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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Purpose of this document
1.1 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
1 Introduction

What does a conservation area designation mean?

1.2 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.

1.3 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.

1.4 This document has been produced using the guidance set out by English Heritage in their document, Conservation Area Designation, Appraisal and Management: Historic England Advice Note 1 (2016). This appraisal will be a material consideration when assessing planning applications.
The map on the previous page shows that separate conservation areas designated in the 1970s were extended and joined together in 1976 to form the Kensington Conservation Area with parts of the High Street being added in 1982 and 1994. The area is surrounded almost entirely by other conservation areas and contains many listed buildings - factors which confirm the heritage significance of Kensington and its surrounding area.

The area contains many solidly developed streets with a highly urban form and very little green space that took the form we see today largely between the early and late Victorian periods. However, the area has ancient origins with a well preserved pre-historic settlement having been excavated and the area being contained between two Roman roads and two ancient paths. Following agricultural use, suburban villas with large gardens were built in the late Georgian/early Victorian period but have gradually been swept away, some as late as the 1960s/70s, with names such as Campden House, Hornton Villas, Airlie Villas and others living on only in the names of streets.

The conservation area is very large and can be divided into 10 areas of differing character. Kensington grew from an old settlement around the church (St Mary Abbots, twice rebuilt) and today retains some of its small streets and alleys. Next to this is the administrative centre of the Royal Borough of Kensington and Chelsea and its library. St Mary Abbots School, the old town hall on the High Street and the police station complete this municipal centre. The north of the area was growing contemporaneously but evolving from an industrial area of gravel pits, brick fields and later, warehouses, so that the speculative terraces laid out in Hillgate Village in the mid nineteenth century were small and built for the working classes. Elsewhere houses were built for wealthy families, for example Campden Square (the area’s only historic garden square), the Pitt Estate, Campden House Estate and the Phillimore Estate contain particularly good examples. Landowners who leased their estates for development have their names recorded in the street names including Stephen Pitt (junior and senior), the Phillimores, and of course, Henry Holland.

Apart from the high proportion of housing, the conservation area contains a variety of other historic building types including three mews, four churches, five public houses (although many others have been lost), two cinemas, two schools and several municipal buildings. Shops line the three main roads, some of which contain excellent historic shopfronts and where
these have been lost, traditional painted timber frontages have usually been used. The area was popular with artists from the early Victorian period and there are many studios in the area including architect-designed studio houses, blocks containing multiple studios and studios added to houses or gardens which are an important and uncommon feature.

1.9 The area has been developed and redeveloped over a long period, beginning with the replacement of the Georgian villas with Victorian terraced houses (only Thorpe Lodge (early nineteenth century) survives); and continuing with the building of flats for those on low incomes (such as Campden Houses, 1877-78) and high class mansion blocks at the very end of the nineteenth century. Large modern blocks of flats were built from the 1960s onwards with varying impacts on the area, as well as some individual modern houses. Redevelopment continues to this day where there is no loss of heritage significance such as at Wycombe Square (2004) and Holland Park School (2012).

1.10 The area has not survived entirely without change and there are some improvements that would enhance the character of the conservation area such as the removal of coloured paint from certain elevations and removal of hard standings and reinstatement of front gardens in other places.

1.11 Nevertheless, the area is one of high historic and architectural significance; it is generally well maintained and justifies its status as well as all efforts to conserve its special character for future generations.
Location and Setting

1.12 Kensington Conservation Area spreads around the borough’s administrative centre and is located in the Campden ward in postcode area W8. It is a large area of around 130 acres (53 ha) occupying the south and west slopes of Campden Hill where development had historically been influenced in the south by the presence of Kensington Palace and in the north by brick fields and gravel pits creating areas of differing social and architectural character.

1.13 The area is almost entirely surrounded by other conservation areas: Holland Park, Ladbroke, Kensington Palace, Kensington Square, Edwardes Square/Scarsdale and Abingdon Conservation Areas demonstrating the quality of the wider area.

1.14 The Circle and District line railways cut through the conservation area being visible in some places although the conservation area is visually contained by three main roads: Kensington High Street, Kensington Church Street, Notting Hill Gate and towards the west, Campden Hill Road.

1.15 There are two important green spaces to either side: Holland Park to the west and Kensington Palace Gardens/Hyde Park to the east.
2 Townscape

Urban Form

2.1 The conservation area is located on the slopes of Campden Hill and this, combined with its sheer size has resulted in an urban form that is unsurprisingly varied but with separate areas of distinct character with it in.

2.2 The built morphology of Kensington has changed radically over the last 200 years. Until the eighteenth century the only buildings were those in the medieval settlements located at the road junctions of what are now Kensington Church Street and Notting Hill Gate; and Kensington High Street, leaving the rest of the area as fields. Between 1808 and 1817 detached villas with large gardens had been built on the fields and the sole survivor today, Thorpe Lodge (c.1816) and the much later no. 1 Campden Hill (1914-15) give an inkling of the area’s formerly spacious townscape.

2.3 From the second quarter of the nineteenth century the land was progressively covered in tightly packed terraced houses which has formed the dense urban townscape seen today. The eastern half of the conservation area has very little green space in the form of gardens or open land around houses with the terraces mostly having yards to the rear and lightwells to the front. The exceptions to this are St Mary Abbots Gardens, the only fully publicly accessible garden; and the private gardens of Campden Hill Square and to the rear of Sheffield Terrace and Gloucester Walk.

2.4 The western half of the conservation area has a wholly different townscape. At the north and south ends are the Phillimore Estate and Campden Hill Square. Campden Hill Square (1823) centres on a private garden square and the houses surrounding it have larger gardens (front and back) than elsewhere in the conservation area resulting in a relaxed urban grain. Wycombe Square (2004) also has a central garden. The Phillimore Estate (1855-70) was developed with medium sized semi-detached villas some of whose gardens are substantial to the rear – in particular those backing onto the Duchess of Bedford’s Walk. The only other semi-detached houses are those at the west end of Bedford Gardens and some towards the bottom of Campden Hill Road and these have a more spacious urban form than the terraces.

2.5 The western area between Aubrey Walk and the Duchess of Bedford’s Walk has a much looser urban grain. The grounds of Holland Park School are the largest ‘open’ space in the area, but other developments here also have more space around them such as Queen Elizabeth College and Campden Hill Gate flats.

2.6 Post war development contrasts with the established urban form. Tor Court and Tor Gardens introduced flats and open space to a design that contrasted with the grain of the neighbouring terraces and their plot layout. Later blocks were taller and had bigger floor plans, often adopting entrance courtyards or making use of corner sites in a different manner to traditional terraced houses, as seen at Kensington Heights and Thornwood Lodge. The new Town Hall on Hornton Street fills an entire island plot in contrast with the narrow frontages of the neighbours.

2.7 Building heights vary from small scale two storey terraces in the north-east streets to the large flat blocks, although perhaps this is mitigated on Campden Hill Road by its character as a busy main road with heavy traffic usage.

2.8 Some mews remain at their original two storey height and all of the terraced houses have original half-basements. Many houses have been increased by the addition of mansard roofs. The tallest pre-World War II buildings are located on the area’s main shopping street, Kensington High Street, and although they don’t follow the terraced form, they occupy entire blocks from one street to another in the same way the terraces do; and they also have front and rear elevations in the traditional manner meaning that they fit into the street scene with more sympathy than the modern flats.
2.9 Kensington Conservation Area is contained within ancient roads. Notting Hill Gate and Kensington High Street were Roman roads whilst Kensington Church Street linked the gravel pits in Notting Hill with the church in the old village of Kensington. Various intriguing alleyways evolved in the time of the old village and have been retained despite later development such as the path running between Duke’s Lane and Holland Street; and Kensington Church Walk which was originally the cartway to Parsonage House, but connected to the High Street in 1814. This intricate street pattern has great charm and emphasises the historic character of this part of the conservation area.

2.10 Even on the western boundary of the conservation area, Campden Hill Road existed by the early seventeenth century dividing the estates of Holland House and Campden House and connecting with another road southwards towards Chelsea.

2.11 Otherwise, the roads seen today were developed around the land boundaries set by the detached villas of the eighteenth and early nineteenth centuries which were subsequently redeveloped. The neatest, grid-pattern streets were laid out on virgin land and include the small streets in ‘the racks’ to the north-east of the area and the Phillimore Estate to the south-west.

2.12 Generally, the size of road conforms to their use. Kensington High Street, Notting Hill Gate and Kensington Church Street are wider than the small residential streets in the interior. The Phillimore Estate and Campden Hill Square have the most generous street widths, whilst
the narrowest are located in the Hillgate area to the north, Drayson Mews in the south and the various alleyways in the area.

2.13 The east-west roads generally end at Campden Hill Road and the roads either side of Holland Park School are stopped by Holland Park although there is pedestrian access from the Duchess of Bedford’s Walk and Campden Hill, the latter being an ancient footway.
2.14 The conservation area is densely built up in most parts, although the area around Holland Park School and the Phillimore Estate are both more spacious. In such a tightly grained urban area, even small spaces between and around buildings are all the more valuable in creating a pleasant and comfortable environment. The gaps shown on the map are therefore vital in providing a visual breathing space and extremely important to the character of the conservation area. Gaps that were an original part of the design of the architecture are of the utmost importance.

2.15 Important gaps usually fall into one of the following categories:

- Space around buildings such as yards, gardens or landscaping.
- Gaps between buildings and groups of buildings or terraces.
- Gaps created where a back garden abuts a street.
- High level gaps for example above garages or rear additions or between two taller buildings.
- The gap created by the railway cutting.

2.16 The setting of each building contributes to the overall character of the conservation area. In addition to the space in front of and behind houses, there are often views across garden walls where one terrace bisects another at a road junction. As well as these spaces at terrace ends, there are important gaps between villas that create the distinctive character of semi-detached and detached houses such as those on the Phillimore Estate or at the west end.
of Bedford Gardens and the southern end of Campden Hill Road. Larger buildings such as the schools, churches and blocks of flats have space all around them which also create space in the townscape.

2.17 Not all gaps start at ground level. In such a dense townscape, even gaps at higher level are important, although they have less impact than full height gaps. There are instances of gaps above garages or over single storey rear additions and unusually, two mansion blocks on Kensington High Street have garden terraces at first floor level creating a very interesting piece of architecture. High level gaps create interest and variety in the roofline demonstrating that not all buildings were built at the same time or to the same style.

2.18 The roads themselves serve to break up the solidity of the architecture, particularly where these are small alleys such as Carmel Court, Gregory Place, Kensington Church Walk and the mews. A gap may also serve to break up the built mass between one architectural design and another rather than creating awkward clash of styles where they join.

2.19 The railway cutting can be seen in several places and its original red brick retaining walls and the gaps it creates are points of interest and recall a key moment in the history of the area as well as creating spaciousness. The railway leading into Notting Hill Gate Station can be seen on the north side of Edge Street and the cutting can be seen between Campden Street and Bedford Gardens as well as from Campden Grove.
2.20 Kensington grew from a village centre close to the Church of St Mary Abbots with land being developed speculatively by different builders and developers for housing. Services evolved to serve the burgeoning population, particularly along the main roads where shops, public houses and banks lined Kensington Church Street and Notting Hill Gate and later Kensington High Street. Several churches were built in the area and when the railway arrived, it forged a path causing the demolition of a number of houses, the results of which can still be seen today on its route through the conservation area. Hardly any open space was left undeveloped.

2.21 However, as befits the administrative centre of the borough, Kensington contains the new town hall in Hornton Street as well as the old vestry hall in Kensington High Street; a public library and a police station. The new town hall contains one of the area’s only pieces of public open space.

2.22 The north began as an industrial area with gravel pits preceding the development of Notting Hill Gate requiring working class housing to be built here. Today two warehouses survive at the north end of Campden Hill Road along with streets of small terraced houses. Notting Hill Gate also retains the area’s two historic cinemas.

2.23 The west side of the conservation area developed differently and much later than the east side. The water works on high ground straddling Campden Hill Road and the old villas with their large gardens survived until after the Second World War when they began to be
replaced by blocks of flats and Holland Park School as seen today.

2.24 Kensington was popular with artists from early in the Victorian period and their studios are scattered throughout the eastern and northern parts of the area with many types of studio represented. An art school, the former Byam Shaw and Vicat Cole School of Art, operated in Campden Street between 1910 and 1990, with the building still present today.

2.25 Many of these uses have remained unchanged with the houses and flats remaining fit for their original purpose in the present day. But other uses are under threat or have been lost, such as the public houses which have been reduced in number by at least 50% and converted to other uses. The mews have mostly been converted to housing, although some contain car repair workshops such as in Drayson Mews. Warehouses to the north of the conservation area have been converted to flats and offices. The fact that the early purpose built car repair garage on Edge Street still continues to function as such is a pleasant surprise and appropriate to this part of the conservation area.


2.26 Materials used in the construction of the historic buildings within the conservation area are either natural ones such as slate and stone or traditionally 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 handmade 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.

2.27 Traditional materials used in the Kensington Conservation Area include:

- Stone (dressings to buildings, steps, paving slabs coping stones to walls)
- Stucco (house frontages, boundary walls)
- Brick (red, brown or yellow stocks)
- Lime (mortar and stucco)
- Slate and lead (roofs)
- Clay roof tiles
- Painted timber (windows / doors and shopfronts)
- Painted cast iron (railings, balconies, pot guards, boot scrapers, bollards)
- Terracotta (ornamentation and facing material, chimney pots)
- Glass (thin crown or cylinder glass, plain glass in leaded lights)
- Quarry / mosaic tiles (covering to steps)
- Granite setts (road surface and kerb stones to the streets)
London stock brick

Red brick

Yellow brick with tuck pointing

Rusticated stucco

Stonework

Red brick and terracotta
Buildings Audit

2.28 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
2.29 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
2.30 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
2.31 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
2.32 Negative buildings are those which are out of keeping with the prevailing character of the conservation area.

Fig 2.6 Buildings audit

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3 Architecture

3.1 Properties in the Kensington Conservation Area date mainly from the late Georgian, Victorian and Edwardian eras. There are ten distinct character areas: The Old Village; The Pitt Estate; Campden House; Campden Street to Edge Street; Hillgate Village; Campden Hill; The Phillimore Estate; The Institutions; The Southern Corridor and The Northern Corridor which contain terraced and detached/semi-detached villas and mansion flats which are illustrated on the adjacent map.

3.2 The Georgian theme of reflecting the vertical nature of individual houses within the horizontal framework of a terrace was continued into the Victorian period. The proportions of door and windows openings all emphasised verticality, as did those of door panels and of individual panes within window sashes. The vertical emphasis of individual houses was, however, subordinated to the horizontal lines of a long terrace; vertical lines were rarely continuous from roof to ground whilst horizontal cornices, parapet lines and rooflines were often constant along the length of the terrace. A fine balance was thus created between the length and height of a terrace and the loss of any of the detailing can spoil the overall proportions of a terrace.

3.3 The significance of vertical details such as door treatment and window openings, is increased when the building line abuts or is close to the pavement. Where houses are entered straight from the street or over basement areas, the eye is drawn to the elevational details at ground floor level such as fenestration, bootscrapers and door...
fittings. Where a longer view of any group is available the importance of continuous details is emphasised. Cornices, parapets, roof lines, chimneys and repeated ornamentation are all seen in the context of a group of buildings rather than in isolation and are a significant characteristic of the conservation area.

3.4 The design of many houses, terraces and other buildings is often unique so that particular features seen on one group may not appear on another. Some buildings are not mentioned in this text, but that does not mean they are of no value and for this the reader should consult the Buildings Audit Map to ascertain if a building makes a positive contribution to the character and appearance of the conservation area.
Detached house, Upper Phillimore Gardens

Terrace houses, Hornton Street

Bullingham Mansions, Pitt Street
Housing

1. THE OLD VILLAGE

- Carmel Court, Duke’s Lane, Holland Place, Holland Street, Gregory Place, Kensington Church Court, Kensington Church Street, Kensington Church Walk (east side), Kensington High Street (north side)

3.5 The area is characterised by a small-scale, random pattern of streets and closes. It comprises dense development that has remained relatively unchanged in plan sandwiched between two groups of larger buildings; St. Mary Abbots Church to the south and Our Lady of Mount Carmel and St. Simon Stock RC Church and the Carmelite Priory to the north. The east end of Holland Street with its plain, elegant brick terraces is the exception, but even here the scale is charming and intimate and they create, along with the tightly-packed dwellings of Carmel Court, Holland Place and Gregory Place a unique character which has gradually evolved over hundreds of years. This is seen in contrast to the planned development of the Pitt Estate to the west.

3.6 The Old Village contains a number of houses but is made up primarily of commercial properties, mansion blocks and places of worship. Where houses exist they are modest in size ranging between two and four storeys in height with lower ground floors and are found in the back street areas and closes.

Holland Street

3.7 The part of Holland Street covered by this character area is at the eastern end. It is varied but derives much of its charm from the early-mid eighteenth and early nineteenth century properties.

3.8 Starting on the south side of the street nos. 9 and 11 (grade II) are an elegant and little altered pair of early nineteenth century town houses. The houses are three storeys in height with lower ground floors and are of a stock brick construction laid in Flemish bond with channelled stucco to the upper ground floor. Each house is two windows wide with six-over-six vertically sliding timber sash windows to the first and second floors set within brick reveals with gauged brick heads. The upper ground floor sash windows have margin lights and curved heads that are set within stuccoed reveals. The entrance doors are of four-panelled timber construction and sit within stuccoed reveals with rounded heads with transom light above. The buildings are terminated with a cornice to the roof parapet behind which sits London roofs. The front lightwells are enclosed with railings set into low walls set between masonry piers.
3.9 The adjacent house no. 13, The Old House (grade II), is mid eighteenth century in date and also well preserved. The house is three storeys in height with lower ground and attic storeys and is constructed from stock brick laid in Flemish bond with channelled stucco to the upper ground floor. The building is four windows wide with vertical sliding six-over-six sash windows set within plain brick reveals with gauged red brick heads. The windows to the first floor have later louvered shutters that are positioned either side of the windows. The windows to the upper ground floor are set within decorative architrave surrounds and the traditional six-panelled entrance door is set within a pedimented doorcase. The facade is terminated with a plain brick parapet behind which sits a mansard roof clad in old clay tiles that are punctuated with two dormer windows with modern casement joinery. The front garden is enclosed with spear tipped railings with a lamp holder that arches over the pathway.

3.10 Moving onto the north side of the street nos. 10-12 (grade II) form characterful early-mid eighteenth century houses that have been converted to shops. The houses are three storeys in height and are constructed from stock brick laid in Flemish bond with a projecting brick string course at second floor. The houses are three windows wide with six-over-six glazing bar sash windows set within plain brick reveals with gauged red brick heads. In 1996 no. 10 was converted back to a house with the reinstatement of brickwork and sash windows helping to restore the facade at ground floor level. The front entrance doors are to a traditional Georgian six-panelled design no. 10 being set within a door casing with hood above. Railings to the front have spiked finials with the end standards being finished with urns and set within a stone plinth.

3.11 Further to the west, on the corner with Carmel Court, is no. 16 (grade II) an eighteenth century town house that is three storeys with lower ground floor and attic constructed from stock brick laid in Flemish bond. The house is one window wide and has vertical sliding glazing bar sash windows to the lower ground and second floors, French casements to the first floor and a mullion and transomed window to the upper ground. The front entrance door is a traditional six-panelled door with a transom light above which sits in a plain brick reveal with gauged brick rounded arched head. The mansard storey is covered with either a lead or zinc finish and has a dormer window with side hung casements and a pediment above. The front boundary comprises a brick dwarf wall and piers between which are positioned iron railings.
3.12 Further to the west are nos. 18-26 (grade II) which, although altered, comprise an attractive and characterful group of early-mid eighteenth century terrace of houses that are predominantly three storeys with lower ground and attic storeys. The only exception is no. 20 which has a fourth storey built up in brick to match the floors below. Each house is three windows wide with vertical sliding glazing bar sash windows the originals of which are of the six-over-six type set within brick reveals with gauged brickwork heads. Some of the fenestration has been altered historically with some blind windows to the second storeys and replacement sashes introducing different glazing patterns. Stucco has also been applied to some of the lower and upper ground floors which has obscured the original brickwork with no. 24 now the only surviving example within the group. The attic storeys comprise mansard roofs clad in pantiles and is a unique finish within the conservation area. The dormer windows differ from house to house having been introduced at different times creating an inconsistent roof line with either a centrally positioned or two equidistant dormers. The front entrance doors also alter across the group, the original design being of the Georgian six-panelled type. The door casing and hoods are also varied but tend to comprise architrave surrounds with a corniced hood above. The front gardens are enclosed with railings on brick dwarf walls set between brick piers. Many of the historic alterations to the terrace have impacted on the uniformity of the group but the houses have retained a lot of historic character which makes a positive contribution to the character and appearance of the area.

Gregory Place

3.13 Gregory Place is a short cul-de-sac with a mixture of modern buildings on the east side and a modest Victorian terrace of five houses on the west side. Nos. 1-4 (consecutive) are two storeys in height and two windows wide whilst no.1a has undergone a number of alterations the most recent of which was to convert the property from shops into two residential houses in 2009 that included a mansard roof addition. The houses are stucco fronted and have been
lined out in ashlar with a banded course above the ground floor windows and a moulded cornice to the roof parapet. The fenestration comprises six-over-six vertical sliding timber sash windows which are set within architrave surrounds to the first floors and plain stucco reveals to the ground floor. No. 1a has a slightly different configuration with the first floor sashes having margin lights and no architrave surrounds. The unity of the terrace has been compromised with the houses being painted different colours, the addition of a bow window and clutter to the front elevation such as burglar alarms, vents, cables and shutters. The accumulative impact of these alterations has had a negative impact on the character and appearance of the conservation area.

Kensington Church Walk

3.14 Kensington Church Walk is a narrow road which connects Holland Street with St. Mary Abbots Church which is characterised by a row of modest shops and residential cul-de-sacs that lead off of the western side of the road which are lined with attractive and relatively unaltered Victorian terraced houses. Nos. 6-9 (consec) and nos. 10, 16 and 18 comprise one such development forming two terraces of four and three houses to the north and south sides respectively, the front facades of which front onto each other. The houses are three storeys in height and are terminated with a pitched slate roof with a dog tooth brick eaves cornice.

The houses are constructed from yellow stock brick laid in Flemish bond and have vertical sliding three-over-three sash windows set within gauged brick flat arches. The ground floor windows are of the tri-partite type with one-over-one vertical sliding sash windows. The front entrance doors vary in design the earliest configuration probably being the vertical two panelled doors with a narrow transom light above. The flank wall of no. 6 facing onto Kensington Church Walk has a painted mural depicting a row of traditional shops.

3.15 Directly behind nos. 10, 16 and 18 there is a quiet and secluded residential courtyard that can be accessed at the west end of the cul-de-sac adjacent to no. 10 via a decorative iron gate.
This attractive terrace of small Victorian houses, nos. 12-15 (consec), are two storeys in height and are constructed from yellow stock brick laid in Flemish bond. The windows comprise a mixture of three-over-three and one-over-one vertical sliding sash windows and are set within plain brick reveals with simple cambered arched heads.

Duke’s Lane

3.16 The south side of Duke’s Lane has a varied frontage of Georgian and Victorian residential properties the houses of which are modest in size varying in height between two and three storeys which are interspersed between larger flats and an artist studio. The diversity in the style of the architecture creates an attractive street which Giles Gilbert Scott respected when he constructed the large church on the north side by providing a low façade to the street with gables of an appropriate scale to the street.

3.17 Starting at the east end of the street nos. 1-4 Duke’s Lane (consec) form a terrace of four Victorian houses. These are three storeys in height and constructed from stock brick laid in Flemish bond with red brick string courses above the first and second floor windows and stucco to the ground floor. Nos. 1-3 are two windows wide and no. 4 is double fronted with later garage doors positioned either side of the front entrance door. The fenestration comprises six-over-six glazing bar sash windows that are set within plain brick reveals with gauged brickwork heads with red and yellow bricks.

The ground floor windows are replacements comprising tri-partite vertical sliding sash windows and a casement windows. The front entrance doors are six-panelled and sit within pilaster surrounds with pediments above. The terrace has been harmed by visual clutter in the form of burglar alarms, wiring shutters, wires and lights which detract from the conservation area.

3.18 To the west of Duke’s Lane Chambers is no. 4a, a three storey stucco fronted house which has been lined out to resemble ashlar work. The building is three windows wide the openings of which have been altered over the years creating an irregular fenestration pattern with one-over-one vertical sliding timber sash windows. The front entrance door is low in height and is of four-panelled type. The front railings are pointed and set into a stone plinth with urn finials that terminate the rails that flank the footpath. The building is likely to have been the remodelling of a much earlier building which has now lost much of its original character.

3.19 Further west there is an attractive Georgian house, no. 6 Duke’s Lane. This narrow dwelling is a three storeys in height with lower ground floor that is constructed from brick that has been painted at first and second floor levels and the ground floor has been finished with channelled stucco render. The house is one window wide with eight-over-eight vertical sliding glazing bar sash windows that sit within
architrave surrounds with shoulders to the first and second floors. The entrance door is half glazed and of timber construction, to the west of which sits a side access door to the yard at the rear. The railings are finely detailed with spear tipped heads set into a stone plinth that have additional support with stays.

3.20 Directly adjacent to no. 6 are nos. 7 and 8 Queen’s Anne Cottages. These attractive three storey with basement altered Georgian houses form a balanced composition which are finished in stucco with a banded string course above the first floor windows. The houses are two windows wide with two-over-two vertical sliding glazing bar sash windows that are set within architrave surrounds to the ground and first floors. An original entrance door exists to no. 7 which comprises a traditional six-panelled Georgian door the top two panels of which have been adapted to accommodate glazing. The doors sit within plain stucco reveals with rounded transom lights above which have been filled in.

3.21 Adjacent to nos. 7 and 8 are nos. 1 and 2 Gordon Cottages another pair of charming Georgian houses which also have a balanced composition. The houses are two storeys in height with basement that are constructed from stock brick laid in Flemish bond. These modest houses are one window wide with ten-over-ten vertical sliding glazing bar sash windows that are set within plain brick reveals with gauged brick heads. The front entrance doors are positioned centrally either side of the party wall line and comprise traditional four panelled timber doors with rectangular transom lights above. The front lightwells are protected with iron railings those to no. 2 being of the spear tipped type set into a stone plinth and those to no. 1 being of a more modern steel construction the bars of which are set into a bottom rail.

3.22 Carmel Court is a most delightful back street area with houses overlooking a pedestrian walkway which is made more intriguing by the covered passage to Duke’s Lane. Nos. 1 and 2 are three storey mid Victorian houses with London stock brick facades in Flemish bond that have a stucco rendered ground floor. The
houses are three windows wide with six-over-six vertical sliding sash windows set within plain brick reveal with cambered brick heads. Perpendicular to the north end of these houses is another small narrow cul-de-sac with nos. 3-7 (consec) that are home to a group of small two storey period houses that are of a simple brick construction with vertical sliding sash windows and slate roofs.

2. THE PITT ESTATE

- Campden Grove, Gloucester Walk (south side), Gordon Place, Holland Street, Hornton Street (east side), Pitt Street

3.23 The area covered by this section forms part of the Pitt Estate a 14½ acre site that was purchased by Stephen Pitt in 1751. It is the part closest to the old village centre of Kensington and was developed first as terraces of medium-sized houses with no great architectural pretensions. The estate was developed by William Eales, a timber merchant, and Jeremiah Little, a builder, who undertook to develop the whole of the Pitt holding. The majority of the houses were constructed between 1844 to 1864.

3.24 The overall character of this part of Kensington Conservation Area is of a relatively secluded, intimate residential backwater of elegant terraces behind front gardens providing sufficient space for foliage to soften further any formality in the buildings.

Campden Grove

3.25 Campden Grove remains a delightful street with some beautifully-maintained houses and some excellent front gardens. As well as the unfortunate effects of the construction of the Metropolitan Railway, this street also suffers by being terminated at the eastern end with a dull concrete development of the 1960s that in turn is oversailed by the back of Winchester Court.

3.26 Starting on the north side of the road nos. 1-21 (consec) form a long terrace of stucco fronted houses which originally formed a balanced composition. The four central houses, nos. 10-13, have canted bay windows which extend up from the lower ground to the third
within pilaster surrounds with plain entablature. The original front boundary treatment comprised iron railings with spear topped finials that were set into a stone plinth. Over the years the erosion of many of the decorative mouldings and the rebuilding of nos. 5-8 with taller houses, following the construction of the Metropolitan Railway, along with additional storeys to nos. 20-21 have greatly affected the original architectural composition of the terrace. The terrace has also been harmed by the loss of the front boundaries to accommodate off street parking which has left unsightly gaps in the front boundaries with the front gardens turned to hard standing. This taken with the bottle balsutraded boundaries of the rebuilt houses at nos. 5-8 disrupt what would have been a continuous run of cast iron railings.

3.27 At the west end of the road on a corner site is no. 22 Campden Grove. This attractive house is seen in contrasts strongly with the adjacent stucco terraced houses being constructed from red brick with painted stone decoration in the form or cornice mouldings, keystones and windows sills. The elevation fronting onto Camden Grove has a bay canted bay window that extends from the lower ground floor to the second floor and is crowned with low decorative iron railings behind which sits a mansard roof with round headed dormer windows. The windows to the main facade comprise vertical sliding timber sash windows to the lower / upper ground and second floors and French casements to the first floor which open onto a balcony with ornate cast iron railings. The west elevation accommodates the main entrance porch that is constructed from red brick which contrasts strongly with the stuccoed flank elevation. The front entrance door is of two leaves with heavily moulded panels which sit within red brick pilaster surrounds that support a moulded bracketed and rounded door hood above a transom light. Either side of the pilasters are side lights with tall sliding sash windows and cornice above. The glass is leaded with coloured glass adding further interest to the elevation. The roof of the entrance is also distinct as it has a rounded lean-to roof covered in either lead or zinc with a circular window. Adjacent to the entrance there is an oriel window with mullions between which sit vertical sliding sash windows that is terminated with ‘fish scale’ clay tiled hipped roof. The front of the property is enclosed with cast iron railings with cast iron railings reflecting the rest of the street.

3.28 On the south side of the street nos. 23a and 23b form an altered pair of mid nineteenth century houses that are three storeys in height with lower a ground floors. The houses are stucco fronted with the first and second floors having an uncharacteristic roughcast render applied which is at odds with the other houses within the street. The paired entrances share a pediment that is supported on pilaster surrounds within which sit six panelled doors with transom lights above. There are two types of windows facing Campden Grove two-over-two vertical sliding timber sash windows those to the first floor with bracketed hoods and those to no. 23a which have squarer frames with mullioned
windows to the first and second floors and a tripartite window to the upper ground floor. The western end of no. 23b, fronting onto Hornton Street, has French windows with side lights which open onto a cantilevered balcony with ‘tent’ canopy supported on decorative cast iron posts and enclosed with decorative railings. The windows to the upper ground and first floors are of the tripartite type that are split with masonry piers. The buildings are harmed by inappropriate roughcast finishes and a poorly positioned soil pipe which cuts through the pediment of a first floor window.

3.29 To the east of this altered pair of houses are a more consistent group of four terraced houses nos. 23-26 (consec). These houses are three storeys in height with lower ground floor that are similar in design to the terrace opposite on the north side of the road. The buildings are of brick construction with their elevations finished in stucco. The upper and lower ground floors have canted bay windows with vertical sliding one-over-one sash windows. Greater emphasis is given to the first floor with French casements with bracketed hoods above that open onto a cast iron balcony that extends across the group. The third floor windows have six-over-six vertical sliding glazing bar sash windows that sit in plain stucco reveals. The facade is terminated with a moulded cornice to the parapet behind which sit London roofs. The front gardens are enclosed with a variety of cast iron railings that are fixed into a stone plinth. The appearance of the terrace is harmed by the loss of architectural decorative cornicing and inconsistency in design of the front railings which have impacted on the appearance of the group.

3.30 On the eastern side of Gordon Place can be found nos. 27-31 (consec) Campden Grove. This short row of five unaltered mid nineteenth century terrace houses are three storeys in height with attic and lower ground floors. They are constructed from gault brick laid in Flemish bond with stucco decorative dressings that include canted bay windows that extend up from the lower ground to first floor level. The fenestration comprises vertical sliding one-over-one sash windows which are set within channelled stucco reveals to the upper ground floor and architrave surrounds to the floors above the single window to the first floor being the most ornate with a console bracketed hood. The main facade is finished with a substantial dentilled cornice with brackets behind which sit a mansard storey clad in natural slate which is punctuated with a series of stucco pedimented dormer windows. The front doors are of the four-panelled type with transom lights above which sit within pilaster surrounds with rustication decoration. The front railings which guard the front lightwells are consistent across the group with spear tipped finials and bars set into a stone plinth set between stucco piers. The terrace has been harmed by inappropriate finishes to the front entrance steps with bitumen coverings.
3.31 The stucco finishes continue round into Gloucester Walk where the Pitt Estate terraces of the 1850s line the south side in an attractive though much altered sequence. These houses are seen in contrast to the much larger red brick terrace on the north side of the street.

