the top. The side elevations are in red brick with some stone quoins giving a striped effect, but mainly the decoration is in the three shallow bays, stone window surrounds and the arched dormer windows in the steep slate roof.

**Metropolitan Police buildings, 60 Walton Street and 64 Yeoman’s Row**

*3.251* The ground floor has a smooth stone surround that contains the shop windows without the usual pilasters and fascias. Winged plaques with a garland of flowers divide each unit. Most shop windows are the original timber ones that have been denuded of their features. See Shops

*3.252* No. 60 Walton Street was built as a police station c.1870. It is an Baroque style building of three storeys in stock brick with deeply channelled stock brick dressings to the quoins, window and door surrounds. This style is enhanced in particular by the deep bracketed eaves concealing the roof from street level. There is an interesting projecting curved window on the corner. The rear elevation can be seen from Yeoman’s Row with its outbuildings, Georgian paned windows and chimneys.

*3.253* No. 64 Yeoman’s Row is later and much plainer in design, but features shallow stone bays set into the building line at ground floor and pairs of Georgian paned sashes above.
Mortimer House, Egerton Gardens

3.254 Erected 1886-88 by builder, William Goodwin of Hatton Garden (the architect is unknown) in Tudor and Jacobean style on a pointed corner site. It is surrounded by a high wall in a matching contemporaneous design. The red bricks are contrasted with a diaper pattern picked out in blue bricks and the diamond pattern leaded windows are set in stone mullions and transoms with string courses and drip moulds above them. The entrance features a pointed arch with the house name above and the roofline is decorated with a turret, Dutch and crow stepped gables and a multitude of decorative details. The garden is well planted and provides a green foil to the red brick masonry and the stables are of matching design and converted appropriately to garaging.

Nos. 117-119 Old Brompton Road

3.255 This is a charming late nineteenth century single storey building built of red brick with limestone decoration in the form of fluted pilasters and broken scrolled pediments over the two entrance. The capitals are Ionic with garlands of fruit and the large windows are arched with stone keystones. The side elevation into Cranley Mews is in stock brick with three windows. The smallness of the building creates a welcome break in this densely built up area and reveals the high rear elevations behind creating a step down to the lower mews to the south. Now a restaurant.

St Teresa’s Convent, 46 Roland Gardens

3.256 This individual red brick house was originally built between 1883-85 in a Tudor-Gothic style. The architect is unknown, but suggested to be T. Chatfield Clarke in the Survey of London. It is an asymmetric house with a corner turret and spire roof which is eye-catching in the view north from Evelyn Gardens. The sash windows are plain with either horizontal or vertical single glazing bars and the stucco lintels over them have three different Gothic designs. The entrance is set within a wide pointed arch with the steps leading up from the side and an oriel bay window sits over this. Built as a dwelling, but now a convent.

South Kensington Station

3.257 Opened on Christmas Eve 1868. The original station terminated the world’s first underground railway and was by Sir John Fowler, engineer to the Metropolitan Line. The ox-blood tiled building on Pelham Street was added for the District Line in 1905-06 to the designs of Leslie Green and the arcade of shops, columns and wrought iron screens at both entrances were designed by George Sherrin and added in 1907.
**Rembrandt Hotel, 11 Thurloe Place**

3.258 Built 1910-11 and designed by architect, Delissa Joseph (who also built the nearby Basil Street Hotel) and extended in 1922 by architects, R. H. Kerr and Sons. This five storey stone fronted hotel has balconies to three floors and a central grand entrance displaying a wealth of Classical motifs, but these are somewhat obscured by the glass canopy and flags.

**No. 64 Yeoman’s Row**

3.259 This was built in 1909 as an annexe to no. 60 Walton Street. This later building has a much less decorative style and is a full storey taller. Also in stock brick, the decoration here is restricted to gauged red brick lintels to the four-over-four sash windows and two shallow stone bays at ground floor in which the windows are metal framed.

**Recent Architecture**

3.260 There are a number of contemporary buildings in the conservation area which contribute to its character in different ways. Modern buildings make a positive contribution to the character of the conservation area if they fulfil the criteria in Appendix 2.

3.261 No. 21 Alexander Place was added between 1954-57 on a garden site, to designs of architect Robert Bostock and Leonard T. Wilkins. However, the house is a very poor relation to the early Victorian terrace and illustrates the error of not copying the historic architecture faithfully.

3.262 Brompton Lodge, Cromwell Road is a 1920s block of flats. The architecture is typical of its date having horizontal and square windows with slim cement architraves and slender Crittal windows. The horizontal windows appear to have half-width curving Moderne style plant boxes and the central entrance has straight canopy, polished wood doors.

3.263 The Ismaili Centre, Thurloe Place, opened 1985. Designed by respected architects, Hugh Casson and Neville Conder for the Ismaili Muslim community, it is one of only six such centres worldwide.

3.264 The building is a contemporary design, influenced by, but not strictly derived from Islamic precedents. It is finished in ‘flame-stripped’ grey granite to give a sparkling finish. The external envelope contains a complex four storey building with varied treatments to openings such as the teak bay windows and granite screens over others; double height arches and distinctive chamfered slopes towards the roof where an Islamic garden is located.

