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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Introduction

What does a conservation area designation mean?

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

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

1.3 This document has been produced using the guidance set out by Historic England 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.

Purpose of this document

1.4 The aims of this appraisal are to:

• describe the historic and architectural character and appearance of the area which

will assist applicants in making successful planning applications and decision makers in assessing planning applications
• raise public interest and awareness of the special character of their area
• identify the positive features which should be conserved, as well as negative features which indicate scope for future enhancements
1.5 Lexham Gardens Conservation Area was designated in 1995 for its significance as an area of speculative mid-Victorian residential development in a typical Classical/Italianate style that has remained almost entirely intact including two mews and a garden square.

1.6 Lexham Gardens was largely built between 1870-1879 on land that had until then been let for market gardening. The landowner, Lord Kensington, sold land to the east for the railway in 1866, leaving many acres for housing development. The rapidity of construction, the legislation of the time and the demands of the market meant that the houses are similar in height and detailing despite being built by different builders. The variety enjoyed within a tightly defined overall style seen here is one of the great successes of Victorian speculative development and merits special attention as to the conservation and enhancement of its architectural and historical character and appearance.

1.7 The houses are generally four or five storeys high with original half-basements and parapets that were meant to conceal the roof forms to give a Classical appearance. They were originally family houses although most are now divided into flats. By contrast, the much smaller buildings in Pennant Mews and Lexham Gardens Mews reflect their originally much lower status and service use.

1.8 The principal features of the conservation area are the completeness of the tall facades of the long, homogenous terraces set behind open front areas; the richness of the Italianate architectural decoration, particularly the attractive cast iron railings, large projecting open porches, windows and doors; the leafy garden square; and the views into the private back gardens at the end of each block of terraces.

1.9 The mature trees in Marloes Road and the trees and hedging in the communal garden provide a contrast to the hard architecture and add to the pleasant vistas along the streets.
1.10 Lexham Gardens is located towards the centre of the Royal Borough in postcode area W8 with Cromwell Road being in SW5. It is in the Council’s Abingdon ward. To the north there are terraces of houses that were built slightly earlier on the Edwardes’ estate to which Lexham Gardens has close connections, whilst to the south of the area there are many tall, late twentieth century buildings including hotels and a hospital, that create an unsympathetic setting to the Victorian architecture of the conservation area.
2 Townscape
Street Layout, Urban Form and Land Uses

2.1 The conservation area is small and consists mainly of terraced housing which is, by definition, tightly packed. These were high quality houses of good size and vary from three storeys to five storeys over original half-basements. The continuous parapet roofline was an important feature of their Classical design and therefore none of the houses were originally built with mansards, although many have been added later. Despite these additions and the apparent varying building heights, the terraces have a very homogenous appearance until scrutinised for the richness brought about by their small differences and their variety of accommodation.

2.2 Because the area was developed as a series of long terraces, a feature of the townscape includes visible side elevations which were usually built from stock brick (rather than gault used to the frontages only) but punctuated by (mainly modern) small windows. This is particularly noticeable at the junction of Marloes Road and Lexham Gardens where the rear elevations of the houses as well as shrubs and trees are also very visible from public viewpoints. Several side elevations in the conservation area have remained unpunctuated by windows, as originally intended, and these include flanks to nos. 27, 29, 38, 55 and no. 146 Lexham Gardens. These bare elevations form dignified full stops next to the rear gardens adjacent (or the smaller scale mews in the case of no. 38). No. 146 in particular forms an appealing group with the attractive arch to Lexham Mews and the east end of St Philip’s Church.

2.3 As well as being bisected by Marloes Road the area is contained between Earl’s Court Road to the west and the curving section of Lexham Gardens to the east. To the south are a group of houses of detached appearance and two late Victorian red brick flat blocks which contrast with the rest of the area. The west section of Lexham Gardens and the east section are both laid out on a gentle curve which allows a greater number of houses to be seen more clearly from the ends of the street and creates a particularly attractive street scene.
2.4 There are only two other building types apart from the houses and these are the church on Earl’s Court Road and the mews which were originally built to provide accommodation for horses and carriages. The mews are smaller in scale and with granite surfaces and no pavements and are generally tucked away out of sight of the houses. These have lost their original use having been converted to residential (Lexham Gardens Mews) and hospital use (Pennant Mews). Lexham Walk was laid out in 1887 when the access through to Cornwall Gardens was eventually created.

2.5 Today, the area remains strongly residential but after the Development of Tourism Act in 1972 several hotels moved into the area buying up groups of houses to convert to large hotels. This has led to harmful alterations such as intrusive signage over porches, the installation of external stair lifts and houses being painted to differentiate them from the residential houses. Many houses have also been converted to flats and in some cases the impact of unsympathetic works such as roof additions, painting and modern doors is magnified where they are carried out to several former houses.
Fig 2.5: Present day land uses map

- House
- House converted to flats
- Office
- Place of worship
- Hotel/hostel/temp accommodation
- Medical/surgery
- Mansion flat block
- Purpose built flats
- Purpose built flats
- Green space/garden

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No. 150 Lexham Gardens
Gaps

2.6 The conservation area is densely developed and 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 architecture are of the utmost importance.

2.7 There are a certain number of gaps that are important in creating the impression of pairs of houses (as at nos. 101-105 (odd) Lexham Gardens) or detached houses (as at nos. 188-198 (even) Cromwell Road). Such gaps are essential in defining the design and status of the house even though the houses are attached at the rear. In the same way, The Church of St Philip and Lexham House have a certain amount of space around them to define their independent form and this makes a very important contribution to the character of the conservation area.

2.8 Where a terrace ends at a corner with another street, a gap is created above the garden wall and the greenery spilling over and sky visible across these boundaries create a welcome breathing space in the solid architecture. This is a key feature of this sort of terrace development and an essential part of the character of the conservation area.

2.9 Other gaps are created by the entrances to service roads or mews, one of which (Lexham Mews, outside the conservation area boundary) has an attractive arch to create a notional barrier between the grand houses and the former service yard.

2.10 The garden square and private back gardens also create a sense of spaciousness in the conservation area as well as a pleasant and comfortable setting for the houses.
Gap between no. 150 Lexham Gardens and Lexham Mews arch

Gap next to St. Philip's Church

Gap between nos. 194 and 196 Cromwell Road

Gap at rear of no. 14 Marloes Road
Materials and Finishes

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

2.12 Traditional materials used in Lexham Gardens Conservation Area include:

- Stone (dressings to buildings, steps, paving slabs, coping stones to walls)
- Stucco (architectural ornamentation and only applied as render to to the frontages of nos. 90-108 (even) and nos. 57-87 (odd) Lexham Gardens)
- Brick (gault predominantly, yellow stocks to side elevations and mews; and some red brick in Cromwell Road)
- Lime (mortar and stucco)
- Slate and lead (roofs)
- Painted timber (windows and doors)
- Painted cast iron (railings, balconies, pot guards, boot scrapers, bollards)
- Terracotta (chimney pots)
- Glass (thin crown or cylinder glass)
- Quarry/mosaic tiles (covering to some steps)
- Granite setts (mews surfacing and kerb stones to the streets)

2.13 Most of the houses were fronted with gault brick, a brick made pale and elegant through the addition of lime to the clay before firing. These fine bricks were reserved for the frontages and cheaper yellow stock bricks were used for the rears and the flank walls. The stucco decoration gently contrasts with the brickwork to add interest to these Italianate houses, but some of the brick front elevations have been painted white so that the contrast between the ornamentation and brick is severely reduced and the uniformity of the terrace is disrupted. Not only this, but the historic integrity of the house design is compromised; the brick will deteriorate over time due to trapped moisture; and the character of the conservation area is seriously compromised.
Stock brick

Gault brick

Stucco

Tiles

York stone

Granite setts
2.14 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

2.15 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

2.16 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

2.17 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

2.18 Negative buildings are those which are out of keeping with the prevailing character of the conservation area.

Fig 2.8: Buildings audit map

Backland sites have not been assessed

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3 Architecture

Fig 3.1: Character areas map

1. West of Marloes Road
2. Marloes Road
3. Lexham Gardens Square
4. Lexham Gardens (east)
5. Cromwell Road

A. Lexham Gardens Mews
B. Pennant Mews (both covered in Mews section)
Housing

3.1 The houses in this conservation area were all built speculatively in the mid-Victorian period and sold leasehold. They were designed mainly by the builders who continued to use the terraced house form established by the Georgians, but adding a wealth of stucco decoration inspired by Greek and Roman Classical architecture resulting in the Italianate style the Victorians were so well known for.

3.2 The terraces were designed by different builders and the groups can easily be discerned from their variations in design and details. Some have a symmetrical frontage with three windows to the upper storeys, usually with pediments over the first floor windows to emphasise the piano nobile (main floor). Whilst others have an asymmetrical frontage consisting of a canted bay with a single window next to it and a triple window above. Most houses with symmetrical upper storeys nonetheless have a shallow canted bay to the ground floor which is off-centre due to the location of the entrance corridor on one side.