3.32 The terrace dates from the 1850s and was originally design as one long balanced composition with three distinct sequences that are repeated over each half of the terrace helping to add visual interest along its length.

3.33 The first sequence starting at nos. 1 and 2, which is also repeated in a similar fashion at the opposite end of the terrace with nos. 22 and 23, comprise pairs of houses which are three storeys in height over a lower ground floor. The windows are of the tripartite type with vertical sliding sash windows to the first and second floors which are embellished with scroll brackets and moulded hoods. The first floor windows open onto balconies that are enclosed with decorative cast iron railings. The upper ground floor windows are plainer, being vertical sliding three-over-three sash windows set within stucco reveals. The front entrance doors are of the traditional four-panelled type with a curved transom light above and set within pilaster surrounds. The roof parapet is finished with a simple cornice behind which sits London roofs. Nos. 22 and 23 have been modified slightly with the addition of a canted bay window and the loss of stucco decoration around the window reveals and moulded cornice to the parapet.

3.34 The second sequence comprises nos. 3-10 (consec) and 14-21 (consec). These are also three storeys in height with lower ground floors. The houses have canted bay windows that rise from the lower ground floor and terminate below the second floor level and are embellished with moulded cornices. The fenestration comprises vertical sliding glazing bar sash windows those to the second floor being of the tripartite type and many of the windows to the canted bay windows are split up further with margin lights. The timber four-paneled front entrance doors with transom light...
above are set with pilaster surrounds which support an entablature and moulded cornice above. The sequences have been altered over time with addition storeys having been added to nos. 14-16. Mansard roof additions to nos. 3 and 4 and more dramatically the rebuilding of nos. 5-10 (consec) which were rebuilt 1871 following the construction of the Metropolitan Railway have had a significant impact on the original sequence of the terrace. These later houses are four storeys in height over a lower ground floor. The front elevation of this group also have canted bay windows which extend up from the basement up to and including the first floor. The fenestration comprises vertical sliding two-over-two sash windows with that are set within pilaster surrounds to the first floor and architrave surrounds to the floors above the second floor of which have corniced hoods. The façade is finished at roof level with a decorative bracketed cornice.

3.35 At the centre of the terrace is the final sequence which comprises nos. 11-13 (consec). These houses are three storeys high with lower ground floors except no. 13 which has been extended up an additional storey. The houses have tripartite windows, those to the first floor above the canted bay windows with cast iron railings and pediments above, setting them out from the rest of the houses in the terrace. The front entrance doors are of the traditional four-panelled type with rounded transom light above set within moulded pilaster surrounds.

3.36 Despite the composition of the terrace having been significantly altered and seen the loss of some decorative finishes it continues to make a positive contribution to this part of the area.

Gordon Place

3.37 Gordon Place is aligned roughly on the original drive to Campden House from the High Street. The dog-leg in the centre, where it is crossed by Pitt Street, produces a charming effect which suits the scale and unpretentious character of the original development. Enclosure is provided at either end of Gordon Place, firstly by the feature terrace on Campden Grove already referred to, and secondly by the charming cul-de-sac development of nos. 33-39 (odd) and nos. 40-62 Gordon Place (even) to the south.

3.38 The road is characterised by attractive groups of modest mid Victorian terraced houses which have similar architectural elements and share a similar palette of materials.

3.39 Starting at the north end of Gordon Place on the east side no. 1 is a three storey house with lower ground floor and mansard. The house is double fronted with a balanced composition with canted bay windows either side of the entrance door that rise from the lower ground to third floors. The building is stucco fronted with the upper ground floor with banded and vermiculated rustication. Further embellishment is provided with cornices above the windows at each floor level, those to the upper ground and second floors with bracketed decoration.
The fenestration comprises vertical sliding one-over-one sash windows set within architrave surrounds to the first and second floors. At first floor level above the entrance are French doors with bracketed hood above which opens onto a balcony that is enclosed with ornate railings. The front entrance door is in two leaves which appear as a four-panelled door when closed, the upper panels of which have been glazed and sit within a pilaster surround. The front elevation is finished with a bottle balustrade to the parapet, behind which sits a lead slated mansard roof with flat roofed dormers with curved windows. The front lightwell is enclosed with decorative cast iron railings with spiked ball finials.

**3.40 Nos. 3-17 (odd) formed part of one terrace which has now been split into three elements following the rebuilding of nos. 7-11 in the early 1960s. The surviving bits of the terrace nos. 3-5 (odd) and nos. 13-17 (odd) are three storeys with lower ground floor and mansard roof that is constructed from stock brick with stucco dressings. A canted bay window extends up from the lower ground floor to the first floor and is finished in stucco with decorative pierced parapets. The windows comprise one-over-one vertical sliding glazing bar sash windows that sit within architrave surrounds, those to the first floor with console bracketed cornice hoods. The windows above the canted bays at second floor level are of a tripartite design set within architrave surrounds with keystone detail. Above this sits a bracketed eaves and mansard storey with flat roofed dormers of different designs and widths. The front entrance doors are of the four-panelled type with a transom light above that are set within pilaster surrounds with capitals that support a frieze above with moulded cornice. The front boundary treatments vary in design. The majority are iron railings but at no.17 there is a bottle balustrade. The flank wall of no. 17 fronting onto Pitt Street has been embellished with blind windows set within architrave surrounds and is likely to have been a conscious decision to provide visual interest to the elevation as it terminates the view looking north of the southern section of Gordon Place. Nos. 7-11 were built in the 1950s and contrast strongly with the original parts of the terrace being one storey less in height, having plain detailing horizontal fenestration and open undercroft parking. The group has had an unwelcome impact breaking the rhythm of the Victorian terrace and creating gaps in the street frontage at both street and roof levels.

**3.41 On the opposite side of the street nos. 2-18 (even) form a balanced composition of nine houses that are constructed from stock brick with a stucco finish. The buildings are three storeys in height with lower ground floors. The two houses at either end of the group step forward of the other terraced houses and have lower and upper ground floor bow windows helping to emphasise the balanced composition of the group. The fenestration comprises vertically sliding glazing bar sash windows set within simple architrave surrounds except those to the houses at the end of the terrace which have hoods with consoles at first floor level with decorative railings that follow the form of
the bays below. The houses in between have French casements at first floor level which also open onto decorative cast iron railings. Further stucco decoration has been added to the facade with cornice mouldings above the first floor windows and to the roof parapet and quoined details to the architraves surrounding the upper ground floor windows and to the four-panelled front entrance door and transom light. The front gardens are enclosed with cast iron railings some of the originals have been removed and replaced with more modern designs affecting uniformity of the group.

3.42 Moving onto the southern half of the street nos. 19-31 (odd) on the eastern side are a row of seven terrace houses that are two storeys in height with lower ground floor and later mansard roof additions. The houses have been designed as a balanced composition with the two end houses at the either end of the terrace stepping forward. The buildings are constructed from stock brick which have a smooth stucco and painted finish. The houses are two windows wide with two-over-two vertically sliding sash windows to the first floor and eight-over-eight to the lower ground floor. Greater emphasis has been given to the upper ground floor with tripartite windows which have been further embellished with hoods with consoles above. The front entrance door is of the traditional four-panelled type with transom light above set within pilaster surrounds that are accessed via steps with stuccoed dwarf walls. The roof parapet is finished with a moulded cornice behind which sits a slated mansard roofs with two dormers. The front gardens are enclosed with a complete run of spear tipped railings with gates helping to emphasise the unity of the group.

3.43 The terrace directly opposite, nos. 22-38 (even), are a group of nine houses that are three storeys in height with lower ground floor and mansard roof additions. The buildings are constructed from gault brick with rusticated stucco to the upper and lower ground floors. The front facade is articulated with canted bay windows which rise from the lower ground to the third floor which are crowned with a bottle balustrade. The fenestration comprises vertical sliding one-over-one sash windows set within architrave surrounds with greater emphasis given to the first floor windows with decorative hoods with consoles. Further embellishment is provided with the cornices above the upper ground floor windows and roof parapet and a simple string course to the first floor windows. The flank wall of no. 30 that fronts onto Holland Street has been embellished with blind windows set within architrave surrounds and provides visual interest to the elevation. The four-panelled entrance doors are deeply recessed in rounded arched reveals which are decorated with pilasters surrounds and moulded architraves. The front lightwells are enclosed with a near consistent run of spear tipped railings that are set into a stone plinth uniting the group at street level. The painting of brickwork above the upper ground floors of some houses has harmed the unity of the terrace along with different finishes to the front entrance steps and has had a negative impact on the character and
appearance of the conservation area.

3.44 No. 20 is to a similar design to those in the adjoining terrace nos. 22-38 (even), but is double fronted with formal elevations to both Gordon Place and Pitt Street. The detailing uses the same elements of the adjoining terrace but has an oversized mansard roof addition with studio type windows with glazing bars.

3.45 At the southern end of Gordon Place are nos. 33-49 (odd) and nos. 46-62 (even) formerly known as Orchard Street. These two front facing terraces form an attractive mid nineteenth century cul-de-sac development which are accessed via a small footpath that runs down the centre of the two groups with front gardens either side. The houses themselves are three storeys in height constructed from London stock brick laid in Flemish bond with a channelled stucco render to the ground floor. The houses are two windows wide with vertical sliding six-over-six sash windows that are set within architrave surrounds, those to the first floor with scroll console hoods and pot guards. There is a mixture of front entrance doors, the earliest appear to be of timber construction with two vertical beaded panels and transom light above. The front parapets are finished with stucco and either have a simple or moulded cornice behind which sit London roofs. The front gardens are enclosed with various styles of railings that have been painted black. Nos. 42 and 44 at the north end of the group on the west side are slightly different. They are also three storeys in height with similar architectural decorative finishes but have tripartite windows positioned centrally to each house. The terraced houses have a lushly planted setting which help to create a picturesque group that makes a significant contribution to the character and appearance of the conservation area.

Holland Street

3.46 The central portion of Holland Street covered by this area comprises a mid nineteenth century terrace of houses, the Elephant and Castle public house and a small number of shops.

3.47 Nos. 28-44 (even) are positioned on the north side of the street and form a terrace of 6 properties. Nos. 40-42 (even) of which comprise the public house known as The Elephant and Castle and nos. 28-38 (even), a row of modest residential properties that are three storeys in height and one window wide. The houses are constructed from stock brick laid in Flemish bond with the width of each house emphasised with double height pilasters at first and second floor levels that visually support the parapet cornice above. The fenestration comprises vertical sliding glazing bar sash windows which are set within architrave surrounds, those to the first floor with scroll corbelled hoods and a balcony with iron railings with a roundel and spear design. The ground floor has been finished with channelled stucco with the entrance doors set within pilaster surrounds. The front gardens are enclosed with spear tipped railings that are set into a plinth with gates. The terrace is harmed by
the addition of a bay window to the ground floor and modern tiled finishes to the footpaths.

3.48 Opposite this terrace on the south side of Holland Street are nos. 19-25 (odd) which form a group of four houses. While these share similar architectural decorative finishes they are quite distinct from each other. Nos. 19 and 21 create the appearance of a double fronted stucco house with no. 19 having its entrance to Kensington Church Walk. No. 23 is three windows wide and no. 25 two windows wide. The group are three storeys in height with a lower ground floor and attic storey. The fenestration comprises vertical sliding glazing bar sash windows to the upper ground and second floors, those to nos. 19 and 21 of the tripartite type. The first floors have French windows that open onto a narrow balcony which is finished with decorative iron railings. The front entrance doors are of painted timber panelled construction with transom lights above that are set within pilaster surrounds. The elevations are embellished with channelled stucco to the upper ground floors, cornice hoods above the first floor windows and a dentilled cornice to the parapet of nos. 23 and 25. Behind the roof parapet sit mansard roof additions with lead clad dormers. The front lightwells and gardens are enclosed with different boundary treatments. Nos. 19 and 21 have iron railings set into a plinth dwarf wall between stucco piers and nos. 23 and 25 which have bottle balustrades.

Pitt Street

3.49 Pitt Street is straight road with an extremely varied character. The only terrace from the original development faces the southern frontage of Bullingham Mansions and the tall and exquisitely detailed Carmelite Priory. In the western half there is a Victorian terrace, in which the five earliest properties exhibit unusual window details. Facing these are modern houses benignly presided over by the opulent red brick and stucco terrace of Hornton Street. Nos. 3-9 and no. 62 Hornton Street are set within concave and beaded stucco reveals with rounded arches and those to nos. 11 and 13 with architrave surrounds with pilasters to the second floor and hoods to the first floor. The roof parapet is finished with a bracketed moulded cornice behind which sits mansard roof additions with elevations have canted bay windows that stretch up from the lower ground floor to the first floors, except at no. 62 Horton Street which finishes at upper ground floor level. All the houses are stucco fronted except nos. 11 and 13 which have the first and second floors constructed from gault brickwork laid in Flemish bond. The fenestration comprises vertical sliding glazing bar sash windows with those to the second floor of the tripartite type. Nos. 3-9 and no. 62 Hornton Street form a terrace of seven houses that are three storeys in height with a lower ground floor and mansard storey. The front
dormer windows. The original front boundaries enclosing the gardens were originally comprised of bottle balustrades. Those of nos. 3 and 5 Pitt Street and no. 62 Hornton Street have been removed and replaced with more recent iron railings.

3.51 At the eastern end of Pitt Street on the south side are nos. 10-18 (even) which form a terrace of five houses which are three storeys in height with lower ground floor. The houses are finished in stucco with channelled rustication to the upper ground floor with voussoirs around the rounded arched windows. The fenestration comprises vertical sliding glazing bar sash windows with French doors at first floor level that open onto a narrow balcony with ornate cast iron railings that stretch across the frontage of the terrace. The front entrance doors are of timber construction with two vertical panels with transom lights above set within pilaster surrounds. The boundary treatment is of a later date being constructed from red brickwork with a single horizontal rail fixed into piers and the coping of the plinth wall. The group is fairly unaltered except for the addition of a further storey to one of the houses which unbalance the group to the detriment of the terrace and character and appearance of the conservation area.

Hornton Street

3.52 The section of Hornton Street included in the Pitt Street area is on the eastern side and covers nos. 64-74 (even). These stucco fronted mid nineteenth century houses are three storeys in height with lower ground floors. Nos. 70-74 have the same elevational treatment with vertical sliding glazing bar sash windows to the lower / upper ground and second floors with French casements at first floor level that open out onto a balcony enclosed with ornate cast iron railings. The houses are finished with a moulded parapet cornice which steps down with the gradient of the land. Nos. 66-68 were probably originally of the same design but no.
64 has been altered with the addition of a bay window to the first floor which has been built out over the canted bay window. The other detailing is the same with tri-partite windows to the second floor and recessed timber panelled front entrance doors set within pilaster surrounds. The pair is also finished with a moulded cornice to the roof parapet. No. 64 has many of the detailing as nos. 66-68 but has a canted bay window which stretches from lower ground to first floors which is more ornately detailed with Corinthian capitals. There is also a distinctive circular wing to the south at lower and upper ground floor levels which forms part of the rear of no. 62. This is finished with channelled stucco and terminated with a dentilled cornice to the roof parapet. The boundary treatments across the group vary and have been altered over the years. They comprise largely of stuccoed piers with dwarf walls and railings. The introduction of uPVC windows to some of the properties has harmed their appearance and has had a negative impact on the conservation area.

3. CAMPDEN HOUSE

- Bedford Gardens, Campden Hill Road, Gloucester Walk (north side), Hornton Street, Sheffield Terrace, Tor Gardens

3.53 This part of Kensington Conservation Area is typified by spacious developments of the mid-Victorian period between the more intimate terraces of the early Pitt Estate to the south and the less salubrious, more “crammed” schemes to the north at Campden Street and Peel Street. Most of this area was developed as a continuation of the Pitt Estate up to and including Sheffield Terrace: the variety of built forms is the result of economic difficulties towards the end of the scheme, of the building of the railway, of uncertainty over the fate of Campden House and eventually as a result of enemy action during the Second World War. Bedford Gardens, in contrast, originated in “The Racks”, the 25 acre northern portion of the Campden House estate which came to Robert Phillimore in 1741 and was given to Joseph Phillimore, his younger son, in 1774.
3.54 Despite its relatively short development history, this part of the conservation area contains a wide range of building types and styles, bound together by the framework provided by relatively generous space standards and a wealth of mature planting.

3.55 The large red brick buildings of Sheffield Terrace, Gloucester Walk and the red brick houses to Kensington Church Street warrant special mention as these were built much later than the surrounding classically designed stucco terraces. These were built on the site of Campden House and acquired their own unique style with a large communal garden to the rear and is a group that stands out most prominently within the area.

3.56 The greatest distinction in townscape can be made between the long streets (Bedford Gardens and Sheffield Terrace) and the remaining shorter streets with their greater potential for visual enclosure.

Bedford Gardens

3.57 Bedford Gardens has a mixture of residential buildings ranging from semi-detached houses, terrace houses, flats and artists’ studios that date from the late Georgian period.

3.58 Nos. 1-43 (odd) was originally a terrace of identical Georgian houses. Of these nos. 3-9 and nos. 19-43 survive virtually intact and are grade II listed whilst no. 1 has been considerably altered, and nos. 11-17 have been rebuilt. The houses are three storeys in height with lower ground floors constructed from London stock brick laid in Flemish bond with stucco to the lower and upper ground floors. The houses are two windows wide with vertical sliding six-over-six sash windows which sit in plain brick reveals with gauged brickwork heads. The first floor windows have ornate iron railings which are positioned around each window. The front entrance doors are of timber construction with three raised panels with fanlights above that sit within channelled stucco reveals with voussoirs. The houses are finished with a simple brick parapet with stone coping behind which sit London valley roofs. The terrace is visually broken by no. 1 which has
been increased in height and has had stucco applied to the elevation giving the building a more Victorian appearance with architrave surrounds to the windows and cast iron pot guards. Nos. 17 is a Victorian house that was built with the construction of the Metropolitan Railway over the cutting and probably formed part of a group of four houses of the same design with stucco frontages and canted bay windows that stretched from the lower ground to first floors. It would appear that three of these houses, nos. 11-15, were later demolished in 1909 and replaced with a block of red brick flats we see today (see Flats and Mansion Blocks). The construction of additional storeys has impacted on the appearance of the group and the replacement of some windows have also disrupted the rhythm of the terrace. The front boundary treatments comprise mainly dwarf walls and piers with many of the original railings having been removed or replaced. The creation of an off-street parking space in one of the front gardens has also harmed the appearance of the group leaving an incongruous gap in the front boundary with hard landscaping.

3.59 On the northern side of the street there is another Georgian terrace that reflects those on the opposite side of the street and described above. Nos. 2-4 (even) and nos. 14-46 (even) also survived virtually intact and make a positive contribution to conservation area and are also grade II listed. Unfortunately, this group has been harmed by some unsympathetic alterations including some window replacement in different styles, an isolated mansard roof addition and the rendering of two of the properties.

3.60 Nos. 6 and 12 have been built either side of the Metropolitan Railway cutting and are of Victorian date and likely to have been constructed at similar times. The houses are shorter than their neighbours being two storeys in height. The houses are of stock brick construction with stucco to the ground floor. No. 12 oversails a carriage way leading to no. 12a to the rear. At some point the brickwork to the front above ground floor level has had roughcast applied and then been painted white. The fenestration comprises vertical sliding two-over-two sash windows and the entrance doors are four-panelled with rounded transom light above that are set within pilaster surrounds. The tops of the buildings are finished with bracketed cornices that are painted white.

3.61 On the north side of the road occupying the western half are nos. 48-74 (even) which comprise seven pairs of semi-detached houses that were completed by 1836. The houses have been altered over the years with a variety of extensions, fenestration alterations, rendering and painting which in some instances has unbalanced the pairs of houses. Despite this they still retain many period features and contribute positively to the character and appearance of the conservation area. The houses are constructed from London stock brick and have slate roofs with elegant pedimented eaves. The original paired front entrances are still present on many of the houses and sit within square columned porticos. The pairs of houses sit in spacious plots with front and rear gardens.
that can be glimpsed through the gaps between each pair of house. The front boundaries are varied and comprise a series of walls and piers in red or yellow stock brick or have a painted render finish. Between some of the piers are railings and a closed boarded fence and has a distinct lack of coherence within the street. The creation of off-street parking in the front gardens of many of the houses has had a negative impact on the street scene creating unsightly gaps with the introduction hard standings and in some case incongruous sliding gates.

3.62 Directly to the west of the Georgian terrace (nos. 19-43) on the southern side of the street is the early twentieth century terrace nos. 45-55 (odd) which are quite different from the other houses in the street. They form a group of six houses that are three storeys in height with lower ground floor and attic rooms to nos. 49 and 55. This little altered and attractive group makes a positive contribution to the conservation area adding variety to architecture in the street. The houses are built from red brick laid in Flemish bond with roughcast to the second floor gables. The fenestration comprises mullion and transom timber windows with side hung metal casements with square ledged lights that are set in plain brick reveals with the lower / upper ground and second floors with gauged brickwork heads with brick key stone details. The entrance doors are recessed in the facade within rounded or square headed reveals with moulded hood details supported on corbels. The doors are of timber panelled construction with three vertical panels to the bottom and a rectangular panel to the centre and glazing to the top and a transom light above. The roofs are traditionally pitched and clad in clay tiles, nos. 49 and 55 of which are finished with a brick parapet with dentilled cornice behind which sit rectangular dormers with side hung casement windows. The front boundaries are of red brick construction and finished with a brick on edge and tile creasing and iron pedestrian gates. The group is harmed by the insertion of off street parking which has left unsightly gaps in the front boundary walls.

3.63 Nos. 57-81 (odd) on the southern side of the street are a mix of architectural styles, individually designed houses and artists’ studios.

3.64 No. 57 is constructed from yellow stock brick with a distinctive projecting wing that has a canted bay window of stone finished with a hipped state roof that is attached to a Dutch gable. The windows comprise glazing bar sashes that are set in the stonework reveals of the canted bay or within stone architrave surrounds with bolection moulded hoods to the primary elevation and plain brick reveals that have gauged brick heads to the secondary elevations. The front boundary is finished with stock brick dwarf walls with piers finished with stone finials between which are set spear tipped railings.

3.65 No. 63 is another distinctive building which is four storeys in height with a lower ground floor. The tall Victorian house is fronted in red brick laid in Flemish bond the facade of which terminates with a Dutch gable with moulded red brick dressings. Interest is added
to the elevation with a three storey bay window which stretches up from the lower ground to the first floor level and is finished with a hipped roof covered in clay tiles along with the main pitched roofs of the house. The fenestration comprises mullion and transom windows with leaded lights that are set within rectangular brick reveals that are finished with gauged brickwork heads. The four-panelled front entrance door with transom light above is accessed via a long flight of stone steps. The house’s distinctive appearance adds variety to the street and makes a positive contribution to the character and appearance of the conservation area.

3.66 Adjacent to no. 63 are nos. 65-67 (odd), a pair of two storey houses with lower ground garages and a mansard roof storey that were built in the 1950s. They are to a neo-Georgian design constructed from buff brick laid in English bond with six-over-six glazing bar sash windows. Although relatively modern in date they sit quietly within the street and complement the conservation area.

3.67 Nos. 69-71 (odd) and no. 81 are stucco fronted Victorian style houses which share similar characteristics. Nos. 69 and 71 date from the late 1990s and form a pair of houses, no. 81 is a single residential property that sits either side of a pair of artists' studios nos. 73-79 (see Artists' Studios). The houses are three storeys in height with lower ground floors. No. 81 has a mansard roof storey covered in slate set behind a bottle balustraded parapet. The fenestration comprises vertical sliding glazing bar sash windows set within plain stuccoed reveals. The houses respect the character of the area and also add to the variety in house designs within the street.

3.68 On the south side of the street at the west end are nos. 85-91 (odd) which date from the 1830s and are grade II listed buildings. They form a small terrace group of four houses that are three storeys in height with lower ground floor constructed from stock brick laid in Flemish bond with channelled stucco to the upper ground floors. The windows have been altered over the years on many of the houses and originally had vertical sliding eight-over-eight sash windows to the second floor and tall six-over-six sash windows to the first floor set within plain brick reveals with gauged brick heads. Many of the windows have now been replaced with side hung casements and at first floor level three of the houses have French casements that open onto a balcony with ornate iron railings that support a tent canopy above. The entrances comprise timber panelled doors some with glazing above the lock rail and have fanlights above which are set within square columned porticos. The top of the buildings are finished with a simple brick parapet with stone coping. The front boundaries comprise stuccoed dwarf walls and piers with some black painted railings. The group has been harmed by the painting of brickwork, replacement of original windows and inconsistent front boundary treatments.
Campden Hill Road (East Side)

3.69 On the western edge of this character area are nos. 76-82 (even) which comprise two pairs of mid nineteenth century semi-detached houses that front onto Campden Hill Road. Nos. 76-78 are constructed from stock brick laid in Flemish bond and have a symmetrical elevation with stucco canted bay windows that are finished with bottle balustraded parapets. The houses are three storeys in height with a lower ground floor and mansard storey. The primary facade is flanked by stepped back wing which accommodates the main entrance which is enriched with square columned porticos. The fenestration comprises vertical sliding glazing bar sash windows set within brick reveals with gauged brickwork heads. The windows and French doors to the canted bay windows are set within stucco pilaster surrounds, the doors to the first floor of which open onto a balcony enclosed with decorative railings. The front boundary is finished in stucco with a distinctive ‘collard’ ellipse balustrade set between piers with pyramidal capping stones. Nos. 80-82 have similarities to nos. 76-78 but are stucco fronted with a set back entrance wings. The boundary treatment comprises a solid stucco wall with coping stones. The houses make a positive contribution to the street scene and are the only semi-detached pairs of houses along Campden Hill Road.

3.70 Nos. 92-98 (even) Campden Hill Road are located between Bedford Gardens and Sheffield Terrace. This group of four houses are grade II listed and date from the early nineteenth century. They are three storeys in height with lower ground floor and are constructed from yellow stock brick with channelled stucco to the upper ground floors. The buildings are two windows wide with casement windows that are set within brick reveals with gauged brickwork heads and first floor windows that have wrought iron decorative balconies. The front doors are of timber construction with bottom panel and multi paned glazing above the lock rail and a fanlight being set within stuccoed reveals with voussoir channelled detailing. The top of the building is finished with a simple brick parapet and stone coping. Nos. 100 and 102 are also grade II listed and date from the nineteenth century but have additional stucco decoration with architrave surrounds to the windows with those to the first floor with hoods and scroll console brackets. The roof parapets also have more detailing with a plain stucco band to no. 100 and a dentilled cornice to no. 102. The boundary treatments that surround the terrace vary and comprise mainly of dwarf walls with later mild steel railings. No. 102 has, by contrast, a London stock brick boundary wall finished with a rounded stone coping.
Hornton Street

3.71 Nos. 41-51 (odd) Hornton Street (west side) comprise a group of six houses that are either detached or semi-detached. Nos. 41 and 43 form a semi-detached pair of double fronted stucco mid Victorian houses with canted bay windows with moulded cornice details. The houses are three storeys in height with a lower ground floor and mansard storeys. The fenestration comprises six-over-six vertically sliding glazing bar sash windows. The mansard roofs are covered in slates and are punctuated with lead clad dormers with vertical sliding three-over-three sash windows. The entrance doors are of timber panelled construction with transom light above that sit within a portico to no. 41 and an architrave surround to no. 43.

3.72 Nos. 45 and 47, directly to the north on the opposite side of Campden House Close are two heavily altered 1930s houses that were originally of a brick construction that have now been rendered and painted white with mansard roof extensions. The windows of the houses have also been changed from metal casement windows to timber vertical sliding sash windows. The houses now have a more Victorian appearance and sit discreetly with the neighbouring historic architecture.

3.73 Nos. 49 and 51, which are located on the corner with Tor Gardens are a semi-detached pair of mid Victorian houses that have an asymmetrical appearance. The houses are three storeys in height with a lower ground floor and mansard storey with a stucco finish. No. 49 has a large bay window that stretches up from the lower ground to second floors and no. 51 has a canted bay window that stretches up from the lower ground floor to the first floor. The fenestration comprises vertical sliding timber sash windows that are set within plain stucco reveals. The parapet cornice to no. 49 is to an ornate design incorporating brackets and no. 51 has been replaced with a simple squared section. The entrances are of a timber panelled construction with transom lights above and are set within pilaster surrounds with no. 49 having a cast iron open lean-to porch supported on spiral columns. The boundaries enclosing the front gardens comprise low stuccoed walls set
between piers with no. 51 being finished with railings.

**Sheffield Terrace**

3.74 Sheffield Terrace is rich in character with differently designed terraced houses, mansion flats, 1950s flats and detached houses which combine to make an attractive and architecturally rich streetscape. The south side of the street comprising larger brick and stone buildings contrasts strongly with more modest classically designed stucco buildings on the north side.

3.75 There are six differently designed groups of houses on the north side of the street that form one long terrace which differ in both height and elevational treatment. The stucco facade is dramatically broken towards the northern end with no. 38, a large London stock brick studio house with Gothic influences that was designed by Alfred Waterhouse in 1876 (see *Artists’ Studios*).

3.76 Starting on the north side of the street at the west end, nos. 2 and 4 are a pair of four storey Victorian houses with lower ground floors. The fenestration of the houses comprises tripartite windows, those to the first floor with pedimented hood mouldings that sit above cantilevered bay windows that are finished with a bottle balustrade. The front entrance doors are of three and six panelled construction with a transom light above set within pilaster surrounds. Above the entrances are a series of single vertical sliding sash windows to the first, second and third floors. Additional architectural decoration has been provided with a dentilled bracketed cornice above the second floor and a moulded cornice to the roof parapet. The front boundary treatments consist of dwarf walls and spear tipped railings that sit between piers along with pedestrian entrance gates.

3.77 Moving directly west nos. 6-14 (even) are a terrace of four houses that are three storeys in height with lower ground floor and mansard storey with rounded dormers. These houses are more ornate than the others on the north side of the street with added stucco decoration. The elevation is articulated with cantilevered bay windows that stretch from the lower ground to first floors and are finished with a bottle balustrade. The windows are vertical sliding glazing bar sash windows set within decorative pilaster or architrave surrounds except those to the second floor which remain plain. The facade is finished with a stuccoed parapet with two of the houses retaining their cornice. The timber panel front entrance doors have fanlights above and sit back within rounded openings decorated with pilaster surrounds and moulded architraves. The front boundary treatments consist of stuccoed dwarf walls and piers between which sit spear headed railings with pedestrian gates. The group is harmed by the loss of architectural decorative finishes and the introduction of modern tiled coverings to the front entrance steps.

3.78 Nos. 16-22 (even) and nos. 42-46 (even) are to similar designs comprising four
and three houses respectively. **Nos. 16-22** are four storeys in height and **nos. 42-46** are three storeys with mansard roof additions. The houses are two windows wide with vertically sliding glazing bar sash windows set within plain reveals. The French doors to the first floor have hoods with scroll console brackets and open onto a narrow balcony enclosed with cast iron decorative railings. The door designs alter between properties but are of traditional panelled construction and are set within pilaster surrounds. Additional decoration is added to the facade with cornice mouldings above the second and third floors to **nos. 16-22** and the parapet of **nos. 42-46**. The railings match the rest of the street having spear heads and set into a stone plinth.

**3.79 Nos. 6, 24-36 (even) and nos. 48-52** (even) are also similar in design being of three storeys in height with mansard storeys. The fenestration of these groups comprise tripartite windows with those to the first floor with hood mouldings and ornate railings to **nos. 48-52** and masonry balustrades to **nos. 24-36** which sit on top of a canted bay windows. The front entrance doors are either of the four or two vertical panel type and at set within pilaster surrounds with single vertical sliding sash windows directly above to the first and second floors. The mansard roofs are covered in slates and are punctuated with lead covered dormers with vertically sliding glazing bar sash windows. The boundary treatments comprise spear headed railings set into a stone plinth and gates to the front paths.

**3.80** The houses towards the western end of the street are either detached or semi-detached villas that sit in their own garden plots with space all around them providing visual relief to the street and more greenery. The front boundary walls are quite consistent being finished in painted stucco with gated piers with finials.

**3.81 Nos. 56 and 58** are stucco fronted detached dwellings that share many architectural elements and decoration. The houses are three storeys in height and have canted bay windows and vertical sliding glazing bar sash windows. Architectural decorative finishes include moulded hoods above the windows, cornices to the roof parapets and
pilaster surrounds to the front entrance doors.

3.82 **No. 60** is constructed from London stock brick laid in Flemish bond with stucco decoration in the form of quoins to the corners, architrave surrounds to the vertically sliding glazing bar sash windows and a cornice and bottle balustrade to the roof parapet. The northern end has a distinctive full height bow window with ornate cast iron balcony which overlooks the garden.