3.265 Lecky Street was originally called Elm Mews. It was rebuilt 1960-62, designed by...
architect, Raymond J. Sargent in a cottagey neo-Georgian style.

3.266 No. 27 Onslow Square is a rendered flat block that was erected following war damage. It was designed by architect John Hamilton and has been rendered and refenestrated since its original construction. It follows the building line and height of the surrounding architecture but is not a high quality design in its own right. The same architect also designed no. 25 in the prevailing Victorian design.

3.267 Nos. 22-26 Ovington Square is by architects, Walter and Eve Segal (1957) who are well known for their self-build houses. This flat block is built with dark brick cross-walls and an exposed steel frame with pale brick panels and horizontal steel windows. It rises slightly higher than its neighbours and is a harsh contrast to the character of the square as an Italianate set piece although it is a significant building in its own right.

3.268 Mews. Onslow Mews East and West and Glynde Mews contain modern mews dwellings which have great uniformity as a result of their wholesale redevelopment.

3.269 Nos. 5-7 Yeoman’s Row. Brown brick building of c.1980s with tall oriel window and solid garage doors at ground floor. Out of character with the street but must have been designed to step down from the enormous neo-Georgian no. 3 next door.

3.270 Nos. 9-25 Yeoman’s Row were built in 1960 and designed by J. J. de Segrais. This is a neat Georgian style terrace of two storey cottages

3.271 Nos. 35-57 Yeoman’s Row are tall pairs of neo-Georgian twentieth century houses designed by E. Walcot Bather. Nos. 35-49 were built between 1937-38 and nos. 51-57 between 1953-54 to the same designs. They are built of red brick with oddly projecting shared clay tiled roofs and yellow stock brick garden walls. They

3.272 Both Yeoman’s Row developments replaced genuine Georgian houses with pastiche designs.
4 Public Realm

Street Trees

4.1 For the size of the conservation area there are relatively few street trees. The design of the area with terraced houses and formal garden squares has removed a need for street trees. The presence of coal vaults below the footpath along with utility cables located close to many kerb lines has further minimised the tree numbers in the public realm.

4.2 Sumner Place, however, has a number of different species of Birch planted as street trees. The Himalayan birch *Betula utilis* is the dominant species but there are good examples of Silver Birch *Betula pendula* and River Birch *Betula nigra*.

4.3 There are a few excellent examples of Dawn Redwood *Metasequoia glyptostroboides* growing along the east side of Onslow Square. Considering this species was introduced into western cities following its re-discovery in the late 1940s, these trees have reached a significant size in a relatively short space of time.

Street Surfaces

4.4 Whilst still relatively young, the London Plane trees in Beauchamp Place are unique in terms of their planting position in the centre of the street, being located neither traditionally along the footpath nor in a communal garden.

4.5 Surfacing of streets forms an important part of the character of the conservation area with different materials being used in areas of different character. Paving slabs with granite kerbs are used in the main streets, but granite setts are the principal material used for surfacing the mews. See Mews

4.6 Many streets have been resurfaced in either sawn York stone slabs or concrete paving slabs. Although the same material is usually used along the whole length of a street there are areas where one side of a square has been paved in stone whilst the opposite side has been paved in concrete slabs as seen in Ovington Square or the inner and outer pavements of Egerton Place.

4.7 Original York stone paving is of the greatest heritage interest and survives in the following places, although there may be others:

- Alexander Square
- Egerton Crescent (south side)
- Elm Place
- Pelham Crescent
- Thistle Grove
- The perimeter of Onslow Gardens
- Selwood Place
- To the north of Thurloe Square and the perimeter of the garden square
- Outside no. 1 Sydney Place

4.8 There are three rows of granite blocks in Pelham Crescent.

Street Furniture

4.9 The conservation area contains various items of historic street furniture that enriches the character and appearance of the conservation area as well as having heritage interest in their own right.
Letter Boxes

4.10 Historic letter boxes can be found:

- Next to 99 Old Brompton Road: Wall Box ‘Type A’ built between 1886 and 1893. Probably originally within the front wall of the, now disappeared, post office shown on the map of 1896, but now adjacent to this site and outside. Rendered and painted. (VR)
- Outside 44 Cranley Place (VR)
- Adjacent to 44 Evelyn Gardens (VR)
- Adjacent to 48 Fulham Road (ERII)
- Adjacent to 33 Thurloe Square (no cipher)
- Adjacent to 43 Ovington Square (on Walton Street) (GR VI)
- Walton Street Ovington Court, Ovington Gardens (GR)
- Adjacent to 14 Egerton Place on Egerton Terrace (VR)
- Adjacent to 19 Cromwell Road on Cromwell Place (GR)
- Adjacent to 230-244 Brompton Road (ER VII)

Historic Telephone Kiosks

4.11 Located:

- K2 telephone box on north side of Thurloe Square
- K7 outside 19 Exhibition Road adapted for phone and cash

Street Lamps

4.12 The Thurloe Smith’s Charity Conservation Area is fortunate in having some original lamp posts known as the ‘Kensington Vestry’ type due to the form of council who installed them in the nineteenth century. These are rare and of great conservation value. These are located in:

- Alexander Place
- Alexander Square

Other

4.13 There is a disused granite drinking fountain set into the southern boundary of the Pelham Crescent gardens square that is of heritage interest.