3.3 Each floor in the houses had a different use with the ground floor and first floor being used as living rooms (sitting room, dining room, library, morning room, etc), the upper floors used for bedrooms and the basement was occupied by the kitchen, scullery, wine cellar and rooms for the servants. The fact that the main entrance is located up a short flight of steps and through a substantial porch, whilst the servants and trades entrance is located in the front area beneath, demonstrates this distinction.

3.4 Terraces were designed as a single structure containing a number of matching houses, so their uniformity is a key part of their special character. The terraces were topped with a parapet or cornice to conceal the roof behind so that the whole terrace would have a clean, Classical appearance. The views of grand open projecting porches, usually with Doric capitals, is a defining feature of the conservation area.

3.5 The estate was built from west to east but has been renumbered from east to west. All of the Victorian houses make a positive contribution to the historic and architectural character of the conservation area.
Area 1: West of Marloes Road

Earl’s Court Road

3.6 These terraces sit back about three metres from the back of the pavement with a small front area facing the road. No. 97 Earl’s Court Road and no. 150 Lexham Gardens were built as three houses by John Sprake in 1871 making them the earliest in the conservation area. They are built in gault brick with a half-basement, four main storeys and are stuccoed up to the first floor sills. Curved pediments have been lost from all the first floor windows but the moulded frieze to the parapet and the continuous cast iron railings at first floor survive.

3.7 Nos. 99-105 (odd) were developed by Thomas Huggett, one of the first to be involved in building on West Cromwell Road. He completed this terrace in 1873 after the Tower House next to them. These sit back from the road and have the only Ionic porches in the conservation area. They are built in gault brick above stuccoed ground floors with stucco canted bays to first floor level, sash windows with single glazing bars and original cast iron railings over the porches. No. 99 retains its attractive black and white tessellated front entrance path and steps. There are no surviving original railings to the boundaries which are all currently unsympathetic examples. However, the stucco entrance piers remain so that railings of a single design could easily be reinstated as could cornices which have been lost from the entire parapet and these items would greatly enhance the character of the conservation area.

Lexham Gardens

3.8 This section of Lexham Gardens joins Earl’s Court Road to Marloes Road and runs in an east-west direction with a slight bend which adds to the interest and liveliness of the street.
scene. The entrance to Lexham Mews with its shallow elliptical red brick arch, along with the small scale of the mews glimpsed through it, provide an attractive counterpoint to the much grander architecture of Lexham Gardens. These houses were built by three different builders: Wyand, Whitaker and Sprake between 1872-79.

3.9 On the north side, starting from the junction with Marloes Road, nos. 90-108 (even) Lexham Gardens were built by Samuel Juler Wyand between 1874-1877 who lived at no. 104 from 1876 until his wife's death in 1911. Wyand built the greatest number of houses in Lexham Gardens of any of the builders and nos. 90-104 are his finest. They are three windows wide and of five storeys over a half-basement with flat fronted stuccoed facades. Along with the houses opposite, these are the only stuccoed houses in the conservation area and the only houses without any bay windows, a sign that Wyand was aiming for a purer Classical style rather than the less faithful, Italianate designs of his contemporaries.

3.10 The terrace has deep individual Doric porches and contrasting shallow balconies in front of very elongated first floor French windows with individual triangular pediments and sturdy cast iron railings in a criss-cross design contained within vermiculated stucco pilasters. The second floor windows have a Greek Key pattern above; the third floor windows, a moulded surround; and a plain architrave around those to the attic storey which is underlined by a deep modillioned and dentilled cornice. The ground floor windows are the only ones in the conservation area (along with those opposite) that are not set in bays. Instead they are tripartite sashes with a single glazing bar dividing the central panes and the surrounds are formed of vermiculated quoins with a keystone above. All windows are two-over-two paneled and the area railings are heavy ornate cast iron ones with a slightly Gothic flavour. One or two original four panelled front doors remain. Nos. 106 and 108 were built in 1877 and are slightly smaller with two single windows at
ground floor. Wyand also built nos. 57-75 (odd) opposite to the same design and nos. 77-105 (odd) to a different design.

3.11 Nos. 90-108 (even) are painted entirely white in imitation of stone as originally intended, however the houses on the south side are painted pale yellow with the stucco ornamentation picked out in white which is a later intervention that has no historic integrity.

3.12 Nos. 110-118 (even) were built between 1876-77 by James Whitaker. They have an unusual design and are built in stock brick with two storey canted bays that are decorated with bands of stucco which contrasts against the yellow brick. The first floor windows have shallow pediments with decorative panels filled with a pattern of nail heads and the string course has a scroll design. The third floor is decorated with a dentilled cornice and each house has an arched brick porch, also decorated with bands of stucco. The front doors are also distinctive and have four panels that are each defined by a succession of nail headed studs. The railings match those nos. 90-108 (even).

3.13 Nos. 112-116 (even) (Dain Court) have been severely harmed, not only through painting and obliterating the contrast between the stock brick and stucco banding but also through the removal of pediments and nail head panels and the addition of a prominently visible roof storey. This leaves only two houses in their original form that bookend the damaged ones, an unsatisfactory situation that should not spread
further and should be rectified to reinstate the lost character of the conservation area.

3.14 Nos. 120-146 (even) was built by John Sprake between 1872-75. These are four storeys high with a half-basement and are smaller than their neighbours, being only two windows wide. They are built from gault brick with two storey cantilevered bays rising up the front of each house surmounted by stucco bottle balustrades which stretch across the whole terrace resting on the Doric porches below. The bays at first floor level are topped with stucco balustrades of a double bellied design. The boundary railings are simplified versions of the sturdy neighbouring ones and are contained between stuccoed piers framing the entrances which were always (as today) left open and not closed with gates.

3.15 No. 150 forms a visual stop to the street in views along from the east with its prominent side elevation and large tree in its back garden. This house was created by amalgamating two houses on Earl’s Court Road and relocating the entrance to an extension on Lexham Gardens of which the rendered roof accommodation is rather out of character.

3.16 On the south side between Earl’s Court Road and Marloes Road all the houses were built by Samuel Juler Wyand between 1875-79. Nos. 57-75 (odd) match their counterparts opposite whilst nos. 77-87 (odd) are almost the same although they have cantilevered bays to the ground floor and only one pediment (rather than three) to the first floor windows.

3.17 Nos. 89-99 (odd) are slightly later and are built from gault brick with stucco dressings although many have been regrettably entirely painted. They have only four main storeys over half basements and the cantilevered bays are made of brick with stucco architraves displaying egg and dart decoration. Windows are two-over-two paned sashes with paired windows directly above. The ironwork to the boundaries, over the
porches and to the entrance landings are the same designs as their neighbours.

3.18 Nos. 101-105 (odd) are built in the same style, but are slightly bigger houses and have been given narrow gaps between them to give the appearance of detached (and therefore higher status) houses. The upper floors have triple windows in consequence of their greater width, but otherwise all detailing matches the rest of the terrace. These too have regrettably been painted.

3.19 The variations in design and accommodation along this section of Lexham Gardens shows how Wyand was aware of the need to provide his potential purchaser with a choice. Sales particulars of no. 87 in 1907 demonstrate that these houses were also well appointed internally as they emphasised the ample domestic offices, stone staircases, numerous bedrooms and good-sized reception rooms, including a lofty double drawing room divided by a ‘carved Moorish arch’. The architect, George Devey provided schemes for the interior embellishment of no. 65 and possibly other houses in Lexham Gardens. The designs appear to date from 1885 when Wyand may have been fitting out houses for new tenants or purchasers although by this time he was no longer involved in building work in Lexham Gardens.
Area 2: Marloes Road

3.20 All the houses in the stretch of Marloes Road within the conservation area were built by Samuel Juler Wyand between 1872-74 and the street is probably named after Marloes village in the Edwardes’ family home county of Pembrokeshire.

3.21 Wyand varied the appearance of the four terraces here although they produce a very cohesive townscape being the same height and utilising similar details and materials. All windows were almost certainly two-over-two paned sash windows originally (although some have since been changed to French windows and others to plain sashes) and the railings all have an attractive decorative spear head design and arched cast iron panels to the entrances.

3.22 Nos. 1-15 (odd) on the west side are the narrowest houses in the area at just two single windows wide. They have four main storeys above a half-basement with channelled stucco canted bays and projecting Doric porches at ground floor level which are topped with a continuous stucco bottle balustrade. Above this the terraces are fronted in gault brick and finished with a continuous bracketed cornice at roof level. The windows are all two-over-two paned timber sashes that have a hierarchy of ornament which comprises: pairs of curved or triangular pediments and first floor; plain architraves with cornices over to the second floor; and a plain stucco surround with a stucco keystone at third floor level. Both ends of the terrace have vermiculated quoins and all original railings survive to the small front areas with their fanciful spear-tipped heads and decorative panels framing each entrance.