3.83 **Nos. 62-64** form a semi-detached asymmetric pair of houses which have similar architectural elements including canted bay windows and vertically sliding glazing bar sash windows. The houses are finished in stucco with added decoration in the form of console bracketed hoods above the windows and cornice mouldings to the roof parapet and canted bays. The front gardens are enclosed with a London stock brick wall to Campden Hill Road and a painted stucco wall to Sheffield Terrace the piers of which are finished with ball and pineapple finials.

3.84 The south side of the terrace has a different character to the north side with large red brick Victorian terraced houses; mansion flats (see *Flats and Mansion Blocks*) and 1950s flats (see *Recent Architecture*).

3.85 **Nos. 1-3** (odd) and **nos. 9-25** (odd) are large late Victorian terraced houses that are four storeys in height with lower ground floor and attic storeys. The houses are constructed from a red brick that is laid in Flemish bond with stone dressings that have been painted white. The windows comprise vertical sliding sash windows with a four-over-one pattern that sit in pairs or in threes in plain brick reveals with gauged brick arches and decorative stucco pediments on the first and second floors. The entrance wings project forward and extend up to the fourth floor and are finished with a dentilled cornice and red brick parapet. The main entrance door is of a four panelled construction and set back within an enclosed porch accessed via a gauged red brick rounded arch set within pilaster surrounds with an ornate pediment with decorative foliage spandrel panel. The houses are finished with a red brick parapet with stucco cornice behind which sits a mansard storey clad in red clay tiles.
which is punctuated by red brick Dutch gables with pediments and square flat topped dormer windows. The attractive front railings that guard the lightwells are unaltered and help to unite the group at street level. The terraced group and mansion flats are little altered and make a significant contribution to the character and appearance of the conservation area.

**Tor Gardens**

3.86 On the south side of Tor Gardens can be found nos. 1-7 (odd) a short terrace of four houses that are constructed from brick with the principal facade being finished in stucco. The houses form an attractive balanced composition appearing as two pairs of linked villas. The fenestration comprises vertical sliding timber sash windows that are set within decorative stucco reveals with the ‘villa’ frontages being of a distinctive tripartite design. Those to the upper ground floor having pilasters that support a frieze and cornice, the first floor with pilasters and rounded arches and the second floor with ‘shouldered’ architrave surrounds. The houses are finished with a stuccoed parapet and finished with a cornice, nos. 5 and 7 of which have had their brackets removed. The front entrance doors consist of painted timber panelled doors with rounded fanlight above are set with stucco reveals with key stone channelled stucco voussoirs. The front boundaries comprise stuccoed walls and piers sections, many of which have been removed to allow for off-street parking leaving unsightly gaps in the frontages. The group has also been harmed with the removal of architectural decorative finishes, in particular the removal of decorative brackets on a section of the parapet cornice.

**Gloucester Walk (north side)**

3.87 The north side of Gloucester Walk comprising nos. 32-41 (consec) form a terrace of ten houses that are three storeys in height with a lower ground floor and two attic storeys within the roof. The houses are attractively designed with fine red brickwork laid in Flemish bond and stone dressings. The houses can be broken into four distinct groups, nos. 32-34, 35 and 36, 37 and 38-41 (consec) which taken together with the mansions flats at no. 42 form one complete and almost balanced architectural composition which is best appreciated when viewing the group from a distance.

3.88 Nos. 32-34 have canted bay windows and Dutch gables to the attic storeys. The fenestration comprises mullion and transomed windows to the upper ground, first and second floors, vertical sliding sash windows to the lower ground floor and casements to the attic storeys in the roof. The stone dressings contrast with the red brick with quoin detailing around the window openings. The front entrance doors are set back within recessed porches, the reveals of which are decorated with stone blocked pilasters and round arch with keystone detail that support a plain frieze and cornice above. The roof has a covering of clay roof tiles and two rows of lead
clad dormers.

3.89 Nos. 35 and 36 form a pair of houses with square bay windows to the front which extend from the upper ground to second floors and are terminated with a bottle balustrade. The fenestration comprises vertical sliding timber sash windows of different heights that diminish in size as they rise up through the building. Some original decorative leaded windows have survived at the entrance of no. 36. The projecting bay at first floor level has a small balcony enclosed with decorative iron railings. Stone embellishment has been added in the form of quoins, lintels above windows, architrave surrounds, cornices and window hoods as well as a decorative door surrounds. The houses are also finished at roof level with Dutch gables and the main roof has a covering of red clay tiles and pedimented dormer windows to the attic storeys.

3.90 No. 37 has similar elements to nos. 35 and 36 but has double vertically sliding glazing bar sash windows and distinctive roundel windows to projecting front entrance wing. The entrance is also ornately decorated with a pediment above the entrance. The rounded gable has a panel with the date AD 1896.

3.91 Nos. 38-41 are a balanced composition of four houses with large central gable with banded brick and stone and a date stone at the apex inscribed with 1886. The houses are two windows wide and have a variety of designs. The upper ground floor windows are the most ornate with stone reveals with mullion and transom timber windows with leaded came decorative lights. The first floor has French doors with transom lights that open onto small balconies that are enclosed with ornate iron balustrades. The windows to the lower ground, second and attic storeys are vertical sliding timber sash windows set within plain brick reveals, or in the case of the dormer windows finished with leaded ‘cheeks’ and terminated with a pediment. Further embellishment is added to the facade with moulded string courses and a bottle balustrade to the roof parapet of no. 38, with the one at no. 41 having unfortunately been removed and replaced with brick panels.

3.92 The terraced group are united at street level with ornate wrought iron railings that are set into a stone plinth with similarly designed gates that allow access to the front lightwells.
4. CAMPDEN STREET TO EDGE STREET

- Campden Street, Campden Hill Road (east side), Edge Street, Kensington Place (south side), Kensington Church Street (west side), Peel Street

3.93 The distinctive character of this part of the conservation area is a direct result of the consecutive subdivision of the northern portion of the former Campden House estate, so that by 1823 John Punter and William Ward owned around five and three-quarter acres and undertook to develop a street each on the east-west orientation being established by more spacious schemes to the south.

3.94 Both streets are well served by the buildings closing the main vistas: Victorian developments on Kensington Church Street contrast with the vertical slice of Kensington Heights as seen from Peel Street, enhanced by the mature tree in the garden of the Windsor Castle public house.

3.95 All three streets consist for the most part of small houses with little architectural sophistication, consistently altered over the years. The general effect is of an attractive and unpretentious residential environment on a human scale. Each street, however, does have its own character with its own advantages and shortcomings.

Campden Street

3.96 The houses on the southern side of the Campden Street nos. 54-71 (consec) are taken up with buildings that were built within the rear gardens of the houses on the north side of Bedford Gardens, on which a number of mews styles have emerged. The buildings vary in date due to the development being undertaken in a piecemeal fashion over the years and as such the buildings range from Victorian examples, such as nos. 60 and 69, which are constructed from stock brick laid in Flemish bond with stucco render to the ground floor and vertical sliding timber windows, to more modern designs such as no. 57 with a fully rendered elevation and modern windows and doors.

3.97 The informality produced by the survival of an old retaining wall leading to the junction with Campden Hill Road and the garden walls between nos. 66 and 69 adds to the charm of the street and is a reminder of how the south side of the road has developed over time.

3.98 The houses are generally two storeys in height and incorporate traditional materials such as stock brick and render. The window designs are mixed with traditional vertical sliding timber sash windows and steel side hung casements with glazing bars. There is some coherence on the south side with a terrace of fourteen houses, nos. 72-85 (consec) which were built in the mid nineteenth century. These houses are three storeys in height and constructed
from London stock brick laid in Flemish bond with channelled stucco to the ground floor. The houses are one window wide with vertical sliding eight-over-eight sash windows, those to the first floor with scroll console bracketed hoods and architrave surrounds to the second floor. The ground floor windows also have vertical sliding sashes but the glazing pattern has margin lights. The entrance doors are varied, having been changed over the years and are now primarily of either a four of six panelled construction with a transom light above and a boot scraper to the front right hand side of the door. The roof parapet is finished with a brick and cornice moulding behind which sit London valley roofs. The terrace is harmed by the loss of original architectural decorative finishes and some window alterations that have disrupted the rhythm of the terrace. Directly north of the terrace are two much taller buildings which are four storeys in height at nos. 70 and 71 which were built as artist studios’ (see Artists’ Studios’) and add to the eclectic appearance of the south side of the street.

3.99 The north side of Campden Street is more consistent with groups of terraced housing that run the full length of the street. Five distinct groups can be observed which have similar design characteristics, nos. 9-12 (consec), 13-19 (consec), 20-23 (consec), 24-27 (consec) and nos. 35-51 (consec). Despite the numerous alterations to many of the houses over the years the houses still retain many period characteristics and a patina of age which makes a positive contribution to the character and appearance of the conservation area.

3.100 Nos. 9-12 (consec) are two storeys in height with lower ground floor and mansard roof. The groups are constructed from stock brick laid in Flemish bond with the ground floor with stucco, except at no.12 which appears to have been removed. The fenestration comprises vertical sliding glazing bar sash windows except at no. 11 which have been replaced with side hung casements. The front entrance doors are of timber panelled construction with a rounded fanlight above. The parapets are simple brick construction with coping stones to nos. 11 and 12 behind which sit mansard roofs either clad in clay tiles or roof slates. The dormer windows differ in design between each house but are positioned in alignment with the window below. The front lightwell is enclosed with spear headed railings that sit within a stone plinth with small gate access to the lightwell steps. The houses have been affected by piecemeal alterations over the years which has had a negative impact on their appearance, such as fenestration alterations, removal of stucco and inconsistent roof coverings.

3.101 Nos. 13-19 (consec) are three storeys in height but are similar in design to nos. 9-12 (consec) being of a London stock construction with stucco ground floors. The houses are one window wide but the fenestration has been altered on many of the houses and the rhythm of the terrace has been affected with the insertion of wider casement windows as well as bow and bay windows. The front entrance doors are of
timber panelled construction of various designs and have a rounded transom light above.

3.102 Nos. 20-23 (consec) and nos. 24-27 (consec) are also three storeys in height and have many similar characteristics similar to nos. 13-19 except they have further architectural embellishment with stucco decoration in the form of scroll console bracketed hoods, with those to nos. 20-33 being present on the first and second floors and a moulded stucco cornice to the roof parapet. Ornate cast iron pot guards are also present to the first floor windows and a different glazing pattern is present on nos. 24-27 with vertical sliding sash windows with margin lights. As with the other terrace houses the groups suffer from piecemeal alterations that have harmed their appearance, for example the alteration of window hoods, the replacement of some windows with casements and inconsistent bay window designs.

3.103 North of nos. 33 and 34, the former Campden Arms public house, is the longest run of terraced houses in the street, nos. 35-51 (consec). The group of seventeen houses are three storeys in height and are also constructed from London stock brick laid in Flemish bond. The houses are embellished with some stucco work in the form of channelled stucco to the ground floor and a moulded cornice to the parapets. The houses are one window wide with vertically sliding glazing bar sash windows the original pattern of which is six-over-six that sit in plain brick reveals with cambered brick arched heads and cast iron pot guards to the first floor. The front entrance doors vary in design but are all of a panelled timber construction with either a rounded or rectangular transom light above and in many cases have built in boot scrapers to the right hand side of the door. The group has been harmed by window alterations and the loss of some architectural decorative elements such as cornice mouldings and boot scrapers.

3.104 Individual houses also appear at the ends of some of the terrace groups which adds variety to the streetscape. Nos. 28-31 and no. 53 are two storeys in height with a mansard roofs and finished in render they stand out more prominently within the terraced groups. Other unique buildings in the street are no. 32 which is constructed from stock brick with a distinct stepped gable that fronts onto the street, clay tiled pitched roofs and mullion and transom windows with leaded lights and no. 52, at the west end of the street, which is two and a half storeys with a painted brick elevation with eaves dormers and oriel canted bay windows.

Peel Street

3.105 The individuality in external treatment of the frontages in Peel Street militates against their being taken together as a serious townscape composition although some very attractive sequences do occur, with some impressive and beautifully maintained properties.

3.106 The only long stretch of housing that can be found is on the north side of the street
at the western end with Campden Houses. These are large blocks of labourers’ flats that were built in 1877 (see Flats and Mansion Blocks). The flats are six storeys in height and are constructed from London stock brick with red brick dressings. These buildings dominate the street and are seen in contrast to the much smaller modest terraced houses of two and three storeys.

3.107 The rest of the street is made up of modest terrace houses that were built on plots 16 feet in width. The earliest houses date from the mid 1820s and the street was largely developed by 1835. Over the years some of the properties have been rebuilt and facades altered, in particular with door and fenestration alterations and the addition of mansard roofs which in many cases has caused harm to their appearance. The houses share many architectural elements and materials and the period character of the buildings complement each other and make a positive contribution to the conservation area. The materials are predominantly of London stock brick and stucco or a combination of the two with stucco at ground floor level and brickwork above. Mansard roofs, where they exist, are covered in natural slate and are punctuated by dormer windows. The historic windows found within the terrace comprise vertically sliding glazing bar sash windows that sit within plain brick reveals with cambered brick arched heads or finished with stucco. Doors vary in design but are predominantly of either a three, four or six panelled traditional configuration with a painted finish and transom light above. The buildings are in most cases finished with a plain parapet in either brickwork or stucco with a stone coping.

3.108 Notwithstanding the above there are some distinct groups within the terraces. One such group, nos. 17 and 19, 25-29 (odd) and nos. 35-39 (odd) are of the same design with rebuilt houses in between suggesting that originally there would have been a continuous group of at least 12 identical houses. The remaining houses of this terrace have over the years been altered at various times with nos. 17 and 19 having a render applied to the brickwork of the first floor. The first floor windows are distinct.
from the others in the street with vertical sliding six-over-six sash windows that are set within stepped rounded arched brickwork reveals with brick pilasters and capitals creating an arcaded appearance. The houses have small gardens that have been enclosed with a combination of railings and walls of either natural brick or stucco finish, or a combination of the two with pedestrian access gates. The boundaries vary in design along the street with the only coherent and continuous length being the spear headed railings to Campden Houses.

**Edge Street**

3.109 Edge Street was laid out in the 1820s on the lower end of the land purchased by the West Middlesex Water Works Company in 1809. Although it was generally developed along lines similar to Peel Street, there were also groups of tiny cottages arranged around courtyards that were swept away when the railway was inserted.

3.110 Edge Street is less than half the length of its neighbours and in consequence generates a more intimate environment, the benefits of which are amplified by the lack of through traffic. Roof alterations are more evident than in Campden Street though less immediately intrusive than in Peel Street. One is, however, more aware of the role played by the buildings at either end: in this case the asymmetrical but carefully balanced facade of Fox School is rendered largely ineffective by the unrelated bulk of Palmerston House behind.

3.111 Starting on the north side of the street nos. 8-12 (even) and nos. 18-44 (even) comprise two storey terraced houses built in the early part of the nineteenth century. Nos. 14 and 16 are taller at three storeys and were probably built around the time of the construction of the Metropolitan Railway in 1865 to 1875.

3.112 The earlier houses are constructed form London stock brick laid in Flemish bond with a simple parapet finished with a stone coping. The houses are two windows wide except at nos. 40 and 44 which are four windows wide, with vertical sliding six-over-six sash windows set within simple brick reveals with cambered arched heads. The front entrance doors have
been altered over the years but are generally to traditional designs being of a timber panelled construction with transom lights above set within rounded headed brick reveals. **Nos. 14 and 16** were built at a later date and have greater embellishment with further stucco decoration in the form of a parapet cornice (**no. 16**) and architrave surrounds to the windows. The land to the front of the houses is enclosed with an array of low brick walls and railings that have been erected in a piecemeal fashion over many years.

3.113 The discreet and characterful passage way that connects Edge Street and Kensington Place at the western end of the street is also home to **no. 46 Edge Street** a two storey house constructed from London stock brick with side hung casement windows. The building is finished with a slate roof with eaves detail with u-shaped guttering rather than a parapet giving the house a different appearance to the other terraced houses on the north side of the street. The front garden is enclosed with a dwarf brick wall with pointed railings and entrance gate.

3.114 Many of the houses on the north side of the street have been altered over the years with modifications to windows and doors as well as facade treatments including stucco render finishes and the addition of bay windows that have impacted on the original architectural rhythm of the terrace and in many respects has harmed its appearance. Notwithstanding this the period character of the group still dominates and the terrace has an attractive appearance that contributes positively to the character and appearance of the conservation area.

3.115 The southern side of Edge Street has a distinctive and varied appearance with buildings of a larger scale and an assortment of uses including artists’ studios, a car repair garage, school buildings and houses.

3.116 The houses on the south side are few in number with a terrace of three at **nos. 21-25** (odd) which are early twentieth century in date and a small rendered house at **no. 1 Edge Street**.

3.117 The terraced houses are four storeys in height and are constructed from multi red brick laid in English bond. The houses are two windows wide with vertical sliding six-over-six sash windows set within brick reveals with tile on edge heads. Further architectural decorative finishes are provided with brick quoins to the corners, a soldier brick string course above the ground floor and a moulded cornice above the second floor. The front entrance doors are of timber panelled construction, **nos. 23 and 35** with six panels and **no. 21** with the top half of the door glazed. Each door has a transom light above that is broken into three panes and is set within a timber panelled door casing with console bracketed hood.

3.118 **No.1 Edge Street** is a small two story detached house that appears out of context with the substantial red brick building Campden Hill Mansions to the east and a car park and Spanish embassy to the west. It would appear that the house is a remodelling of an early
property with rendered finishes and a mixture of modern windows.

**Kensington Place**

3.119 The houses on the north side of Edge Street back onto Kensington Place. The rear yards/gardens of these houses have gradually been built on over the years with various outbuildings, garages and the more substantial St. Georges Hall in 1901. The buildings give this section of Kensington Place on the south side a more utilitarian and eclectic look with one and two storey buildings that are either finished in London Stock brick or render.

5. **HILLGATE VILLAGE**

- Callcott Street, Farm Place, Farmer Street, Hillgate Place, Hillgate Street, Jameson Street, Kensington Place, Uxbridge Street

3.120 This area’s separate identity dates from 1808 when John Jones of Harley Street bought this part of the Campden House estate from Joseph Phillimore for £6,790. John Johnson acquired it two years later. The general financial slump slowed the rate of development here as elsewhere, and building did not pick up until 1850 when the lease on the brickfield was due to expire and the lessee, Joseph Clutterbuck, entered into an agreement with the Johnsons to develop the land. The resulting housing development has a high degree of unity despite a large number of builders being involved, the duration of the development and the untimely
dean of Clutterbuck.

3.121 While stucco detailing and modes of exterior decoration vary slightly from street to street and from terrace to terrace, the Village consists generally of simple two and three storey brick and stucco terraces of artisans’ houses that have a strong visual coherence which is quite distinct from the other character areas. The rooflines are largely free from additional storeys and the crisp and consistent roof parapets dominate the skyline.

**Callcott Street**

3.122 Callcott Street is an attractive road with colour-washed terraces either side. The terraced houses are two storeys in height with lower ground floors and are to very similar designs with some variation in architectural decorative finishes. Nos. 2-9 (consec) and nos. 11-17 (consec) are two windows wide with vertical sliding six-over-six sash windows or glazing bar sash windows with margin lights which are generally set within architrave surrounds. Nos. 1 and 10 are wider houses that have a balanced composition that are three windows wide with a central entrance. The relatively consistent roof line is finished with a parapet and cornice mouldings, the only exception being at no. 10 which has an isolated mansard roof addition. The front entrance doors are primarily of a traditional six panelled construction with transom light above set within pilaster surrounds. The
Front lightwells are enclosed with iron railings set into a plinth with small gates providing access to the lower ground floors.

**Farm Place**

3.123 Farm Place also contains terraced housing to the same height and design as those in Callcott Street and Hillgate Place. The only exception being nos. 10, 19 and 20 at the southern end of the street which are three storeys in height and no. 10 having a distinct stepped rounded corner to Hillgate Place. The houses are constructed from London stock brick with the eastern side and some of the western side with a stucco finish. The brick and stucco finishes have been painted in various pastel colours making each house distinguishable within the group and as a consequence the consistent appearance of the terraces has been lost. The houses are two windows wide with vertical sliding glazing bar sash windows set within architrave surrounds. The consistent roof parapet is finished with a moulded cornice. The front lightwells are enclosed with iron railings which are of a consistent design on the eastern side and more varied on the western side. Despite the loss of some original architectural decorative features and some replacement doors and windows they make an attractive group, the setting of which is further enhanced with a number of street trees.

3.124 No. 1a is a residential property converted from a former mews property which has been extended with a side extension and mansard roof. The house is constructed from brick with stucco quoins to the corners. The windows and doors are modern in appearance with the first floor openings having glazed doors and sidelights which open onto Juliet balconies. The original road surface of granite stone setts and kerb stones can still be observed in front of the property. This provided access to the stable and coach house.

**Farmer Street**

3.125 Farmer Street has terraced houses which have a less consistent appearance with different facade designs and range in height from two to three storeys. The street is terminated on the north side with a restaurant at no. 2 Farmer Street. The variation in design and architectural decorative finishes of the groups of houses add to the interest of the street and make a positive contribution to Hillgate Village’s character.

3.126 Nos. 1a-7 (odd) are the smallest houses and are situated at the north end of the eastern side. These two storeys houses are constructed in London stock brick laid in Flemish bond with a painted finish. The windows comprise vertical sliding sashes that are set within architrave surrounds except at no. 5 where they have been removed at a later date. The front entrance doors are timber construction with transom lights above with no. 7 set within an architrave surround and nos. 3 and 5 with door hoods. The houses are finished with a brick parapet with stucco cornice moulding. The three houses create an attractive group which has been
harmed by some window alterations and the loss of architectural decorative finishes.

3.127 Nos. 9-25 (odd) are slightly taller at two storeys with a lower ground floor. The houses are two windows wide except at no. 24 which has a balanced composition which is three windows wide with a central door access. The houses are constructed from London stock brick three of which have been stucco fronted and lined out in ashlar. All the houses have a painted finish except no. 11 which remains in its original state. The windows comprise vertical sliding sash windows that are set within architrave surrounds except where the houses have been finished in stucco where the detail has been lost. The front entrance doors are of timber panelled construction in varying designs and have a transom light above. The roof parapet is finished with a dentilled cornice moulding. The railings that enclose the front lightwells vary in design with original ones surviving at nos. 5, 7, 11 and 25 with spear tipped railings that are set into a stone plinth with the other houses on the eastern side having modern designs incorporating curls.

3.128 On the western side no. 24 reflects the terraced houses on Hillgate Place except that it is three windows wide and the front entrance steps are positioned parallel to the front facade. The adjoining terraced houses nos. 10-22 (even) are taller at three storeys and are constructed from London stock brick with stuccoed ground floors. Some of the brick facades have had stucco applied and others have the brick work painted. The houses are one window wide with vertical sliding sash windows with margin lights. These are in most cases set within architrave surrounds with console bracketed hoods to the first floor with some surviving cast iron pot guards. The front entrance doors are traditional in either four or six panels with a transom light above set within pilaster surrounds. Nos. 6 and 8 have been designed slightly differently with the windows set within architrave surrounds to the first and second floors and pilaster surrounds to the ground floor window and front door that support a frieze and cornice above. The terraced houses are finished at roof level with a parapet with a moulded cornice. The railings are more consistent on the western side of the street being of a traditional spear tipped design that are set into a stone plinth with a gate that provides access to the front lightwell steps. The terraced group is harmed by the loss of original architectural decorative finishes in particular cornice mouldings to the parapet.

Hillgate Place

3.129 Hillgate Place is divided into two by the crossroads with Hillgate Street. This position is unusually prominent because of the additional height of corner blocks, the care and consideration given to the facade of The Hillgate public house and former shops at nos. 25 and 26 Hillgate Street with their rounded corners create a distinctive local hub.

3.130 The view eastwards downhill is terminated by the relatively tall facades on the east side of
Jameson Street; uphill the enclosure provided by the cluttered backs of Campden Hill Road houses is somewhat masked by a delightful sequence of stucco houses in pastel colours around a short cul-de-sac. The houses are constructed from London stock brick that is laid in Flemish bond and in most cases has a painted finish in various pastel colours. In some instances, the brickwork has had stucco applied and have a much smoother appearance. Only a small number of houses have remained with a natural brick finish, nos. 17 and 24 Hillgate Place and nos. 25 and 26 Hillgate Street and are a visual reminder as to how the terrace houses would originally have looked.

3.131 Nos. 73-77 (odd) have been designed to provide an interesting vista and termination to the western end of Hillgate Place. Nos. 73 and 77 are separated by a central carriage way which provides access to nos. 75 and 75a above which sits a tower element of three storeys embellished with stucco banding that rises up above the terrace.

3.132 The elevations of the houses in Hillgate Place are embellished with stucco dressings in the form of architrave surrounds to the windows, those to the upper ground floor with console bracketed hoods and cornice mouldings to the roof parapet. The fenestration comprises vertical sliding sash windows with glazing patterns of either a six-over-six design or with margin lights. The front entrance doors are varied having been changed over the years but are of a traditional panelled construction that includes three, four or six panels with transom lights above that sit within stucco pilaster surrounds with either a pediment of entablature with cornice above. The front entrance steps are of stone with many now covered with a modern tiled finish. The front lightwells are enclosed with cast iron railings that are set into a stone plinth with a gate to allow access to the front lightwell steps. The roofline remains unbroken with uninterrupted parapets which step down with the gradient of the land to the east. The terraced groups are harmed by the loss of architectural decorative features such as cornicing to the parapets, the loss of the original railings, new tiled finishes to entrance steps and some fenestration alterations. The use of dark paint colours also has the impact of visually breaking up the terrace resulting in individual houses standing out more prominently that those with a more restrained pastel colours.

Hillgate Street

3.133 Hillgate Street also has a variety of architecture and uses but is predominantly a street of terraced houses. The terraces are the tallest in the area at three storeys and have the most consistently highest front parapets. The terraces are visually broken on the eastern side with no. 13 Hillgate House, a red and stucco building with gabled frontage and two storey shops at the north end of the street as well as The Hillgate public house which dominates the immediate area. The houses are three storeys in height and constructed from London stock brick that have in most cases been painted or less frequently have been finished in stucco.
The houses are two windows wide with vertically sliding timber sashes with glazing bars that are set in architrave surrounds, those to nos. 18-22 (even) with scroll console bracketed hoods. The timber panelled front entrance doors with transom lights are set within pilaster surrounds creating a consistent rhythm across the terraces. The areas to the front of the properties, including the restaurants, are enclosed with railings that are set into a stone plinth. Some of the buildings have lost some architectural decorative finishes in particular the cornice mouldings to the roof parapet which have affected the uniformity of the terraces.

**Jameson Street**

3.134 Jameson Street also has a distinct character with Victorian terraced houses being built on opposite sides of the streets to different designs. The western side of the street, nos. 2-22 (even), has two storey dwellings that are very similar to those in the adjoining streets such as Hillgate Place and Callcott Street that were built in the mid nineteenth century. The eastern side of the street, nos. 11-37 (odd) have a quite different appearance and were built in 1871-4 by Walter William Wheeler following the construction of the Notting Hill Gate railway station. These attractive houses stand at three storeys and are constructed from London stock brick with red brick cambered arches with keystone details above the window and door reveals and the dentilled brick string course to the parapet. The windows comprise a mixture of six-over-six or two-over-two sash windows with tripartite windows to the ground floor. The only house that appears largely intact is no. 11 at the northern end of the street and is a visual reminder as to how the terrace would have looked once built. The other houses have had the ground floors rendered and three houses towards the centre of the terrace have had their brickwork facades painted in their entirety. The group has been harmed with the removal of architectural decorative finishes such as brick key stones, painting/rendering of brickwork, fenestration alterations to the ground floor and the insertion of a garage. These piecemeal...
alterations have had a detrimental impact on the uniformity of the terrace, however, their Victorian character still dominates and the group makes a significant contribution to the character and appearance of the conservation area.

**Kensington Place**

3.135 The northern side of Kensington Place is characterised by a long row of attractive two storey mid-nineteenth century terraced houses with lower ground floors that are broken by the road junctions of Hillgate Street and Jameson Street.

3.136 The only house with a completely different appearance is no. 23 (grade II) which was designed by Tom Kay in 1966-67. This uncompromising modern house is constructed from dark coloured Staffordshire bricks and has a distinctive stair tower element adjacent to Hillgate Street that contrasts strongly with the more classically designed terraced houses of the Hillgate Village area.

3.137 The adjacent terraced houses were originally of the same design and this can still be read within the street façades despite a number of piecemeal alterations having taken place over time. The houses are built from London stock brick laid in Flemish bond with stucco to the lower ground floor and a cornice to the parapet. The houses are two windows wide with six-over-six vertically sliding timber sash windows that are set in architrave surrounds, those to the upper ground floor with console bracketed pediments. The front entrance doors are of a traditional six-panelled construction with transom lights above that sit within pilaster surrounds that are surmounted with a frieze and dentilled cornice. The front gardens are enclosed with railings set into a stone plinth with hooped iron gate posts and entrance gates. Over the years many of the properties have been altered with the painting over of the brickwork, the application of stucco render and the loss of architectural decorative finishes which have affected the uniformity of the terrace.

**Uxbridge Street**

3.138 Uxbridge Street is a transition zone between Notting Hill Gate and the Village and has a mixed character with modest terraced houses and more substantial buildings of a more utilitarian appearance. The street often represents the sides or backs of buildings with main frontages elsewhere, such as the rear elevations of The Coronet and The Gate cinema on the north side and warehouses at the western end of the street.

3.139 The residential properties appear in three groups, nos. 6-18 (even) between Callcott Street and Farm Place, nos. 20-30 (even) between Hillgate Street and Callcott Street on the south side and nos. 3-27 (odd) on the north side of the street.

3.140 Nos. 6-18 (even) form a terrace of seven houses, nos. 10-18 are two storeys in height with lower ground floors that are constructed from stock brick with stucco to the upper
The houses are two windows wide and originally had vertical sliding six-over-six sash windows some of the upper ground floor windows of which have been replaced with multi paned bow windows. The facade is finished with a brick parapet with decorative cornice moulding creating an uninterrupted termination to the group. Nos. 8 and 6 are taller at three storeys in height with lower ground floor. No.8 is two windows wide with tripartite windows and no. 6 is one window wide and has a stucco finish. The entrance doors are of a timber panelled construction with transom lights above that are set within pilaster surrounds supporting a frieze and cornice above. The front lightwells are enclosed with iron railings that are set into a plinth and rendered piers either side of the front entrance steps. The uniformity of the group has been harmed by the painting of brickwork alterations to fenestration and replacement railings.

3.141 Nos. 20-30 (even) have a mixed character, nos. 28 and 30 of which is the most distinctive house and shop with a robust stucco façade with an almost Art Deco frieze of coffered roses above delicate semicircular bay windows. No. 26 is a more traditional Victorian house with a painted brick facade that is three storeys with lower ground floor and vertical sliding sash windows with margin lights. Each of the houses have attractive door casings with fanlights above. Nos. 20-24 are more modern dating from the 1990s and have a much plainer appearance being fully rendered with simple and unembellished facades except for channelled render to the upper ground floor and balconies to the first floor. The fourth set back storey with curved roof gives the building a greater presence in the street and a dominating impact on the neighbouring properties.

3.142 On the north side of Uxbridge Street are nos. 3-27 (odd) which are mid nineteenth century terraced houses that share many similarities with the other houses in Hillgate Village. These houses are less tall being two storeys in height with a basement. The houses are relatively plain being of brick construction with the majority having been rendered and painted at a later date. The houses are two windows wide with vertical sliding six-over-six sashes to the first floor and a variety of multi-paned windows to the ground floor of a later date. The entrance doors also alter in design between properties having been replaced at different times throughout their existence and a variety of door hoods which can also be seen across the group. The front lightwells are enclosed with iron railings painted black with a variety of traditional and modern designs. The terrace comprises a row of twelve houses that are broken towards the centre with the Uxbridge Arms public house, an attractive red brick building which contrasts with the plainer stucco houses creating an attractive focal point within the terrace.
6. CAMPDEN HILL

- Aubrey Road, Aubrey Walk, Campden Hill Place, Campden Hill Square, Hillsleigh Road, Holland Park Avenue (south side).

3.143 The Campden Hill Square area was one of the earliest parts of the Kensington Conservation Area to be developed. Regency Square, Brighton may seem an odd starting point for the development of this part of Kensington, yet this project, promoted by Joshua Flesher Hanson in 1818, formed the pattern for his scheme for this area which he purchased from the Lloyds of Aubrey House (then known as Notting Hill House) in 1823.