4.14 Bollards at junction of Thistle Grove and Roland Gardens date from 1844.

4.15 The air shafts serving the pedestrian tunnel underneath Exhibition Road have been adapted for use as seating.
Views

4.16 The views within the conservation area and out from it form part of the character of the area and some of these are described here.

4.17 Two streets were designed with vistas focusing on a church. These are from Evelyn Gardens to St Peter’s (which is also seen from the rear in Selwood Place) and even more dramatically: along Walton Place to St Saviour’s. These provide elegant end stops in the street and lead the eye to a building in a different architectural style that add richness to the street scene. In addition to these designed vistas, there are many instances where another terrace forms the end stop to a street such as looking south from Exhibition Road or west along Onslow Gardens for example.

4.18 The area is richly planted and many streets are lined with the planting on the edges of garden squares. Both front and rear elevations of houses can be seen through the leaves of the garden squares such as Onslow Square, Onslow Gardens, Thurloe Square and Egerton Crescent with the enclosed ends of Ovington Square allowing views into the square as well as across it.

4.19 There are several dynamic views in the conservation area where, for example the eye is lead around a curving terrace or along an articulated street such as both parts of Egerton Crescent. A particularly prominent view seen from Brompton Road focuses on the domed tower on the corner of Empire House but leads the eye both along Thurloe Place and down Brompton Road at the same time.
4.20 The view north along the western section of Evelyn Gardens leads to a view that is partially closed by houses at the northern end whilst also allowing the eye to glimpse Roland Gardens beyond.

4.21 There are fewer examples of views from outside the conservation area looking in, but one or two are worth mentioning and these are the view to the former Brompton Hospital from Dovehouse Street or the view from Fulham Road towards Selwood Place.

4.22 As the conservation area is sited within a wider historic area there are several views out towards other historic buildings such as the Natural History Museum (seen from Cromwell Place), The Victoria & Albert Museum (seen from Thurloe Gardens) and the Brompton Oratory seen from Brompton Road. The tower of St Luke’s Church can also be seen from Fulham Road south down Sydney Street.

1 View looking north along the east side of Thurloe Square, towards the Victoria & Albert Museum
2 View along Selwood Place towards the rear of St Peter’s Church on Cranley Gardens
3 View of St Saviour’s Church along Walton Place
4 Dynamic view looking north along Cranley Gardens towards St Peter’s Church and the terrace beyond
5 View from Brompton Road to Empire House
6 View along Evelyn Gardens to St Peter’s Church
5 Negative Elements and Opportunities for Enhancement

5.1 This section itemises some of the alterations that cause harm to the historic and architectural character of the conservation area. The National Planning Policy Framework and the Council’s policies require opportunities to be taken to enhance the character of conservation areas and listed buildings when opportunities arise and this includes the removal of the negative elements given in this section.

5.2 Historic areas are sensitive to change as once a historic feature is lost it can only be reinstated in replica and never in veracity. The loss of historic features is therefore a loss to the integrity and historic character of the conservation area as a whole. In some places historic windows and their original glazing pattern, front doors of original design, railings and other items have been lost and replaced with elements that harm the uniformity of the terrace.

5.3 Insensitive additions can also harm character, for example the addition of a mansard, painting a single house and making a closet wing higher than others can all harm the regularity of the terrace that is the overarching character of the area. Painting is not only visually harmful where it obliterates historic ornamentation or masonry, but also traps water and causes damage over time. Similarly masonry cleaning can cause damage to the brick and make a house stand out visually in an unneighbourly way. Other regrettable additions in the area include out-of-keeping Dutch blinds over entrances, burglar bars over windows and on walls and modern surfaces to steps.

5.4 Loss of garden vegetation and boundaries is very harmful to the pleasant character of a street. Where front gardens have been paved the street loses some of its charm and takes on a clinical appearance. The effect is devastating where all is lost to hard standings for cars. In a few locations modern railings have replaced the original design.

5.5 Small scale interventions can also be unsightly such as the location of pipes and wires on front and side elevations, thick weatherstruck pointing and the addition of cctv cameras. Clutter at roof level is also unwelcome.

5.6 The most adverse change has taken place in the mews. With the conversion to residential accommodation, stable doors have been lost and in some places modern garage doors have been installed. Some stable doors have been replaced with windows which gives a cottage character but loses the appeal and character of a former mews which is so special.
Appendix 1: History

EARLY BACKGROUND

Earliest records show the land within this conservation area as part of the parish of Kensington and the manor of Earl’s Court: the ancient lane from London linking the once isolated villages of Knightsbridge, Brompton and Earl’s Court Road along its northern border is preserved today as the Brompton/Old Brompton Road. The southern boundary of the area coincides with the original border between Kensington and Chelsea along the Fulham Road before continuing eastwards on a line just to the north of Walton Street and South of Walton Place. Kensington probably grew out of a Saxon settlement. By the middle of the seventeenth century it was a village, centred on the Parish Church of St. Mary Abbots, on the turnpike from London. In 1689 Kensington Palace was established by William and Mary and from this date Kensington grew into a town. In 1750 the parish had a population of between 4,000 and 5,000 whilst the total for London at the same date was under 700,000.