3.23 Nos. 17-33 (odd) are shorter, at only three storeys high over half-basement, with most having a charming attic storey which consists of stuccoed dormers piercing a continuous stucco balustrade to the parapet. This creates a particularly decorative feature along with the
dentillation and modillions to the cornice at this level. Other differences are that the canted bays continue up to the first floor and are topped with a balustrade, as are the porches. The tripartite windows at second floor are unusually decorative for this level whilst the first floor windows have an attractive egg and dart frame seen on other houses by Wyand in the area.

3.24 The first houses in this terrace (i.e. nos. 17-21) are the only ones in the conservation area to have no porches and instead they have flat doorcases with engaged columns and a Greek Key motif which Wyand also favoured in Lexham Gardens.

3.25 No. 35 is just outside the conservation area, but was a shop that was used by Wyand himself and creates a charming smaller scale between two larger terraces at this road junction.

3.26 On the east side of Marloes Road, the terraces are mostly similar Italianate houses. Nos. 2-24 (even) form two matching terraces in gault brick of four main storeys over half-basements. They are similar to nos. 23-33 (odd) but have an additional storey rather than dormers piercing a balustrade as seen opposite.

No. 26 is only two storeys as it was damaged in World War II and this gives it an awkward appearance and creates a weak termination to the terrace.

3.27 Nos. 1a-2a were built by William Henry Cullingford in 1877 when he built Pennant Mews and more or less match the adjacent terrace albeit in stock brick (rather than gault), with simpler detailing and some modern alterations. No. 1a has been extended with a corner tower as part of the hospital which has the effect of being slightly too eye-catching in this elegant terrace.
Area 3: Lexham Gardens Square

3.28 This character area contains the houses that surround the private garden square which were built firstly by George Edward Mineard who built the south side between 1875-76, then by Samuel Juler Wyand who built the north side between 1877-84. Nos. 36-38 (even) were amongst the last to be built in the whole conservation area by William Douglas between 1882-84.

3.29 Starting with the northern side, nos. 40-88 (even) Lexham Gardens, were built by Wyand between 1877-84. He began with nos. 72-78 which have five full storeys above a half-basement and are similar in facade design to nos. 77-87 (odd) except that they are fronted in gault brick with stucco dressings rather than being fully stuccoed. The ornamentation is also slightly different in that there are no Greek Key motifs; there is only one pediment per house and the ground floor windows are set in cant stucco bays with an egg-and-dart surround. For the remainder in this group, Wyand reverted to the four storey terrace type previously built at nos. 89-105 (odd) with triple windows to the upper storeys.

3.30 Nos. 40-44 (even) form a fine group of three houses in the style of those just mentioned, but these stand out in the street scene particularly well. The way that they are flanked by open space created by the entrance to Lexham Walk on the left and Lexham Gardens Mews on the right as well as being seen clearly in views from the west gives them special prominence in the conservation area. It is regrettable that they are topped with mismatched dormers to their formerly plain pitched roofs, but otherwise they make an unusual and important contribution to the conservation area as a particularly distinctive group of three.

3.31 Interestingly the side elevation of no. 88 also fronts the street and for this reason has
been built with gault brick rather than stock brick which was usually used for flank walls. Boundary railings match the heavy slightly Gothic design seen at Wyand’s houses to the west of Marloes Road.

3.32 Some of the houses on this side have particularly ugly roof extensions that are highly visible from the street and detrimental to the character of the area. No. 66 has been rebuilt in brown brick with an extra storey squeezed in which is a disappointing intrusion into such a fine street scene.

3.33 On the southern side, nos. 31-43 (odd) and no. 55 (broken by the post-war Lexham House) were built by George Edward Mineard between 1875-76. The terrace is of four main storeys over half-basement, built in gault brick with stucco dressings and has canted brick bays to first floor level. The projecting Doric porches support cast iron balconettes and the whole group is topped with an elegant unbroken balustraded parapet over a bracketed and dentilled cornice. The windows are plain timber sashes and have reeded stucco surrounds with keystones to the ground and first floors, whilst the second floor windows, unusually, are those with the cambered pediments, usually used to larger, lower windows rather than bedroom windows as here. The third floor windows have reeded architraves. Each storey is underlined by a continuous string course. The railings to the front areas have a spear and bead design with cast iron panels to the entrances whilst the porches and first floor windows have short wrought iron ones with a design of stylised trefoils set in circles divided by simplified fleurs de lys.

3.34 Although the terrace is well conserved, intrusive white rendered bin stores have been added next to the entrances and interrupt the fine run of cast iron railings along the street as well as blocking their characteristic transparency.
3.35 Nos. 27 and 29 were by William Ashfold who built these between 1875-76 as part of his adjoining terrace around the corner at nos. 19-29 (odd). They were both designed to turn the corner and match the height, roofline and materials of the respective terraces they are attached to, so no. 27 has five main storeys in stock brick with arched windows at attic level, whilst no. 29 has only four main storeys in gault brick with a bottle balustrade at roof level. Both have the same channelled bays at ground floor and the characteristic panelled section above the first floor windows. In between nos. 27 and 29 there is a deep gap above the ground floor additions where there is a view between calm blank flank walls to a collection of rear elevations which is an unusual feature that creates a counterpoint to the grand house frontages.

3.36 No. 29 is a double fronted house, although its design is asymmetrical to enable its right hand section to step back to meet the same building line as its neighbours. No. 27 copies exactly the form of its neighbours to the south and is attached to the side elevation of no. 25 which is well designed to display a column of blind window surrounds as well continuing the ornamentation such as the cornices, string courses and channelling. Piercing any of these frames would harm the careful design of this attractive and original elevation.
Area 4. Lexham Gardens (east)

3.37 This gracefully curving section of road reflects the former line of the adjacent railway track (now removed) and provides attractive views along the tall terraces which line each side of the street. The houses were all built between 1875-78 by three builders: William Ashfold, William Willis and George Stevens with George Colls and although the house designs vary, all the railings match (except regrettably those to nos. 2-10 (even) and the tips of the railings to the hotel at no. 2 Lexham Gardens) which links all the frontages and creates an attractive and unified appearance.

3.38 Nos. 1-3 (odd) and nos. 2-10 (even) were built between 1875-77 by George Stevens and George Colls who had previously worked together in Notting Hill. Nos. 1-3 and nos. 4-10 are linked pairs which copy the plan form of Cullingford’s earliest houses along Cromwell Road almost exactly, but the front elevations are more heavily ornamented. They are built in gault brick to the upper floors and are three windows wide with handed porches and canted bays to the ground floor. The porches are supported on half-fluted columns with Corinthian capitals and the lower ground floor bay is deeply channelled whilst the upper ground floor bay is deeply vermiculated. Guilloche bands decorate the frieze of each porch as well as the architraves to the first and second floor windows; the band above them and the frieze under the parapet. The four panelled front doors have nail head studs around the panels and are an important and unusual feature in the conservation area.

3.39 No. 2 Lexham Gardens and no. 160 Cromwell Road are now occupied by a hotel but have the same details as their neighbours with a flat and narrow two windowed frontage where the two roads meet with what might be an original curved section with balustrade (and later conservatory above) turning the corner. The houses have been extended and altered for hotel use and the conservatory and pink painted elevations are particularly harmful making the hotel stand out unnecessarily rather than blending in with gault brick frontages which have been retained to the rest of the group including the hotel opposite at nos. 1-3 (odd).

3.40 William Willis was responsible for nos. 9-17 (odd) and nos. 12-18 (even) which also face each other and were built between 1877-78. He basically copied Ashfold’s terraces adjacent (to the north) although the stucco...
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Details are slightly different and Willis’s houses are slightly smaller, both in height and floor plan. This terrace is divided from Stevens’ and Colls’ houses to the south by the Embassy of Bosnia and Herzegovina whose scale conforms to the prevailing street scene, but nothing else.

3.41 William Ashfold was responsible for nos. 19-29 (odd) and nos. 20-34 (even) which he built between 1875-76. These tall, five storey houses are built from stock brick (except no. 29 which is gault) above channelled, canted stucco ground and lower ground floor bays which have parapets with circle motifs. Most of the houses have an attic storey of arched windows above the third floor cornice, but nos. 20-34 (even) seem to have been designed as a group in which the end houses (i.e. nos. 20-22 and 32-34) have two attractive individual arched dormer windows as a feature bookending the houses between them which themselves have a full attic storey containing three arched windows per house. The design of the arched dormers are therefore highly sensitive to change and must be conserved as important features of the conservation area. All windows are plain timber sashes without glazing bars and all porches have triglyphs and metopes to their friezes.

3.42 Ashfold’s houses on the west side have an unusual rectangular panel over the first floor windows with a shouldered architrave running around it and the window. The second floor windows have cornices supported on brackets whilst the third floor windows have plain architraves. Most houses on this side have individual Doric porches rather than paired ones and the detailing in general is clearer as the brick elevations haven’t been painted.