3.144 The division of the freehold for the square and the downturn in building saw the plots developed at different times and by different developers resulting in the lack of uniformity in the design of the houses we see today. Subsequent alterations and some redevelopment have made an attractive and varied group that lacks the uniformity of other squares within the borough. Aubrey Road to the west of the square was laid out as a service road and Hillsleigh Road to the east provided stables and coach houses. Aubrey Walk at the southern end of the square comprises studio conversions of, or successors to, coach houses of Campden Hill Square. The strip of land that was left between Hillsleigh Road and Campden Hill Place on the edge of Hanson’s ownership saw three houses built in 1829, of which nos. 19 and 20 survive. The aforementioned roads that surround Campden Hill Square contain a variety of attractive period houses in their own right but once again do not attempt to produce coherent townscape having been developed in a more ad hoc way at different times with many having been altered or rebuilt over time. The variety and attractiveness of the period houses make an architecturally rich streetscape that makes a positive contribution to the character and appearance to the conservation area.

3.145 Campden Hill Square is the nucleus of this area with buildings of three to five storeys in height with lower ground floors. The buildings vary in their design but have many similar architectural elements including a consistent palette of materials comprising London stock brick laid in Flemish bond and channelled stucco work to the upper ground floors. The windows on many of the houses are also to a fairly consistent pattern being vertical sliding sash windows in a six-over-six pattern and set within plain brick reveals with gauged brickwork heads or are finished with stuccoed architrave surrounds.

3.146 The most consistent group can be found on the eastern side of the square with nos. 4-11 (consec) which comprise a terrace of seven houses the parapet line of which steps up with each house towards the terrace on the south side of the square. These houses are four storeys in height and constructed from stock brick with stucco lower and upper ground floors. The windows are vertical sliding glazing
bar sash windows that are set within brickwork reveals with gauged brickwork heads except those to the upper ground floor which sit within stucco reveals with either arched or square heads. The front doors are of a four panelled traditional construction with either a transom or fanlight above that are set within stucco reveals. Embellishment has been added to the elevation with ornate cast iron Juliette balconies to the first floor. The generous front garden spaces match the others within the square and are enclosed with either low walls or traditional cast iron spear tipped railings.

3.147 The earliest and some of the most distinctive houses on the square are no. 2 on the east side and nos. 50-51 and no. 52 on the west side which are all grade II listed. These houses have similarities in their design with projecting full height bay windows with stepped and rounded corners which stand out more prominently from the other houses around the square. No. 2 was designed by the architect George Edward Valintine in c.1826-8. The house is three storeys in height and constructed from stock brick laid in Flemish bond over a stucco lower ground floor. The house is double fronted of four bays. The windows are vertical sliding timber sash windows with margin lights set within brick reveals with gauged brick heads. The front entrance door is positioned to the right hand side and comprises a traditional six-panelled timber door set within a pilaster surround with a rectangular top light decorated with oval tracery.

3.148 Nos. 50 and 52 have similar architectural elements with the distinctive round cornered bay windows but are a pair of houses within the terrace that are two storeys in height with lower ground floor. These date to around c.1835 and are constructed from stock brick and have vertical sliding sash windows. The windows to no. 51 being the original configuration with eight-over-eight panes to the first floor and five-over-five to the upper ground floor that are set within architrave stucco surrounds with shoulders. No. 50 has had it windows replaced and as a consequence has unbalanced the pair with two-over-two sash windows to the second floor and French doors with tripartite surrounds and iron balconies to the upper ground floor. The house is also embellished with stucco string courses below the windows sills of the first and second floors and has added interest with an entrance portico which houses a four-panelled entrance door with decorated transom light above. The front garden is also enclosed with spear tipped railing set into a stone plinth.

3.149 No. 52 is of a very similar design as no. 2 but has some distinct differences. The fenestration has vertical sliding eight-over-eight glazing bar sash windows to the second floor, six-over-six to the first, and French doors with tripartite surrounds and iron balconies to the upper ground floor. The house is also embellished with stucco string courses below the windows sills of the first and second floors and has added interest with an entrance portico which houses a four-panelled entrance door with decorated transom light above. The front garden is also enclosed with spear tipped railing set into a stone plinth and entrance gate.

3.150 Another distinctive building on the square is no. 18 which was built in 1887-88 on the
south side replacing a late Georgian terrace house. The building is constructed from a red brick which contrasts strongly with the London stock brick of the neighbouring houses around the square. The five storey house with lower ground floor is more ornate having distinctive red brick columns that rise up from the first floor to the Dutch styled gable which is finished in stucco. The fenestration is also distinctive with the projecting bay window openings having a central decorative pilaster with windows either side with decorative top lights. The upper ground and first floor windows have side hung casements with diamond pattern top lights above the first floor French casements which open onto a full width balcony that is enclosed with decorative iron balustrades. The front entrance door is also distinctive being of a five panel construction with decorative lights that is set within a decorative timber porch with turned posts. The house makes an interesting break within the terrace and its design and quality ensures it makes a positive contribution rather than detracting from the character and appearance of the conservation area.

3.151 At the south western corner of the square is a terrace of post-war properties, all appropriately true to their time and echo the simplicity and the colouring of the original houses, providing a link to the less formal scale of the streets surrounding the square.

Aubrey Road

3.152 Aubrey Road makes its way uphill past two towering Holland Park Avenue facades. As previously mentioned Aubrey Walk was originally primarily a service road for the houses on the west side of Campden Hill Square of which their rear gardens originally backed onto. The western side of the square was developed first with a cottage which has now been demolished and replaced with no. 7 Aubrey Road a modern house with painted rendered elevations with a mixture of modern and traditional vertically sliding sash windows.

3.153 Between 1843 and 1847 a group of six Gothic villas were constructed at nos. 1-6 (consec) Aubrey Walk. These houses have been altered over the years with no. 4 now being the best preserved. This house is of London stock brick construction laid in Flemish bond that has painted stone window reveals with mullion and transom windows with leaded casement windows. No. 6 has an ornate barge board and no. 2 still has some perpendicular windows. The other houses within the group have been considerably altered with no. 1 being completely refronted in c.1913 with an attractive grey and red brick facade with quoins and decorative central oval window flanked by six-over-six vertical sliding sash windows.

3.154 Aubrey Lodge directly to the south of this group was constructed in 1861-3 by George Drew of Rosedale Villas, Notting Hill. This is the tallest building in the road standing at four storeys in height with a lower ground floor. It is constructed from London stock and has metal replacement windows with top and side hung
casements with the original rubbed brick heads above. Stucco cornices have also been removed from its front elevation and this has also affected its historic character.

3.155 Further south at the junction where Aubrey Road turns onto Aubrey Walk is Aubrey House a mid eighteenth century house in spacious grounds which can be glimpsed from the road over the high brick boundary walls. The current house we see today, although altered and extended, can be attributed to Sir Edward Lloyd who acquired the lease in 1744. The mansion house is one of the most significant houses in the area which stands on the site of Kensington Wells an early eighteenth century spa and has an attractive and impressive appearance. The house is three storeys in height at its centre finished with a central pedimented roof with dentilled cornice. The slate roof above is finished with a lead domed cupola which in turn is terminated with a weather vane. The central part of the house is flanked by two storey wings with hipped slate roofs. The house is constructed from a brown brick laid in Flemish bond and has vertically sliding glazing bar sash window set within plain brick reveals with red brick gauged heads. The main entrance door is set within a doorcase with Tuscan pilaster surrounds finished with a dentilled pediment and entablature above. The house and its mature garden setting makes a significant contribution to the character and appearance of the conservation area and is a visual reminder of how the area directly to the south once looked with other detached houses in large garden settings.

3.156 The rear of the houses on the west side of Aubrey Road face onto Holland Walk creating a charming sequence of rear facades that vary in interest and quality, some being delightful while others are more utilitarian.

3.157 The east side of Aubrey Road has a variety of houses built in a piecemeal fashion on the rear gardens of the houses on the west side of Campden Hill Square. This has created a less fortunate piece of townscape with properties in varying styles that largely date from the twentieth century. The palette of materials and in most cases the styles of windows respect
the wider conservation area. However, the introduction of ground level garages does not produce attractive or appropriate townscape and detract from this part of the conservation area.

**Aubrey Walk**

3.158 Aubrey Walk takes on a more formal air with tall properties from the nineteenth and twentieth centuries providing a variety of architectural styles that differ significantly between the north and south sides.

3.159 The properties on the north side form a long terrace and groups of smaller terraced houses that are dominated at its eastern end with the grade II listed St. George’s Church. The north side has a number of studio properties that were constructed in the latter part of the nineteenth century. These individually designed buildings create visual interest with a variety of window designs and openings and architectural detailing that sit in harmony with one another utilising a simple palette of materials comprising London stock, red brick and render.

3.160 At the east end of the street is a listed late Georgian terrace that flanks the junction with Hillsleigh Road. This attractive three storey terrace nos. 2-6 (even) are constructed from London stock brick laid in Flemish bond with vertical sliding eight-over-eight sash windows to the ground and second floors. Greater emphasis is given to the first floor with French casements that open onto Juliette balconies. The front entrance doors are of a traditional four panelled timber construction with fanlight above which sit within plain stuccoed reveals to Aubrey Walk and a pilaster surround with dentilled cornice to Hillsleigh Road. On the opposite side of Hillsleigh Road nos. 8-16 (even) provide a crisp Arts and Crafts terrace which is half brick and half rendered with clay tiled mansard roof.

3.161 At the western end of the south side the houses are generally lower and appear in smaller terraced groups of two and three storeys. Nos. 15-19 (odd) are of note being a grade II listed terrace of three houses that date from 1951-2 that were designed by Raymond Erith and have a traditional Georgian design that is well detailed and executed. There is also an attractive two storey late Victorian terrace at nos. 9-11 (odd) which was built in 1899. This terrace of three houses are constructed from London stock brick with red brick dressings and vertical sliding two-over-two sash windows with a slate pitched roof. To the east of this terrace is a new modern contextual development Wycombe Square which has a central garden that fronts onto Aubrey Walk.

**Hillsleigh Road**

3.162 Hillsleigh Road is characterised by a range of large individually designed houses that sit in garden plots on the eastern side and more modest properties on the western side that have built up gradually in the rear gardens of the houses in Campden Hill Square. The northern end of the road is dominated by a large block of flats known as Linton House (no. 11 Holland...
Park Avenue) built in 1936.

3.163 On the western side of the street nos. 2-12 (consec) form a diverse terrace with former coach houses, studios and dwellings that date from the Victorian period to the present day. They range in height between two and three storeys many with mansard roof additions of various designs and configuration. Despite the houses all being individually designed they create an attractive group that complement each other being of a similar scale and constructed from the same pallet of materials comprising brick and stucco.

3.164 The strip of land left between the eastern side of the road and the boundary of Hanson’s land was developed with three houses that were granted to John Ogle in 1829. Two of these, no. 19 (Ness Cottage) and no. 20 have survived but have been altered and extended. The houses are both stucco fronted with a painted finish with Ness cottage retaining its vertical sliding glazing bar sash windows and no. 20 having its changed to side hung casements.

3.165 No. 17 (Essex House) is an attractive late Victorian house built in 1897 that is constructed from red brick laid in Flemish bond with a Dutch gable to the southern wing. Architectural embellishment has been added with stone dressings to the window and door reveals some with ornate decorative pediments. The red brick and stone gate piers located on the boundary to no. 16 originally formed part of the entrance driveway to Essex House. These became separated when the land was split to accommodate no. 16, the traditional yellow brick house with red brick dressings we see today.

3.166 Directly opposite behind a tall brick boundary wall can be see no. 14 Hillsleigh Road (Hillsleigh House) another large stucco fronted dwelling in its own garden plot. This house was completed in 1842 by Thomas Williams but despite being much altered it has retained some attractive original architectural elements including stucco pilasters with console brackets that support the pedimented eaves of the hipped slate roof. The main frontage has six-over-six glazing bar sash windows and an entrance portico with rounded arched reveal. The north front is to an attractive symmetrical design, with a central segmental bow front and moulded architraves.

Campden Hill Place

3.167 Campden Hill Place is a private road that is accessed from Notting Hill Gate. The single lane, which is now gated, has a leafy green appearance with a centrally planted island and many mature trees within the gardens of the four houses to be found around its edge. The three houses on the east side are mid nineteenth century in date and are attractively designed.

3.168 No. 1 is two storeys in height with lower ground floor and is constructed from London stock brick with a series of gables fronting the road. The elevation has stone mullion and transomed windows and a bay window to the principal room of the upper ground floor.
that have been painted white along with the over sailing coping stones to the gables. The main entrance is attractively detailed with the recessed porch having a Tudor style arch and moulded architraves.

3.169 Nos. 2 and 3 directly to the south of no. 1 step up the hill and are of very similar designs. These houses are also two storeys in height with lower ground floors and are constructed from stock brick that has been painted white. The houses have balanced compositions with canted bay windows and hipped slate roofs with over sailing eaves and decorative cornice below. The windows are vertical sliding two-over-two sashes that are set within architrave surrounds.

3.170 No. 4 Campden Hill Place also forms part of no. 20 Hillsleigh Place and is effectively a new wing extension that was built in 1902, which recalls the work of C.F.A. Voysey with its white rendered exterior, low casements, and canopied entrance door.

Holland Park Avenue (south side)

3.171 The terraces that extend down to Holland Park Avenue on the east and west sides of the square were extended east and west with two smaller terraces of five houses. Nos. 19 and 21 are grade II listed and form part of the original Campden Hill layout. The houses are three storeys in height with lower ground floor and are of a brick construction with stucco decoration. No. 21 has been entirely finished in stucco at a later date with console bracketed hoods above the second floor windows. The houses are three windows wide. The original fenestration had vertical sliding glazing bar sash windows but these have been altered at no. 21 with the first floor having French windows which open onto ornate cast iron balconies.

3.172 Nos. 23-27 (odd) complete the western side of the square. This group of three terraced houses are grade II listed and date from 1829 and are finished in stucco with vertical sliding timber sash windows and architectural decorative finishes in the form of architrave surrounds and cornice mouldings. The symmetrical terrace is three storeys in height with lower ground floors. The central house is three bays wide with a giant Doric order that is finished with a pedimented attic whilst the houses either side are of two bays of which no. 27 has been altered with an additional storey and a Doric porch.

3.173 The houses to the eastern side of the square are more varied with nos. 15-17 (odd) being of a brick construction with stucco decoration with pilasters to the upper ground, first and second floors which support a frieze above the first floor and the cornice to the second floor of which no. 17 has a pediment. The windows have vertical sliding timber sash windows those to no. 15 having been replaced with casements. The windows sit within architrave surrounds with those to the first floor with console bracketed hoods.

3.174 No. 1 Hillsleigh Road which fronts onto Holland Park Avenue is lower in height being
two storeys in height with a lower ground floor and attic storey which cuts through the corniced and bottle balustraded parapet. The house is stucco fronted and has a summer room with decorative leaded lights that sits adjacent to Hillsleigh Road. The two attractive groups of late Georgian and Victorian houses have generous front gardens that are enclosed with a variety of boundary treatments including bottle balustrades, spear tipped railings and London stock brick or stuccoed walls.

3.175 Nos. 5-9 (odd) form a balanced composition of three houses the central dwelling of which projects forward. The buildings are three storeys in height with lower ground floor and mansard roof and are constructed from London stock brick with channelled stucco to the upper ground floor and quoins to the external corners. The houses are two windows wide with vertical sliding one-over-one sash windows that are set within architrave surrounds those to the first floor with console bracketed hoods. The mansard roofs are covered in slate and are punctuated with dormers that sit in alignment with the windows below. The large front gardens are enclosed with high brick walls that have black painted timber gates.

3.176 No. 29 Holland Park Avenue sits on a triangular piece of land between Holland Park Walk and Aubrey Road and accounts for its irregular shape due to restricted access from Aubrey Walk to the rear. This attractively designed house was built in 1863 and is double fronted with segmental bays that rise up from the lower ground to second-floor level with pilasters and crowned with bottle balustrades. The front elevation is fully stuccoed with channelled rustication to the upper ground floor, quoins to the corners and a dentilled and bracketed cornice above the second floor. The front entrance has a柱mented surround which is flanked by bottle balustraded steps. The front garden is enclosed with stuccoed walls with recessed panel decoration finished with moulded copings set between piers with moulded capping stones.
7. THE PHILLIMORE ESTATE

- Argyll Road, Campden Hill Road (west side), Duchess of Bedford Walk (south side) Essex Villas, Phillimore Gardens Close, Phillimore Gardens, Phillimore Place, Phillimore Walk (north side), Stafford Terrace, Upper Phillimore Gardens

3.177 The Phillimore Estate today is represented by the 21 acre site developed by Joseph Gordon Davis of Pimlico between 1855 and 1870. He signed an agreement with the Estate to build 375 houses with their roads and sewers in 12 years from April 1855. As work proceeded the estimate of what constituted a reasonable number of houses was successively modified downwards, the final agreement in 1861 (when 78 houses were complete and 39 under construction) stipulating that between 205 and 225 houses were to be provided. In the event, 214 were built. Much of this revision was required because the terraces originally envisaged were replaced by detached or semi-detached houses, judged to be better suited to the locality and to market conditions.

3.178 With the commencement of Stafford Terrace in 1868, the development approached completion. The Estate was a generally successful exercise, with houses being continuously taken up on completion by well-to-do families, each employing between two or three servants. A considerable proportion of owners were in the professions, with a significant number of artists of whom Linley Sambourne is today the most obviously commemorated who lived at no. 18.

3.179 The northern edge of the estate along the Duchess of Bedford Walk was not developed with houses and is characterised with London stock brick walls that enclose the large gardens to the rear of the houses that front onto Upper Phillimore Gardens. These walls are visually broken with openings for garaging and other ancillary buildings has a more utilitarian character.

3.180 The Phillimore Estate combines a diversity of house types into a consistently elegant residential area enhanced by mature planting. This elegance is contrived within sight and sound of Kensington High Street. Occasional glimpses of the spire of St Mary Abbots, most notably in the set-piece vista eastwards along Stafford Terrace, reinforce the impression of an exclusive residential backwater yet right in the heart of Kensington.

3.181 The houses with elegant classical detailing are contrived into detached villas, semi-detached pairs of houses, short terraces and longer terraces. The suspension of building operations at various times as the market dipped has produced variety in terraced streets such as Argyll Road, so that they have less consistency than complete runs of semi-detached houses such as those on the north sides of Phillimore Place and Essex Villas. Single villas are concentrated around the fringes of the development on the north and west, with no. 38
Phillimore Gardens closing the attractive view westwards along Upper Phillimore Gardens.

3.182 Elsewhere little attempt is made to create formal townscape. No. 31 Phillimore Gardens at the west end of Phillimore Place, despite being an attractive architectural composition, is too low to be an effective end stop and is outshone by the attractive belvedere of no. 32. No. 5 Upper Phillimore Gardens has considerable prominence at the north end of Argyll Road while Argyll Road terraces themselves provide strong visual terminations. The uncharacteristic height of the short terrace at nos. 17-21 (odd) Phillimore Gardens means that Essex Villas alone is properly enclosed at both ends.

3.183 While the view east along Stafford Terrace is particularly attractive, Phillimore Gardens Close lacks presence as an appropriate terminating feature for these listed terraces. The Victorian houses that originally occupied the site were a short terrace of three houses and a semi-detached villa that reflected the other houses in the street. Unfortunately, these houses suffered severe bomb damage during World War II and were later rebuilt in the 1950s. The replacement houses reflect the period in which they were built and appear incongruous amongst the more impressive Victorian houses. These buildings are three storeys in height and have a relatively plain appearance being constructed from Berkhamstead grey brown facing brick laid in stretcher bond and a mixture of rectangular windows with original steel and more modern uPVC frames.

3.184 Other bomb damage also occurred within the estate on the site of nos. 12-20 (even) Essex Villas which saw the loss of two pairs of semi-detached and one half of a semi-detached house. The houses were replaced with 1950s houses which are less tall than their neighbours and constructed entirely from brown brick with vertical sliding sash windows giving the houses a Neo-Georgian style with built in garages and associated driveways. The stark contrast in styles has created a visually weak southern side resulting in a visual void halfway along the terrace. This coupled with one half of a pair of semi-detached houses makes the road look
incomplete when looking eastwards.

3.185 The houses are generally constructed from a consistent palette of materials which is based around London stock brick/gault brick and painted stucco render with Welsh slate for roofs. The facades have been embellished with stucco decoration which takes the form of channelled stucco to the upper ground floors, quoin work to the corners of the houses, architrave surrounds, bottle balustrades and cornices. Common window types comprise vertically sliding box sash windows of two-over-two or one-over-one patterns that appear singularly or in a tripartite form. Elevations are also embellished with bow or bay windows and entrances with porticos, pilaster surrounds or in the case at no. 43 Phillimore Gardens a fine cast iron entrance canopy. These elements are used to make consistent detailing across groups and terraces as well as allowing much variation to allow individuality in the design of many of the detached and semi-detached houses. The flank elevations of houses where they abut adjoining streets are generally more formal than others within the conservation area and have fenestration with architrave surrounds, cornices, bay windows and rusticated stucco work. These architectural elements and materials have created visually interesting streets which sit in harmony with one another and create a distinctive part of the conservation area.

3.186 Rooflines around the Phillimore Estate were originally of three kinds: hidden behind parapets, low-pitched, or mansards in slate. Over time there has been considerable alteration to rooflines, from minor adjustments to the design of dormers in the original mansards along the north side of Phillimore Place, to the addition of complete floors either within a mansard or under a new flat roof. These alterations are most apparent where the original skyline of the property, sometimes a decorative cornice or balustrade, has been altered or removed, and particularly where it is replaced with modern railings advertising the alteration to the street. The least altered properties of all tend to be the single or paired villas under a low-pitched roof, as there is insufficient headroom for
an additional floor within these roof slopes and would necessitate the removal and replacement of the entire roof structure which would harm the original architectural composition of the houses.

3.187 Apart from the 1950s houses that replaced bomb damaged houses during the Second World War in Essex Villas and the southern end of Phillimore Gardens, there are four houses in Phillimore Place that contrast strongly with the established Italianate architecture. This group of four houses, nos. 6-12 (even) were designed by the architect Henry Winnock Hayward and provided a contrasting Tudor Gothic style. It consists of two detached houses of red brick with blue brick diaper patterns (nos. 6 and 12) that sit either side of a semi-detached pair of houses of a similar design, but faced in ragstone (nos. 8 and 10). The houses have gabled roofs that are finished with pierced decorative barge boards with a finial and pendent. The distinctive mullioned lancet Gothic style windows have a vertical sliding sash window. These along with the main entrance door which is accessed via a recessed porch with Tudor arch and timber lancet panelled entrance doors and red brickwork give the property their distinctive Tudor Gothic appearance. The front railings comprising spear tips and set into a stone plinth match the rest of the street providing continuity and coherence to the street. The houses are attractive compositions that add visual interest to the street and provide a welcome and unexpected surprise at the heart of the Phillimore Estate.

3.188 The character of the Phillimore Estate is greatly enhanced by its front boundaries and by the mature planting in front and rear gardens. Original frontage treatments, either stucco walls or railings, contain and contrast with the generally mature vegetation of front gardens and areas to provide an appropriate setting for the attractive stucco frontages.

3.189 Unfortunately, a number of hard standings have been introduced for off-street parking. These have created more open garden frontages that harm the rhythm of boundaries and the enclosed nature of the street. Further harm has also been caused to the front
elevations of some houses with the insertion of garages which have harmed the architectural composition of the houses and the character and appearance of the conservation area.

8. THE INSTITUTIONS

- Campden Hill, Campden Hill Road (west side) Duchess of Bedford Walk (north side), Holland Park School, Queen Elizabeth College, Sheldrake Place

3.190 This part of the Conservation Area represents virtually all of the northern portion of the Phillimore Estate as it emerged after 1774. John Tasker, an architect and builder and Thomas Winter, a tailor, signed an agreement with William Phillimore in 1808 to develop 192 acres of farmland. The scheme consisted of seven houses with large gardens providing an open setting with little development. The houses were complete by 1817 and the only surviving development from this time is Thorpe Lodge which received its first leasehold occupant in 1816.

3.191 The Institution area still has very few houses and retains a more open atmosphere despite large developments such as Holland Park School and large blocks of modern and traditional mansion flats as well as Academy Gardens (grade II), the former Queen Elizabeth College and Queen Mary Hall on Duchess of Bedford Walk (1914).

3.192 The early nineteenth century Thorpe Lodge (grade II) has been preserved and adapted for school use and now forms part of the Holland Park School grounds. The house was first constructed in the early nineteenth century by John Tanner but was later altered in 1904-12 by W.K. Shirley. The house is two storeys in height with a hipped slate roof with elevations finished in a later roughcast render. The fenestration comprises vertical sliding sashes to the first floor and casements below with a centrally positioned tripartite window to the ground floor. The distinctive entrance consists of a buff brick porch with arched gabled canopy that was added in the early twentieth century. The house retains its period character and makes a positive contribution to the character and appearance of the conservation area and has retained much of its original garden plot.

3.193 In addition to Thorpe Lodge there is a group of four detached houses at the eastern end of Campden Hill that were built between 1914-1938. These were built in the extensive grounds of Blundell House following its demolition in the early twentieth century.

3.194 No. 1 Campden Hill (grade II) was designed by the architect E.P. Warren in 1914-15 in an Edwardian Arts and Crafts style as an interpretation of a late seventeenth century country house. The building is constructed from small red and brown bricks that are laid in English bond with quoins to the corners and a pitched roof with over sailing eaves covered by Green Westmoreland slate. The elevations are punctuated with casement windows with leaded
lights that have square or cambered heads set within brick reveals with rubbed brick arches. The gardens are enclosed with a high red brick walls with a lodge house in the south east corner that is also constructed from red brick and finished with red clay tiled roof.

3.195 The present Blundell House (no. 2 Campden Hill) was built at a similar time to no. 1 to the designs of Arthur G. Leighton. The same architect was also used to design Little Blundell House (no. 3 Campden Hill), a studio-house built in 1927. These houses are plainer than no. 1 but still have some attractive qualities being constructed from red brick laid in English bond and have hipped roofs with a covering of red clay tiles and a simple eaves over hang.

3.196 No. 71 Campden Hill Road was built on the site of Bute House in 1914 by the architect Henry Martineau Fletcher. The house is also constructed from red and brown brick laid in English bond but has been embellished with square stone columns to the corners that support a hipped Westmoreland slated roof. The dormer windows to the roof have side hung casements with slated cheeks and flat leaded roofs. The fenestration comprises vertical sliding timber sash windows with glazing bars set within brick reveals with rubbed brick arches and a central keystone. The garden is enclosed with high red brick boundary walls laid in English bond with the wide vehicular access fronting Campden Hill Road enclosed with modern railings and gates. The house is now the residence of the South African High Commissioner and was renamed High Veld in 1946.

3.197 This attractive group of four red brick houses and associated structures around the west end of Campden Hill have a picturesque quality which reflect the period in which they were built in the early part of the twentieth century.

3.198 The only other houses built in the Institutions area are those to the rear of Campden Hill Gate in Sheldrake Place. The
most notable of which are the two semi-detached houses, nos. 14-17 (consec) which were built in the 1950s. These houses are two storeys in height with attics and are constructed from red brick laid in English Garden Wall bond with brick quoined corners and a hipped roof finished with a covering of clay tiles. The windows are of the tripartite type with vertical sliding glazing bar sash windows set within brick reveals with rubbed brick arches. The attic storey has large dormers with clay tiled sides and tripartite windows. The houses sit comfortably within their setting and are largely hidden from view behind the large mansion flats of Campden Hill Gate to the south.

9. THE SOUTHERN CORRIDOR

- Campden Hill Road, Drayson Mews, Holland Street, Kensington High Street, Hornton Place, Hornton Street, Observatory Gardens

3.199 At an early stage in its development the district now covered by Kensington Conservation Area was bisected by a track now known as Campden Hill Road. No estate development crosses this road: consequently, none of the above character areas straddles it. As its importance as a thoroughfare grew it generated its own style of townscape distinct from its surroundings, so that the linear areas left over after the consideration of the various estate developments above can be considered as entities in their own right.

3.200 Virtually all the buildings in this part of Kensington are well-defined examples of their type. In visual terms the area is dominated by the Town Hall and library and to some degree Campden Hill Court, a full-blooded mansion block with some impressive detailing around its two-storeyed porches. The northern and western edges, however, are taken up with attractive houses including long red brick terraces in Observatory Gardens and Hornton Street as well as semi-detached and smaller terraced groups in Holland Street and Hornton Place.

3.201 The east side of Hornton Street and the south side of Holland Street were originally lined from around 1804 onwards with Georgian terraces similar to those that had already been constructed on the High Street, while other plots were gradually taken up with individual houses reflecting the great villas on Campden Hill albeit on a smaller scale.

Holland Street

3.202 The only survivor of the early nineteenth century development in the area is at no. 33 Holland Street. This house has now been converted to a shop on the ground floor with residential above. The main facade is constructed from London stock brick laid in Flemish bond with a white rendered parapet behind which sits a mansard storey covered in slate. The fenestration comprises vertical sliding two-over-two sash windows set within plain brick reveals with later render having been applied to the gauged arches.
Adjacent to this house on its western side is a short terrace of five houses, nos. 35-43 (odd), that were constructed in the early part of the twentieth century. This group of Arts and Crafts style houses are attractively-modelled and finely-detailed with red bricks to the lower and upper ground floors and painted roughcast to the first and second floors with pointed gables. The fenestration comprises side hung casement windows with glazing bars, those to the lower and upper ground floors with mullions and transoms. The front porches are recessed into the facade within stone reveals with arched heads or brick reveals with rounded timber hoods supported on decorative brackets. The pitched roof is covered with clay tiles and has a dentilled cornice at eaves level. The roof slopes are punctuated with flat roofed dormers with over-sailing cornices and are positioned close to the ridge. The front lightwells are enclosed with decorative iron railings which unite the group at street level.

On the northern side of the street nos. 44-50 (even) Holland Street were constructed on land also sold in 1827, the plot being developed by 1845 with three pairs of plain, elegant semi-detached cottages. No. 50 was extended in the late nineteenth century, possibly during its occupation by the composer, C.V. Stanford. The extension became a separate house (no. 56 Hornton Street) in the 1950s and has quite a different character to rest of the group with its casement windows and mansard storey. The pairs of houses are finished in render with a white painted finish with double height entrance wings that have oversailing gabled roofs. The main roof structure to each houses is hipped with pedimanted eaves that are covered in natural slate. There have been some fenestration alterations to the front elevations with replacement sashes and canted bays as well as some infill side extensions which have caused some harm to their appearance.

On the north side of Campden Hill Court flow the striking red brick and stucco terraced houses of nos. 1-12 (consec) Observatory Gardens which were built in the 1880s. These...
attractive terraced houses are three storeys in height with lower ground floor and two attic storeys. The facade has canted bay windows that extend up from the lower ground to first floors and architectural embellishment with stone quoins and moulded string courses above the upper ground and first floor windows. The fenestration comprises vertical sliding one-over-one timber sash windows that are set within architrave surrounds with ornate bracketed hoods to the first floor that are surmounted with ball finials. The upper ground floor windows to the canted bays have arched heads with brick and stone quoins and central keystones decorated with moulded heads. The front entrance doors are accessed through ornate Corinthian columned porticos that are terminated with bottle balustrades. The mansard roofs have a French chateau style with steep slated roof slopes and two floors of attic rooms that are lit by round headed dormers and rounded windows above that are set back behind a heavily moulded eaves cornice and bottle balustrade. The top of the roof is finished with a crest with alternating short and tall spiked cast iron finials which are set between large red brick chimney stacks at each party wall line. The front lightwells are enclosed with decorative railings that have a hooped pattern with roundel and spiked finials that are consistent across the group and unite the development at street level.

Hornton Street

3.206 Nos. 1-37 (odd) Hornton Street is another attractive red brick and stucco terrace which are similar to the ones in Observatory Gardens but less well preserved. One main difference between the two terraces is that the houses in Hornton Street do not have porticos but less prominent Corinthian columned pilaster surrounds that support a heavily detailed entablature with console brackets. The roofs are also less ornate having two parallel runs of square topped dormers with an assortment of window designs. The roof designs of the two end houses are the exception which match the French chateau style of Observatory Gardens. On close inspection a significant amount of the ornament has been lost, particularly crestings to bay windows and bottle balustrades above the eaves cornice. The terrace also suffers from many of the front entrance steps having been refaced in modern tiled finishes which are at odds with the original finishes which have delicate red tiled treads and marbled risers. The front railings are to a different design to those in Observatory Gardens comprising a complete run of spear tipped railings set into a stone plinth with gates providing access to the front lightwells.

3.207 Another fine and impressive terrace in this character area are nos. 12-54 (even) Hornton Street (grade II). This terrace of 22 houses date from around 1903 and were designed by the architect F.S. Chesterton replacing an earlier
Georgian terrace. The houses are three storeys in height with lower ground floor and attics. They are constructed from red brick laid in Flemish bond and embellished with stone dressings. Nos. 44-54 (even) have a slightly different appearance to the rest of the terrace with vertical sliding sashes and oriel bay windows and one storey of attic rooms. Nos. 12-42 (even) have a more consistent rhythm of mullion and transomed windows and two or three storey bay windows with iron casement windows split with glazing bars. The roofline is distinctive with red brick gables with stone dressings that are interspersed with clay tiled roof slopes that are punctuated with two rows (nos. 12-42) of flat roofed dormer windows finished with oversailing cornices. The front entrances are characterised with recessed porches with stone segmental headed openings with the interiors lined with attractive green tiles. The front lightwells are enclosed with pointed railings set into a stone plinth with gates that provide access to the front lightwell steps. The terrace is little altered but has suffered some unsympathetic alterations with modern replacement windows to one of the houses and the painting over or removal of original tiles to the front entrance porches.