But although Kensington itself developed as a town, the parish remained essentially rural for another 100 years or more. During the seventeenth and eighteenth centuries the village of Brompton was renowned for its salubrious air and nursery gardens - Brompton Park, where the Victoria and Albert Museum now stands, was occupied by the celebrated Henry Wise, gardener to Queen Anne.

John Roque’s, map of 1745 shows the village surrounded by gardens with open fields beyond and defines the old road pattern which survives to-day: Bell Lane from Knightsbridge divides just to the east of Brompton, the right fork leading onto the village as Brompton Lane and the left fork turning south as Fulham Lane. The building in the fork is the Bell and Horns Inn, now the site of Empire House. The Hoop and Toy Inn in Brompton itself also stood on its present site at that time, although the current pub was built much later. Of the other roads shown near Brompton, Hogmire Lane became Gloucester Lane and Sallad Lane is now Onslow Gardens.

OWNERSHIP OF THE LAND

The tenure of the land greatly affected its development. In the north-east between Brompton Road and the parish boundary as far west as Yeoman’s Row, land was held as copyhold from the manor of Earl’s Court, or in small freehold parcels. In contrast, by the end of the seventeenth century the rest of the area was owned by three estates, by far the largest of which was Henry Smith’s Charity Estate.
Henry Smith (1548 to 1628), money lender to landed families and “Citizen and Alderman of London”, died childless and left thousands of acres and a considerable fortune in trust for charitable purposes. His will specified that provision should be made for the descendants of his sister, for poor clergy and to relieve poverty. Yet it was only after his death in the 1640s that his trustees were to make their most important acquisition – the marsh and market gardens in what is now the eponymous conservation area. The earliest surviving map of the estate is one drawn by Richard Badger in 1753 and shows its outlines almost as they remain to this day.

From the time it was first bought, the Charity’s Estate was split by a wedge of land owned by the descendants of Sir William Blake (died 1630) and one of these, Anna Maria Browne, conveyed it to her second husband, John Thurloe Brace, at their marriage in 1713.

John Thurloe Brace was a grandson of John Thurloe (1616 – 1668), Secretary of State to Oliver Cromwell and the land passed to his son, Harris Thurloe Brace (1719 – 1799) who died a bachelor, leaving all his “freehold estate and estates situate standing lying and being in the County of Middlesex” to his godson, John Alexander, a descendant of his mother’s first marriage.

There was another interruption in the Charity’s Estate at its western end. Here, two parcels of land, one part of the Harrington-Villas Estate and bounded to the west by Sallad Lane, and the other, west of Sallad Lane, a copyhold of the manor of Earls Court (later the Cumberledge Ware Estate), ran from the Brompton Road to the Fulham Road and isolated Brompton Heath (the site of Evelyn Gardens) from the rest of the Charity’s estate.

**EARLY DEVELOPMENT**

During the eighteenth century London expanded westwards; by 1770 Mayfair and St. James’ had become built up, but drainage problems prevented the development of Belgravia until the nineteenth century, and speculators therefore had to look further afield. In 1777 Henry Holland, architect son of a prosperous builder, began to build Hans Town on a strip of land leased from the Cadogan Estate on the eastern boundary of Chelsea, from Knightsbridge almost down to the Royal Hospital. This ambitious project was laid out to a large-scale coherent design, and the houses, intended to attract upper middle and professional classes were extremely popular. The successful construction of Hans Town had a very significant influence on the future of the whole area.
East Brompton, as the area adjoining Knightsbridge had come to be known, had already begun to expand following the establishment of Kensington Palace and the pace accelerated with the development of Hans Town. Between 1766 and 1780 several terraces had been built along the Brompton Road on copyhold land from the manor of Earl’s Court. South of these terraces, houses were built to a more modest scale up to the parish boundary.

Although the large estates did not at once follow the example set by Henry Holland in Hans Town, by the end of the century they were certainly preparing to do so. In 1772 an Act of Parliament was passed enabling “the trustees of Henry Smith, Esq. to grant building leases” of their estate. Their tenants forestalled them and took quick advantage (later disputed by the trustees) by sub-leasing a large parcel of land (site of Egerton Gardens, Egerton Terrace and Egerton Place) to an architect, Michael Novosielski who built Michael’s Grove (10 houses), Brompton Crescent (18 houses) as well as Crescent House and, for himself, Brompton Grange.

Although no development took place on John Alexander’s Estate at this time, in 1808 he added to his land by buying the Bell and Horns Inn from Lord Kensington, Lord of the Manor of Earl’s Court.

**NINETEENTH CENTURY DEVELOPMENT**

The Napoleonic Wars ended in victory in 1815, and five years later came the building boom which began an era of dramatic expansion for London as a whole. In the decade 1820 to 1830 a tide of speculative building started to sweep westwards and by the end of the century the last open field, in what is now the conservation area, had been engulfed.