3.43 On the east side, Ashfold’s houses have paired Doric porches with a collar at half height with an elongated quatrefoil and diamond pattern. The canted bays are channelled to
the ground floor but to the first floor they are decorated with engaged half-height fluted pilasters with acanthus leaf capitals. The houses on this side have been particularly badly altered, in particular, through painting and the addition of hotel signage (which covers the Classical triglyphs and metopes of the porch friezes); blocking of doorways, modern coverings to steps and stair lifts; all of which severely harm the character of the conservation area.

3.44 Nos. 36-38 (even) were built by William Douglas between 1882-84 and were amongst the last houses to be built in the area perhaps to the designs of architect, Henry Godwin. They are five storeys high over half-basement, built in stock brick over channelled stucco ground floors, with stucco canted bays rising four storeys high and a deeply bracketed and balustraded parapet. The porches are paired to create the effect of a single house and all features are perfectly mirrored including the cornices to each stage of the bays, the sash window patterns and the railings which are of a tipped design seen elsewhere in the conservation area.
Area 5. Cromwell Road

3.45 There is greater architectural variety in this short stretch than anywhere else in the conservation area containing, as it does, Italianate villas, mansion flats and a large Arts and Crafts block by renowned Victorian architect, Richard Norman Shaw, all of which follow the same building line and are somewhat shielded from the busy road by an avenue of trees.

3.46 Nos. 188-198 (even) Cromwell Road were built by William Cullingford between 1872-76 and were once known as the Scotch Houses as each was given a Scottish name. Cullingford took out an agreement with Lord Kensington to develop a whole stretch of Cromwell Road some of which has since been demolished. Nos. 188-198 were built as individual houses but linked to the rear to create an important space between each house giving them a detached appearance. Each house is of the same design of four storeys over half-basement, built in gault brick with stucco window surrounds. The elevations are three windows wide with an offset canted bay to the right of the Doric porch joined by a moulded and dentilled stucco band above. Beneath the attic storey there is a cornice with a guilloche pattern to the frieze below. Most windows are plain sliding timber sashes with the exception of the attic windows which all have a single glazing bar. The first floor windows all have triangular pediments and the others have stucco architraves.
3.47 These are the only houses in the conservation area to have front gardens which also reflects their high status as detached houses. In 1872 the journal, The Architect, noted that these houses had staircases of Painswick stone, floor tiles from Minton, hot water to all bathrooms and cast iron railings by Marter of Notting Hill.

3.48 Some original wide stone steps with bullnosing and elegant cast iron railings survive. Most original front doors survive in which nail head decoration defines each of the four flat, recessed panels; and there are sidelights and overlights containing large integral gas lamps. The railings are all of different designs. It is a shame that these high status, quasi-detached houses find themselves today fronting a busy and dirty main road.

3.49 Huntingdon House (nos. 200-222 (even)) is notable for being the first flats in the conservation area and for being designed by leading Victorian architect, Richard Norman Shaw. Shaw had already worked with the builder, Thomas Hussey in Albert Hall Mansions where a similar situation had occurred, that is to say, they planned to build houses, but as these were becoming hard to sell, converted them to flats before the development was finished.

3.50 Thomas Hussey acted here as developer as well as builder and began construction of seven red brick town houses in 1882 for which sketches by Shaw survive. By 1883-84 at least six of the houses were sufficiently complete for Lord Kensington to grant leases, but in 1886 Hussey submitted plans to convert the houses into twelve flats. Additional drawings by Shaw
show the revised layouts resulting in the main stair being accessed from the central house and he added a double height porch here later. There were two large flats to each floor with the ground floor and basement housing four two storey flats. Flats at either end retained the house entrance doors.

3.51 The design is fairly plain with decoration limited to brick string courses, rubbed arches and keystones over windows. The arches to the second floor windows are joined by two storey pilasters which run down to the balcony at first floor level where there is a continuous balcony railing with a wrought design of curlicues and wavy bars that were much used at the turn of the twentieth century. The porch was added to create the main entrance and, as elsewhere on the building, makes use of different brick textures to create its design interest. It is a two storey structure, projecting slightly, with three tall windows to match the others and three recessed panels above, then finished in a parapet. The entrance is formed of a wide arch with brick voussoirs flanked by rubbed brick engaged columns topped with bulging rubbed brick capitals. The door is modern and doesn’t make a positive contribution to the building’s design or the conservation area and nor do the flags that advertise the hotel.

3.52 The block suffered severe damage during World War II and was further subdivided when it was refurbished around 1950 and named Huntingdon House. The top two storeys have been simplified and rendered although this is not entirely out of keeping with Queen Anne Revival architecture. The building is now a hotel and remains a fine piece of architecture which makes an important contribution to the character of the conservation area.

3.53 Moscow Mansions (no. 224) is dated 1898 over the entrance although construction had actually started earlier. In 1891, the builder and developer, Thomas Hussey commissioned architect, F.E. Williams to design the building, and works commenced in 1892 but stopped almost immediately afterwards for unknown reasons. In 1897 William Cullingford (who had already built nos. 188-198 (even) Cromwell Road) made over the site to another builder, William Cooke who had built several flat blocks in South Kensington. Williams, the architect, was also replaced, by architect Everard White and building work resumed in 1898 and was completed by 1900.

3.54 The mansions block is five bays wide and five storeys high over half-basement with a modern roof storey and is built in red brick with buff terracotta ornamentation. The exuberant design has remained unchanged since completion and consists of a central section
flanked by projecting end bays which are linked at first floor by a colonnaded loggia and higher up by balconies, one with railings, one with a balustrade. Two canted bays divide the recess above the loggia whilst the parapet roofline is decorated with scalloped terracotta with ball finials.

3.55 Buff, elaborately moulded terracotta friezes (one containing the name, Moscow Mansions) run above and below the loggia and to the porch which is topped with two urns and approached by a flight of steps and a mosaic path lined with balustrading. The balustrading ends on the boundary which has instead, wrought iron railings planted in a terracotta coping with terracotta gate piers at the east end. Another gate opening has been cut immediately to the left of the entrance, and in this case, harming the symmetry and formality of the way in.

3.56 The windows are a mixture of sash windows with multiple small panes over plain or two-over-two panes and casements with projecting transoms.

3.57 The Tower House (no. 226) was built in 1872 by Thomas Huggett. The detached Italianate villa is three storeys plus half-basement and built from gault brick with stucco to the ground floor, window surrounds and a parapet balustrade concealing a butterfly roof. It has an asymmetrical design that is emphasised by the belvedere tower on the corner which reaches an additional storey with unusual oval windows. A stucco canted bay rises to first floor level to the right of the Doric porch and a band with guilloche ornamentation divides the first floor from the second floor windows. The railings to the front are modern and the stucco balustrade to the wall on Earl’s Court Road is infilled so that it lacks the attractive see-through effect to the garden.
Shared Features of Houses

Architectural Details

3.58 The houses in Lexham Gardens display a wealth of Italianate ornamentation and detailing which gives them a great richness that greatly contributes to the historic and architectural character and appearance of the conservation area.

3.59 Victorian houses followed a rigid hierarchy and this is reflected clearly in the external decoration as well as the size of rooms and their decoration internally too. The most important rooms which were used by the family for their activities and entertaining were located on the upper ground and first floors. Hence the entrances, window sizes and decoration around them were the most elaborate to these floors. The half-basements were occupied by kitchens, sculleries and other service rooms; whilst the upper floors were occupied by bedrooms; so all these floors had smaller openings with less decoration. As the terraces were designed to have one unified appearance, all the decorative elements are copied along the terrace. Different builders often added different details which were confined to their part of the terrace, but these usually only varied in small ways so that the essential uniformity of the terrace as a whole was preserved.

3.60 Much of the decoration is carried out in stucco. Some of the bays are rusticated; many houses have a horizontal stucco band which reflects the continuous stucco cornice/balustrade at roof level that is so important in tying the terrace together visually. Bay windows are the focus of much decoration including Greek Key designs, egg and dart mouldings, balustrading above and brackets beneath.

3.61 Porches are a defining feature of the terraces which also have balustrades in iron or stucco and Doric, Corinthian or Ionic columns projecting over the steps up to the front door and sometimes Classical triglyphs and metopes to the frieze. The way the porches appear to march down the street allowing views through them creates a very fine view and a grand way to demarcate the entrance of each house.

3.62 Steps up to front doors were originally built in stone and some have survived, particularly to the north of the garden square. However, many were tiled later in the Victorian period and many of these survive creating an attractive and historic feature that also contributes to the character of the conservation area. More recent tiling often fails to reproduce the same dimensions of tile or the complexity of design that the earlier ones and these are of much less historic value.