Hornton Place

3.208 On the southern side of Hornton Place some attractive Victorian houses can be found. Nos. 1 and 2 are a modest pair of three storey houses and nos. 3-6 (consec) comprises a taller terrace of four houses that are three storeys in height with later mansard roof additions.

3.209 Nos. 1 and 2 are a characterful pair of houses that have remained relatively untouched with low floor to ceiling heights that are seen in contrast to the larger terraced houses next door. The houses are constructed from London stock brick laid in English bond with six-over-six vertically sliding sash windows set within cambered brick reveals. The front entrance doors are also low in height and set within simple brick surrounds with cambered heads and are appropriately understated without embellishment. The low pitched slate roofs have also remained untouched with a central chimneystack and are terminated at the eaves with a simple u-shaped gutter.

3.210 The adjacent terrace nos. 3-6 (consec) are constructed from London stock brick laid in Flemish bond with the ground floors finished in stucco with a moulded cornice above. The fenestration comprises vertical sliding two-over-two sash windows that are set within plain brick reveals with cambered brick heads. The houses have been extended with mansard roofs built directly off of the eaves line and are punctuated with dormer windows that sit flush with the almost vertical roofslopes. The Victorian houses make a positive contribution to the character and appearance of the conservation area but have some alterations that have affected their appearance with the painting over of brickwork and some modern replacement windows.
10. THE NORTHERN CORRIDOR

- Airlie Gardens; Aubrey Walk; Campden Hill Gardens; Notting Hill Gate; Campden Hill Road.

3.211 The visual character of this part of the Conservation Area falls into three distinct parts. The first comprises the main road where large, monolithic buildings predominate and represent a coarser grain. These have their own aesthetic principles and their own internal geometry, the logic of which does not necessarily relate to the street scene or acknowledge the wider historic townscape nor have considerations for vistas.

3.212 The last major housing development on the Philimore Estate during the nineteenth century was nos. 1-18 (consec) Airlie Gardens which front onto Campden Hill Road and turn graciously into Airlie Gardens. This substantial terrace of nineteen houses are five storeys in height with lower ground floor and attic storeys that were designed to take advantage of their situation close to the summit of Campden Hill with extensive views across the surrounding area. The houses are of yellow brick construction with quoins to the corners and architectural embellishment provided through stucco decoration with cornices, moulded string courses and pediments and hoods above the windows. The front entrance doors are accessed through substantial porticos constructed from stock brick with open stuccoed arches. The fenestration comprises vertical sliding one-over-one timber sash windows that are consistent across the terrace with variation provided through window head finishes and canted bays. The building is terminated with attic gables providing a distinctive rhythm to the skyline. Nos. 15 and 16 were destroyed during World War II and a plain block of 1950s flats was built in their place that has detracted from the architectural composition creating a weak termination to the western end. Another substantial, but attractive, alteration was also made in 1891 when the owner of no. 1 Airlie Gardens, Douglas William Freshfield, the explorer and geographer had an addition built on to the south side of his house in a style similar to Nos. 10a-16 (consec) Airlie Gardens.
Richard Norman Shaw with its corner turret and the gable on the south wall that are embellished with red brick dressings.

3.213 The second distinct parts of the area are those to the main road where traditional styles and scales exist, namely nos. 142-164 (even), 170-180 (even) and nos. 101-109 (odd) at the north end of Campden Hill Road.

3.214 Nos. 142-164 (even) and 170-180 (even) comprise more modest houses that are two storeys in height with lower ground floors that have a consistent parapet line which step down with the gradient of the land. The houses are predominantly stucco fronted with some stucco decoration in the form of cornice mouldings to the parapet and architrave surrounds to the windows and pilaster surrounds to the doors. There are some distinct variations in the group with nos. 146 and 148 being of brick construction with stucco decoration and may illustrate how the majority of the terraced houses looked when first built.

3.215 Nos. 142-144 (even) and 174-180 (even) have a plainer elevational treatment with stucco to the lower and upper ground floors and painted brickwork above. The window openings are plain brick reveals with gauged brickwork heads and the front entrance door reveals are of plain stucco with rounded arched heads with transom lights. The houses are two windows wide with vertical sliding timber sash windows that create a consistent rhythm across the group. The houses have been harmed by the loss of original architectural decorative finishes and some alterations to the fenestration.

3.216 The terraced groups form an attractive road frontage that are seen in contrast to the larger plain and utilitarian rear elevations of the terrace houses of nos. 5-25 (odd) Campden Hill Gardens opposite.

3.217 Nos. 101-109 (odd) form a short terrace of five houses on the western side of Campden Hill Road that reflect the height and scale of the terrace of shops opposite and those along Notting Hill Gate. The houses are three storeys in height with a lower ground floor and are constructed from gault brick laid in Flemish bond with channelled stucco to the upper ground.
floors. The houses have a consistent parapet height that are finished with a decorative cornice surmounted with bottle balustrading. The elevations have canted bay windows to both the lower and upper ground floors and pilaster surrounds to the front entrances. The houses are two windows wide with vertical sliding two-over-two sash windows set within architrave surrounds, those to the first floor with console bracketed hoods. The group is harmed by the loss of architectural detailing in particular bottle balustrades to the parapet, original railings and some replacement uPVC windows.

3.218 Finally, there are the quieter residential streets where historic traditional buildings predominate. There is an interesting contrast here between Campden Hill Gardens, with its substantial Victorian brick and stucco terraces and the south side of Kensington Place nos. 51-59 (consec) built in the 1970s which is a modern interpretation of a terrace and Wycombe Square built in 2004, a modern interpretation of a Victorian garden square.

**Campden Hill Gardens**

3.219 There are five distinct groups of houses within Campden Hill Gardens. The predominant styles are nos. 5-25 (odd) and 28-36 (even) which comprise large double fronted Victorian houses that were constructed in the 1870s by Alfred James Little. Nos. 32 and 34 have since been demolished as a result of bomb damage during World War Two and were replaced with a plainer post war brick development that contrasts strongly with the more classically detailed houses.

3.220 The Victorian houses are constructed from gault brick with stucco lower and upper ground floors. The central entrances are flanked with canted bay windows which extend up from the lower ground to first floors and are finished with a bottle balustrades. The windows comprise vertical sliding one-over-one timber sash windows set within architrave surrounds, those to the upper ground floor bay windows with rounded arched heads with flanking pilasters that support a dentilled cornice above. The facade is finished at roof level with a dentilled
eaves cornice above which sit later mansard roof additions. Nos. 22-26 (even) comprise a short terrace of three houses with similar detailing as described above but have single rather than double frontages.

3.221 Nos. 4-10 (even) and 12-20 (even) form two terraces of the same design that are positioned at ninety degrees to each other turning into a cul-de-sac. These 1870s houses are four storeys in height with lower ground floors that are constructed from gault brick laid in Flemish bond with channelled stucco to the upper ground floors. The houses have canted bay windows to the lower and upper ground floors that are terminated with a cornice moulding. The houses are two windows wide with vertical sliding sash windows that are set within architrave surrounds with greater emphasis given to the first floor with segmental pediments. The front entrance doors are of the traditional four panelled type with transom lights above that are set within pilaster surrounds. The facade is finished at roof level with a moulded cornice which is surmounted with a bottle balustrade. Cast iron work is found in the form of pot guards to the upper ground floor windows and railings that enclose the front light wells.

3.222 Nos. 1 and 2 are positioned at the north end of Campden Hill Gardens and partially terminate the view looking north along with the flank wall of no. 101 Campden Hill Road. This attractive pair of semi-detached houses are three storeys in height with lower ground floors and finished with a hipped slate roof with attics. The houses are constructed from London stock brick laid in Flemish bond with channelled stucco to the upper ground floors. Each house has canted bay windows to the lower and upper ground floors above which sit tripartite vertical sliding timber sash windows those to the first floor with console bracketed pediments. The front entrance doors are of the four panelled type with transom lights above that are set within pilaster surrounds. The front lightwells are enclosed with spear tipped railings set into a stone plinth which also guard the front entrance steps. This unaltered pair of semi-detached houses make a significant contribution to the character and appearance of the conservation area.
Shared Features of Houses

Windows and Doors

3.223 The architectural treatment of windows and doors are key features of all houses in the conservation area. Existing styles of doors in the area, by and large, manage to reflect the architectural style in which they are set. Original examples make a great contribution to the character of the area.

3.224 Door design is varied and quite often differs from house to house. These range from the fairly standard Georgian six-panelled and Victorian four-panelled doors, such as original examples at nos. 1-27 (odd) and 2-28 (even) Sheffield Terrace and nos. 27-31 (odd) Campden Grove. There are other variations to these more standardised designs such as the two vertical panels to nos. 10-18 (even) Pitt Street, three panelled doors to nos. 2-18 (even) Gordon Place and panelled doors with top lights that are split with glazing bars to nos. 12-54 (even) Hornton Street. These styles are common throughout the area and in each of the above examples the door panels are heavily moulded and are typical of the period.

3.225 The doors usually have a transom light or fanlight above and are positioned within either pilaster surrounds, plain brickwork reveals, rusticated stucco reveals or porticos. Doors to the lower ground floors, where they exist, in the front lightwells tend to be less formal and plainer being of the four panelled type without mouldings.

3.226 Windows, and in particular the pattern of their glazing bars, make a significant contribution...
to the appearance of the elevation of an individual building, and can enhance or destroy the unity of a terrace or semi-detached pair of houses. The conservation area reveals a wide variety of window styles, but it is important that a single pattern of glazing bars should be retained within any uniform architectural composition.

3.227 As a general rule, in the Georgian and early-mid Victorian terraces, each half of the sash was usually wider than it was high but its division into six or more panes emphasised the window’s vertical proportions. Such glazing patterns are found in many of the terraces, for example nos. 4-11 (consecutive) Campden Hill Square and nos. 9-13 (odd) and 10-14 (even) Holland Street. The mid-late Victorian houses, for example those in the Phillimore Estate, nos. 1-18 (consec) Airlie Gardens and nos. 22-38 (even) Gordon Place had a much simpler glazing pattern, with one pane of glass to each sash or a two-over-two configuration. Late Victorian and Edwardian buildings quite often mixed the two with the top sash being broken into multiple panes and the bottom sash with one large pane such the windows at nos. 1-25 (odd) Sheffield Terrace.

3.228 Windows reduce in size and have simpler surrounds as they rise through the building with the most decorative windows being on the principal floor levels. Some terraces and houses such as nos. 14-16 (even) Gordon Place and nos. 10-18 (even) Pitt Street have French windows with balconies at first floor level.

3.229 The windows like the front entrance doors are quite often set within decorative surrounds
and range from simple stuccoed architraves such as those found in Hillgate Village to more ornate examples which incorporate pilasters and pediments with bracketed and cornices, such as those found in Sheffield Terrace. It is also common on many of the early nineteenth century houses for the windows to be set within simple brick reveals with rubbed brick flat arches or plain stucco reveals such as those found around Campden Hill Square. A number of window cills at upper ground and first floor levels retain their original cast iron pot guards which prevent planters from falling into the street or lightwell below such as those found at nos. 1-37 (odd) Hornton Street and nos. 1-12 (consec) Observatory Gardens.

3.230 Later developments of the 1950s, 1960s, 1970s introduced simpler brick reveals finished with stretcher bond, soldier courses or concrete lintel heads, such as those found at nos. 51-59 Kensington Place (consec), nos. 1-7 (consec) Phillimore Gardens Close and no. 13 Edge Street respectively.

3.231 Steps up to the front doors are a strong characteristic of most of the conservation area but have often been altered over time. Each group of houses or terrace would have used the same material for the steps: large stone slabs, mosaic or other fine tiles, but not the newer finishes such as marble, clay and square glazed tiles of modern dimensions seen in many places today. Good examples of original tiling can be seen at nos. 15-25 (odd) Sheffield Terrace and no. 42 Campden House Court, Gloucester Walk.
Roofs

3.232 There are a number of original roof forms which make an important contribution to the character of the conservation area:

- Hipped roofs
- London/butterfly roofs hidden behind parapets to the front
- Pitched roofs with dormers
- Original mansard roofs
- Flat roofs

3.233 The roof types in the conservation area follow the building or house type consistently.

3.234 Traditional London/butterfly roofs are present in some parts of the area. However, many have now been replaced by later mansard roof additions or been removed for a flat roof. Where they are present they are formed by two pitched roofs that slope away from each party wall and downwards towards the centre of the house. The roof form is concealed from the front by a parapet, but the distinctive butterfly effect can often be seen to the rear of some of the houses undulating against the skyline. Good examples of this can be seen to the rear of nos. 12-18 (even) Pitt Street, the rear of the houses on the north side of Kensington Place and Hillgate Place. Other butterfly roofs are hidden behind parapets at both the front and rear of the houses creating a clean lined termination to the buildings such as at nos. 14-46 (even) Bedford Gardens.

3.235 Houses that were originally designed with loft and attic spaces have plain roof slopes that are pitched from a ridge running the length of the terrace or house. Where they form habitable rooms they are pierced with individual dormer windows. A distinctive roof form within the conservation area to many of the larger terraced houses and mansion flats are large pitched roof spaces that accommodate two floors of living accommodation and as a result have two parallel lines of dormer windows. Examples of this can be seen at nos. 12-42 (even) Hornton Street, 1-12 (even) Observatory Gardens and no. 7 Sheffield Terrace.

3.236 As with all roof forms, chimney stacks punctuate the roofs at every party wall line or at the end of a terrace or individual house.

3.237 A number of the semi-detached and detached houses were designed with symmetrical pedimented hipped slate roofs that form an important part of a balanced architectural composition. Good examples of these can be seen at nos. 1-21 (odd) Essex Villas along with many other houses in the Phillimore Estate and nos. 60-74 (even) Bedford Gardens.

3.238 Many of the houses have modern mansard roof extensions. These are of much less heritage value, but are acceptable where they have been applied to the majority of the houses in a terrace or group and are of an appropriate design.

3.239 Original roof forms are of great heritage significance and make a strong positive contribution to the character of the conservation area particularly where they are present as a
group. Good examples of these can be found throughout the area such as the original attic storeys to Stafford Terrace, the double storey attic rooms to the north side of Observatory Gardens (1-12) and the butterfly roofs to nos. 12-18 (even) to houses on the north side of Kensington Place and Hillgate Place to name but a few.
Rear Elevations

3.240 The front elevations of houses in the conservation area were designed to be the most formal and decorative. Side elevations were usually constructed with less ornamentation and used cheaper construction materials such as stock brick. This practice quite often continues on the rear elevations where ornamentation was unnecessary to the more secluded parts of the buildings, however, more formal rear elevations do exist in much smaller numbers where houses back onto communal gardens. The flank elevations of many of the houses in the Phillimore Estate where they abut adjoining streets are also an exception and generally have more architectural embellishment with architrave surrounds, cornices, bay windows and rusticated stucco work.

3.241 There are, therefore, two types of rear elevations in the conservation area. The first and most common consists of relatively simple yellow stock brick elevations. Closet wings, where they exist, usually project approximately half way across the rear elevation of each house. These are generally attached to each other as pairs or singularly to each house. This leaves the characteristic void between structures which have now frequently been infilled at lower ground floor level with conservatory type extensions. This relationship of projection and void creates rhythm and uniformity to the rear and is highly characteristic of the terraced houses in the conservation area such as the rears of nos. 10-18 (even) Pitt Street and many of the terraces in Hillgate Village. The height of the closet wings is characteristic of each group, with some houses having wings of only one or two storeys, while others extend to the eaves of the main house having been built upon over the years. Although typically, closet wings finish at least one storey below the eaves line.

3.242 The second type of rear elevation are those that back on to communal gardens such as the rears to Airlie Gardens, nos. 32-42 (consec) Gloucester Walk and nos. 3-25 (odd) Sheffield Terrace as well as many of the houses that back onto Holland Park and the north end of Holland Walk. These have quite formal rear elevations with architectural decorative finishes and brickwork of a good quality which act as an attractive back-drop to the communal gardens as well as being seen within views looking east across Holland Park.

3.243 Nos. 32-42 (consec) Gloucester Walk and nos. 3-25 (odd) Sheffield Terrace, which back onto communal gardens, have red brick rear elevations with bay windows those to Sheffield Terrace with some stucco decoration and those to Gloucester Walk with stone aprons beneath the windows, keystones and bottle balustrades to the parapets. Alterations and extensions to these more formal rear elevations can be extremely harmful to the conservation area by upsetting the original architectural composition of the houses and eroding the uniform rhythm at the rear of the terraces.
3.244 Rear elevations were designed as a piece with their neighbours and builders employed matching designs and details across the whole terrace or groups of houses. The fact that the rears of some of the terrace houses are less decorative does not mean that they do not make a positive contribution to the conservation area. On the contrary they are a key feature of Georgian and Victorian house design and wherever original form or historic uniformity remains, these make a very positive contribution to the architectural and historic character. Many rear elevations are visible from the side streets bringing them clearly into the public realm. All rear views are not only enjoyed from public vantage points but also from within the gardens themselves and make them a strong component of the character of the conservation area.

3.245 The rebuilding of the rear elevation of houses has caused harm to the conservation area. It has seen the loss of original yellow stock brickwork which had weathered to an attractive patina. The new construction works appear in stark contrast to neighbouring properties having quite often involved the removal of the half-landings of the stairs within the house to create a level floor plate. This results in the characteristic staggered window pattern being lost, harming the fenestration rhythm at the rear, to the detriment of the terrace and conservation area.

3.246 Where later extensions have infilled the void between closet wings, a solid and flat appearance is created that harms the pleasant articulation of the rear. The painting of natural brickwork at the rear also has a negative impact as it draws attention to individual houses within the terrace harming the regular appearance of the whole group.
**Boundary Treatments and Lightwells**

3.247 The conservation area is enriched by the great number of original boundary treatments which enhance the setting of the buildings they enclose and contribute to the historic character of the streets.

3.248 Railings, bottle balustrades and original brick walls provide streets with a unified appearance and yet can include a variety of patterns and details so that richness is ensured and visual interest sustained.

3.249 The grade II listed railings, gate piers and gates around the communal garden of Campden Hill Square form the longest stretch of unbroken railings in the area. These date from c.1826 and have been restored to their original condition. The boundary comprises a rectangle of cast iron spear railings that are set on a low brick and stone base. The standards are embellished with a moulded stem and finished with urn finials and scroll supports. There are six cast iron gates positioned around the square which have spear tipped rails with lozenge panels to the base and cast iron gate piers with panels of lozenges and urn finials. The plinth wall is also finished with distinct curbing stones that are attached to the wall at regular intervals. The arrangement is particularly attractive and the railings form a significant feature within the conservation area.

3.250 Railings serve not only to prevent passers-by from falling into basement areas or intruders from entering garden squares but also to emphasise the unity of a building group without masking it from view. Railing patterns vary considerably both between terraces and detached and semi-detached houses. This is due to different developers and house types as well as many of the boundaries having been replaced over the years.

3.251 Originally railings were individually set and lead caulked into a low coping stone. They are generally highly decorative and are painted gloss black which is a strong unifying characteristic. Good examples of complete runs of railings can be seen at nos. 12-54 (even) and nos. 14-54 (consec) Hornton Street.
1-37 (odd) Hornton Street, nos. 1-12 (consec) Observatory Gardens, Campden Hill Court (Campden Hill Road), Campden Houses (Peel Street) and nos. 19-31 (odd) and 22-38 (even) Gordon Street.

3.252 Bottle balustrades and are also a common boundary treatment and can be seen to best effect in Argyll Road in a traditional form and nos. 15-47 (odd) Campden Hill Road which have a distinctive roundel design. In each case these are set between brick and stuccoed piers that demarcate the pedestrian access points and party wall lines.

3.253 Brick walls are also a common boundary treatment may take the form of plinth walls and piers such as those found at nos. 10-18 (even) Pitt Street or high boundary walls surrounding gardens or enclosing land. Examples of these can be seen no. 1 Campden Hill which comprises red brickwork laid in English bond with a moulded stone coping and a London stock brick wall enclosing the rear passage to nos. 5-13 (odd) Campden Hill Gardens that front onto Campden Hill Road which are laid in Flemish bond and have half round coping bricks. A long run of high brick walls can also be seen along Holland Walk which runs along the north side Holland Park enclosing Holland Park School and the gardens to Aubrey House and the residential houses along Aubrey Road. These walls are of London stock brick finished with a brick on edge and tile creasing. Although the walls have been rebuilt over the years the consistent use of London stock brick that has been laid English bond helps to create a sense of unity and makes a positive contribution to the character and appearance of the conservation area. Where modern house bricks laid in stretcher bond have been used in rebuilding these stand out prominently and detract from the unity of the boundary.

3.254 Unfortunately, many boundaries have been altered with the loss of the original configuration. Some of these may have been lost where iron railings were removed to help the war effort. However, many others have been
altered, partially removed or demolished in their entirety to provide off-street parking. This has lead to some stretches of road appearing disjointed and less harmonious with finishes and building works of indifferent quality. This type of development has often broken up the building line and lead to large bland forecourts of concrete, brick pavers or tarmac, and in some cases garages.

3.255 Many of the Victorian houses in the conservation area have original half-basements or lower ground floors which have lightwells that sit either immediately next to the pavement or are set back behind front gardens and create a continuous feature along the street.

3.256 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 with usually unfortunate results. The poor treatment and untidy condition of some lightwells also detracts from the appearance of the property and the terrace. Corner sites are especially prominent from the street.

3.257 Iron security bars have been installed within the reveals of many lower ground windows. These were not part of the original design and can, if not designed sympathetically, be unattractive and intrusive features.
3.258 The greenery, both to the front and rear of the terraces, detached and semi-detached houses and mansion flats, is an important feature of the conservation area.

3.259 The front gardens to residential properties, particularly in the southern part of the conservation area around the Phillimore Estate, Bedford Gardens and Sheffield Terrace, have front gardens large enough to support all but the largest species of tree with some excellent examples of Magnolia, Cherry, Ginkgo, Hawthorn, Lime and Robinia.

3.260 Rear gardens are larger and allow for more mature planting, small trees and larger shrubs. The trees help to provide screening between neighbouring properties, shade where there may be none and also help to break up the solid lines of the architecture close by. Common species of tree located in rear gardens include many species of Lime and Acer including some notable Sycamores and Norway Maples. Ash, Robinia and Tree of Heaven are also present in some numbers.

3.261 Where the front and rear gardens sit next to the street, often where one street bisects another, this allows the greenery of the private space to visually spill into the public realm to form a welcome contrast to the hard surfacing and buildings. There are many gaps around buildings in the conservation area that allow breathing space and glimpses of greenery between. In all cases these fleeting views add immeasurably to the character and appearance of the conservation area.

3.262 There is also an attractive array of smaller scale planting throughout the area, particularly behind the ground floor railings. On other terraces where the only greenery is provided in window boxes behind traditional pot guards or to the front entrance steps due to the lack of garden space.

3.263 Where greenery has been removed from gardens, for example, for car parking in front gardens or from the removal of trees, there is a palpable loss of quality and historic character to the area.
Front gardens, Bedford Gardens

Pot plants to steps of house in Phillimore Gardens

Front garden, Campden Hill Square

Back to back rear gardens to Phillimore Place and Upper Phillimore Gardens
Other Building Types

3.264 The buildings in this section create variety in architecture as well as providing venues for different activities which attract different people at different times of day and evening, keeping the area alive and diverse. They have heritage significance in their own right as well as contributing positively to the character and appearance of the conservation area.

Places of Worship

3.265 Churches are important to the character of the conservation area as they continue to serve the residents' pastoral needs as well as creating landmarks of high architectural quality. Churches were usually designed by well-known architects in high quality materials such as stone. Being detached buildings, design consideration was given to all four elevations so that they are fine buildings when viewed from any direction. Important features include their towers, stained glass windows, timber doors, railings and any structures that are part of their surrounding grounds.

Church of St Mary Abbots, Kensington Church Walk (grade II*)

3.266 Designed by one of the leading Victorian architects, Sir George Gilbert Scott and built between 1869-72 in an impeccable Early English Gothic style. The spire was added in 1879 and the arcaded covered way to the south was designed by Scott's son John Oldrid Scott and built in 1889-93.

3.267 The church is faced in Kentish Ragstone with Bath stone ashlar dressings. The west front sits at the end of an avenue of mature Plane trees and has a symmetrical design in which the main body of the church is flanked by single storey aisles and the two entrance doors are set in a Gothic arched porch. Three tall lancet windows are topped by a small rose window in the gable which is covered in a carved diaper pattern.

3.268 The east elevation on Kensington Church Street is dwarfed by the enormous four-stage tower with a broached spire which is unusually located at the north-east corner. This forms a landmark in the area and at around 250 feet is
possibly the tallest church spire in London. The east window is a tripartite design with cusped lancets over a blind arcade at ground level. The boundary railings are original and have rows of flowers, decorative spikes and wrought iron pillars on a low chamfered limestone coping.

3.269 The church is fronted by a small churchyard with tombstones laid flat, but very few monuments. The monument dedicated to Elizabeth Johnstone was designed by Sir John Soane and dates from 1784. It is in the style of a Classical sarcophagus and is grade II listed. The churchyard is enclosed by the modern Kensington Cloisters to the north and St Mary Abbots School to the south which create a secluded cathedral close like environment.

Carmelite Priory, Duke’s Lane (grade II)

3.270 Designed by architects, Goldie, Child and Goldie and built between 1886-89. The priory has access to its church on Kensington Church Street by a corridor. It is built in yellow stock brick with stone dressings in a beautifully detailed northern French or Flemish manner. The much articulated western frontage has a steep mansard to one section, and crow-stepped gable with central chimney stack to the other and a porch with ogee arches and crocketed pinnacles to the front. The windows are multi-paned timber casements. There is a good view to the south elevation from Duke’s Lane revealing the attractive dormers with ogee hood moulds and finials as well as the perfectly plain slate roof.

Our Lady of Mount Carmel and Simon Stock Church, Kensington Church Street (grade II)

3.271 Roman Catholic church. Designed by architect, Sir Giles Gilbert Scott (grandson of George Gilbert who designed St Mary Abbots) and built between 1954-59 in a “freely interpreted late Gothic, partly Northern European and partly Perpendicular in its origins” (Survey of London, vol. 37). This church is a fine example of Sir Giles Gilbert Scott’s late work.

3.272 It is built in pale pink-brown bricks laid in Flemish bond with restrained stone dressings and has an austere, looming appearance close to the bend in Kensington Church Street with an Oriental Plane tree that both signals its presence and breaks up its east elevation. The east elevation is strongly symmetrical and has a tall window flanked by two full height slender brick piers with three rectangular windows below and a small bell-cote above. Either side of this vertical mass are two wide wings (with small staggered windows) that reveal the length of the long steeply pitched clay tiled roofs that are seen...
from the sides. The southern flank elevation along Duke’s Lane runs along the back edge of the pavement with gabled sections containing cusped stone windows that are interspersed by small plain windows. Where the church ends, the boundary wall to the convent takes over to create a tall, clean and unbroken section of matching brick masonry all along the north side of Duke’s Lane above which the priory can be seen through trees.

**Bethesda Baptist Chapel, Kensington Place**

3.273 Built in 1824 by John Johnson. This small, Classical style chapel is the earliest building in Kensington Place. It has a rendered front and rear elevation but has stock brick to the flank. The front elevation has a projecting porch with wide entrance and two arched niches all separated by slender engaged pilasters. Above are three sash windows with a blank expanse between these and the cornice and parapet. The flank wall on Newcombe Street has three tall arched windows that are metal-framed and multi-paned. This small building adds a quiet marker at the east end of the street.

**Church of St George, Aubrey Walk (grade II)**

3.274 St George’s Church was endowed by John Bennett of Westbourne Park Villas. Freehold and leasehold interests were purchased in 1863 for £805 and work was completed in 1864 at a cost of £9,000. “The Building News” described the wifful design as “continental Gothic, freely treated”. The architect, E. Bassett Keeling, has produced a fascinating “west” (actually south) front with a complex main window, a powerfully-sculpted porch and a tower sadly lacking its original broach spire, removed in 1949 following war damage. The interior was also highly original, its effects toned-down or removed in various stages since the late nineteenth century.
Public Houses

3.275 Public houses are an important feature of the conservation area and have often occupied their site for many years even though the building may have been rebuilt or changed name. Features that are important to pubs include their traditional hanging signs, coach lamps, tiled frontages, etched windows and granite setts and hatches in the pavement for barrel delivery into the cellar. Pubs provide a vital community focus and meeting place as well as being of high architectural value.

Functioning Pubs

- **The Churchill Arms**, 119 Kensington Church Street. Opened as Bedford Arms in 1824 and renamed Churchill in 1826.
- **The Elephant and Castle**, 40 Holland Street. Licensed 1865.
- **Uxbridge Arms**, 13 Uxbridge Street. Built in 1836, but refronted later.

Converted pubs

- **Former Campden Arms**, 33-34 Campden Street, c.1850. Built by Henry Gilbert, now a dwelling.
- **Former Catherine Wheel**, 23 Kensington Church Street. Now a restaurant.
- **Former Macaulay Arms**, 127-129 Kensington Church Street. Now a wine bar.
- **Former Peel Arms**, 53 Peel Street, 1889. Now a dwelling.
- **44 Uxbridge Street**, c.1870s/80s. Now a gallery.

3.276 Pubs were often erected on street corners at the beginning of a development so that they could have entrances on two streets and builders could use the pub whilst they were building the houses. Originally they had several small drinking areas inside and these remain at the Windsor Castle where the different areas are divided by oak panelling and the rooms given different names. For this reason, pubs usually still have a number of entrances from the street even though elsewhere, the room divisions have often been removed, and so the external doors,
even if currently unused, remain important parts of their architecture.

3.277 In this area, most of the upper storeys of pubs were built to fit in with the terrace they are part of. The Elephant and Castle is identical to its neighbours save for the chamfered corner with large pub sign and the Hillgate is of a similar style, but a storey higher, although it has lost its corner entrance.

3.278 The Windsor Castle (grade II) and the Churchill Arms are both one of a kind and were both altered between the wars. The Windsor Castle was remodelled internally in 1933 and it was perhaps then that the unusual roughcast was added to give an ‘Old English’ appearance. It occupies a corner plot and retains its garden area. The roof is a shallow pitched and covered with slate and half-round clay ridge and hip tiles with attractive octagonal chimney pots. The sash windows survive to the upper floors and large multi-paned windows have been added to the ground floor with a central entrance. The Churchill Arms also had its ground floor elevation added in the 1930s with good stained glass whilst the Victorian stuccoed upper storey retains its six-over-six paned sashes with blocked quoins and a distinctive parapet concealing the roof. The chimney breasts are prominent and there are coaching lamps over the doors.

3.279 The Uxbridge Arms has also been altered and is not in stock brick as you would expect in this street. As with the two previous pubs, it has replacement ground floor windows and retains its sashes to the first floor. This simple building is well detailed and built in red brick with gauged brick flat arches over the window and a parapet to conceal to roofline.
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. Other shopfronts are modern, but most have still been built in timber to traditional designs which conserve the character of the area. Important parts of shopfronts include narrow fascias, timber columns, stallrisers, pilasters, console brackets, terrazzo entrance floors, recessed doors as well as other historic details characteristic of historic frontages.

Kensington Church Street

Kensington Church Street began as Church Lane leading from the old village of Kensington to the gravel pits in Notting Hill. The lower part of Kensington Church Street was therefore the first part of the street to be developed and a terrace built in the eighteenth century survives today at nos. 1-17 (odd), all of which are listed in recognition of their early date. North of these, the street was developed when the corresponding streets to the west were built, starting in the early nineteenth century. This piecemeal evolution gives the street a varied character with groups of buildings of different styles and sizes being punctuated regularly by the side streets. As with any historic street of this length, pubs regularly marked the road junctions, and although today only one remains (the Churchill Arms), two others at nos. 23 and 129 can still be discerned by their design.

Due to their division by streets, the groups of buildings of similar date and design can be clearly seen even though some individual buildings, particularly to the north, have been altered so that they stand out from their group.

Starting at the south, nos. 1-17 (odd) are a fine early-mid Georgian terrace built in brown/yellow brick with gauged red brick flat arches over timber sash windows that are mostly in their original six-over-six glazing pattern. Nos. 1-9 have well conserved upper floors and probably mostly retain their original double-pitched M-shaped roofs hidden behind simple brick parapets (seen clearly from the flank of no. 1), but their neighbours to the east have suffered some alterations including roof extensions, and worse, rendering over the brickwork. Nos. 19-23 (odd) are later Victorian buildings that match the window design of their earlier neighbours but are taller and provide a suitable end to the row and a junction with Holland Street where no. 23 also has a frontage. This group as a
whole has a pleasing roofline in which there are taller buildings at both ends and between these extremes, the parapets step up the hill almost imperceptibly gently.