Starling’s map 1822 gives a picture of the open character of Brompton at that date. The earlier development of Knightsbridge and New Brompton can be seen and also Novosielski’s houses, but to the west the land is still cultivated as market and nursery gardens.

Road building was part of the general expansion. Up until 1846 the parish boundary from Knightsbridge to the Fulham Road was marked only by a hedgerow, but following an Act for “better paving, lighting, cleansing, watering regulations and improving the Parish of St. Luke Chelsea”, Walton Street was run through from Pont Street, south of the parish boundary, to the Fulham Road. Its construction opened up the north-eastern part of the area for further development.
After the first wave of building, added impetus was given to the development of Kensington by the Great Exhibition in 1851. The pristine Crystal Palace housing the exhibits was built in Hyde Park and, for just over four months, it was visited by more than 6,000,000 people. After the event was over, the Commissioners for the Exhibition of 1851 bought their South Kensington Estate for the erection of museums and institutions of art and science and they included in their plans for the area the construction of three major roads: Cromwell Road, Exhibition Road and Prince Albert’s Road (now Queen’s Gate). The ensuing development “Albertopolis” – attracted wealthy residents to the whole area.

The construction of the Metropolitan and District Railways during the 1860’s brought speedy access to central London and this in turn encouraged further expansion. The enabling Acts of 1864 allowed for the compulsory purchase of land required for the lines and this caused physical change to the area through which they ran as well as the demolition of recently built houses.

The fact that the major part of this area was held by large estates, the trustees of Henry Smith’s Charity holding by far the greatest proportion, had a profound effect on the way in which it was developed. There was, and still remains a unity of design throughout the Alexander and Henry Smith’s Charity Estates and, although the style changed in response to the dictates of taste as time passed; the layout of terraces, squares and crescents is remarkably consistent. In contrast, the area to the north-east, where land was held in small parcels and where, in any case, development was already advanced by 1820, presents a much more diverse and piecemeal appearance.

One man in particular, influenced the whole course of development on both estates. George Basevi (1794 – 1845) was a cousin of Benjamin Disraeli and trained as an architect at the Academy Schools and in the office of John Soane from 1810 to 1816. He then travelled in Italy and Greece for three years before setting up his own practice and his work is essentially classical in derivation. An early commission was to design the houses in Belgrave Square and his later work on the two estates reflects this early project, through on a smaller scale. Apart from his work in this area, his best known building is probably the Fitzwilliam Museum in Cambridge, built between 1836 and 1845.

The common practice at that time followed by owners wishing to develop their land was to lease plots at a low ground rent to speculative builders who would construct houses conforming with an architect’s design and then sell them off on long leases. The most notable of these early developers working on both estates was James Bonnin. Not much is known about him except that he was a confident builder who nevertheless went bankrupt in 1847 as, he claimed, “the result of over-building”.

After Basevi’s death and Bonnin’s demise, the principal figure engaged in the development of the area was the highly successful, Charles James Freake, a man without any academic background but with a ruthless determination to succeed both socially and professionally. He took over the plans left incomplete by Basevi and, for almost 40 years, worked first simply as builder but later also as architect to develop the estates. He achieved his baronetcy in 1882 but died two years later, leaving £700,000, and is buried in Brompton Cemetery.

**THE ALEXANDER ESTATE**

In 1826 a building agreement was drawn up between John Alexander and James Bonnin to develop Alexander Square, the eastern terraces of South Street, Alfred Place (now Alexander Place), North Terrace, a small terrace on Fulham Road called Alexander Place and a group of houses known as York Cottages on Brompton Road. These last two groups, with the north side of North Terrace, were demolished early in twentieth century to make way for Empire and Dalmeny Houses and the Rembrandt Hotel. The development was completed by 1833, when the last leases were granted in South Street and North Terrace. Dates in the pediments of the two terraces on the west side of Alexander Square record that they were built in 1827 (South Terrace) and 1830 (North Terrace). The building agreement stipulated that the buildings should conform to the overall design of John Alexander’s surveyor, but no name is mentioned. Basevi was not to be appointed until 1829 and it is almost certain that this early development was designed by the architect George Godwin the elder (died 1863).

At the beginning of 1835 Lord Cadogan laid the foundation stone for a new building for the Western Grammar School (founded in 1828) at the end of North Terrace and this was completed in 1836. The architect was William Fuller Pocock.
(1813 – 1899) and the eastern part of this building survives as Alexander House. There was originally a long school room at the back on land now occupied by Amberwood House.

John Alexander had died in 1831 and his son, Henry Browne Alexander continued to develop the Estate. The second phase began in 1840 to the designs of Basevi and a plan of that year was proposed. Thurloe Square was laid out and Alexander Place and South Street were extended into it. Thurloe Place and Alfred Place West (now Thurloe Street) were added and building continued until 1848. Although the houses here are also built of stock brick with stucco facing, reveals and cornices, the ornamentation is more elaborate than that in Alexander Square and reflects not only the later date but also Basevi’s sophistication as an architect. Bonnin was prominent as a builder and he and/or his son were responsible for the south side of the Square (leased 1841 to 1842) and most of the east side (leased 1843 to 1844). Builders on the west side included Thomas Holmes, John Gooch and William Atkinson: these three also built much of Thurloe Street and Thurloe Place.