3.63 Ironwork is used for some balconies rather than stucco balustrades and the hierarchy of design for these is another important feature. Ironwork can be used for balconies, boundaries and landings to porches but the designs for each are always different. Small details, such as footscrapers and pot guards on window sills are also important features that contribute to the character of the conservation area and merit conservation or reinstatement as applicable.
Vermiculated stucco

Stuccoed bay window

Original lamp in overlight

Doric capitals

Ionic capitals

Corinthian capitals
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Cast iron footscraper

Wrought iron balustrade

Original square section stone steps

Tiled path and steps
Windows and Doors

3.64 Windows and doors are essential features of the terraced houses in Lexham Gardens and make a key contribution to the character and appearance of the conservation area.

3.65 Most windows are sash windows except for a few French windows at first floor, but even where openings give access to narrow balconies, the majority of openings are filled with sash windows. Sash windows were an important British invention that allowed a room to be aired without the window projecting outwards and breaking the carefully designed Classical building line. Bay windows are a typical Victorian feature which allowed more light and air into a room and were often used for the principal rooms to the ground and first floors.

3.66 Most sashes are divided into two by a single vertical glazing bar but some are plain glazed without glazing bars. It is important that the original examples from each group of houses are retained or reinstated to enhance the character of the conservation area where lost. Important features of sash windows that contribute to the character of the conservation area are that they are single glazed, made of timber, painted white and have horns which were added to strengthen the frame so that it could support large panes of glass.

3.67 The windows added to side elevations are mostly modern and not a historic feature of the conservation area that should be increased.

3.68 There are three types of front door that were originally used in houses in the conservation area. The most common type of front door in Lexham Gardens is the four...
panelled door where the recessed panels are surrounded by substantial mouldings and the top two panels are longer than the bottom two. In some places, the top two panels are glazed, but originally light entered the hallway through the overlight and side lights which are simply plain glazed. Some large glass lanterns survive as part of the overlight and these make a great contribution to the richness of the conservation area. The doors are usually framed elegantly with timber pilasters to the sides supporting a timber dentilled cornice between the door and the overlight.

3.69 The second type of door is the same as the previous except that the top two panels are elegantly arched and these can be seen at the western end of Lexham Gardens.

3.70 The most decorative type is used in several places by different builders and these are four panelled, timber doors with each panel surrounded by closely set nail head motifs. These can be seen at nos. 188-198 (even) Cromwell Road and nos. 1-3 (odd), nos. 2-10 (even) and nos. 110-118 (even) Lexham Gardens and make a very strong contribution to the diversity and character of the conservation area and would benefit from being reinstated where lost within the groups just mentioned.

3.71 Modern doors do not generally contribute to the area’s special character unless they are correct reproductions of an original design for that specific location. However, there are a small number of late Victorian/Edwardian doors which have multiple panes in the upper section and a dentilled ledge and apron to the lock rail which are of historic interest due to their quality of design and part in the history of the area.
Late Victorian replacement door

Original door with arched panels

Original four panelled door

Original door with studded nail head decoration

Original four panelled door

Original door with studded nail head decoration

Late Victorian replacement door
Front Boundary Treatments and Front Areas

3.72 All the houses in the conservation area have front areas which were originally the location for the coal cellars (under the pavement) and the entrance to the servants’ quarters via a smaller door under the steps to the main entrance. These areas were meant to remain open and uncluttered and most remain so today, making a positive contribution to the character of the conservation area, although some of the entrances have been built out or bin stores constructed which compromises their uncluttered nature. Front area doors were simpler than the main entrances, but usually of four panelled design painted black and the coal cellar doors were usually plank doors, ledged and braced on the inside. Originally the steps down to the areas were stone with a simple D-section handrail, but many of these have been replaced with modern materials and designs and would benefit from reinstatement of original copies.

3.73 Houses on Cromwell Road, Earl’s Court Road and Marloes Road have small front gardens, as well as lightwells, some of which contain trees, such as the Limes seen in Cromwell Road.

3.74 Most original railings here survived the World War II effort to melt down railings for aircraft because they serve the purpose of preventing people falling into the lightwells. There are two principal original railing designs in the conservation area, which are those having round section upright posts with decorative finials, or the very sturdy slightly Gothic style designs with arches, dog posts and various repetitive roundel motifs. All are painted black and this, along with their great consistency along the street, contributes to the attractive uniformity and character of the conservation area.

3.75 Where the railings consist simply of rows of vertical posts, these are individually planted into a low stone coping and the finials have one of three designs: a styled *fleur de lys* over beads; a long point (or lily bud); or a dagger over a *fleur de lys*. The Gothic railings are fixed at every other post with the dog posts being finished with a point.

3.76 The designs are uniform to the groups of houses built by a particular developer. However, there are locations where original railings have been lost and the effect is devastating, for example nos. 4-10 (even) Lexham Gardens and many houses on Marloes Road and Earl’s Court Road and some on Cromwell Road. The tips have been replaced to the railings in front of the hotel at no. 2 Lexham Gardens and no. 160 Cromwell Road and fail to match the originals on their own Cromwell Road frontage as well as elsewhere in the street. A few railings have had the tips painted silver which is not a historic finish and is harmful to the Classical character of the conservation area.
Plain iron posts with stylised *fleur de lys* finials

Plain iron posts with pointed finials (or lily buds)

Decorative railings in a Gothic design

Footscraper

Original stone steps into front area
3.77 Flat rooflines are a key feature of Classically inspired houses such as these. The terraces were built as a single unit with the whole terrace being finished by a long shared parapet with a cornice and sometimes a balustrade above. The object of this elegant roofline was to conceal the roof behind and provide a uniform finish to the frontages. This treatment makes a very important contribution to the character and appearance of the conservation area.

3.78 Some houses, such as nos. 22-32 (even) Lexham Gardens and nos. 17-33 (even) Marloes Road have dormer windows that were designed as part of the terrace so that they sit flush with the building line and are joined by a continuous balustrade. Those in Lexham Gardens have stucco surrounds with pediments, brackets and keystones, whilst those in Marloes Road have a simpler finish.

3.79 Other houses including those at nos. 99-105 (odd) Earl's Court Road and nos. 1-15 (odd) Marloes Road retain their original butterfly roofs which are a key feature of terraced houses and make an important contribution to the character of the conservation area in providing a perfectly flat parapet finish to the front with nothing projecting above.

3.80 Another important feature of these terraces is the regular appearance of brick chimney stacks demarcating the limits of each house. These support long single rows of terracotta pots that run almost the whole length of each party wall and have an impressive effect when viewed from the street.

3.81 Regrettably many roofs have been extended, losing the original pitched or butterfly roofs, and projecting visibly above the parapet to a lesser or greater extent, harming the uniformity and elegant roofline. This has also caused either the loss of chimney stacks or made them look smaller and less prominent in views of the roofs. Many stucco balustrades, cornices and
other details have been lost from roofs which creates a patchy appearance and reduces the attractiveness and character of the conservation area.

3.82 Some chimney stacks have been reduced or rendered or have had their pots removed, all of which diminishes the richness and character of the conservation area and is particularly harmful when it has occurred to houses with prominent side elevations.
Rear Elevations

3.83 Rear elevations make an important contribution to the historic and architectural character and appearance of the conservation area. As with the frontages, rear elevations of terraces were designed as a piece with their neighbours and builders employed matching, albeit less ostentatious, designs and details across their whole development.

3.84 The backs of houses are brought into the character of the conservation area by being visible across garden walls, above the mews and from rear windows. Features that contribute to the character of the conservation area therefore include their original design (e.g. closet wings, chimneys), materials (e.g. stock brick and timber) and features (e.g. sash windows, brick arches). In Lexham Gardens most rears were built using cheaper stock brick rather than the gault brick used to the frontages.

3.85 Most of the houses were built with closet wings to the rear which are a key feature of Victorian house design. In Lexham Gardens these were built singly (i.e. they were not paired as in other parts of the borough) across roughly half the width of each house and rising either one or two storeys or higher, but never above the penultimate storey of the house (not including any later roof additions). The characteristic voids between closet wings have usually been infilled at lower levels with modern extensions, however above this level, the relationship of projection and void creates rhythm and uniformity to the rear which is highly characteristic and important to the significance of the conservation area.

3.86 The sash windows to the closet wings are often smaller and set lower than those to the main rear wall and this is an important characteristic that further contributes to the character of the conservation area. Where uniformity and original features such as these survive it is important that they are conserved.

3.87 Some houses were built with flat backs and outriggers at lower and upper ground floor.
Nos. 57-75 (odd) Lexham Gardens have particularly attractive ground and lower ground floor outriggers with canted bays whilst the other stucco fronted houses in this street have simple outriggers without bays. A feature of these is that there is no space between the structures, but some of those between nos. 77-105 (odd) have had closet wings added above at a later date and have taken on a muddled rather than uniform appearance.

3.88 Nos. 17-33 (odd) Marloes Road and nos. 1-3 (odd) Lexham Gardens have slim stuccoed canted bays at lower and upper ground floor level which are an attractive feature worthy of conservation.

3.89 Very few houses were built with no additions to the rear although nos. 2-10 (even) Lexham Gardens have no closet wings and the Tower House (no. 226 Cromwell Road) has a very attractive flat rear elevation with three-over-three paned sash windows and a balustrade to the roofline which can be enjoyed from the car park to Arden House.