3.284 Nos. 25-27 (odd) form a four late Victorian stock brick pair designed in perfect symmetry with chamfered corners giving shop entrances facing two streets. The café at no. 27 has a good shopfront that has been very regrettably removed from no. 25 leaving a black scar where the fascia has been lost. The design of this pair matches the fine group next to it at nos. 29-39 (odd) where the opportunity has also been taken to provide corner entrances to the end shops. The flats above are called Duke’s Lane Mansions and accessed from Duke’s Lane. The detailing around the windows (all one-over-one sashes) includes stone pediments at first floor level; then cut red brick at second and third floors; with the second floor windows being divided by square-section Corinthian pilasters that are linked above by incised stucco arches giving an elaborate Venetian effect. The detailing is carried round onto all flanking elevations. It is a shame that the shopfronts to both of these groups are modern and in some cases distinctly ugly. The fascia boards at nos. 31-32 in particular are oversize, despite the original stone ones being present above or behind the modern ones. An excellent original feature is the acroterion-like detail above the console brackets located between each shop.

3.285 Two buildings in particular form the gentle S-shaped curve that climbs northwards: first, Newton Court, (nos. 43-59 (odd) Kensington Church Street) the Neo-Georgian mansion flats designed in 1926 by Wills and Kaula; and the post-World War II nos. 61-65 (1965 John Rouse) which has, unusually, an appropriate modern shopfront for such a modern building. Mansion flats often pleasingly retain their uniform frames to the shopfronts and Newton Court is no exception with fascias lining through except where they need to step up the hill, although regrettably these ‘frames’ (i.e. the fascias and pilasters) are painted different colours rather than matching the stonework of the two flat entrances, which would be an improvement.

3.286 Between Campden Grove and Gloucester Walk, nos. 67-81 (odd) form a complete stucco terrace originally called Allason Terrace, possibly after Thomas Allason who is likely to have designed it along with other houses on the Pitt Estate behind it. The terrace was commenced in 1845 by developers, Eale and Little, and remains a very fine group today, fully stuccoed with end pavilions brought forward slightly and accentuated further by rusticated quoins and
triangular pediments. The sash windows are all six-over-six paned. The terrace is unified by horizontal elements which are a plain parapet at roof level and cornice below; a decorative cast iron balustrade by the first floor windows (damaged in places) and the line of shopfronts at ground floor. The triangular pediments are lost/poorly reinstated at nos. 79 and 81 respectively and they also lack the cornice which remains to their counterparts.

3.287 Some good shopfronts survive here including several units which retain the original pattern of central shop window projecting between recessed doors.

3.288 After these the road bends and rises further and the shops are interrupted by the Queen Anne Revival style houses originally called Campden House Terrace. Buildings between nos. 97-101 (odd) are formed from the leftover land and flank elevations from houses in ‘The Racks’. No. 97 is an opportunistic Victorian building with its flank to the main road, but its appearance could be improved by the removal of downpipes, wires, metal from the roof and some modern windows. No. 1 Bedford Gardens presents a much more suitable frontage to the main road and its ‘flank’ on Bedford Gardens is handled with windows to complement the rest of the houses.

3.289 Nos. 99 and 101 were built speculatively in 1826 for William Bromley by different builders and are grade II listed. Their elevations are plain stock brick with matching gauged brick flat arches over the multi-paned windows which have delicate iron balconies at first floor. They are well conserved and retain shopfronts that were inserted later in the nineteenth century when they were converted from houses.

3.290 The final stretch of buildings between nos. 103-135 (odd) were originally called Peel Place and located on what was then Silver Street. Building commenced in 1823 for landowners John Punter and William Ward and the pub, now the Churchill Arms, was one of the first to be built with perhaps the other pub (now Kensington Wine Rooms) completing the development. The terraces are mostly low lying and of two storeys with a plain continuous parapet line, although a few are three storeys – mainly the pubs. The terraces are built in stock brick without decoration and have either one-over-one sash windows (which are probably replacements) or two-over-two sashes which are more appropriate. The simplicity of the terraces has been interrupted by rendering some front elevations. The shopfronts are mostly traditional timber examples with the frontage to no. 106 being divided into two pretty shops.

3.291 The conservation area ends just after Campden Hill Mansions which contains original shopfronts (c.1907) at nos. 137 and 141.
Historic Shopfronts

- **No. 1** (grade II). Good frontage with central recessed entrance, multi-paned transom and raised and fielded stallriser.
- **No. 3** (grade II). One of the best shopfronts in the conservation area, this Edwardian frontage is formed of slender colonettes with tiny Ionic capitals leading to arched windows surmounted by decorative pediments containing space for the lettering.
- **No. 5** (grade II). Historic shopfront parts including perhaps the housings for horizontally sliding shutters.
- **No. 7** (grade II). A shared double shopfront with central recessed entrance. There are transom lights divided by glazing bars that are echoed in the stallriser to the left frontage, but the shopfront has been altered on the right hand side.
- **No. 17** (grade II). Charming small shopfront with recessed door, elegant slender corner colonettes with bulbous base.
- **For no. 23 see Pubs**
- **No. 27a**. (located in Holland Place). Much altered weather boarded building with historic front door and Flemish bond brickwork.
- **No. 45 and 59** (Newton Court). Original shopfronts (1926) with matching triglyph bands under transom lights and the windows dividing into smaller panes.
- **Nos. 67-81** (odd). All historic shopfronts, most of different designs, but nos. 71-75 have similar designs that are of particular interest. The flanking recessed entrances make the shop windows appear like bays with glazed sides. They have slender colonettes and transom lights. The whole group (with the exception of no. 69) have retained the original cast iron balustrade above the fascias.
- **Nos. 97a-d**. Traditional style painted timber shopfronts.
- **Nos. 103-127**. Range of historic and traditional shopfronts. No. 121 has an excellent corner frontage with original cast iron ventilation grille under fascia and brass plinths and column bases which continue along shops in Campden Street.
- **Nos. 133c, d, e** (located on Peel Street). Slender timber elements probably contemporaneous with the infill buildings above.
- **Nos. 137 and 141**. Similar shopfronts displaying half-round columns with bulbous bases and capitals.
No. 3 Kensington Church Street

No. 45 Kensington Church Street

No. 71 and 73 Kensington Church Street

No. 121 Kensington Church Street
Kensington High Street

3.292 The High Street contains almost uninterrupted shops from its east end to Troy Court at the west end of the conservation area, but the style and date of the buildings varies from the turn of the nineteenth century to the mansion blocks of the 1930s.

3.293 Nos. 82-86 (even) are a terrace of three gault brick houses with shops on the ground floor built in the second half of the nineteenth century. Their upper storeys have stucco surrounds in a hierarchy consisting of bracketed cornice at first floor, triangular pediment at second floor; and arches with keystones at third floor. The windows are mostly timber sashes with one vertical glazing bar and the butterfly roofs are concealed behind a bracketed cornice. Its neighbour, nos. 88-90 were built in the late nineteenth century in red brick, but with plain glazed sashes, wrought iron railings to the second floor windows and attractive dormers linked by a balustrade at roof level.

3.294 Nos. 98 and 100 were built by William Porden between 1792-1817 but have been much altered. Next to these, nos. 102-106 (even) are three fine high Victorian buildings with a wealth of stucco decoration and four remaining arched dormers (which could be reinstated to no. 106)

See Banks, Mansion Flats, Municipal Buildings and Recent Architecture for other buildings in the High Street.

Historic Shopfronts

3.295 There appear to be no original shopfronts in the part of the High Street that is within Kensington Conservation Area. However, the mansion blocks retain their original stone surrounds and fascias completely and this is where the shop names would have originally been shown in individually applied metal lettering, as the names of the blocks still are over the flat entrances. A few fascias have regrettably been installed on top of the stonework which has spoilt the uniformity in places. Some of the modern shopfronts appear squat, partly due to the application of large
modern fascias beneath the stone one. As ever, a uniform shop window design would enhance the character of the street, as would the conservation of all original stone surrounds, but perhaps the modern frameless shop windows are more acceptable in these twentieth century buildings, allowing the simplicity of the stone frames to be enjoyed.

**Notting Hill Gate**

**3.296** Notting Hill Gate grew from an ancient highway and its name recalls the turnpike gates which were in place to collect tolls from road users up until 1864. Plans were made to widen the road as early as 1937 but were interrupted by the outbreak of war and approval was only given by the Ministry of Transport in 1957. Three blocks remain from this time (completed c.1962), all of which are outside the conservation area, but have a strong impact on the setting and character of the conservation area.

**3.297** Between the two cinemas (see Other Significant Buildings) the building height is of just two storeys and nos. **95-99** (odd) in particular represent the scale of building that existed before the Victorian development. Nos. **89-93** (odd) were probably built as a group of three villas and retain their distinctive square section balustrade at roof level, prominently blocked quoins and stucco architraves with keystones over the windows. It is unfortunate that this group has not been treated uniformly with regard to the roof extension and mismatched shopfronts.
3.298 From the Coronet cinema to the west end of the street, the buildings date from the second half of the nineteenth century and are taller having pleasant stock brick and stucco upper floors which are often glimpsed through the leafy veil of tree canopies. Here the terraces are predominantly of four storeys with shared parapets, usually finished with a cornice, although some are missing and some rooflines are marred by modern metal railings / guarding. Most timber framed sash windows survive in either six-over-six or one-over-one pattern with these being uniform throughout each group.

3.299 This pattern is only broken in two instances by nos. 125-127 and no. 113. The former are two, three storey stucco fronted buildings set back slightly from the prevailing building line with tripartite sash windows set in moulded stucco architraves with the moulded cornices surviving well. No. 113 was built in 1900 and designed in a loose Queen Anne style in red brick with stone dressings creating a particularly distinctive engaged colonnade to the attic windows with an aediculated Dutch gable crowing the facade.

3.300 At the west end, the entrance to Campden Hill Road is marked by matching buildings on both sides (built in 1870). The shops then finish with the group terminating at no. 159 Notting Hill Gate which meets the high stock brick garden walls and mature trees of the earlier villas at nos. 1-9 (odd) Holland Park Avenue (Holland Park Terrace) giving a suitable visual end to the commercial part of the street.

Historic Shopfronts

- **No. 133.** Surviving polished granite pilasters, Corinthian capitals and console brackets.
- **Nos. 122-123.** Features include stallrisers, transom lights and recessed entrances
- **No. 89.** Interesting modern frontage.
- **Nos. 91-93 (odd).** Modern frontage in traditional design.
- **No. 101.** Surviving original slender timber colonettes next to entrance.
Side Streets

3.301 Many side streets leading off the three main shopping streets have a few shops linking them to the main roads. Many of these have historic shopfronts, perhaps through not seeing as much change as their better located counterparts.

Historic Shopfronts

- **No. 140 Campden Hill Road.** Elegant vertical glazing bars over stall riser; narrow fascia and console brackets.
- **Nos. 1-2 Campden Street.** Two shops retaining their original windows with recessed entrances, slender colonettes.
- **No. 3 Campden Street.** Historic timber shopfront with ogee glazing bars dividing window into large panes and recessed entrance.
- **No. 1 Holland Street.** Has two matching doors side by side in between square section pilasters; the stall riser is glazed.
- **No. 3 Holland Street.** Vertical glazing bars; cornice and console brackets.
- **Nos. 4-8 (even) Holland Street.** Shopfronts have shaped masonry surrounds that have been overpainted; traditional timber shopfronts with glazed stall risers.
- **No. 25A Holland Street.** Exceptional shopfront with arched transom lights containing oval panes; deeply recessed entrance; door with shell and swag decoration; slender colonettes; acanthus console brackets and double modillion cornice.
- **No. 29 Holland Street.** Slender colonettes; recessed entrance.
- **No. 31 Holland Street.** Corner shopfront with glazing bars dividing windows into large panes; recessed entrance on corner.
• No. 40 Holland Street. Mirrors no. 31 but not exactly. Corner of building and shopfront are chamfered; glazing bars and large panes.
• No. 61b Holland Street. Now a restaurant; simple elegant shop windows.
• Nos. 6-10 (even) Hornton Street. Evelyn House. c.1910. Original metal framed shopfronts, one with leaded lights in transom. Both with recessed entrances; classical stone surrounds.
• No. 36b Kensington Church Street (in Church Walk). Timber; transom lights.
• No. 1 Kensington Church Walk. Glazing bars divide windows into large panes; curves into recessed entrance with tiled threshold.

3.302 Kensington Church Street has a mural depicting traditional shops on a blank end wall which adds to the character of the street.

Converted shops

3.303 Some shops have disappeared over time leaving only reminders that they were there. For example, the houses next to Uxbridge Arms have fascias above the ground floor windows. Some corner buildings have rounded or chamfered corners, for example, the corner buildings at the junction of Hillgate Place and Hillgate Street, an indication that a door once addressed two streets, a feature of both pubs and shops. Such reminders of past uses are a welcome feature of the area’s historic character. There are others at nos. 142-144 (even) Campden Hill Road, nos. 20-21 Kensington Church Walk and many more.
3.304 High street bank buildings were purpose designed in great numbers throughout the Victorian period and were given impressive frontages in high quality materials to give the appearance of stability, wealth and security. Many were closed in the late twentieth century.

3.305 **No. 94 Kensington High Street** was built as a bank in 1891 and is still occupied by a high street bank. A terracotta plaque above the left hand door shows the initials LWB which stands for London and Westminster Bank. With its neighbour, **no. 92** (which was possibly also a bank), these form a fine pair of turn-of-the-century buildings in an eclectic, red brick and terracotta design. Both are terminated by gables and both have a strong vertical character with tall casement windows and architectural detailing leading the eye upwards. The ground floor to **no. 93** is the most intact having two arched entrances and terracotta transoms and mullions to the windows, whereas the ground floor to **no. 92** has been replaced, probably in the 1980s.

3.306 **Nos. 112-114 Kensington High Street** (Sundial House) and **no. 4 Hornton Street**. Architect, Johnson. Built between 1915 and 1933 for Lloyds Bank and another occupier (now occupied by a fast food outlet) with flats above. Three and a half storeys in a mock English Baroque style that is unusual in the borough as a whole and adds variety to the High Street as well as providing a suitable point of transition between the lower and older section of Kensington High Street and the mansion blocks. Built in red brick with red brick quoins and band above first floor level; its horizontality is marked by the slim fascias, brick band and stone dentil cornice. The clay tiled roof is a feature of particular interest having a row of small clay tiled dormers and tall chimney stacks. All windows are timber framed with square paned leaded lights.

3.307 **No. 138 Kensington High Street**. This is shown on the map of 1915 as a bank and has the same design as its counterpart at **no. 116**, although neither unit contains a bank today. These units are located at each end of Hornton Court and have curved porches supported by stone columns to the corner entrances. They have shop windows on the flank as well as the frontages and the openings are narrower than the rest of Hornton Court.
Nos. 108-112 (even) Kensington High Street
3.308 Artists’ studios are an important part of the historical development of Kensington and contribute to the character of the conservation area both in their distinctive architecture and the role they play in the life of the artistic community.

3.309 Kensington had been popular with artists since the beginning of the nineteenth century with purpose-designed studios being built or added to houses in the streets to the east of Campden Hill Road from the 1870s and many being built in Aubrey Walk to the north of the conservation area from the late 1880s.

3.310 Artists’ studios were often built in a variant of the Queen Anne Revival style, many of them in red brick with terracotta details. Typical features include their large north facing windows to provide even light; and roof lights which 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.

3.311 Wealthy artists (such as painter G.H. Boughton at no. 118 Campden Hill Road and Edward Coningham Sterling at no. 38 Sheffield Terrace) had their own studio-houses designed by architects where they could work, live and hold salons to show their art; whilst other artists converted rooms in their houses to studios or had extensions or garden studios built (as at no. 24 Holland Street). Some developers or artists, (such as the sculptor, Percy Ball at nos. 77-79 (odd) Bedford Gardens) built blocks of multiple or shared studios, either with or without living accommodation, to rent to other artists and these are discernible by their rows of large studio windows.

3.312 Information for this section has been taken from Giles Walkley’s book, Artists’ Houses in London 1764-1914 and the Council’s Artists’ Studios Supplementary Planning Guidance.

3.313 The north side of Aubrey Walk contains a varied group of buildings dating from the late nineteenth century, several of which were purpose built with studios on the sites of coach houses that had been built to serve houses on Campden Square. Of particular note are nos. 20-28 (odd) which are all four storey buildings built predominantly (but not all) in stock brick with red brick dressings, making use of cut brick or arches over irregularly placed windows. The brick doorsurrounds to nos. 24 and 28 and the shallow tile creasing arch to no. 20 are of particular interest as is the unusual arcaded design with open stair to no. 26 which was built in 1888 to the designs of J.T. Newman.
3.314 **No. 36 Aubrey Walk** is a studio-house that was built in 1905 by Dance, Bryant and Co. The frontage is mostly symmetrical with a distinctive ogee-shaped Dutch gable and string courses and window heads in red brick to contrast with the yellow stock brick. The studio is on the second floor.

3.315 **No. 6 Bedford Gardens**, c.1871. Built by Jeremiah Little. Two storeys with stucco and bay window to ground floor and stock bricks above. Has the appearance of a house from the front.

3.316 **No. 12 Bedford Gardens**, c.1871. Built by Jeremiah Little. Has the appearance of a rather unusual house tacked onto the end of a Regency terrace built by William Hall (and others) in 1824. An open carriage way leads through to the rear; painted roughcast.

3.317 **No. 75 Bedford Gardens**, c. 1877. Multiple studio block, probably by architect, Phene Spiers. Classically inspired stucco frontage of four storeys with three large windows divided into nine panes each. The ground floor has an arched front door (original) and a wide carriage arch infilled with modern four panelled doors. The piers and arch to the boundary are also probably original.

3.318 **No. 77-79 (odd) Bedford Gardens**. Multiple studio block designed in 1883 by architect, R. Stark Wilkinson for Percy Ball, a respected clay modeller who occupied the ground floor whilst painters used the studios above. The frontage is cleverly articulated to obtain good lighting by using ‘broken-back’ windows (i.e. a window with the roof immediately above it glazed) and all being framed in red brick surrounds with shallow arches and red brick pilasters. The chimneys to both sides frame the building and assert its symmetry.

3.319 **No. 32 Campden Grove**, studio house, 1878. Built speculatively by William Ford of Pimlico who was constructing the Italianate terrace adjacent (**nos. 27-31 (odd)**) at the same time, following the laying out of the railway. Bearing this in mind, **no. 32** is a surprising design that disregards its neighbours in every way, not least by being set forward of them and having a hipped roof that gives the effect of part of a gable to the front. Otherwise, the simple frontage has drawn inspiration from the Queen Anne Revival by using terracotta panels of flowers and red brick dressings.

3.320 **Nos. 28 and 28a Campden Hill Gardens**. Built between 1871-74 by Alfred James Little (son of Jeremiah) along with **nos. 30-36 (even)** which followed the same pattern, although **nos. 32-34** were lost to bomb damage. The house was adapted for studios by the addition two large north windows with glazing bars, set in shallowly canted stucco bays with a
moulded parapet cornices.

3.321 No. 118 Campden Hill Road, West House, 1876-78 (grade II). Designed by architect Richard Norman Shaw. This is a fine studio house that was purpose designed for painter G.H. Boughton in an Arts and Crafts style by the most influential architect of this building type and style. It is a large house and most of its four elevations can be seen from the street except the large studio window which is located to the rear at first floor level. Built in stock brick with much fish-scale tile hanging, gabled roofs, tall chimney stacks, casement windows with square leaded lights (some with stained glass) and unusually, only a little terracotta/cut brick detailing. The building has the appearance of a large detached house without the usual large studio window being clearly visible as the studio is located to the rear at first floor level.

3.322 Nos. 1-7 Campden House Terrace (consec), Kensington Church Street. Built c.1894 by Daw and Son as studio houses although there is little outward sign of studio use except for the aesthetic design in which each house has a different frontage and roofline. The houses are red brick with stucco details such as the shell canopy and oriel window to no. 2, the quoins and pediment to no. 3 and dressings to the gables and windows. Nos. 6-7 are single storey over half basements and create a gentle link that helps to ease the transition between the tall houses of Sheffield Terrace and the studio houses.

3.323 No. 54 Campden Street. Single storey studio originally converted from mews to no. 72

3.324 No. 71 Campden Street. Late nineteenth century building converted to multiple studios c.1913, shortly after the Byam Shaw School of Art was built next door in 1910. Sash windows remain to the second floor but others altered somewhat haphazardly to studio windows.

Bedford Gardens behind and now attached to a house which is also a conversion. The diminutive size and features create a building of great charm although the modern rooflights dominate the hipped clay tiled roof more than the earlier ones.

3.325 No. 5 Duke’s Lane. Late nineteenth century. Three storey studio house over half basement built in stock brick with rectilinear stucco dressings and roughcast panels. It has a group of three large studio windows at first floor and dormer with pediment in the roof flanked by roof lights on the roof slopes to both sides. The
railings have an Art Nouveau design in cast iron.

3.326 **No. 5a Gregory Place**. This small two storey studio house tucked away has an interesting design with a curved parapet sloping down from the main roof to a single storey structure at the west end. A large window on the north elevation rises through two storeys and is divided into nine panes which in turn are divided into small square leaded lights.

3.327 **No. 5 Hillsleigh Road**. A stock brick two storey house built onto the back edge of the narrow pavement what was originally a back street with mews behind Campden Hill Square. The studio house is entered through an arched, recessed porch and the large studio window (facing east) projects above the parapet and is divided into nine unequal panes by thick glazing bars.

3.328 **No. 24 Holland Street** had a garden pavilion added in 1882 as did no. 22 in 1898. The latter was probably designed by architect, Lionel F. Crane, son of the illustrator Walter Crane who lived with his family in the house opposite at no. 13 and also used the garden studio. These may be classified as ‘curtilage buildings’ to the listed nos. 22 and 24 Holland Street which are grade II listed, subject to site inspection.

3.329 **Peel Cottage, 80 Peel Street**. Built c.1878. Sandwiched between the much larger studio house at no. 118 Campden Hill Road and the towering Campden Houses. This studio house conforms to its namesake with its diminutive size and vernacular design with clay tiled roof with catslide section, gablet to the west, chimney stack and bonnet tiles to the hip. The first floor is hung with plain clay tiles and one old window with stained glass in a diamond pattern can be glimpsed through the planting which spills over the high brick wall to give a bucolic setting.

3.330 **No. 38 Sheffield Terrace**. Built in 1876-77 (grade II). Designed by architect Alfred Waterhouse. This is a very rectilinear purpose built studio-house designed for Edward Coningham Sterling by the architect of the Natural History Museum and is his only known surviving town house. However, the house is simply designed in dark brick with stone dressings in a stripped Gothic Revival style so that some sash windows are set in shallowly recessed pointed arches and the decoration is largely restricted to the eaves cornice which is sparingly enriched with paterae, rosettes and dentils. The limits of the house are defined by slim chimney stacks and the studio with its large north facing window is located to the rear. The glazed cast iron canopy over the entrance path appears original.
Others

3.331 Most of the information below is again taken from Giles Walkley’s book.

- **Nos. 20 and 20a Campden Hill Gardens**, c.1895. Multiple studios.
- **No. 76 Campden Hill Road.**
  Studio added c.1869.
- **No. 52a Campden Street.** Converted to studio house c.1894 and no. 52b c.1900.
- **No. 57 Campden Street** had a studio in 1898 and no. 59 had a studio in the early twentieth century.
- **No. 17-19 (odd) Edge Street**, 1914.
  Two studio-flats on second floor, built as part of car repair garage.
- **Hornton Court, Kensington High Street.** Studios on its top floor with large windows visible from Hornton Place.
- **No. 35 Phillimore Gardens.** Roof converted to studio c.1882.
- **No. 69 Phillimore Walk.**
  Converted/added c.1895.
Flats and Mansion Blocks

3.332 The conservation area contains many blocks of flats that are of historic significance. Mansion flats were a new and distinctive building type which was imported from continental Europe and had its heyday in this country between c.1880-1910. Although flats, they provided high status accommodation with spacious apartments and rooms for servants. At the time they were thought of as *avant-garde* and were popular with artists and writers. Most are built in red brick in loose Queen Anne Revival styles, sometimes with Art Nouveau or Aesthetic details that were fashionable at that time. They are usually extremely well managed so that their original features, such as windows, railings and brickwork are all retained to preserve the buildings’ high quality and unified appearance.

3.333 There are also a small number of flats that were built as early social housing such as Mount Carmel Chambers and Campden Houses. These were developed by philanthropic charities set up to improve the living conditions of the working poor who could afford a low rent but who would otherwise be living in overcrowded slums where disease was rife. Such buildings were the opposite end of the social scale where only small rooms were provided and where sanitary facilities were usually shared. These buildings are an extremely important part of the social as well as architectural history of Kensington.

3.334 **Bedford Gardens House, 13 Bedford Gardens**, 1909. Seven storey (plus half basement) red brick symmetrically fronted building with Portland stone dressings that are classically inspired. Sash windows with upper panes generally divided into four panes with slender glazing bars. The small central entrance is composed of Ionic columns, a broken curved pediment of which the tympanum contains decorative swags. Boundary railings have Art Nouveau designs.

3.335 **Bullingham Mansions**, Pitt Street and Kensington Church Street, 1894, by Joseph T. Mears. This large complex takes its name from Bullingham House which was demolished along with Newton House to provide its site. It has entrances on Pitt Street and Kensington Church Street and its elevations fronting these streets and those set around the two courtyards are all designed as ‘front’ elevations. These are built in stock brick with thick bands of red brick; canted and square-section bays topped with decorative Dutch gables and a modillioned cornice at the eaves. The timber sash windows are all multi-paned and the buildings have an eclectic Tudor/Baroque feel. This immaculately maintained group is set off by evergreen hedging and simple original cast iron railings.
3.336 **Campden Hill Court, Campden Hill Road**, 1898-1900. Blocks A, B and C by architects, Frederick and E.C. Pilkington; and blocks D, E and E Centre added 1903 by Rafe and Matthews. This is one of the largest and most impressive mansion blocks in the area with fine frontages onto three streets (Observatory Gardens, Holland Street and Campden Hill Road) each having a different design. The buildings are steel framed and clad in red brick with Portland stone dressings in the form of banding, bottle balustrades, balconies, gables, keystones, name plaques and perhaps one of the most interesting features: the entrance porticoes with loggias above which front Campden Hill Road. Turrets grace the southern corners and the one fronting Campden Hill Road is topped with a cupola and weather vane. As is usual with such large buildings, the structures are arranged around open internal courtyards bringing light to the back windows. The roofs are slate false mansards (i.e. they only have a single pitch) with gables, ball finials and chimney stacks being prominent.

3.337 **Campden Hill Gate, Duchess of Bedford Walk**. Built c.1930 by architects, Paul Hoffmann, who was responsible for the planning, and J.D. Coleridge, who designed the facades. These are two matching red brick blocks with channelled limestone to the ground floor and a central section emphasised by quoins and balustraded balconies. The buildings have an attic storey of sash windows with dormers set into a pantiled roof. Their side and rear elevations are designed to be appreciated just as much as the front elevations and these are also built in red brick with stone ground floors, dressings and an emphasised central section to the rear. The side elevations have the additional decoration of crow-stepped chimney stacks.

3.338 **The two blocks are surrounded by gardens that are richly planted with shrubs and trees that are immaculately maintained. The manicured hedges to the front gardens particularly enhance the setting of the buildings and they are also divided by a garden that allows them to stand in perfect isolation. To the rear are garages and cottages, built slightly later, in a charming Arts and Crafts style. Dormers are a little overwhelming, but the same high level of garden maintenance complements the architecture here too.**

3.339 **Campden Hill Mansions, Edge Street** and Kensington Church Street. Built c.1907 by architect, William G. Hunt. A simple mansion block design of six storeys with shops to the ground floor and a rendered top floor, presumably to reduce its impact. Simple detailing consisting of rusticated quoins in matching red brick and plain sash windows. The simple entrance with quoins and console brackets supporting a cornice is on Edge Street.

3.340 **Campden House [Chambers], no. 29 Sheffield Terrace** and **no. 82 Hornton Street**, by Thackeray Turner and Eustace Balfour. A
building that is imposing due to its height and bulk rather than its design. It is of five main storeys plus attics and half basement; and sits at the corner of two streets but without either elevation being especially decorative. The small entrance has a projecting Classically inspired porch and is set in a recessed section flanked by two matching full height gabled bays. The ground floor is rather prosaically clad in stone and the six-over-six paned sashes are set with typical red brick surrounds with shallow arches.

3.341 Campden House Court, Gloucester Walk. This block forms part of a red brick terrace with which it merges almost seamlessly. It also has a frontage onto Kensington Church Street, but Gloucester Walk is clearly where the most decorative effort has been placed with Dutch gables, dormers and a bartizan turret at roof level and three storey bays below. Windows are generally nine-over-one. The entrance retains its original mosaic floor with the name of the block set in a ribbon design. Railings are simple but with scrolls projecting above the top rail at intervals. To the rear, there is a large communal garden.

3.342 Campden Houses, Peel Street, 1877-78. Designed by architect, E. Evans Cronk as labourers’ dwellings for the National Dwellings Society Limited. Six storeys over half basement and built in stock brick, the building towers over its much smaller and older neighbours. The design is simple but well executed and uses projecting full height bays over the entrances to break up the mass of the building. Discreet bands of red and black brick divide each floor and run over the segmental window heads giving the whole a controlled polychrome effect. The entrances display the name and street number in Arts and Crafts style lettering but it is unfortunate that unsympathetic doors have been installed. Railings are square section posts set at an angle with the principle posts having a splayed petal design.

3.343 Duchess of Bedford House, Duchess of Bedford Walk. Built shortly before World War II, this block filled the space left between Campden Hill Gate and Queen Elizabeth College using a similar palette of materials, details and design, but with its flank fronting Duchess of Bedford Walk and the entrances on Sheldrake Place.

3.344 Duke’s Lane Chambers, Duke’s Lane. Built in the late nineteenth century, this three storey (over basement) stock brick building has two gables to the front, two string courses of matching brick in a dog-tooth pattern and timber sash windows divided into three panes with vertical glazing bars. The entrance (with Gothic arch) leads to a courtyard around which there is further accommodation. The rear elevation in Carmel Court has the appearance of terraced
houses but without doors. This building was likely to have been built for occupation by people of lesser means.

3.345 Holland Place Chambers, Holland Place. Built in 1885 by Thomas Hussey, this building has a slender frontage and is fitted into a backland site with its bulk to the rear. It is simply designed, of five storeys over a basement with a space-saving dog-leg stone stair leading up to the front door and the whole built in stock brick with red brick dressings around the windows and to the cornice below the top attic storey. A simple bracketed canopy sits above the front door and the timber sash windows are six-over-six pattern. The ground floor has regrettably been painted white which does not enhance the elegance of this vertically proportioned block. It has a flat roof.

3.346 Ingelow House, Holland Street. Built after the Second World War to an H-plan in red and purple bricks. It has a steeply pitched roof with tall pot-less chimneys and original dormers that cut through the eaves to sit on a plain cornice. The windows are Georgian-paned timber sashes and the building is completed by a matching brick boundary with piers and lanterns to the entrance on Kensington Church Walk as well as low level planting and small trees. The rear is similarly designed in terms of the H-plan and fenestration, but has no planting. The block was built on the site of two villas and named after poetess, Jean Ingelow, who had occupied one of them.
Kensington High Street

3.347 The mansion blocks on Kensington High Street all replaced houses that were part of the Phillimore Estate. Hornton Court was the earliest to be built in 1905-07 and was followed in 1931-32 by the others after Lord Phillimore’s death. They were all built in red brick with stone frames for the ground floor shops.

3.348 Their design shows a progression of architectural styles that form a coherent street scene due to their matching materials and size. Hornton Court has a mansard roof, typical of turn of the century design, but the others have flat roofs, also typical of their era. Hornton Court and Phillimore Court have the most generous design with a wide front area at first floor level reserved as a garden for the apartments, whereas the other two, further west have been built around inner lightwells or courtyards, a more common approach to providing daylight to all rooms.

3.349 As with other mansion flats, they also have side elevations that are well designed and meant to be appreciated as important frontages and in particular no. 1 Hornton Court has a design of its own. Although the rear elevations naturally provide the location for service elements such as downpipes or garages at ground floor, they are nonetheless well designed using the same uniformity, materials and details and as the frontages, albeit with less ornamentation. For example, the wings of Hornton Court have windows with stone architraves and the projecting sections in between are designed with uniform neatness and matching windows, although unsympathetic hoardings have been added at ground floor. Troy Court has a well designed rear of ashlar at ground floor and red brick to match the front above.