The third building phase on the estate was stimulated by the impending development of the adjoining estate which the 1851 Commissioners had purchased with the profits on the Great Exhibition. In 1857 Henry Alexander entered into a building agreement with Charles James Freake (who was concurrently working on the Smith’s Charity Estate) to develop land on the south side of the newly formed Cromwell Road. Nos. 13-19 Cromwell Road and nos. 1-5 Cromwell Place were completed in 1859. Nos. 21-35 Cromwell Road (Cromwell Houses) were built between 1859 and 1863 and nos. 6-14 Cromwell Place between 1861 and 1862. Due to protracted negotiations with the railway, nos. 15-18 Cromwell Place was delayed until 1871 – 1873. These houses are all completely stuccoed and far larger and more ornate than those built by Basevi in Thurloe Square only 20 years before. Freake himself lived in No. 21 Cromwell Road from 1860 to his death in 1884.

At the time the Metropolitan and District Lines were built (from 1864) the railway bought from Henry Alexander nos. 1-11 on the south side of Thurloe Square, nos. 45-46 on the west side, the whole of the south side of Thurloe Street with the mews behind it, and seven houses on the north side of the same street together with part of Thurloe Place (on the line where Exhibition Road now runs through). Not all these houses were demolished: nos. 6-11 and 45-51 Thurloe Square with nos. 2-18 Thurloe Street were eventually sold as freeholds. Nos. 1-5 Thurloe Square was replaced after completion of the line by the present red brick studio block, built during the 1880’s. No. 52 Thurloe Square was rebuilt to the design of the architect Benyon Tinker during 1888 and 1889. The frontage to Exhibition Road was also built up after the completion of the railway.

THE HENRY SMITH’S CHARITY ESTATE

The trustees of Henry Smith’s Charity began to develop their estate in 1823 by granting 60 year leases to James Bonnin for a plot just south of the Thurloe Estate (the site of St. Georges Court) to build eight houses and a cottage as a terrace to be named after Arthur George Onslow (later Third Earl of Onslow), one of the trustees, and this was completed in 1824.

In 1828 the trustees appointed George Basevi as their architect. His first task was to plan a new drainage system for the 50 year old Michael’s Grove and Brompton Crescent but plans for the future development for the rest of the estate was submitted to the trustees before the end of 1829. Difficulties over the existing leases delayed works, but meanwhile specifications were drawn out in Basevi’s office for standard houses and their decorative details, and these survive with the building agreements drawn up for the trustees and signed by James Bonnin in 1833 and 1838. Pelham Cottage (now Park House) were completed by 1844.

Attention was next fixed to the parcel of land the estate owned in the Parish of Chelsea. During 1843 and 1844, Basevi designed St. Saviour’s Church, untypically polychrome, and the two stuccoed terraces in Walton Place, which were probably built by Evan Jones. In 1843 Michael Novosielksi’s old house, Bromton Grange, was demolished to make way for Grange Terrace (now Egerton Terrace). The last project to be undertaken by Basevi and Bonnin was the adjoin Brompton Crescent, (Egerton Crescent) with Crescent Place behind it, but this was not completed until 1850, five years after Basevi’s death.

After Basevi’s death, the trustees appointed as architect Henry Clutton (his grandfather had been the first member of the family firm to become surveyor to the estate in 1769) but
his role proved to be that of approving the undertakings of others, principally those of the ebullient developer who eventually succeeded him, Charles James Freake.

Freake took over designs left partially finished by Basevi and begun to work steadily westwards from Pelham Crescent, starting with Sydney Place, completed in 1845 to Basevi's design, and consisting of two facing terraces of stuccoed houses very similar to those in the Pelhams. The four blocks of larger houses on the east side of Onslow Square followed the next year; the north and south terraces were begun by 1847 to a similar design, and the west side, grouped as three linked pairs of houses followed soon after, leaving an adjacent plot designed for a church. Next came slightly smaller, entirely stuccoed houses with ionic porches forming the two northern and one southern terrace in Summer Place, completed between 1850 and 1852.

The general expansion after the Great Exhibition undoubtedly encouraged the trustees and Freake to continue their development of the estate. Freake himself lived on the Smith's Charity Estate from about 1845 until he moved to a new house on the Alexander Estate in 1850. For some years his neighbour and close friend at 17 Onslow Square was Sir Henry Cole, Superintendent of South Kensington Museum.

Earlier in 1847, three pairs of semi-detached houses, Onslow Houses, had been built at the north end of the east side of the square (demolished for Malvern Court), and these were followed in 1852 by a block of 16 houses almost opposite, behind the north side of the square, called Onslow Crescent (demolished for Melton Court). Cranley Terrace (originally Strong's Place and now 46-78 Fulham Road), a row of smaller dwellings and shops which still survive was rebuilt by Freake in 1853-1854 and included the Cranley Arms Public House and a mews behind (later converted to artists' studios).