3.90 Rear elevations can be harmed in similar ways to other elevations, that is to say, that additions which spoil the uniformity and rhythm such as rendering, replacement windows (as well as changing their size or location) and disproportionate extensions can all harm the historic characteristics outlined here.
All of the houses in the conservation area have gardens apart from nos. 48-80 (even) Lexham Gardens which have smaller yards. These gardens form important areas of green with many mature trees and shrubs creating a valuable amenity for local residents and make a positive contribution to the character of the conservation area.

Many of the larger private gardens particularly on the south side of Lexham Gardens are home to some good examples of large forest sized trees. Lime in particular seems to be widely found here with examples of Common Lime (Tilia X europaea and Tilia platyphyllos) frequently planted. Sweet Chestnut (Castanea sativa) and Sycamore (Acer pseudoplatanus) can also be found in these areas.

Although few of these trees are visible from public areas, unless they can be viewed across garden walls, as many are, they nonetheless make an important contribution to the character of the conservation area as privately experienced by all those who visit and live there.

Back garden walls are usually built of stock brick and create a historic enclosure to the property boundaries that are often uniform in size and have a pleasant patina of age. The wall to the rear of nos. 48-80 (even) Lexham Gardens survives from an 1859 extension to the Workhouse of St Margaret and St John and is important for its historic significance as well as its long and attractive appearance.
**Other Building Types**

**St Philip’s Church**

3.95 St Philip’s Church was built in 1857-58 to the designs of Thomas Johnston. The south aisle was added in 1863 by Johnson but in 1887-88 a new architect, Arthur Baker, added a hall and soup kitchen to the rear as well as carrying out extensive repairs.

3.96 The church is built from yellow London stock brick with stone dressings in the Decorated and Perpendicular Gothic styles. Two gables face the street, the one to the north being the original nave and slightly larger. On its north west corner is an elegant and slender stone clad belfry and attractive late nineteenth century wall clock, supported on an ornate bracket. The belfry and clock are extremely important in views along the street. Each gable has a large tracery window at first floor level, the one to the nave being surmounted by a stone cross to the ridge. A shallow porch directly below provides the entrance to the street and the roofs are slated.

3.97 To the rear, the east end is lower than the main body of the church and has similar sloping plain slate roofs that are clearly visible from the street with later dormers to the lower roof. The hall is concealed from view but the charming
entrance to the soup kitchen can just be glimpsed with its elaborately carved stone cross with the inscription “St Philip’s Parish Room” and three cusped windows below. Its diminutive style and careful decoration create a delightful transition between church and the adjacent terrace. The brick boundary wall is an original feature and an important part of the setting of the church along with the planting it contains.
3.98 Mews were separate service streets built for horses and carriages in the age before cars. They are typically only two storeys high with pitched roofs largely concealed behind brick parapets. They were built simply in cheap stock brick but nonetheless had small elements of detail to give them an attractive appearance. Their plain and diminutive two storey appearance, without attics or basements, is a defining characteristic of mews and makes a strong contribution to the character of the conservation area as well as providing a contrast to the taller, formal houses.

3.99 Mews were surfaced in hard wearing square granite setts to withstand the wear from the carriage wheels and horses' hooves and had either central or side gulleys to drain them. Original setts that have been worn smooth remain an essential feature of mews and make an important contribution to the character of the conservation area.

3.100 The only mews arch in the area is that to Lexham Mews and although it is actually outside the conservation area, it still contributes to its character.

**Pennant Mews**

3.101 This mews was constructed by Thomas Cullingford in 1877 to a high standard. The buildings are two storeys high with six-over-six paned sash windows to the first floor and wide...
side hung timber doors to the ground floor. The parapet is decorated with a corbelled brick dentil cornice and a projecting brick string course runs between ground and first floor levels. The floor of the mews is laid to original granite setts with a central gulley.

3.102 Some mews on the south side were demolished to make way for the Cromwell Hospital in the late twentieth century and those remaining were converted for hospital use by the Holder and Matthias Partnership. All the mews buildings are painted white rather than retaining their original stock brick character, but they are made attractive by the addition of hanging baskets and the mews is otherwise uniform and well conserved.

**Lexham Gardens Mews**

3.103 Lexham Gardens Mews were built by William Douglas in 1882. They are also two storeys and have also been regrettably painted. The first floor windows are six-over-six paned sashes and the former format of the ground floor can be discerned, whereby one pair of doors allowed entry to the horses and the other was for the carriages with an entrance to the flat above being located between them. The parapet is finished with a corbelled brick cornice and a course of nail head decoration below which was almost certainly in contrasting red brick as seen to the rebuilt houses at the entrance to the mews. Most of the mews floor has been covered in tarmac leaving only the granite setts to the gulleys on each side which is a regrettable loss to a part of the mews that is of key significance to their character. The yellow road markings also harm their simple character.
Recent Architecture

3.104 The conservation area boundary has been drawn tightly around the development of the 1870s with late twentieth century buildings to the south being excluded. This means that there are very few modern buildings in the conservation area.

3.105 **Lexham House** is a block of flats that replaced nos. 45-53 (odd) Lexham Gardens following bomb damage in World War II. It was designed by architects, Morrison, Rose and Partners and built between 1954-56 in a style typical of its time. It is five storeys over a half basement with a flat roof behind a plain parapet without decoration and is built in pale red brick. The block has been mostly refenestrated in slender framed steel windows and only a few of the original Crittal windows with their distinctive projecting hinges survive. The entrances to the flats are located at the bottom of two stair towers which are recessed from the main body of the building and have Art Deco style entrance canopies over polished oak doors. There are narrow concrete frames around all the window openings which are a key feature of this design. The boundary wall is of a similar brick and contains some planting to complement the masonry. Single storey garages to the rear have matching original painted timber, side hung garage doors with glazing to the top and their low scale reveals attractive views of chimney stacks beyond whilst creating a spacious setting for Lexham House.
3.106 The Embassy of Bosnia and Herzegovina was built between 1972-75 to the designs of Hanna and Manwaring and replaced a pair of Victorian houses at nos. 5-7 (odd) Lexham Gardens. Again, this building is constructed in a different material, this time, brown brick with concreted dressings to the windows and balcony and again, fits into the scale of the street but not the style.

3.107 No. 1a Marloes Road was added to the end of the terrace in the 1980s/90s for hospital use. It is a hybrid design that seeks to terminate the terrace and provide an entrance to the mews with a tower feature, but it is slightly overbearing in Lexham Gardens, and very much so when viewed from the mews.

3.108 Arden House, no. 107 Earl’s Court Road was built in the garden of no. 226 Cromwell Road, probably in the 1970s. Its six storeys are underlined by grey bands, the casement windows have no reveals and the entrance has an extremely recessive appearance, squashed and set back, compared to the proud projecting porches of the Victorian terraces. Although it is faced in gault brick and has the same massing as the terrace, it is a very poor termination to the attractive Victorian houses.
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.

The Garden Square

4.2 The garden square is a key feature of the Lexham Gardens development. It lent status and an attractive setting to the houses as well as satisfying the need for fresh air and open space that preoccupied the Victorians increasingly and continues to do so today. The garden is surrounded by reproduction railings painted black and the mature trees and shrubs have many ecological as well as aesthetic benefits. Although only accessible by residents in the immediate locality, the square provides the conservation area with its only open space and its trees, lawns, plants, railings and York stone pavement are all features that make an important contribution to the character of the conservation area.

4.3 The majority of the large trees in the communal garden are mature pollarded London Plane (*Platanus x hispanica*) which grow around the periphery and contribute to the area’s character in providing ever changing, living views through the leaves and branches to and from the surrounding houses. Smaller trees grow further in with very good specimens of Paperbark and Snakebark Maple (*Acer griseum* and *Acer Capillipes*) and a number of different species of flowering Cherry.

4.4 Internally, the square is divided into six areas of different character, each with gravel paths and edged borders giving a well maintained but relaxed appearance.
4.5 It was planned to provide a communal garden from the outset and this negated the need for street trees as well. In addition to this, the congested nature of the landscape below the public footpath consisting of old vaults and utility cable runs have prevented widespread street tree planting at a later date.

4.6 However, where they are present, trees make an important contribution to the character and appearance of the conservation area. Street trees here are planted a reasonable distance away from the houses. There is a group of Maple trees on Lexham Gardens by the junction with Marloes Road which include examples of Field and Norway Maple as well as the crimson coloured Norway Maple.

4.7 The magnificent avenue of Plane trees in Marloes Road continues all the way to the junction with the Cromwell Road.

4.8 Other more uncommon street trees include a Foxglove tree (*Pawlonia tomentosa*), and a Great White Cherry (*Prunus Tai haku*) on Lexham Gardens and a Silk Tree (*Albizia julibrissin*) and Indian Bean Tree (*Catalpa bignonioides*) adjacent to each other on Lexham Walk.
Street Surfaces

4.9 Surfacing of streets forms an important part of the character of the conservation area with different materials being used in areas of different character.

