Sloane Square
Conservation Area Appraisal
Draft
May 2017
Note: Every effort has been made to ensure the accuracy of this document but due to the complexity of conservation areas, it would be impossible to include every facet contributing to the area’s special interest. Therefore, the omission of any feature does not necessarily convey a lack of significance. The Council will continue to assess each development proposal on its own merits. As part of this process a more detailed and up to date assessment of a particular site and its context is undertaken. This may reveal additional considerations relating to character or appearance which may be of relevance to a particular case.
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1 Introduction

What does a conservation area designation mean?

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

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

1.3 This document has been produced using the guidance set out by 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 Sloane Square Conservation Area is centred around the commercial area of Sloane Square and incorporates a number of adjoining residential streets. The busy King’s Road, Sloane Street and Lower Sloane Street converge on Sloane Square creating a bustling atmosphere. This along with the variety of architecture and quieter residential streets creates a distinctive area in the south eastern corner of the borough.

1.6 The area contains many high quality buildings in solidly developed streets with a highly urban form and very little green space. It took the form we see today largely between the late Victorian and Edwardian periods. The area was developed around Sloane Square, Sloane Street, Lower Sloane Street and some parts of the King’s Road prior to 1800. Many of these buildings were gradually replaced over time resulting in the variety in architecture we see today. The earliest buildings to survive are located in the eastern part of the area around Eaton Terrace and Bourne Street and were constructed around 1830. The contrasting style in architecture from different periods has created distinctive, streets with the earlier terraced houses being built from stock brick and stucco and vertical sliding six-over-six timber sash windows, compared with the later Victorian and Edwardian terraced houses and mansion blocks which were constructed from red brick with terracotta, stucco or stone dressings and slate or red tiled roofs in the local Pont Street Dutch style. Very few modern buildings can be found in the area but where they have been built they have replaced earlier buildings such as the distinctive Peter Jones department store (grade II*) a modern-movement building which dominates the western side of the square and Sloane Square Station, a late 1950s development of concrete, glass and steel.

1.7 Apart from the high proportion of shops and residential properties the conservation area contains a variety of other historic building types including a mews, churches, public houses, a school and a former fire-station which add to the variety of built architecture within the area and contribute significantly to its distinctive historic character.
1.8 A significant contribution to the area is also made by a number of street trees, the planting of rear gardens and the smaller scale planting to the front of buildings throughout the area. These provide visual amenity, not only to residents but also the public helping to soften the architecture and create a picturesque streetscape. This is further enhanced with historic street furniture such as coal hole covers, red pillar boxes, K6 telephone kiosks, street signage and the public statuary and monuments found in Sloane Square.

Location and Setting

1.9 The Sloane Square Conservation Area is situated in the south east corner of the Royal Borough of Kensington and Chelsea in an area that is made up of commercial and residential development. The area is located wholly within the Royal Hospital Ward and covers an area of 27.18 acres (11 ha).

1.10 The Sloane Square Conservation Area is surrounded almost completely by other conservation areas. To the north by Hans Town Conservation Area; to the east by Belgravia Conservation Area in the City of Westminster and to the west by Royal Hospital and Chelsea Conservation Areas.

1.11 The Circle and District line railways run under the conservation area but the tracks and platforms of Sloane Square Station can be observed from Bourne Street looking west towards the station.

1.12 Beyond the boundaries of the conservation area are yet more well-mannered Georgian, Victorian and Edwardian town houses and shops arranged in terraces and larger blocks of twentieth century flats. The relatively low and consistent building heights and the frequent greening of the wider area by trees and the vitality offered episodically by the commercial streets and individual buildings contribute to the setting and desirability of the area. This setting combines with the conservation area to provide a swathe of attractive and historic places to live and work, helping to ensure the longevity of this part of the borough’s heritage.
2 Townscape

Urban Form

2.1 The Sloane Square Conservation Area contains many buildings of a modest scale ranging in height from small two storey dwellings to a seven storey department store with a mixture of finely grained terrace houses and more coarsely grained premises that line the streets. A number of buildings stand out in their own right as larger individually designed buildings, such as the Peter Jones department store, Sloane Square Station and office/residential block, Cadogan Hall and Holy Trinity Church.

2.2 The earliest parts of the conservation area to be developed were Sloane Square, Sloane Street, Lower Sloane Street and some parts of the King’s Road which were largely built up by about 1800. From 1800 until 1836 the conservation area had largely been developed on a street pattern much the same as we see today. The next significant development occurred in the late 1870s with the demolition of many Georgian properties by the Cadogan Estate following the expiry of the original Holland Leases. This resulted in a significant shift from the Georgian aesthetic of the streets to the ‘Pont Street Dutch’ architecture we see over much of the conservation area today. The architecture and road layout has changed very little from about 1915 albeit for some late 1930s and post-war redevelopment.