3.350 See also Shops.

3.351 Hornton Court, the earliest, was built between 1905-07 in a Neo-Baroque style designed by architect, Frank Sydney Chesterton and J.D. Coleridge who also designed the east side of Hornton Street. This is the finest mansion block in the street and consists of an impressive “H” plan at its upper levels and an imposing Portland stone central palace-like feature with pediment, Corinthian pilasters, arches and a shell topped niche. The flanking end pavilions with their rusticated stone dressings and pediments contrast with the bright red brick and are joined by a continuous stone bottle balustrade above the shops and in front of the garden terrace. There are artists’ studios at the top floor with large north facing windows that can be seen from Hornton Place. Other
windows are timber framed sashes with multiple small panes.

3.352 **Phillimore Court**, 1931-32, was designed by Trehearne and Norman Preston & Co. They used the same plan as Hornton Court, again with a generous garden terrace at first floor emphasising the grandeur and generosity of this design. The style is a more austere, somewhat continental, Neo-Classical style and windows are metal casements divided into small square panes, typical of the interwar period.

3.353 **Davis Court**, nos. 160-166 (even), is attached to Stafford Court and uses the same details of brick quoin, stone cornice and metal casement windows, but its first floor has a long clad section topped with a balustrade and pierced with large glazing barred windows. In contrast to the flat roofs elsewhere, Davis Court has a tall clay tiled hipped roof with three small dormers.

3.354 **Stafford Court**, 1931-32, is the longest block that breaks with the design of the previous two and has flush front and rear elevations with lightwells to the centre. It is not entirely symmetrical like its neighbours and appears cliff-like due to the lack of open space above ground floor level. A central feature with a giant order of stone Corinthian pilasters supporting a pediment is only very slightly set back to imitate the quality of its neighbours’ palace frontages with matching sections to either side. However, nos. 176-186 (even) are simply blocks in the same design, rather than being part of the palace frontage. Most of the detailing including quoins and window heads are carried out in matching brick, but the flanking ‘end’ sections have a stone balustrade with four urns each.

3.355 **Nos. 168-174** (even) are the only part of the block that is recessed with a small garden above the shops. This section also contains one of the entrances to the flats above the shops of which there are four others along the building. The entrances are all neatly formed with the stone surrounds running into the original stone fascias with a simple cut-back fillet moulding (matching that around the shopfronts) to mark the opening.

3.356 **Troy Court**, designed by Michael Rosenauer and built between 1931-32 has a design more inspired by Art Deco than its neighbours. It rises sheer from its base with interest provided by a recessed central section giving glimpses into the central courtyard; and by shallow projections, bays, rendered bands and loggias at roof level. Windows are painted metal casements with multiple panes. At the bases of the pilasters to **no. 202** are the last...
remains of the Burton’s shop that was here in 1938.

Others

3.357 Linton House, Holland Park Avenue, 1936 by architects, T.P. Bennett and Son. A seven storey block of flats in a plain design, but characteristic of the interwar period and having a Moderne feel with metal framed windows, projecting bays to the Hillsleigh Road elevation; and an Art Deco style canopy over the main entrance.

3.358 Mount Carmel Chambers, Duke’s Lane. Built by T. Hussey, a builder in 1889 for the Artizans Dwellings Company. This is almost certainly the same Thomas Hussey who built Holland Place Chambers which adjoins this site at the rear and was built 4 years earlier. This is another neatly designed building in stock brick with red brick dressings and a symmetrical frontage in which two elegant canted oriel windows rise from second to fourth floor and the roofline is finished with brick dormers with pediments. The four storeys over half basement and with attics makes this the largest building in the street. Its windows are mainly either four-over-two or six-over-two and there is an overthrow with lantern at the entrance.

3.359 Newton Court, 43-59 Kensington Church Street, 1926. It was erected to designs of Wills and Kaula on the site of the buildings adapted in 1849 for the Kensington Dispensary for poor patients. The block is designed in red
brick with stone dressings and arched entrance doors flanked by columns. It curves in a gentle ‘S’ shape and has five main storeys with two rows of dormer windows above. In keeping with its Neo-Georgian design, its sash windows have a six-over-six paned format.

3.360 Nos. 61-65 (odd) Kensington Church Street. Built in 1965 by architect, John Rouse. Clad in render and grey brick, with a clear horizontal emphasis, this building gently curves around the line of Kensington Church Street. Its top floor is set back from the building line with a flat roof above and part of the rear elevation is clad in the same materials as the front elevation. An interesting chamfered elevation is used to turn the corner into Campden Grove making the transition to the lower artists’ studio-house and the taller stucco fronted Victorian buildings less problematic. The windows are mostly almost square with a single pane of glass, but those to the far left and on the flank have coloured board below them, perhaps in an attempt to provide almost matching ends. The line of narrow horizontal windows is a key design feature of the building.
Mews

3.361 Mews were originally built for horses and carriages to serve the nearby houses. They have a great deal of character in themselves as well as their historical association with the form of transportation before the car. After World War I, following the advent of trains and cars, most mews were converted to other uses. Drayson Mews still has much commercial use, particularly as car repair garages, which perhaps echoes a little the comings and goings of the early days, but those in Campden House Close and Phillimore Walk have been converted to serene dwellings.

3.362 The small and discreet scale of mews is one of their defining characteristics with all having been originally only two storeys with no basement and no attic. Their simple and uniform frontages are suitably complemented by the granite sett surfacing with central or side gullies for drainage, but no pavement or other items associated with formal streets. Indeed, in Drayson Mews street lamps have been fixed to the mews elevations.

3.363 Their original features include double carriage doors made of timber with large cast iron hinges, often made by Collinge, timber front doors leading upstairs to the groom/coachman’s accommodation where there are sash windows and sometimes winches to haul the straw and hay up for storage. Originally the mews were not painted and this allows the beauty and patina of the stock brick to be enjoyed.

3.364 A mews relies on the retention of original features to recall their original constant noisy and smelly workaday use for horses, transportation and grooms’ living quarters. Loss of carriage doors and the addition of too many windows or elements associated with housing can harm this fragile charm and give the mews the look of any other type of housing as has happened in Campden House Close.

3.365 Drayson Mews, built in 1871-75 by William Cooke of Paddington. This mews was built on land left after the underground railway was built and in between surrounding houses. The line of the mews was determined by this site and particularly by the off-centre entrance from Holland Street which created a gentle curve that not only makes the mews attractive, but also helps conceal the majority of them from the street which would have been highly desirable in view of their original function.

3.366 The mews are all built in yellow stock brick with red brick string bands and segmental brick window heads. Mostly the original format can still be discerned: each unit had one pedestrian door and one carriage door at ground
floor; and one sash window (with margin lights and central glazing bar) and one long hay delivery window at first floor level with the units being arranged in reflective pairs. To the north of the mews there appear to have been larger units with two carriage doors. The flank walls of the buildings at the southern entrance to the mews have windows that were probably added to what were originally blank fair-faced brick walls although the flank on the east side appears to have once had carriage doors at ground floor too.

3.367 On the whole the mews still retains a great deal of its character with a good number of buildings remaining unpainted and with their original sash windows and bressumers. This is partly due to the units being used commercially and in particular by one specialist car repair business. There are some roof additions, but most roofs retain their pitched form with a flat ridge.

3.368 Campden House Close (originally Campden House Road Mews), mid-nineteenth century. This former mews was laid out around a courtyard with a narrow alley leading to it from Hornton Street (then Campden House Road). As usual the buildings are two storey without any original roof additions or basements, but originally had carriage doors on the ground floor and sash windows to the accommodation above. A mid-twentieth century wrought iron sign and lamp announces their entrance at high level and original granite carriage wheel guards survive at ground level. Today their appearance has been sadly altered by wholesale rendering which is painted bright white as well as much alteration to the openings so that the mews character has largely been lost. The final blow comes from the wall-to-wall tarmac (and painted lines) which has obliterated the granite setts that are so characteristic of mews.

3.369 Phillimore Walk (originally Phillimore Mews) Built c.1868 to serve the houses on Stafford Terrace. The mews are divided into two types which are conveniently divided by no. 30 which has been raised by a whole brick storey so that it projects intrusively above all of its neighbours. Nos. 18-28 (even) are all double-fronted and would originally have had a carriage entrance as well as a stable entrance with a door in between them leading up to the groom or coachmen’s accommodation above. Most of these have a hay door in between the two first floor sash windows and all have had modern mansard-style roof extensions. After (and including) no. 30 most units are smaller and only have one wide carriage-cum-stable opening and two sash windows above, but no winch door. They have also been extended differently so that their mansards sit behind the parapet which is in fact a more sympathetic and discreet design for
these small buildings although uniformity across the whole group would have been preferable.

3.370 Most have retained important features such as carriage doors, bressumer beams, sash windows and only one has been painted meaning that the mews has a much greater level of uniformity than many others in the borough.
Municipal Buildings

3.371 Kensington and Chelsea Town Hall and Kensington Library form a group of municipal buildings and important public space in the heart of the conservation area. The 1960s buildings are surrounded by Victorian housing and the streets are lined with mature trees which help soften the boundary between the new and old architecture.

3.372 The plot between Campden Hill Road and Hornton Street south of Holland Street was purchased by Kensington Borough Council in 1946 which then contained Hornton Villa and Niddry Lodge (built between 1808-1817) and their gardens to the north; and the war-damaged remains of The Abbey (a Gothic Revival house) and a car park to the south. In 1960 the library was built in a dignified, Neo-Classical but very out-dated design whilst only five years later Basil Spence designed the town hall in a radical new style. The formerly separate boroughs of Chelsea and Kensington merged in 1965 and the new town hall was completed in 1976.

Kensington and Chelsea Town Hall, Hornton Street

3.373 Designed by Sir Basil Spence in 1965 and completed on 29 November 1976, ten days after the architect’s death. It is a very fine purpose designed piece of architecture that comprises a collection of structures in red brick that are cleverly articulated around open space, taking advantage of the sloping land to reduce the impression of height and being terminated by the Neo-Classical red brick library to the southern end. Although a striking intrusion into the stucco and red brick Victorian terraced streets, its sensitive height and modelling and its attenuation by trees and open space help the building to merge with its environment.

3.374 The offices located to the north have a strong horizontal emphasis with bands of windows layered between projecting walling. The northernmost structure (no. 51 Holland Street, commercially rented) is known as Niddry Lodge after the villa it replaced.

3.375 Other sections of the building have a strong vertical emphasis with tall slit windows adding to the fortified character. This is most noticeable in the courtyard to the north where the verticality of the commemorative Sequoia giganteum tree also helps to draw the eye skywards.

3.376 The design changes with the civic structures towards the centre of the site. Here the Great Hall (to the west) has a strong fortified appearance with an angled brick base and
no windows on any elevation. In contrast the Council Chamber (east) takes on the same chamfered cuboid form but is elevated over what was a pond and clasped between thick concrete ribs that rise from its base to a deep grooved fascia and is finished by a hipped roof that is just visible and terminates the structure giving it a diamond-like appearance. This is the piece-de-résistance of the whole complex and would have been extremely impressive with the reflecting water emphasising the void under such a heavy structure.

3.377 In the north courtyard there is a sculpture, the Head of the Stairs, by Ivor Abrahams that was originally made for the Bronze Exhibition held in Holland Park in 2000. The inspiration for the work was the repainting, by his son, of the staircase in their London home in bright colours. A place once familiar became altered and strange.

3.378 The building is well maintained and its character has been conserved, although the location of the ventilation to the car park in such a prominent location in the southern courtyard is regrettable.

Kensington Library, Hornton Street (grade II*)

3.379 Designed by E. Vincent Harris and opened in 1960. Built in a Neo-Classical style on a steel frame and clad in slender handmade Berkshire brick with Portland stone dressings. The building is two storeys tall and symmetrical on all sides with metal framed casement windows of diminishing size as they rise. The front elevation is framed by matching projecting pavilions with full height arched porticoes containing the entrances. There are several sculptures on the building, all by William McMillan: inside the porticoes are busts in roundels of Caxton and Chaucer; and to the rear by the staff entrances, are sculptures of a lion and a unicorn that were originally on tall ‘pylons’ marking the boundary on Phillimore Walk. The balustrade concealing the roof is crowned by a bronze statue called Genius who raises a star to the sky and acts as a lightning conductor.

Former Kensington Vestry Hall, Kensington High Street (grade II)

3.380 Astride the former drive to Campden House, stands the former Kensington Vestry Hall designed by Benjamin Broadbridge and erected in 1851-52. Its Jacobean style was probably intended to echo Holland House and Campden House. The accommodation provided was already insufficient by 1875, so between 1878-80 another Town Hall was erected to the right of the Vestry Hall, to classical designs by
Robert Walker at which time the elegant iron railings and gate piers were removed from the Vestry Hall as they impeded access to the new building.

3.381 Walker’s town hall was demolished on 01 June 1982 following the construction of the current Town Hall in Hornton Street. The Vestry Hall housed Kensington library between 1889 and 1960 and today is occupied by a trade bank. The building has been unfortunately extended to the rear but the original flank walls can be enjoyed from certain view points and in particular the elevation fronting Church Walk which displays original mullioned leaded light windows, although has suffered some painting.
**Schools**

**St Mary Abbots C. of E. Primary School, Kensington Church Court (grade II)**

3.382 Built in 1875 to designs of Gordon M. Hills, the London diocesan architect, in a Gothic Revival style to complement Scott’s church adjacent. When its predecessor, Nicholas Hawkesmoor’s charity school on Kensington High Street was demolished to make way for the Town Hall of 1878-80 (since also demolished), the painted stone statues of a school boy and girl which had been carved for that school by mason, Thomas Eustace were relocated to the north elevation of the present St Mary Abbots School. Their blue coats signify that they are charity school pupils.

3.383 The school is a large stock brick building, articulated in several sections with clay tiled roofs covering the various wings and having well designed elevations on all sides. The roofs in particular have interesting glazed polygonal dormers with pointed lead-clad roofs. The main elevation has a crenellated tower (the location of the statues), gothic windows, gables, polychrome brick banding and helps to enclose the churchyard and create a cathedral close-like space.

3.384 The elevation along Kensington Church Court also has separate girls’ and boys’ entrances with their signs intact and a further array of gothic windows with fine metal glazing bars.

**Fox Primary School, Edge Street**

3.385 Built in 1935 with its entrance at the western end of Edge Street and its main bulk lining Kensington Place. This school’s predecessor was located on Kensington Church Street and was moved here due to road widening and built on land previously occupied by the Metropolitan Water Works. In 2016, the red brick building was extended.

**Hawkesdown House School, 27 Edge Street**

3.386 This small two storey building was built in 1839 as Kensington Infant National School on land purchased by the Vestry and charity school trustees which was perhaps cheap due to its proximity to the water reservoir that had been built to the west in 1809. It was built in a Tudor-inspired style with stone mullions and transoms to the windows. Entrances project at both ends with the main entrance having sash windows above it. At the western end, there is space above the small single storey entrance giving views of the sky and trees whereas to the eastern end there is a gabled structure with two large windows (one arched). Most of the facade
is painted, which has harmed this interesting building’s character.

**Queen Elizabeth College, Campden Hill Road (grade II)**

3.387 A large Neo-Georgian building built by Adams and Holden in 1915 as part of King’s College for Women’s Household and Social Science Department. It was granted a Royal Charter in 1953 and renamed Queen Elizabeth College in 1985.

**3.388** This large, red brick, four and five storey complex was built around a courtyard with lecture theatres, laboratories, library and a hall of residence. The Atkins building to the rear was added in the 1960s. On the Duchess of Bedford’s Walk two matching symmetrical blocks with end bays and an attic storey underlined by a stone modillion cornice, are joined by a charming single storey Baroque link with a balustraded parapet topped with urns and a perfectly plain clay tiled roof. The ornamentation is restrained but there is a particularly fine carved stone entrance on Campden Hill Road and the attic storey here is pierced with alternate round and square windows. The contemporary sculpture (Globe, 2004) in the front garden is by Joe Smith.

**3.389** For Holland Park School see *Recent Architecture*
Cinemas

**Former Coronet Theatre, Notting Hill Gate (grade II)**

3.390 This is a rare survival outside a town or city centre of a design by the famous theatre architect, W.G.R. Sprague for Edward George Saunders. It opened in 1898 and was converted to a cinema in 1916.

3.391 The three storey rendered building is elegantly designed and addresses the corner with a cupola topping a curving elevation with windows framed by two storey arches and an open colonnade framing the entrance. The four bays of the Hillgate Street elevation match those to the Notting Hill Gate frontage which finishes with an extra pedimented bay. The upper floors are decorated with three storey pilasters with stylised Ionic capitals above which is a frieze displaying swags of fruit and flowers. The roof structure is concealed behind a parapet that is of similar height to the rest of the terrace on Notting Hill Gate but higher than houses in the streets behind. The roofline is finished on both sides with dentilled pediments containing a coronet (framed by further swags, flowers and ribbons) which are linked by a complete stucco balustrade on the front elevation, leaving the cupola to stand out as the main feature.

Windows are casements.

3.392 The rear elevation on Uxbridge Street is conversely utilitarian, but having a historic charm of its own with stock brick walls that are almost featureless save for the small pierced window and red brick banding.

3.393 The front entrance has been harmed by the addition of two courses of rough-hewn stone and the loss of several balusters at first floor level.

**The Gate Cinema, Notting Hill Gate (grade II)**

3.394 The cinema opened as the Electric Palace in 1911 but the facade was remodelled in 1962 by Douton and Hurst when the road was widened. The Edwardian Baroque style auditorium survives inside.

3.395 Externally, the elevations are plain with only moderate historic or architectural interest. The facades are clad in square faience blocks with a wide expanse left for the applied lettering and long cinema sign, but this feature is harmed by cabling surrounding the blank space. The windows are metal framed and the roof is flat. The ground floor has a glazed frontage with some parts covered in turquoise mosaic tiles. The upper storeys are occupied by offices and these are visually divided from the cinema by a projecting canopy with light-box displays typical of this period of cinema.
Other Significant Buildings

3.396 There are many non-residential buildings in Kensington Conservation Area that do not fit into the previous categories, but are nonetheless important historic buildings both in their own right and in relation to the historic and architectural character of the conservation area as a whole.


• **Nos. 182-186 Campden Hill Road (even) and nos. 1 and 2 Uxbridge Street**. Late nineteenth century warehouses with shopfronts added at ground floor. These were originally connected by a bridge over Uxbridge Street. Converted to offices and flats.

• **Car repair garage, nos. 17-19 (odd) Edge Street**. Built in 1914 with flats on first floor and studio-flats in the attic. Still in use as car repair garage.

• **St George’s Hall** (1901) and **Queen Victoria Memorial Hall, Kensington Place**.

• **No. 13 Hillgate Street**, Hillgate House. Probably built in the late 1890s for manufacturing.

• **No. 2 Hillsleigh Road**. Late nineteenth century warehouse.

• **No. 78 Kensington High Street**. This Neo-Gothic building leading into Kensington Church Court was built between 1872-73 and preserves the arched entrance which formerly lead to John Jones’ buildings of the early 1700s, the earliest speculative developments north of the High Street, since replaced.

• **Mortuary, St Mary’s Churchyard**. Late nineteenth century. Now a nursery school.

• **Police Station, no. 1 Kensington Church Court**. Built in 1900 (date on hopper and “MP”, for Metropolitan Police) replacing a police station of 1872-73. Now Metropolitan Police Traffic Warden Office.

• **No. 36 Uxbridge Street**. Historic commercial building.
Recent Architecture

3.397 There is an unusually high proportion of modern development in Kensington Conservation Area. The Second World War caused substantial change in the area not only through the loss of buildings in the Tor Gardens area, but through lack of investment and dilapidation of the last of the early nineteenth century villas. Holland Park School was built on the site of Moray Lodge (although retaining Thorpe Lodge, the only villa to survive to this day); The Town Hall was built on the sites of Niddry Lodge and Hornton Villas; and Melbourne House, Palmerston House, Kensington Heights and Wycombe Place were built on the site of the waterworks after it was decommissioned in the 1960s.

3.398 The modern buildings have had varied impacts on the conservation area, some being out of keeping whilst some add to the architectural evolution of the area in a positive way. (See Buildings Audit Map) One of the common features of most of the recent buildings in the area are their good quality planting that softens their impact and adds to the attractiveness of the area.

Positive Modern Buildings

3.399 A very recent building is Holland Park School (2012 Aedas) for which Thorpe Lodge (grade II) was retained as its entrance lodge. Attractive planting and lawns lead the eye to the new school building with its oxidised metal fins on the west elevation.

3.400 Three good buildings inspired by the early twentieth century modern movement with their cubist appearance, angular white rendered walls and metal windows are The Mount, no. 76 Bedford Gardens and no. 55 Campden Street (1962-66 by Douglas Stephen and Partners) and no. 12 Aubrey Road. Although contrasting in style, they are well designed buildings of an unusual and underrepresented style. The Mount is located in a street of great diversity whilst no. 12 Aubrey Walk fits into a varied but more regular terraced townscape.

3.401 A further contrast is provided by two good houses of black brick. No. 23 Kensington Place (1966 Tom Kay) in particular has a striking round stair tower whilst no. 60 Hornton Street (1969 James Melvin) aimed to give the impression that the house was floating over an open ground floor, an effect pioneered by Le Corbusier in the post war period. A grey brick is employed at nos. 61-65 Kensington Church Street (1965 John Rouse) where the gentle concave curve of the frontage plays an important part in forming the character and sinuousness of this part of
the street as it climbs northwards. The band of narrow windows is to offices with the flats above having larger windows.

3.402 Plane Tree House, Sheldrake Place (1960 Michael Lyell Associates) is formed of linked blocks that step alongside Holland Park without being overbearing and are further broken up by open balconies and glazed stairwells. Another group that takes its interest from its articulation is formed by the blocks of flats, Melbourne House (120 Campden Hill Road), Palmerston House (Kensington Place) and the terrace of houses between them at nos. 51-59 Kensington Place (1970s Stefan Zins). These are brown and red brick buildings with a grid-pattern of windows and balconies and a small amount of concrete to the roofline. The boundary wall uses the same brick and encloses the softening planting, some of which climbs up the frontage of Melbourne House. The Town Hall (1976 Basil Spence) is also uncompromising with its various red brick structures interlinking around two courtyards and its interplay between its horizontal and vertical elements.

3.403 Historicist designs are popular and are appropriate in certain situations, for example, where a new building completes an otherwise broken terrace, but it is essential that the design and detail is copied exactly in its historic form so that the new building cannot be discerned from a historic one. This has been carried out successfully at no. 51 Campden Hill Road although it involved the regrettable loss of a 1950s house by Leonard Manasseh and Partners, an important post war architect.
Neutral Modern Buildings

3.404 Some buildings have a neutral effect being neither good or bad buildings. Such buildings have become an inoffensive part of the environment by having a suitable scale, ‘quiet’ materials and very often, good softening planting. This category includes standard post-war architecture such as the flats of Tor Gardens, Tor Court, Campden Hill Gardens and the southern end of Phillimore Gardens.

Pastiche buildings that are neither high quality contemporary buildings or accurate historical designs also fall into this category, particularly where they fail to enhance the group they are part of.

Negative Modern Buildings

3.405 Buildings that harm the character of the conservation area usually do so because of their scale, being either too big or too small, and failing to match the dimensions and quality of their immediate neighbours. The modern flat blocks on Campden Hill Road are enormous and completely out of scale with the area’s character and most also fail to compensate for this with a high quality architectural design.
4 Public Realm

4.1 Buildings are complemented and enhanced by their surroundings and elements of the public realm make an important contribution to the character of the conservation area, particularly where they were part of the original development of the area or are reproductions from that time.

Trees

4.2 Trees make a very important contribution to the character and appearance of the conservation area, having a softening effect on the solid architecture and bringing an element that changes throughout the year with their cycle of fresh young leaves, blossom, autumn colour and finally bare branches in winter. They have numerous other qualities including screening traffic, filtering noise and pollution as well as their ecological benefits.

Street Trees

4.3 Trees began to be planted in streets as part of housing developments in the Victorian period with trees planted in garden squares earlier still. Due to the large size of the area and the wide variety of street sizes, it is not surprising to see a great variety of Council owned trees in the Kensington Conservation area, both in terms of species and size.

4.4 London Planes and Caucasian Limes are the dominant tree species in terms of size and numbers, with the mature London Planes at the south end of Hornton Street being very fine specimens. Other trees found growing in the streets include Maidenhair tree (Ginkgo biloba), Indian Horse Chestnut (Aesculus indica), many species of Magnolia, Pagoda tree (Sophora japonica), Oriental Plane (Platanus x orientalis ‘digitata’), Birch trees, Manna Ash (Fraxinus ornus) and the single stemmed Snowy Mespilus (Amelanchier arborea ‘Robin Hill’); all of which are planted in good numbers.

Privately Owned Trees

4.5 Trees growing on private land also have a positive impact on the wider character of the conservation area as well as to the setting of the
host site.

4.6 The mature London Plane trees growing in St Mary Abbots churchyard have a huge impact in greening the busy junction of Kensington High Street with Kensington Church Street, whilst the trees to the main entrance of the church create a peaceful and attractive setting.

4.7 Campden Hill Square contains a wide variety of mature trees in the private garden, but their effects can be enjoyed by all who pass through the area.
Street Surfaces

4.8 Surfacing of streets forms an important part of the character of the conservation area with different materials being used in areas of different character. Most streets have been resurfaced in modern sawn York stone slabs with granite kerb stones, but Drayson Mews is surfaced, appropriately, with red and grey granite setts. Gutters were originally formed of rows of granite setts and some can still be seen such as those in the alley between Peel Street and Campden Street.

4.9 Shops often have concrete and glass pavement lights to light their basements and a few retain their historically valuable Victorian tiling or mosaics such as those outside no. 1 Kensington Church Street and no. 133 Notting Hill Gate. Public houses often have granite slabs or setts to protect the pavement during the delivery of barrels and these usually remain such as those seen outside The Churchill on Campden Hill Road. There are also pink granite setts outside the artists’ studio at no. 12 Bedford Gardens.

4.10 Where original York stone paving remains it is of the highest conservation value both for its intrinsic historic value and its attractive riven and worn appearance that contributes to the character of the conservation area. It survives in the following locations:

- Aubrey Road: entrances to Aubrey House
- Aubrey Walk: to front of nos. 20-44 (even)
- Campden Hill Road: from Observatory Gardens to Tor Gardens
- Campden Hill Square: around perimeter
- Church Walk: between houses and from St Mary Abbots Church to the old Vestry Hall
- Duchess of Bedford Walk: central reservation at eastern end
- Gordon Place: in cul-de-sac
- Holland Place: both pavements
- Holland Street: in front of Town Hall
- Outside 25a Holland Street
- Outside 40 Holland Street
- Kensington Place: south side from east end to school
- Observatory Gardens: both sides

4.11 Cast iron coal hole covers survive in many residential streets from a time when coal for fireplaces was delivered directly into the coal cellars beneath the pavements. Most date from the 1860s and 1870s. Often the original York stone slab in which the cover sits also remains. These are reminders of historical activity in the conservation area and very important to its character.
Paving setts in alley between Pitt Street and Campden Street

Stone setts outside no. 44 Uxbridge Street

Coal hole covers
Street Furniture

Bollards

4.12 There are many bollards in the conservation area which protect pavements or alleys from traffic damage. All are from the second half of the twentieth century and painted black, with the thick cast iron examples, modelled loosely on canon with a canon ball on the top being the most attractive.

4.13 There are two instances of historic granite guarding in the area. The first are the curved blocks protecting the wall around the central garden of Campden Hill Square and the others are to protect the houses at the entrance to Campden House Close (originally mews).

Letter Boxes

4.14 Historic letter boxes in their traditional red livery and ciphers indicating the reigning monarch of the time can be found at the following locations:

- **Aubrey Road**: next to no. 41 (GR)
- **Bedford Gardens**: in front of no. 72 (ER VII)
- **Campden Hill Gardens**: next to no. 25 (no cipher)
- **Campden Hill Road**: next to no. 59 (GR)
- **Hornton Street**: next to no. 54 Hornton Street (ER VII)
- **Kensington Church Street**: in front of no. 71 (GR)
- **Kensington High Street**: in front of no. 150 (ER VII)
- **Kensington High Street**: in front of the Post Office, nos. 208-12 (GR)
- **Observatory Gardens**: outside Campden Hill Court (ER VII)
- **Phillimore Gardens**: next to no. 24 (VR)
- **Sheffield Terrace**: in front of no. 24 (GR)
- **Uxbridge Street**: double box in front of no. 30 (ER II)

Street Lamps

4.15 Most lamp posts are the modern, but sympathetic Chelsea Coronet style, a tall slender post with a round, historically inspired lantern. On the main roads taller modern lighting is used.

4.16 However, Kensington Conservation Area is fortunate in having some original nineteenth century lamp posts known as the 'Kensington Vestry' type. These have been adapted from gas to electricity, they are shorter, have a square glazed lantern and are often painted green.
These are rare and of great conservation value and can be found in:

- Aubrey Road
- Aubrey Walk
- Campden Hill Square
- Church Walk
- Drayson Mews (attached to mews)
- Gordon Place
- Hillseigh Road
- Observatory Gardens
- Sheldrake Place
Public Art and Statuary

4.17 Kensington War Memorial, outside St Mary Abbots Church on Kensington High Street (grade II) by F.W. Pomeroy. 1922. Designed to commemorate the two Kensington regiments who fought in the First World War. The Portland stone memorial displays a female figure reaching up towards a banner which reads: “Awake remembrance of the valiant dead” (Henry V, Shakespeare) and beyond, the top of the shaft is finished with a cross, pinnacles and angels.

4.18 Sundial, Alec Clifton Taylor Memorial Garden, Kensington Church Walk, 1991. Sculptors Jack Simmons and Philip Murdin (from English Heritage’s Stone Carvers’ Studio). Clifton-Taylor was a well known author, lecturer and broadcaster on British architecture who lived in the borough for much of his life. The sundial is made of Clipsham stone and takes the form of four leaves falling from a brass sundial which reads: “Make time, save time while it lasts, all time is no time when it’s past”.

4.19 Drinking Fountain, outside no. 98a Kensington High Street (grade II), 1900. This Portland stone structure replaces an earlier fountain and is designed by Herbert McKinney of Notting Hill in a Classical style with a fountain and decoration on both sides including angle consoles, niches, shells, cherub heads and is surmounted by a small arched pediment. The cross to commemorate the donor, The England Temperance Society, has been lost.

4.20 Other sculptures are located on buildings (such as the blue coat boy and girl on St Mary Abbots School and the sculptures on the library) and have been mentioned along with the buildings. There are others on private land which are not discussed.
Views and Landmarks

4.21 Due to the grid-like character of much of the street layout, there are numerous short views and vistas in the conservation area. Many streets terminate with a vista to houses in the next street often enhanced by street trees or garden planting. Such views give the area a coherent inward-looking character that is reinforced by views across garden walls to planting and rear elevations as well as from rear windows.

4.22 There are few landmark buildings in the conservation area but the most prominent, St Mary Abbots Church has views from the widest number of places due to its tall spire. Historically, churches used to be the tallest buildings and today the spire of St John’s in Ladbroke Grove can still be seen from Aubrey Road whilst St George’s on Aubrey Walk can be seen from Kensington Place.

4.23 The railway cutting leaves an interesting view of unspoilt side elevations and an unusual prospect all the way to Newcombe House on Notting Hill Gate.
View to BT Tower from Bedford Gardens

View to Church of St George from Kensington Place

View of Phillimore Place from Phillimore Gardens

View to St John's Church, Ladbroke Grove from Aubrey Road
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 so the loss of historic features is a loss to the integrity and authenticity of the conservation area as a whole. In some places losses include windows and their original glazing pattern, front doors of original design, railings and other items that have been replaced with elements that harm the historic character of the buildings and area.

5.3 Insensitive additions can also harm the uniformity of a group of buildings, for example the addition of a mansard, painting a single house in a terrace and making a closet wing higher than others can all harm the regularity of the terrace. Painting is not only visually harmful but also traps water and causes damage to the underlying brickwork 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 burglar bars over windows and modern surfaces to steps.

5.4 Loss of garden vegetation and boundaries is very harmful to the pleasant character of residential streets. Some front gardens have been decimated to make way for hard standings but this removes the leafy character so special to these streets and creates a hard and clinical appearance so that the street loses some of its charm. 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 shopping streets are very sensitive to change associated with the coming and going of different businesses. Modern materials, large fascias, awnings, back-lit signs all threaten the established historic character. The mansion blocks on Kensington High Street have stone surrounds to the shop frontages that are mostly unharmed, but one or two modern fascias have been attached to these and they disrupt the uniform opening size along the high street and obscure the historic stonework.
Appendix 1: Historical

- Unsympathetic roof terrace extensions
- Visually intrusive fencing to roof terraces
- Negative hard standings and loss of garden
- UPVC windows
Appendix 1: History

EARLY HISTORY

6.1 The natural high ground of the gravel spur of Campden Hill is a distinctive feature of Kensington and influenced its development from early times. Archaeological excavations across the top of the spur and on its southern slope overlooking the Thames floodplain, have revealed well-preserved and complex prehistoric and Roman multi-phase settlement as well as agricultural and industrial sites.