4.10 Most of the pavements in the conservation area have been relaid using modern concrete slabs but reusing the original granite kerbs. Around the communal garden, a thin strip of original York stone paving has very high conservation value and creates a historic setting for the railings and planting beyond. In the western end of Lexham Gardens the pavements are laid with modern York stone paving which is more attractive and historically appropriate than concrete slabs.

4.11 Also of interest are the many late nineteenth century cast iron coal hole covers which can be found throughout the conservation area, many still set in their original York stone slabs. These were put in place so that the coal needed to heat the houses could be delivered from the pavement directly into the vaulted cellars below and make an important contribution to the character of the conservation area.

4.12 The mews are surfaced with hard wearing square granite setts that could withstand the wear from metal cart wheels and horses metal-shod hooves. Mews have no pavements and are laid to a central or side gulleys. Their granite setts are an essential component that give the mews their particular character.
Street Furniture

4.13 Historic street furniture has great historic value that adds to the integrity and authenticity of the area, but later sympathetic items may also make a positive contribution to the character of the conservation area.

4.14 Street lamps around Lexham Square are the modern, but historically sensitive, Chelsea Coronet type with round glass lanterns.

4.15 Both mews have historic Kensington Vestry style lamps with octagonal lanterns attached to the buildings and these make a very positive contribution to the character of the conservation area.

4.16 There is only one pillar box in the conservation area and this is outside no. 27 Lexham Gardens at the junction so that it is visible from two streets and has the cipher “GR” standing for either George V or George VI who reigned when it was installed (i.e. between 1910-1952).

4.17 At the junction with Lexham Walk there are four attractive and decorative cast iron bollards that date from 1887 when the path was laid out and are therefore of great historic value making an important contribution to the character and appearance of the conservation area.
**Views**

4.18 Views make an important contribution to the way the conservation area is experienced from within and without. Views of buildings outside provide the setting to the conservation area whilst views within create a sense of enclosure and enhance the sense of place and character of the area.

4.19 Within the conservation area there are views around and across the communal garden with the trees creating a living screen that changes through the seasons. The long street allows views of houses at both ends which enclose the square and reinforce sense of unity provided by the Victorian architecture. The curve of the eastern section of Lexham Gardens allows the eye to be led gently around to a vista of Victorian villas opposite in Cromwell Road.

4.20 Mews and service entrances offer glimpses into streets of smaller scale that contrast with the tall town houses including the particularly charming view through the Lexham Mews Arch.

4.21 St Philip’s Church provides a landmark at the junction of Marloes Road, where it sits solidly on the back edge of the pavement, and Stratford Road, where the eye is led along the street by the aisle of the church, its long boundary wall and the green planting that continues in front gardens beyond.

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**Fig 4.1: Views map**

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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 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 authenticity so the loss of historic features is a loss to the historic integrity and character of the conservation area as a whole.

5.3 In some places losses of original features include windows and their original glazing pattern, front doors of original design, decorative cast iron railings (to boundaries and balconies), stone or tiled front steps and other items that have been replaced with elements that harm the historic character of the buildings and area.

5.4 Insensitive additions can also harm the uniformity of a group of buildings, for example security bars to windows, the use of hard cement weatherstruck pointing to historic brickwork, CCTV cameras, extractor vents and pipework to front elevations.

5.5 In other cases, harm has been caused by a new use of a historic building of a different type. The worst transgressions in the conservation area have been carried out when groups of houses were converted to hotels following the Development of Tourism Act in 1972. As hotels only need one entrance, other doors have been fixed shut, stripped of their brass hardware, giving a dead appearance, and in some cases the railings have been continued across the porch as well. Unsightly lifts have been added in front of the entrance steps and garish signage has been added to porch friezes, sometimes joining several porches, which is not only eye catching and unattractive, but obscures triglyph and metope detailing that is important to this Classical style of architecture.
5.6 Another change of use is from mews to housing and this has caused the buildings to be painted which obliterates the attractive patinated brickwork and harms the uniformity of the buildings when different colours are used. In Pennant Mews, hospital use has brought solid security shutters in the place of timber stable doors and in Lexham Gardens Mews most of the granite setts have been either removed or covered in tarmac which are key features of the special character of mews.

5.7 Many of the houses in the curving east section of Lexham Gardens as well others west of Marloes Road are painted as groups, often, perhaps to define them as separate units (for example as hotels or flats), but making some houses look different to others is failing to understand that the special character of the conservation area lies in great part in its homogeneity and uniformity. Despite different builders having been involved in the estate, they have nonetheless created houses of similar appearance which has a great elegance and sense of unity that is in keeping with their Classical style. Painting houses harms this character. It not only covers the beauty of the brick and its patina of age 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 and the tips of railings were always painted one colour without picking the tips out in a different colour.

5.8 New structures can harm the character of the conservation area. Houses on the south side of Lexham Gardens have solid white permanent bin stores next to the entrances and these intrude into the attractive rhythm of porches and front areas along the street. Some roof extensions are highly visible and therefore particularly harmful to the roofline which was designed to be a long unbroken cornice even though the houses were built by different builders. To the rears the uniformity has been lost in places and this results in a chaotic appearance rather than the uniformity that once prevailed. Closet wings that rise higher than others are particularly out of place.
Intrusive signage and lift

Weatherstruck pointing

Unsympathetic modern surfacing to steps

Smoked glass in porch

Modern boundaries and clutter in front gardens

Loss of sash window in front area and modern railings
Appendix 1: History

EARLY HISTORY

6.1 The Lexham Gardens Conservation Area lies almost entirely within a section of the Edwardes Estate developed between 1870 and 1884 by the third Lord Kensington. The estate covered some 250 acres of land which stretched from the old Hammersmith to London turnpike road in the north (Kensington High Street) to present day Fulham Road, and included the land on which Brompton Cemetery and the Earl’s Court Exhibition Hall are now located. To the west the boundary was formed by Counter’s Creek, later culverted and now beneath the railway line from Clapham Junction to Kensington.

6.2 Kensington is mentioned in the Doomsday Survey of 1086 as Chenesit, an Anglo-Saxon name referring to an early settlement and church which were probably situated close to the site of the present St Mary Abbots Church, built on rising ground above the Thames flood plain. The manor of Kensington had been granted after the Norman Conquest to Aubrey de Vere, one of the followers of William the Conqueror, and was later renamed the manor of Earl’s Court. It was the demesne land of this manor which formed the major portion of the Edwardes Estate. In the early twelfth century Aubrey de Vere gave the church and its incomes to the Abbey of Abingdon in recognition of medical services rendered to his son, and the name, St. Mary Abbots, reflects this connection.

6.3 During the early seventeenth century Kensington became the fashionable location for the titled and wealthy after William III purchased and improved Nottingham House (later Kensington Palace) in the late 1680s. William was chronically asthmatic and both he and his wife Mary considered the environs of Kensington to be healthier than Whitehall. Other private bonuses soon followed - Holland House was built between 1605 and 1607 and Campden House in 1612. In 1610 the manor of Earl’s Court was bought by Sir Walter Cope, and after his death it passed into the Rich family, Earls of Warwick and Holland. When Edward Henry Rich died in 1721 the estates were left to his aunt Elizabeth, who had married Francis Edwards of Haverfordwest in Pembrokeshire. Their third son, William, inherited the Kensington property in 1738. He married Elizabeth Warren of Longridge in Pembrokeshire in 1762 and was created Baron Kensington in 1776.
Pembrokeshire connection accounts for many of the street names in the subsequent development of the Kensington estate. At this point the Edwardes Estate in Kensington consisted of over 450 acres and included the mansion of Holland House and some 200 acres of land on the north side of the road to Hammersmith. This latter part of the estate was sold to Henry Fox, first Baron Holland, in 1768.

6.4 During the later half of the eighteenth century Kensington remained largely rural in character with market gardening and hay production being the dominant activities. By the time of the first census in 1801, the population of the parish of St Mary’s Kensington was still only about 8,500 although by 1821 it had grown to over 14,000. At this point, of the 210 acres of land which comprised the Edwardes Estate, over 190 acres were occupied as one large farm, called Earl’s Court Farm, and the buildings for the farm are illustrated on Rocque’s map of 1744–46 and later on Davies’ map of 1841 and included a large farmhouse and Manor House. To the south of the farm towards Brompton Lane were enclosed gardens and cultivated plots, with open fields to the west, bounded by Counter’s Creek.