2.3 Most buildings front directly onto the street or are set back from the pavement with narrow lightwells to allow light to enter the lower ground floors. There are no front gardens within the area except those to the front of the modest Chester Cottages accessed via a small pedestrian footpath from Bourne Street. Most houses have small rear gardens/yards which allow separation and a clear distinction to be made between the different groups. Some of the larger terraced houses have generous rear communal gardens such as those found at nos. 3-41 (odd) and nos. 4-36 (even) Sloane Gardens and nos. 6-50 (even) Lower Sloane Street which contribute significantly to the setting of each terraced group and emphasise it as a single architectural composition.
2.4 Road widths vary, with the primary routes such as King’s Road, Sloane Square, Sloane Street, Lower Sloane Street and Cliveden Place having the greatest width and most generous pavements. The secondary residential streets are narrower, but also have generous pavement widths and allow for on-street parking. The only exceptions are Skinner Lane and the western end of West Eaton Place which are single laned, and the pedestrian access to Chester Cottages.

2.5 The largest green spaces are the rear communal gardens to the terraced houses along Sloane Gardens and to a lesser degree Sloane Square, and the triangular piece of land at the eastern end of Symons Street which although paved is heavily treed providing attractive green spaces over the spring and summer months.

2.6 The result is an urban form that is highly legible with local landmark buildings and more modest housing and shops varying in age and style. These reflect the changing fashions in urban design and represent a fine example of the borough’s built heritage.
Street Layout

2.7 There are two historic routes within the conservation area, King’s Road/Cliveden Place which runs centrally in a north easterly direction through the conservation area and Blacklands Terrace which formed the southern part of Black Land Lane which connected Fulham Road with King’s Road. These routes can both be traced on Rocque’s map of 1740.

2.8 The area was gradually developed for houses and shops from the mid to the late eighteenth century onwards. Horwood’s Map of 1794 shows that new roads were constructed serving the new development including Sloane Square, Sloane Street, Lower Sloane Street and some parts of the King’s Road. The western part of the area remained less developed and still contained market gardens and fields. Thompson’s Map of 1836 shows the area built up with a street pattern that is largely recognisable today with the addition of Symons Street; South Street (now Cadogan Gardens); George Street (now Sloane Gardens); Draycott Place; Lower Symons Street (now Culford Gardens); Sloane Terrace; Ellis Street; Cliveden Place; Eaton Terrace and Bourne Street. The last significant phase of road building took place in the late 1870s with the redevelopment of many run-down Georgian terraces by the Cadogan Estate. This resulted in some changes to the layouts and renaming of streets. The smaller secondary streets at first glance form a rough grid which follows the residential perimeter blocks resulting in many short streets connecting to traversal ones.

2.9 The Ordnance Survey Map of 1915 shows that the street layout has changed very little from the one found today. Despite a number of main roads connecting to Sloane Square such as the King’s Road, Sloane Street, Lower Sloane Street which are characterised with commercial development the residential streets between have retained a calmness where car speeds are restricted due to many roads having on-street parking limiting the free flow of traffic. This is in contrast to the primary routes which have high volumes of traffic throughout the day.
2.10 The adjacent map shows the land uses as intended by the original landowners and developers. These uses have continued largely to the present day and have defined the different character areas of the conservation area.

2.11 The area is, however, predominantly residential with housing laid out as terraces or as mansion blocks. One mews (former stabling with living accommodation above to serve the large houses), Holbein Mews, exists on the southern edge of the area and has now been converted to dwellings.

2.12 Along King’s Road, Sloane Avenue and around Sloane Square there are rows of shops with living accommodation or office space above. The shops, restaurants and public houses have, in the vast majority of cases, remained in their commercial uses since built and continue to serve the local population and visitors to the area.
No. 5 Holbein Mews

Fig 2.4: Present day land use map

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Gaps

2.13 The conservation area is densely built up in most parts. In such a tightly grained urban area, even small spaces between and around buildings are all the more valuable in creating a pleasant and comfortable environment. The gaps shown on the map are therefore vital in providing a visual breathing space and extremely important to the character of the conservation area. Gaps that were an original part of the design of the architecture are of the utmost importance.