6.2 The underlying geology is Boyn Hill Gravel on the summit and Lynch Hill Gravel on the slopes of the spur, with areas of brick-earth, particularly at the top of the hill. There is evidence of a background scatter of Mesolithic and Neolithic activity from several excavations within and close to the conservation area, such as at Vicarage Gate and Queen Elizabeth College on Campden Hill Road which reflect an ephemeral use of this topographical vantage point over a substantial period of time.

6.3 Several phases of large scale archaeological excavation have taken place on or close to Holland Park School, Campden Hill Road (since 2009) and have suggested that during the Bronze Age (c. 2,200-700 BC) the spur may have been used for animal husbandry, with livestock seasonally being moved between the higher ground and floodplain resources. The pastoral usage of the hill continued into the Early Iron Age, perhaps with an increase in activity, although evidence of a possible storage pit within a structure near the south-west summit may indicate diversification into more mixed farming practices. In the Late Iron Age the rural economy seems to have changed with an increase in the arable farming. Further large-scale excavations in 2014 revealed evidence of Late Bronze Age/Early Iron Age (c. 800-600 BC) settlement, consisting of various enclosures/field boundaries, pitting and a range of structures, confirming the settlement pattern revealed in the 2009 work. The density of activity from this period within a relatively small area suggests the site is part of a much wider Late Bronze Age/Early Iron Age landscape. Some later Iron Age/Early Roman activity (40BC-AD70) was also present on site. The excavations have revealed important archaeological finds - including an almost complete Late Bronze Age/Early Iron Age pot, many fragments of pottery, a loom weight and a quern stone.

6.4 A Bronze Age burnt mound and cooking activities have been discovered during archaeological investigation at Queen Elizabeth College. Burnt mounds are prehistoric mounds of shattered fire-cracked flints and charcoal with an adjacent hearth and trough used to heat water for cooking, bathing, dyeing or leather treatments or other purposes. A later metal hoard from the southern base of the hill shows a certain level of local wealth and technology in the Bronze Age.

6.5 The Roman period again saw a more intensive use of the wider landscape with farmsteads often situated on low ground at or near the base of the spur, suggesting a shift in focus to facilitate access to the floodplain and hillside resources. The most significant Roman feature from the conservation area is the Roman road – now the route of Holland Park Avenue and Notting Hill Gate – this was a main route between London and the west and may have been aligned on an earlier prehistoric trackway.

6.6 In hilly areas the Roman roads were constructed in short straight lengths being realigned where necessary at high points along the route from which the next suitable sighting point could be chosen. It is significant that a distinct change of alignment occurs at Notting Hill Gate and as the ground rises considerably at this point, it is possible that Notting Hill was used as a sighting or beacon point for the setting out of the road, which would have been built in sections. This beacon may have been situated within the Kensington Conservation Area at the northernmost part of Campden Hill Road. Recent excavations in the borough indicate significant evidence for a Roman farming community close to the road.

6.7 This settlement pattern suggests a continuation from pre-Roman societies with important new data discovered from the Holland Park and the Campden Hill areas. The enigmatic spread of Roman material from the area and the small private Roman cemetery at Ladbroke Grove, just to the northwest, suggests that there was a comparatively high status Roman settlement in the area.

AREA 1: KENSINGTON AND THE OLD VILLAGE

6.8 Around 1100 Kensington’s small church was granted to Abingdon Abbey. Nothing more is known about this building except that the eastern half of the present St Mary Abbots occupies the same site. At this time the church is
likely to have been the focus of a small isolated settlement with what became Kensington Church Street and Kensington High Street (the Roman road) leading to it. Campden Hill Road was also a medieval north-south thoroughfare.

6.9 The Notting Hill area was known as ‘Kensington Gravel Pits’, after the gravel and brick-earth extraction industries, which date from the sixteenth century. These can be seen still present on John Rocque’s map of 1746 at which time the land was divided into fields save for the settlements around Kensington and Notting Hill.

6.10 From Elizabethan times the area had a reputation as a healthy place to live with spas and extensive market and nursery gardens. The first house on the site of Aubrey House, that possibly still forms its core, was attached to a medicinal spring called Kensington Wells which was in use until the middle of the eighteenth century. With its pleasant position and proximity to London, Kensington gradually became popular with those who wished to get away from the densely populated and occasionally plague-ridden city.

6.11 At the beginning of the seventeenth century the major landowner was Sir Baptist Hicks. He was admitted tenant of land including the Campden House estate in 1609 and purchased more land to the south and west in 1616, owning over 100 acres in the area when created Viscount Campden in 1628. With so much land in one ownership the distinction between the three manors of Abbots Kensington, West Town and Notting Barns became blurred, so that by 1670 the whole area north of what is now Kensington High Street was known as the manor of Abbots Kensington. The role of manor house was probably fulfilled by Parsonage House which stood a little to the north-west of the church. Kensington Church Walk was originally its cartway, being taken over as a “constant thoroughfare” by the Kensington Vestry in 1767 and extended to the High Street in 1814. Further north again stood Campden House itself, traditionally said to have been built in 1612 although it was possibly a refacing and enlargement of an Elizabethan building by Sir Baptist. It was however rebuilt following almost total destruction by fire in 1862 and was eventually demolished in 1900 after the last remaining part of its ground had been developed.

6.12 The desirability of the area received a tremendous boost when Nottingham House, enlarged and improved by Wren for the Earl of Nottingham and later to become Kensington Palace, was purchased as a country seat by William III in 1689. As well as the larger houses mentioned above, pressure for accommodation was met by a modest expansion of Kensington village. Following Thomas Young’s initiative in what is now Kensington Square, the earliest speculative developments north of the High Street were by John Jones in the early 1700s. He built Jones Buildings, later Kensington Church Court; though the buildings have long since been replaced, his arched entrance was retained in a rebuild of 1872-73 and is still there today. He then turned his attention northwards, purchasing land around St Mary Abbots, constructing various houses of which nos. 9-17 (odd) Church Street survive of which nos. 15 and 17 retain original brickwork and window openings in their upper floors.

6.13 After his death in 1727, his wife and son-in-law, John Price, continued developing the land. Nos. 16-26 (even) Holland Street date from 1728-29 while nos. 10 and 12 were erected by December 1736. It is not known when Parsonage House was demolished but six new houses occupied its site by 1760. Adjacent land was developed as the Pitt Estate, Campden House having been sold separately with 13 acres in 1709-10 and subsequently purchased by Stephen Pitt in 1751. The remainder of the Campden House estate, extending over 89 acres, was inherited by Robert Phillimore in 1741. He left the 25 acres north of Campden House to his younger son Joseph in 1774 and this area was divided and subdivided for redevelopment from 1808 onwards. The remainder still forms what is known as the Phillimore Kensington Estate today.

6.14 St Mary Abbots was largely rebuilt between 1683 and 1704. There is some evidence that the medieval masonry was re-used. Its churchyard was extended westwards in 1763 and a tower was added in 1770-72.

6.15 By the time Queen Victoria was born in Kensington Palace in 1819 the population of Kensington had reached 12,000. The four-storey terraces on the north side of High Street, started in 1788 on land leased from William Phillimore, had recently been completed but there had otherwise been few changes over the previous century except for the improvement of the network of lanes within the area. The
future Campden Hill and even Airlie Gardens are discernable on Starling’s map of 1822, serving the large houses of the well-to-do built for William Phillimore by John Tasker between 1808 and 1817, with a lane connecting them and continuing as a mere footpath to the corner of Kensington Palace. The grand Junction Water Works was already established on Campden Hill with the West Middlesex Works below it on the other side of this footpath, now known as Campden Hill Road.

6.16 Financial uncertainty around 1825 severely restricted the plans of various developers. Schemes by Lord Holland and J.W. Ladbroke elsewhere in the district were affected, while Campden Hill Square, originally laid out by Joshua Flesher Hanson in 1826, was also premature, development being slow and uneven with the last lease, that of the original no. 28, not being granted until 1851. However, the population of Kensington doubled during Queen Victoria’s childhood and at her death in 1901 there were 176,000 resident in the parish. While some of the population explosion can be credited to better living conditions, higher birth rates and increased life expectancy, the great majority of the increase, four-fifths of the 50,000 in the 1860s for example, came from migration. In Kensington’s case this was generally provided by people moving “upward and outward”, those with increased wealth looking for an attractive home, in contrast to the “downwards and inwards” migration of the London revealed by Mayhew and Barnardo. The area did have its share of meaner dwellings, however, and the contrast between the grand houses of Campden Hill and the virtual slums of Campden Street...
and St James (now Jameson) Street would have been very striking one hundred years ago. The Survey of London records Henry Mayhew’s interview with several workmen who lived in the vicinity of Silver Street (now the north end of Kensington Church Street) who “extolled the virtues of living in the suburbs”, where they could enjoy the luxury of two rooms (Survey of London, Vol. XXXVII, p.85).

6.17 The upturn in building rates around the City reached Kensington in the 1840s so that while completions doubled in London between 1859 and 1868, in Kensington they increased sixfold. By 1852 Campden Hill Square was complete and houses were rapidly filling-in the land between Church Street and Campden Hill. Development by Joseph Gordon Davis of much of the Phillimore Estate behind the High Street frontages was begun in 1855 and was well under way by 1860. Further houses were built on the remainder of the Pitt Estate northwards to Sheffield Terrace, while building continued over the Campden House estate, starting with late Georgian terraces at the eastern end of Bedford Gardens and culminating with Hillgate Village being laid out on the site of a brickfield between 1850 and 1860.

6.18 St Mary Abbots was declared unsafe in 1866. Its Building Committee decided that a new church was required, engaged (Sir) George Gilbert Scott and approved designs in June 1868. The old church was demolished in 1869 and the new one consecrated in 1872. Its 250 foot spire was completed in an elaborate ceremony on 15 November 1879. The arcaded entrance was erected between 1889-93 to designs by John Oldrid Scott who also supervised the furnishing of the church after his father’s death in 1878.

6.19 The graveyard is now the St Mary Abbots Gardens and Alec Clifton Taylor Memorial Gardens which were opened as public gardens in 1953. It still contains funeral monuments from the mid-seventeenth century onwards. In 1855 the Kensington & Chelsea extramural cemetery was opened in Hanwell, Ealing, to take the pressure off St Mary’s own burial grounds which were almost full and it is possible that many burials survive in the area immediately adjacent to the church. Burials that are over 100 years old are potentially of archaeological interest as they reveal information on differences in burial practices, human population data including life expectancy, health and disease buildings as well as historical monuments which reflect social and religious issues of the time.

6.20 St George’s, Campden Hill, had been built in 1864 as a daughter church in the grounds of Wycombe House, a neighbour of Aubrey House. A year later work commenced on the Church of Our Lady of Mount Carmel on Kensington Church Street, designed by E.W. Pugin (destroyed by incendiary bombs in February 1944). The convent buildings were built 1886-89 to the designs of Goldie, Child and Goldie in a late French Gothic style and survive to this day.

6.21 The extension of the Metropolitan Railway through the eastern half of the area in the mid-1860s had a considerable effect on the character of its streets. Large numbers of houses were demolished and rebuilt, often in a style and to a scale at odds with the original development. The quiet manners and reticence of Jeremiah Little’s developments on the Pitt Estate, for example, were to some extent compromised by the rebuilding of much of Gordon Place, including no. 1, the rear of which is shaped to accommodate a ventilation shaft. Little also rebuilt nos. 8-14 (even) Sheffield Terrace, houses he himself had erected 20 years earlier.

6.22 With the completion of the Phillimore Estate development and the insertion of Campden Hill Gardens, the general street pattern of the area had been established by the last quarter of the nineteenth century. Although the carriageway was much narrower than today, Kensington Church Street retained a more random aspect until the intensive rebuilding of the 1890s and the redevelopment of the grounds of Campden House.

AREA 2: THE PITT ESTATE

6.23 This character area only includes part of the 14½ acres purchased by Stephen Pitt in 1751. It is the part closest to the old village centre of Kensington and was developed first in the 1840s as terraces of medium-sized houses with simple architectural pretensions.

6.24 The estate was developed by William Eales, a timber merchant, and Jeremiah Little, a builder, who undertook to develop the whole of the Pitt holding except for Newton House and Bullingham House. Even Campden House itself was a serious candidate for early demolition. The southern end of the estate was narrow and
of an awkward shape, with little opportunity for spacious planning. The houses that were erected were generally of three storeys with stuccoed facades simply ornamented. The name of Thomas Allason, the surveyor responsible for the plan of the Ladbroke Estate, is commemorated in the substantial terrace on Church Street between Gloucester Walk and Campden Grove. It may be under his overall scheme that four houses on the north side of Campden Grove were provided with full-height bay windows to make an architectural statement at the top of Gordon Place. Certainly the greater variety of later building phases of the estate after his death in 1852 argues for his controlling influence in the early stages.

6.25 The advent of the Underground Railway had an unfortunate effect on the homogenous, small-scale character of this part of the estate. Replacements were generally of a disproportionate scale and made greater use of ornament as had become fashionable in mid nineteenth century.

6.26 The east side of the northern half and the west side of the southern half of Gordon Place date from the same period, 1871-73, but the disruption is minimised by the dog-leg in the middle of this street (a result, no doubt of the constraints of avoiding Bullingham House on the original development) and because each new terrace was entire in itself.

AREA 3: CAMPDEN HOUSE

6.27 This part of Kensington Conservation Area is typified by spacious developments of the
mid-Victorian period between the more intimate terraces of the early Pitt Estate to the south and the less salubrious, more “crammed” schemes to the north at Campden Street and Peel Street.

6.28 Most of this area was developed as a continuation of the Pitt Estate up to and including Sheffield Terrace with the variety of built forms resulting from economic difficulties towards the end of the scheme, from the building of the railway, from uncertainty over the fate of Campden House and eventually as a result of enemy action during the Second World War.

6.29 Bedford Gardens, in contrast, originated in “The Racks”, the 25 acre northern portion of the Campden House estate which came to Robert Phillimore in 1741 and was given to Joseph Phillimore, his younger son, in 1774.

6.30 The 14½ acres bought by Alexander Ramsay Robinson in 1808 had by 1825 become five separate entities. Three and a half acres were bought by the West Middlesex Water Works Company; part was developed as Edge Street; half of nearly six acres were laid out by John Punter as Peel Street; the other half developed as Campden Street by William Ward; and five acres purchased by William Hall in 1822 which he developed as Bedford Place, now Bedford Gardens. Hall laid out only one street on his five acres while Punter and Ward put in two streets across an area only fractionally larger.

6.31 Hall began at the eastern end of Bedford Gardens with facing terraces of plain brick. Their abrupt termination may be explained by the sudden death of Hall’s son in 1829 or 1830 and by his continuing financial difficulties. The take-up of houses was slow and nos. 36-46 (even) were completed by a different builder who introduced minor changes in external finish. Undeveloped land on the north side changed hands in 1831, resulting in the completion in 1836 of seven pairs of semi-detached houses, advertised as a “refreshing contrast” to run-of-the-mill housing, with “a consequence at which their neighbours do not aspire”.

6.32 Some plots on the south side remained undeveloped for many years. The earliest surviving houses, nos. 85-91 (odd), date from shortly before 1830. The most interesting, and indeed one of the most surprising in the whole conservation area, is no. 77, a towering block of studios with north-lit windows stacked one above the other.

6.33 Development of the Pitt Estate was continuing while Hall was struggling to finish Bedford Gardens, but most of Gloucester Walk and Sheffield Terrace were begun around 1850, with nos. 1-7 (odd) Tor Gardens being built by Thomas Bridges in 1851. Eames and Little were still heavily involved in developing the area but built their last houses together in 1855. Little lived in Wilton Villa (no. 54 Sheffield Terrace) which he had built for his own occupation, and continued to build in Kensington, employing 50 men and 10 boys. He died in 1873.

6.34 The architectural reaction to Italianate squares and terraces arrived in time for the development of the grounds of Campden House itself, providing Sheffield Terrace and Gloucester Walk with typically tall, red brick houses with terracotta ornament and inventive skylines. The frontage to Kensington Church Street is taken up with a terrace of studio houses. Campden House Chambers at the top end of Hornton Street take the design idea a stage further with red brick above a robust stone ground floor with a corbelled frieze. This scheme, designed by Thackeray, Turner and Eustace Balfour, attracted critical attention on completion with its vaulted communal dining room.

6.35 Even if Campden House had not been demolished in 1900, it may not have survived the Second World War as German bombs caused the loss of Little Campden House and much of Tor Gardens resulting in the post-war flats in this locality.

AREA 4: CAMPDEN HILL TO EDGE STREET

6.36 By 1823 John Punter and William Ward owned around five and three-quarter acres of the former Campden House estate and undertook to develop a street each on the east-west orientation being established by more spacious schemes to the south.

6.37 Punter’s development of Peel Street proceeded more rapidly. He completed eight pairs of semis called Claremont Cottages by 1826 (on the site now occupied by Campden Houses) and auctioned lots corresponding to building plots. Hanson, the developer of Campden Hill Square, briefly owned four. Sewerage was provided from 1829, and few plots remained undeveloped by 1834. It is possible that many houses were in multiple occupation from the start: reports were made to
the Vestry in 1856 about the “foul and offensive” state of privies at seven houses. Apart from the inevitable disruption caused by the building of the railway, the most extensive redevelopment concerns the erection of Campden Houses as labourers’ dwellings by the National Dwellings Society Limited in 1877-78. **No. 80 Peel Street** was built at the same time for Matthew Ridley Corbett, a portrait and landscape painter.

6.38 In contrast, development in Campden Street was sporadic until a concerted attempt shortly before 1850 to complete the street. The former Campden Arms public house (now no. 34) and nos. 72-84 (consecutive) date from this period. **Byam Shaw House** was opened as an art school in 1910.

6.39 Edge Street was laid out in the 1820s on the lower end of the land purchased by the West Middlesex Water Works Company in 1809. Although it was generally developed along similar lines to Peel Street, there were also groups of tiny cottages arranged round courtyards, swept away when the railway was inserted. The Water Works site itself ceased to be required by the 1920s. The site of the reservoir was let in 1923 and afterwards sold for use as a garage. The remainder was sold to the London County Council in 1924 for the relocation of the Fox School, then located at what is now the north end of Kensington Church Street, which was threatened by road-widening proposals. In the event the new school was not required until 1935.
AREA 5: HILLGATE VILLAGE

6.40 This area’s separate identity dates from 1808 when John Jones of Harley Street bought this part of the Campden House estate from Joseph Phillimore for £6,790. John Johnson acquired it two years later. Johnson quarried stone on Dartmoor; although described as a paviour, he became the contractor for several major civil engineering projects and acquired a considerable fortune. His son, also John, became an alderman of the City of London and was Lord Mayor in 1845-6.

6.41 The elder Johnson established a brickfield on the majority of the land but encouraged development on its fringes, notably on the north side of Uxbridge Street (since demolished) and along Plough Lane, now Campden Hill Road. The general financial slump slowed the rate of development here as elsewhere, and building did not pick up until 1850 when the lease on the brickfield was due to expire and the lessee, Joseph Clutterbuck, entered into an agreement with the Johnsons to develop the land. The resulting housing development has a high degree of unity despite a large number of builders being involved and the untimely death of Clutterbuck. The Census suggests that most houses were in multiple occupation as soon as they were finished, with several apparently containing over 20 people. Most of the east side of St James (Jameson) Street was demolished for the construction of Notting Hill Gate Station, replacements being complete by 1874. The Bethesda Baptist Chapel, built under a lease granted by John Johnson in 1824, has survived the insertion of the railway as well as the more recent demolition of Newcombe Street.

6.42 Most of the streets have been renamed, losing the historical connections which Johnson Street (now Hillgate Street) and Dartmoor Street (now Hillgate Place) would have kept alive.

AREA 6: CAMPDEN HILL SQUARE

6.43 Regency Square, Brighton may seem an odd starting point for the development of this part of Kensington, yet this project by Joshua Flesher Hanson, which was built in 1818, formed the pattern for Notting Hill Square which he built on land purchased from the Lloyds of Aubrey House in 1823. Its name was changed to Campden Hill Square in 1893.

6.44 In both schemes the terrace at the far end of the square - facing the sea at Brighton and the turnpike at Notting Hill - was extended east and west beyond the line of the long north-south sides. Early houses may have been designed by George Edward Valentine, an architect and surveyor who certainly submitted applications for the building of sewers and individual house drainage. Hanson himself lived at no. 2 between 1828 and 1830, while the only other double-fronted house, no. 52 opposite, seems likely to have been the subject of mortgage and lease arrangements by Valentine which eventually came to nothing.

6.45 While Hanson granted some long-term leases, he was also prepared to build houses under contract for freehold sale and to sell undeveloped land with detailed conditions controlling their subsequent development. The plots of nos. 16-20 (consec) were sold in this way in 1826 to Thomas Williams, the coachmaker soon to buy Aubrey House. After the sale of remaining undeveloped plots in 1830 Hanson relinquished active prosecution of the development of the square and disposed of his remaining interest in 1839.

6.46 This division of the freehold coupled with the general downturn in the housing market accounts at least in part for the slow rate of development, the rather odd numbering sequence and the lack of visual coherence of the houses, so it is impossible to say how uniform Hanson intended his terraces to be at the outset. The surviving pilasters on nos. 19 and 20 suggest an architectural centrepiece along the lines of the Brighton scheme, though these plots were sold undeveloped and were built by different builders at different times. Furthermore, the original houses around the square are generally much altered. Of greater impact in townscape terms has been the redevelopment of no. 18 in 1887-88 and the making-good of war damage in the rebuilding of nos. 24-28 (consec) with the addition of nos. 29 and 30.

6.47 Aubrey Road was laid out as a service road for the square. Nos. 1-6 were built as “Aubrey Villas” in Gothic style between 1843 and 1847 - with Aubrey Lodge following in 1861-63. The most remarkable house was Tower Cressy, built in 1852-53 for Thomas Page, the engineer who designed Westminster Bridge. It dominated its surroundings and produced a picturesque skyline along with the original broached spire of St George’s and the Italianate water tower.
of the Grand Junction Water Works, but was badly damaged in the Second World War and demolished soon afterwards.

**6.48** The older houses on the north side of Aubrey Walk are studio conversions of - or successors to – the coach houses serving Campden Hill Square. **Nos. 2-6 (even)** were erected in the late 1820s on land leased from Hanson. **No. 26** was constructed in 1888 as part of the reworking of **no. 18 Campden Hill Square** to the designs of J.T. Newman. Hillsleigh Road was originally laid out to provide access to stables and coach houses to the rear of the houses on the east side of the square but a strip was left between the road and the edge of Hanson’s ownership and three houses were built in 1829, of which **nos. 19 and 20** survive. Hill Lodge (**no. 14**) is the most substantial and was built in 1842.

**AREA 7: THE PHILLIMORE ESTATE**

**6.49** The Phillimore Kensington Estate today is represented by the 21 acre site developed by Joseph Gordon Davis of Pimlico between 1855 and 1870. He signed an agreement with the estate to build 375 houses with their roads and sewers in 12 years from April 1855, with the scheme to include six shops and a public house on or near what is now Phillimore Walk. By December 1856 a new agreement had been signed, limiting Davis’s liability to 315 houses, none of which were to front the Duchess of Bedford’s Walk. As work proceeded, the estimate of what constituted a reasonable number of houses was successively modified downwards, the final agreement in 1861 (when 78 houses were complete and 39 under construction) stipulating that between 205 and 225 houses were to be provided. In the event, 214 were built. Much of this revision was required because the terraces originally envisaged were replaced by detached or semi-detached houses, judged to be better suited to the locality and to market conditions.

**6.50** The highest price paid for an individual house on completion was £4,109.12s for 36 Phillimore Gardens. **No. 31** was built between 1859-60 for his own occupation by George Eugene Magnus, slate manufacturer and “billiard maker to HRH the Prince Consort”. **No. 15** Upper Phillimore Gardens was designed by Deane and Woodward as a suburban villa in a mediaeval spirit. It was reconstructed in 1937 by George Grey Wornum, the architect of the RIBA headquarters in Portland Place.

**6.51** With the commencement of Stafford Terrace in 1868, the development approached completion. The estate was a generally successful exercise, with houses being continuously taken up on completion by well-to-do families, each employing between two or three servants. A considerable proportion of owners were in the professions, but a significant number were artists of whom the illustrator, Linley Sambourne, had a house at **no. 8 Stafford Terrace** which is today open to the public.

**AREA 8: THE INSTITUTIONS**

**6.52** This part of the conservation area represents virtually all of the northern portion of the Phillimore Estate as it emerged after 1774. John Tasker, an architect and builder and Thomas Winter, a tailor, signed an agreement with William Phillimore in 1808 to develop 192 acres of farmland. The scheme consisted of seven villas and was complete by 1817. The only survivor, Thorpe Lodge, received its first leasehold occupant in 1816.

**6.53** Over the next century, major changes were confined to the Campden Hill area. Elm Lodge at the north-eastern corner of the estate was demolished in 1878 to make way for Airlie Gardens whilst Bute House followed in 1913, three houses being built in its place – **nos. 1 and 2 Campden Hill**. **No. 3**, Little Blundell House, was built in 1927 to the designs of Arthur G. Leighton for a future President of the Royal Academy, Sir William Llewellyn.

**6.54** At the same time the large garden of Bute House/Blundell House was further subdivided and the King’s College Women’s Department moved into purpose-built premises designed by Adams and Charles Holden. The origins of what became Queen Elizabeth College can be traced to a course of lectures for women held in Kensington Vestry Hall in 1878. They were so popular that the organising body, King’s College in The Strand, took what is now **no. 9 Hornton Street** for lectures the following year. The Women’s Department was inaugurated in 1885 at **no. 13 Kensington Square** but with further expansion into **nos. 11 and 12 Kensington Square** proving insufficient, the demolition of Bute House provided the required opportunity. The department became a separate college, the “King’s College of Household and Social...
Science" in 1928, and was renamed “Queen Elizabeth College” in 1953. Campden Hill Gate and Duchess of Bedford House were similarly redeveloped within rear gardens between 1938 and 1939.

6.55 During the 1920s the occupant of Thorpe Lodge, Montague Collett Norman, Governor of the Bank of England between 1920 and 1944, was transforming the interior of his home with the aid of architect, Walter Knight Shirley. The remarkable interior survived the Second World War as did the rest of the original development, but many buildings were in poor condition, especially those like Moray Lodge which had been requisitioned. Moray Lodge and Thorpe Lodge were compulsorily purchased for housing by the London County Council in 1948, Moray Lodge being eventually demolished in 1955 to make way for Holland Park School. Bedford Lodge/Argyll Lodge and Thornwood Lodge at the east end of Campden Hill disappeared to make way for school and college buildings respectively at about the same time. Holly Lodge survived until 1968 before its site was taken by further college expansion: only its coach house remains.

AREA 9: SOUTHERN CORRIDOR

6.56 At an early stage in its development the locality now covered by Kensington Conservation Area was bisected by a track now known as Campden Hill Road which formed a physical boundary to any estate development. As its importance as a thoroughfare grew it generated its own style of townscape distinct from its surroundings, so that the linear areas left over after the consideration of the various estate developments above can be considered as entities in their own right.

6.57 The modern history of this section between Kensington Library to Observatory Gardens begins with the succession of William Phillimore in 1779. Within ten years, development was under way along what is now Kensington High Street. A 500ft frontage between Argyll Road and Phillimore Gardens was constructed by Gray to designs by William Porden exhibited at the Royal Academy in 1788.

6.58 Although one or two houses existed behind this frontage from the eighteenth century, notably the house bought in 1827 by the astronomer, (Sir) James South, the proper development of the rest of this part of Kensington was undertaken as a second phase of the Phillimore Estate programme. The east side of Hornton Street and the south side of Holland Street were lined from around 1804 onwards with terraces similar to those already constructed on the High Street, while other plots were gradually taken up with individual houses reflecting the great villas on Campden Hill albeit on a smaller scale. The only survivor of this development is no. 33 Holland Street, purchased by the railway for redevelopment but never demolished.

6.59 Nos. 44-50 (even) Holland Street were constructed on land also sold in 1827, the plot being developed by 1845 with three pairs of plain, elegant semi-detached cottages. No. 50 was extended in the late nineteenth century, possibly during its occupation by the composer, C.V. Stanford. The extension became a separate house (no. 56 Hornton Street) in the 1950s.

6.60 South built his own observatory in the four acre grounds of his house, using a 12 inch lens purchased in Paris, to designs by Isambard Kingdom Brunel. An intolerant, irascible man, he could not enjoy his fortune, fell out with associates and had the equipment broken up. After his death there were plans to bisect his estate with a new road, which came to nothing. Development commenced in 1873 with fewer houses planned: in the event the Observatory Gardens scheme took years to complete, the later houses being somewhat plainer.

6.61 In strong contrast is the redevelopment of the east side of Hornton Street. Designed by F.S. Chesterton, who also designed Hornton Court, this impressive red brick terrace in Arts-and-Crafts style has the visual interest of Observatory Gardens without succumbing to indulgence. It was erected between 1905 and 1907.

6.62 Great changes to the character of the area came after the Second World War. The Abbey, a Victorian Gothic house with a remarkably sumptuous interior, had been removed from its site on the corner of Campden Hill Road and Phillimore Walk following bomb damage. The whole of the plot between Campden Hill Road and Hornton Street south of Holland Street was purchased by Kensington Borough Council in 1946 and the urgently-needed library was commenced at the southern end of the site to frankly conservative designs by E. Vincent Harris.
6.63 Like the great houses of Campden Hill in the 1950s, the smaller houses such as Niddry Lodge and Red House/Horton Villa (the European home of Herbert Hoover, later President of the USA) were demolished in the 1970s to make way for the new Town Hall.

**AREA 10: NORTHERN CORRIDOR**

6.64 This part of the conservation area occupies the highest ground in Kensington and indeed for a considerable distance in any direction. What is now Campden Hill Road was part footpath, part track - Plough Lane - in 1809/10 when the West Middlesex Water Works Company purchased land from which to compete with other companies supplying water to the burgeoning populations of Kensington and St Marylebone. A limited number of large houses also occupied the high ground where they were joined by the Grand Junction Water Works Company in 1843 whose first reservoir, completed in 1845, was where Kensington Heights is now. Expansion in 1857/58 included a pumping station and an Italianate tower, a prominent part of the local scene demolished in 1970.

6.65 Further change was initiated by Kensington Vestry’s decision to widen Plough Lane, after which it was renamed Campden Hill Road. As well as the expansion of the Grand Junction Works onto land occupied by Wycombe House (producing the reservoir still in operation today under the courts of Campden Hill Lawn Tennis Club) the area was altered by the demolition of houses to make way for Campden Hill Gardens and by the erection of St...
George’s Church in 1864. The terraces at the junction of Campden Hill Road and High Street, Notting Hill (named Notting Hill Gate in 1935) were constructed around 1870. The west side of Campden Hill Gardens was built around the same time, with Jeremiah Little’s son, Alfred, being responsible for the substantial double-fronted properties at nos. 28-36 (even) and nos. 5-25 (odd).

6.66 Airlie Gardens followed soon after, on land surplus to water works requirements and surrendered in 1878. These substantial properties were designed by William Coke of Paddington and remained in single family occupation until 1929 when the first flat conversions occurred. The “Norman Shaw” style extension to no. 1 with its delightful bartizan was added by Douglas William Freshfield, the explorer.

6.67 In better shape now is the Coronet Cinema, originally the Coronet Theatre. This is a rare survival outside a town or city centre of a design by the famous theatre architect, W.G.R. Sprague. Built for Edward George Saunders it opened in 1898 before it was licensed, for which Saunders was prosecuted by London County Council. Converted to a cinema in 1916, it retains delicate rococo plasterwork and good 1930s light fittings inside.

THE POST WAR PERIOD

6.68 Major changes in the twentieth century include the recasting of some of the large houses at the upper end of the former Phillimore Estate and the replacement of others by educational institutions; the building of Kensington Library and the Town Hall; and developments on former Water Board land. The air raids of the Second World War resulted in a small number of building sites, mainly around Tor Gardens. The loss of the nave roof of St Mary Abbots in March 1944 was made good in 1955 to designs by Romilly Craze, while the ruined Church of Our Lady of Mount Carmel was replaced to Sir Giles Gilbert Scott’s designs in 1959.

6.69 Campden Hill Court, a major development dating from 1898, was itself threatened by an application in 1962 to redevelop the site to provide 168 flats in two 23-storey towers. Both this and an alternative scheme for a 12-storey slab block generated considerable local opposition and did not gain consent. Observatory Gardens was long a problem site with unsightly deterioration of its exuberant stucco ornamentation but underwent a major scheme of renewal behind the existing facades.

6.70 Large blocks of flats have been built notably in Campden Hill Road and Campden Hill with smaller modern houses appearing in isolated locations such as no. 23 Kensington Place, no. 60 Hornton Street and no. 12 Aubrey Road. Holland Park School is the most recent contemporary building having been completed in 2012.
Appendix 2: Historic England Guidance

Conservation Area Designation, Appraisal and Management: Historic England Advice Note 1 (2016)

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


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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