NINETEENTH CENTURY DEVELOPMENT OF THE EDWARDES ESTATE

6.5 In the 1790s, the old manor house at Earl’s Court Farm was demolished and a new brick house was built for the Hutchins family, Lord Kensington’s tenants. Manorial courts continued to be held here until 1956. Samuel Hutchins was a generous and well-known Kensington resident who helped the local poor by giving them employment on the farm. However, from the beginning of the nineteenth century parts of the farm and other sections of the estate were incrementally sold off by the second Lord Kensington, son of William Edwardes, who was always in debt. In 1802 Lord Kensington mortgaged his property in Kensington and Smithfield of £12,000 and continued re-mortgaging for the next few years. In 1811 he let a parcel of land close to Kensington High Street to Louis Changeur who was put in charge of developing what was to become Earl’s Court Terrace and Edwardes Square. A properly slump meant that Changeur went bankrupt and these houses were not completed until 1822–23, long after Changeur.
had left the scene. Other developments including Kensington Crescent were also unsuccessful and new houses in Warwick Gardens were not completed until the 1850s. Pembroke Square was started in 1823 but again, the original builders lost money on the scheme and the buildings were not finally completed until the 1860s.

6.6 Lord Kensington also promoted the construction of Kensington Canal along the line of Counter’s Brook, completed in 1828, although the amount of traffic was disappointing and in 1839 it was sold to the Birmingham, Bristol and Thames Junction Railway Company (later the West London railway) which built a line to link the canal with the London and Birmingham Railway. This was also a failure and the line closed only six months after opening in 1844.

6.7 In 1833, and realising that insolvency was not far away, Lord Kensington agreed to a strict settlement of the Kensington Estate which prevented the land from being sold apart from where it was needed for development promoted by an Act of Parliament. This included land needed for new railways and cemeteries, and explains why in 1839 Lord Kensington was able to sell the southern section of his Kensington Estates to the West London and Westminster Cemetery Company. It also explains why much of Edwardes Estate remained undeveloped until relatively late.

6.8 Lord Kensington did however continue to buy land (on borrowed money) as a way of providing collateral for further loans and in 1842 he purchased nine acres of land in the manor of Earl’s Court to the south of Brompton Road. He also at the time converted the manor of Earl’s Court to his solicitor, Henry Whitaker and his business partner, as security for money owed to them and from then onwards Lord Kensington and his descendants took no further part in manorial affairs.

6.9 In the 1840s building work continued more rapidly and Pembroke Road was laid out across the estate from Earl’s Court Road to Warwick Road. A rise in agricultural rents meant that by 1850 the annual income from the estate was around £3,000 but this was totally insufficient to pay Lord Kensington’s many creditors and he died in comparative poverty in 1852. His son, the third Lord Kensington managed to regain...
control of the 200 or so acres of land which made up the Edwardes Estate after an eight year court case which ended in 1860. This left him with undisputed ownership of the estate and paved the way for future developments. Warwick Gardens was soon completed, further properties in Pembroke Road built, and a group of unusual workmen’s cottages constructed between Warwick Road and the former canal. St Philip’s Church in Earls Court Road was also built between 1857 and 1858 to provide a place of worship for the ever increasing population, with an extension being added in 1863. In 1859 Lord Kensington sold the land immediately to the north of what is now nos. 48–80 (even) Lexham Gardens to the Workhouse of St Margaret’s and St John’s Westminster and although this land is shown as gardens to the workhouse on the 1826-27 Ordnance Survey map, by the time of the 1895 map, large new blocks had been built to what was then noted as St Mary Abbots Workhouse.

6.10 In the 1860s the canal and surrounding land was sold to the West London Extension Railway and between 1865 and 1869 the Metropolitan District Railway was constructed through Earl’s Court Farm. Both the farmhouse and manor house were eventually redeveloped for housing. The impact of the new railway lines and station on the area is clearly shown on the 1879 map.

THE BUILDING OF LEXHAM GARDENS

6.11 Up until the mid-1860s the substantial portion of the Edwardes Estate which lay to the east of Earl’s Court Road and which now forms the Lexham Gardens Conservation Area was let for market gardening. In 1864 two Acts of Parliament were passed which allowed the construction of new railway lines by the Metropolitan and Metropolitan District Railways across the eastern side of the 39 acres of land owned by the third Lord Kensington. The 11 acres of land were formally sold in 1866 and 1867 leaving some 27 acres free for speculative development.

6.12 In 1866 Lord Kensington had agreed with other landowners to extend Cromwell Road as far as Earl’s Court Road and the builder John Sprake from Belgravia was contracted to build the new road and sewer. This was completed in 1869 and Lord Kensington’s surveyor Martin
Stutely submitted plans for “Lexham Road” as it was then called to the Metropolitan Board of Works. The origins of the name are not certain, but the villages of East and West Lexham are situated in Norfolk, and Lord Kensington had links with Heydon Hall in the same county, although they are some distance apart.

6.13 The proposed development covered about 23 acres (allowing for new roads) and Lord Kensington leased the land to different builders for a ground rent of £3,400 p.a. The leases were for 99 years commencing in 1870, 1871 or 1872 and the first builders involved were Thomas Hugget, John Sprake, William Cullingford, George Gregory and Samuel Wyand of whom Samuel Wyand was the most productive, erecting over 100 houses and numerous mews buildings between 1872 and 1884.

6.14 However at least 14 other builders and several different architects (including Richard Norman Shaw and F.E. Williams) were also subsequently involved in new development in the Lexham Gardens area. The detailed designs for all of the proposed new houses would have been agreed by Lord Kensington’s estate surveyor to ensure a high quality of development.

6.15 Lexham Walk was formed in 1887 after a long campaign by the Vestry to provide a means of communication between Lexham Gardens and Cornwall Gardens. At first both Lord Kensington as the freeholder and Samuel Wyand as the leaseholder had refused to give up land for the purpose, but pressure from the local residents eventually persuaded both men to give way and Lord Kensington accepted £50 for his interest and Wyand, after negotiation, £1,150 for his. Problems were still encountered however, with the owners of the Broadwood Estate in Cornwall Gardens and William, Willett, their building lease. Eventually the Vestry agreed to erect posts at the entrance from Lexham Gardens to prevent any use of the walk by vehicles and Willett accepted £390 for his claims. The construction of the footway was carried out by Nowell and Robson for £525, and the heavy ornamental cast iron posts which they erected still stand.

6.16 This frenzy of developments meant that by the turn of the century, Lexham Gardens was largely completed with only two small sites left undeveloped, both of them outside the conversation area. The first of these, in Stratford
Road was filled in 1902 when the Alma Studios were built. The second, on the north side of Lexham Walk, was eventually built over in 1901-10 when two houses (nos. 1 and 3) were constructed. The map of 1914 therefore shows a completed scheme with continuous frontages to all main road and mews.

THE OCCUPANTS OF LEXHAM GARDENS

6.17 The census of 1881 reveals that many of the houses in Lexham Gardens and Cromwell Road remained either unoccupied or were still being built. Most of the families who are recorded had several servants and this suggests that they came from the prosperous middle classes. In Stratford Road, unusually, there were some houses with lodgers and some properties occupied by more than one family. Many of the wealthier families came from a military background or from the professional classes, with engineers, surveyors, barristers, doctors and clergymen all represented. Sidney Woolf, Leonard Woolf’s father, was a barrister who lived at no. 101 Lexham Gardens from the 1870s and Leonard later described his happy childhood in the house. Sir Edward Elgar, the composer, was another famous resident although he stayed only briefly at no. 2 Marloes Road in the summer of 1889. More recently, the actor Derek Nimmo lived at Lexham Gardens in the 1960s and Tony Visconti, the record producer, also had a flat in the area where some of T. Rex’s songs were recorded. Russell Harty, Kenny Everett, Janet Raeger and Sir George Solti also lived in Lexham Gardens.

LEXHAM GARDENS IN THE TWENTIETH CENTURY

6.18 The Lexham Gardens remained virtually unaltered until World War II when bomb damage was relatively severe. A flying bomb destroyed much of St Mary Abbots Workhouse to the north and smaller bombs fell along Cromwell Road and in Lexham Gardens, including one in the communal garden itself. Nos. 45-53 (odd) Lexham Gardens on the south side of the gardens suffered badly and were replaced with a block of flats (Lexham House) in 1954-56. Most of the former stables in Radley Mews (north of Lexham Gardens) were converted into mews dwellings after the war.
The most noticeable changes have occurred along Cromwell Road where nos. 158-186 (even) were lost to new developments in the 1970s. Sherborn Court was built on the site of nos. 180-186 Cromwell Road in 1977-78 to the designs of Szmigielski Katten Associates and in sharp contrast to this balconied, red brick block is the granite façade of the Cromwell Hospital which stretches from the eastern side of Marloes Road along Cromwell Road. This replaced nos. 164-178 (even) Cromwell Road and was built in 1978-81 to the design of the Building Design Partnership. More recent extensions to the rear, including the conversion of former stables in Pennant Mews were carried out by the Holder and Matthias Partnership. Adjacent to the Cromwell Hospital on the corner of Lexham Gardens is the Elizabetta Hospital, one of the many new hotels built following the Development of Tourism Act in 1972 and does at least respect the scale and general form of the surrounding nineteenth century development. Sherborn Court, the Cromwell Hospital and the Elizabetta Hospital are all outside the Lexham Gardens Conservation Area.
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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