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

- Space around detached buildings
- Space between groups of terraced houses
- Gaps in the streetscape where communal and private gardens meet the street

2.15 Such gaps allow glimpses of the gardens and trees and create a breathing space in the dense urban environment as well as allowing individual buildings and terraces to be read as one architectural composition as originally intended. Other gaps exist at the ends of streets where back-to-back houses are separated by small yards or gardens providing views along the backs of properties and these also provide breathing space between developments. Detached buildings, such as Holy Trinity Church and the Peter Jones department store sit in their own plots with space all around them emphasising their individual architectural compositions without encroachment of other buildings.

2.16 Fortunately, the vast majority of historic gaps have been respected since the buildings were constructed and there has been very little infill development to harm the character and appearance of the conservation area.
Gap between nos. 52 and 54 Draycott Place
Gap between Church of Holy Trinity and no. 4 Sloane Terrace
Gap at rear of Culford Mansions
Gap between Church of Holy Trinity and no. 13 Sloane Square
Gap at entrance of no. 154 Sloane Street
Gap between Holy Trinity Primary School and Sedding Studios
Gap between nos. 52 and 54 Draycott Place
2.17 Materials used in the construction of the historic buildings within the conservation area are either natural materials such as slate and stone or traditionally manufactured ones such as brick, stucco and glass. Their original method of fabrication results in a finish that is typical of traditional building materials. The imperfections in cylinder or crown 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 patina that makes the conservation area so special.

Traditional materials used in the Sloane Square Conservation Area include:

- Stone (steps, coping stones, dressings, paving slabs facing materials)
- Brick (brown, yellow, red)
- Stucco (house frontages and decorative elements)
- Lime (main constituent of mortar)
- Slate and lead (roofs)
- Clay tile (roofs)
- Painted timber (windows, doors, shopfronts)
- Painted cast iron (railings, balconies, pot guards, boot scrapers, bollards).
- Buff and red terracotta (ornamentation, chimney pots)
- Faience (cladding and architectural decorative details)
- Glass (thin crown or cylinder glass, stained glass)
- Quarry/mosaic tiles (covering to steps)
- Granite (granite setts to mews, road surfaces and kerb stones)

Fig 2.6: Materials map (front elevations)
Stone, red and yellow stock brick

London yellow stock brick

Red brick

Terracotta

Lead

Glazed brick

Natural slate
Buildings Audit

2.18 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

2.19 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

2.20 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

2.21 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

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

3.1 Properties in the Sloane Square Conservation Area date mainly from 1830s and the late nineteenth and early twentieth centuries.

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

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

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

3.5 There is a great variety in the architecture found within the conservation area and housing can be broken down into three categories: The Red Streets; Towards Belgravia and Other Streets.
The Red Streets

3.6 Upon inspection there is a great variety of character within the conservation area, but that which dominates is the red bricks, terracotta and tiled roofs found for example in Lower Sloane Street, Sloane Gardens, Draycott Place and Culford Gardens which are substantial properties by today’s standards.

3.7 It is a tribute to the skills of those who designed and built these streets that the bulk of the buildings and the unrelenting red tones of the materials employed have not resulted in oppressive surroundings. Richness both in detail and the modelling of facades, together with especially lively skylines, has achieved exuberance while avoiding ostentation.

3.8 Analysis of the area shows that the balance of rich detailing and lively skylines with the bulky ‘frowning canyons’ of the red streets is critical. Increasing the massing of the buildings with additional storeys would destroy quickly the harmonious effect and lead to oppressive and shadowed surroundings.

3.9 The predominantly white window joinery is a vital element of these designs and though a number of changes have been made the original variety of glazing bar patterns absorbs this erosion to a degree. Colour, material and pattern of window joinery, however, are all so important to the character and appearance of these streets that further erosion has to be resisted.

3.10 The wealth of gables, balustrades, terracotta swags and other ornaments, chimneys and chimney pots, are also essential elements of the local scene. Some details have been lost or spoiled by being inappropriately painted over. The splendid dragon on the ridge of no. 44 Lower Sloane Street may indicate that more has been lost than is immediately apparent.

3.11 Nos. 3-59 (odd) and nos. 4-36 (even) Sloane Gardens have a particular feature
of note with a number of properties being sign written in uniform style on their porticoes (notable for their marble steps and paired for grandeur). Though physically small, comprehensive reinstatement of this detail would have a significant positive impact on the character of the street.

3.12 The substantial attractive railings in this street also benefit from uniform decoration. Crowning the buildings, it is the variation of form and materials which make the gable features so interesting. Front areas affording light and ventilation to basements are now widely painted out in white to reflect light. This has unfortunately detracted from the façade and has been undertaken to different heights drawing undue attention in the street scene. The painting of red terracotta, to presumably freshen up the appearance of dirtied surfaces, also detracts from the elevation creating a uniform flat appearance that does not reflect the true colour and textured finish of the natural terracotta.