The north side of Onslow Square was extended in the mid-1850's with nos. 77-109, then known as West Terrace and similar in style to the earlier terraces and the east side of Cranley Place was built in 1855 up to the old estate boundary. In 1852 however, the trustees had been able to secure from the Harrington-Villars Estate the intervening land up to Sallad Lane (now Onslow Gardens), the eastern boundary of their land at Brompton Heath, and Freake was thus able to extend his development. The west side of Cranley Place followed by Onslow Gardens (on the line of Sallad Lane) were built between 1861 and the mid-1870's. These houses were even larger than those in Onslow Square although they are stylistically similar and all backing onto communal gardens. The long western range of Cranley Gardens with its mews behind followed between 1877 and 1880, this being Freake's last work for the trustees before his death.

There are two churches on this part of the estate: St. Paul's, Onslow Square (declared redundant in 1978) and St. Peter's, Cranley Gardens (transferred to the Armenian Orthodox Church in 1975). Whilst the trustees gave the land, Freake, keen to provide for the spiritual needs of his tenants both "high" and "low", contributed handsomely to the cost of building and thereby became patron of the livings. For the design of St. Paul's he commissioned James Edmeston “better known as a poet than an architect” according to his pupil Gilbert Scott. The church is built of Kentish Ragstone in a perpendicular Gothic style and was consecrated in 1860. The first incumbent was the Reverend Capel Molyneux, known for his ‘low church’, antiritualistic views. Unusually, the altar is at the west end and the entrance to the church is through the spire which punctuates the west side of the square and is a prominent landmark.

St. Peter’s was consecrated in 1867 and was designed in Freake’s own office, again Gothic in style and built of ragstone. The Hon. Francis Byng was the suitably ‘High Church’ incumbent and his organist from 1867 to 1871 was Arthur (later Sir Arthur) Sullivan. Although the two churches in his development were Gothic, Freake did not otherwise depart from the classical tradition initiated by Basevi even though the climate of architectural taste had begun to change before his retirement.

The builder C. H. Thomas was responsible for the extension of Cranley Gardens, south of St. Peter’s in 1883 and, in introducing the red brick Queen Anne style there, he set the pattern for the development of the southern part of what was then Brompton Heath. This was undertaken jointly by Freake’s widow and his friend, Charles Townshend Murdoch, and was named after William John Evelyn, one of the trustees. The three east-west terraces and the long north-south terrace along the boundary of the estate (the last to be built) were completed in 1892. No architect’s name is recorded, but the style is consistently Queen Anne, employing
a vocabulary of gables, dormers, tall chimney shafts and bays, with each terrace opening into its own communal gardens at the rear. The trustees went on to develop the north-eastern part of their estate (in the parish of Chelsea) as Lennox Gardens and Pont Street, but Evelyn Gardens was the last green field site to be built over in this conservation area.

THE BROMPTON HOSPITAL ESTATE

The hospital for consumption and diseases of the chest was founded in 1842 at the Manor House, Chelsea, but this site proved inadequate and in 1844 the governors obtained from the trustees of Henry Smith’s Charity a 99-year lease on a three acre site on the Fulham Road to the east of Sallad Lane (now Onslow Gardens). The architect Frederick Francis won a completion to design the new hospital building and it was put up during 1844 and 1846, of red brick with blue diaperwork and Portland stone dressings in the Tudor style. A chapel designed by Edward Buckton Lamb in the early English style was added in 1850 and a new west wing to match the original building followed in 1852. In 1853 the governors bought the freehold of the four acre plot to the west of the hospital from the Harrington-Villars estate and building leases were granted to local builders, James Ardin, Christopher Surrey and Samuel Archbutt. They built houses and terraces in a layout designed by Ware, who may also have had a hand in the architectural design, particularly of the houses on the north side of Selwood Place which are of a quality suggesting the hand of more than a local builder. First leases were granted for Selwood Terrace and Elm Terrace in 1825 (houses occupied by 1835), and Selwood Place in 1827 (completed by 1835). Elm Place was built up by 1834 The Anglesea Arms was first occupied in 1829 and known as The Swan. Its site had been allocated for a licensed premises from the outset. A toll house stood originally on the site of the former no.110 Fulham Road at the junction with Selwood Lane. Samuel Ware retired in 1840 and his practice was carried on by his partner, Charles Nathaniel Cumberlege, who changed his name to Cumberlege-Ware and died in 1860. The majority of the freeholds were sold by the Estate between 1960 and 1961.

THE CUMBERLEGE-WARE ESTATE

In 1927 Samuel Ware (1781 – 1860) bought from Lord Kensington, Lord of the Manor of Earl’s Court, the land bounded by the Fulham Road on the east and by Street’s market garden on the north and west. Ware was an architect who had worked for the Duke of Devonshire and as surveyor to the Grand Union Canal Company – his best known work is the Burlington Arcade. He sold the building leases to local builders, James Ardin, Christopher Surrey and Samuel Archbutt. They built houses and terraces in a layout designed by Ware, who single unit. The hospital was converted to flats and two new blocks built in 1997.

THE NORTH EASTERN AREA

This area had been considerably built up before the building explosion of the nineteenth century began, but some plots still remain to be filed. Grove Place (now Beauchamp Place) was laid out for building between 1824 and 1825 and the houses on the east side (nos. 1-9) were built at the time. In 1826 the ground landlord’s bankruptcy brought development to an abrupt halt. There was a brief resumption in 1831 when nos. 50 and 51 were built, with some houses facing onto Brompton Road, but no further progress was made until 1841, when nos. 52-59 went up. The street was finally completed by Thomas Holmes between 1844 and 1846.

The construction of Walton Street in 1846 opened up the land along the old parish boundary. Although access from it into the Smith’s Charity Estate to the north was expressly excluded, William Wilmer Pocock, the architect son of W.F. Pocock, built nos. 2-32 Walton Street for the trustees between 1845 and 1850. Concurrently, for a different owner, he developed Ovington Square and nos. 34-44 Walton Street. North of the square lay Ovington House and its surrounding gardens (the east side was built between 1867 and 1868 by Charles Aldin) and Ovington Mews, carrying this development through to the Brompton Road.

Beaufort Gardens was built on the last vacant site in the area between 1861 and 1870. From then on, new development could only take place by the replacement of older buildings and pressure for this grew towards the end of the nineteenth century as Brompton Road gained importance as a commercial centre.
REDEVELOPMENT

Between 1861 and 1881 the population of Kensington Parish rose from 17,000 to more than 162,000. Edmund Daw’s map of 1879 illustrates the huge amount of building that had taken place in the 60 years that had elapsed since 1822. In this area only Evelyn Gardens remained to be built as no other empty land remained undeveloped. However land values had risen to a point where redevelopment of existing buildings became profitable.

The architectural climate had changed radically since the building explosion during the earlier part of the nineteenth century. Norman Shaw and J.J.Stevenson had both built their first houses in the parish in 1874 and by the 1880’s red brick held sway. The trustees of the Smith’s Charity estate began the redevelopment of the Novosieiski’s terraces in 1886: Brompton Terrace and Brompton Crescent made way for Egerton Gardens, completed in 1890. These four terraces are built in the ornate red brick gable style typical of the time. Mortimer House was built on the site of Crescent House (demolished 1887). Redevelopment continued in the same area with the demolition of part of Egerton Terrace in 1893 and the building of Egerton Place.

The estate went on from this to build a number of large mansion blocks to replace earlier housing: Sussex Mansions in the 1890s, Crompton Court in 1933-35, St Georges Court, Malvern Court in 1932 (replacing Onslow Houses,) and Melton Court in 1936 (replacing Onslow Crescent) (these latter being outside the conservation area). As a result of war damage, nos. 26-27 Egerton Crescent and 25-29 (now 25 and 27) Onslow Square were rebuilt as flats. No. 25 was rebuilt as a replica of the original facades, for which John Hamilton, the architect received a Civic Trust award in 1967. He employed a contemporary design for 27 but in the Egerton Crescent scheme again rebuilt largely to the original design. During the 1950’s and early 1960’s the rest of Onslow Square was the subject of a major scheme to convert the family houses there into flats. The architect for the east square was again John Hamilton, while Austin Blomfield was responsible for the west square and for rebuilding 1-2 Summer Place (after war damage) as private garages.

Apart from the changes brought about by the railways there was no redevelopment on the Alexander Estate until after the first decade of this century. The north side of North Terrace, Alexander Place (the original terrace of that name), the Old Bell and Horns Inn and York Cottages on Brompton Road were all demolished to make way for Empire House, Dalmeny House and the Rembrandt Hotel. Empire House was designed by Paul Hoffman and built in two parts: the first, next to Alexander Square, in 1910-1911, the second, on the site of the Bell and Horns in 1915-1916. The Rembrandt Hotel was built in 1910-1911 (architect: Delissa Joseph) and extended along North Terrace in 1922-1923 (architect: R.H. Kerr & Sons). Nos. 8-10A Thurloe Place (Dalmeny House) was built in 1926-1927 (architect: Horace Gilbert).

The small development of Thurloe Close was built in 1927-28 by the architect F.G. Selby. The developers were C.P. Duncan (surveyor) and W.H.Simmonds (builder) working in agreement with the owner, Lady George Campbell, who had inherited the estate in 1905.
Appendix 2: Historic England Guidance

Understanding Place: Conservation Area Designation, Appraisal and Management (2011)

This guidance sets out ways to manage change in a way that conserves and enhances historic areas through conservation area designation, appraisal and management.

http://historicengland.org.uk/images-books/publications/understanding-place-conservation-area/

The checklist below has been taken from this publication and 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?

Conservation and Energy Efficiency

Historic England have produced useful guidance on how homeowners can improve energy efficiency and reduce carbon emissions whilst still respecting the historic and architectural significance of their properties. For more information follow this link:

https://historicengland.org.uk/advice/your-home/saving-energy/
Appendix 3: Relevant Local Plan Policies

The table opposite indicates those policies in the Royal Borough’s Local Plan, 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 Local Plan. Please consult the Council’s website.

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