3.13 The buildings of the 1890s in Culford Gardens, nos. 2-12 (even) and nos. 1-9 (odd) and Draycott Place, nos. 2-58 (even) and nos. 1-59 (odd) are further examples of richly modelled forms on plan and in elevation. Bays and gables delight the eye, and the red materials which extend from the tiles of the mansard roofs down to pavement level do not dull the pleasure. There is some most attractive ironwork by way of decoration, and soft red rubbers used as voussoirs, in door surrounds, and in sculpted panels which have retained their freshness surprisingly well. The view along Culford Gardens towards the rears of Lincoln Street houses with their butterfly roofs gives a dramatic impression of how development patterns changed during the nineteenth century.
Nos. 2-50 (even) Draycott Place

Nos. 45-59 (odd) Draycott Place

Nos. 1-15 (odd) Draycott Place

Nos. 45-59 (odd) Draycott Place
Towards Belgravia

3.14 To the north-east of the Square lies development whose character is much more that of Belgravia than of Sloane Square. These early nineteenth century houses have principal frontages to nos. 19-35 (consecutive) Cliveden Place (nos. 19-25, 30-35 of which are grade II) and to nos. 2-20 (even) Eaton Terrace (grade II) that possess a restrained classical elegance which co-ordinated decorations and surviving original detail do much to enhance. Nos. 19-35 are two windows wide constructed from London stock brick with stucco ground floors. The windows comprise vertical sliding timber sash windows with glazing bars set within plain brick reveals with gauged brickwork heads and iron balconies to the first floor windows. The upper ground floor entrances and ground floor windows have rounded heads. Nos. 26-29 (odd) were rebuilt as flats in the 1950s with the façade largely recreated except for one central entrance being provided which upsets the rhythm of the terrace. Nos. 30-35 (odd) are also to a similar design with four storeys (nos. 32, 33 and 34 originally 3 storeys and have retained their stucco cornice above second floor, and cill band at second floor level). No 35 has square-headed ground floor windows and an Ionic porch.

3.15 Nos. 2-14 (even) Eaton Terrace are four-storeys in height with attic and lower ground floors that are constructed from stock brick with a stucco finish. The houses are two windows wide with vertical sliding timber glazing bar sashes except those to the first floor which have French casements that open onto a narrow balcony that is enclosed with decorative iron railings. The façade is finished with corniced parapet behind which sits a mansard roof. The external pipework is a blemish on the terraced group and there are also a small number of errant stucco additions to some houses.

3.16 Nos. 16 and 18 Eaton Terrace form a pair of houses that are four storeys in height.
with attic and lower ground floors that are constructed from London stock brick laid in Flemish bond with a channelled stucco upper ground floor. The houses are two windows wide with vertical sliding glazing bar sashes that are set within plain brick reveals with gauged brick heads. Greater emphasis has been given to the first floor windows with the inclusion of round-headed recesses with stucco inpost bands and decorative cast iron balconies. The door of 18 has a segmental-headed fanlight and 16 a square headed transom light.

3.17 **No. 20 Eaton Terrace** is three-storeys in height with a lower ground floor and attic storey. The house is also constructed from London stock brick with a stuccoed upper ground floor. The building is three windows with vertical sliding glazing bar timber sashes set within plain brick reveals with gauged brick heads those to the first floor with iron balconies. The façade is terminated with a simple brick parapet and coping behind which sits a slated mansard roof. There is a small square early/mid-nineteenth century shop window to the ground floor and arched entrance to Grosvenor Cottages.

3.18 The entrance steps to the terraced groups in Cliveden Place and Eaton Place have been changed and resurfaced over the decades and are now quite diverse in treatment, some being more appropriate than others. The passing of plain native stone is regrettable for the introduction of tiles of modern dimensions, bitumen and marble which are all particularly harmful.
3.19 The former service accommodation of Grosvenor Cottages and the studios behind the terraces have great charm even though there have been considerable changes to individual buildings. Their small scale remains unaffected. The paving and simple bollard at the arched entry to this enclave are particularly important to its special character and appearance. The teak blocks where it passes under the grand terrace house are an attractive survival, perhaps laid to reduce carriage noise nuisance that harmed the amenities of that property, whereas the limited patch of tarmac beyond detracts from the visual benefits of the more general granite setts.

3.20 Other little secluded enclaves open off Bourne Street: Chester Cottages (nos. 1-6 (consec)) with its quite magical gated pedestrian access has small simple two storey stucco fronted houses with vertical sliding timber sash windows with glazing bars. Unusually for the area the houses have small front gardens which add character and soften the architecture. Nos. 4, 10 and 12 Skinner Place are modest two-storey houses with lower ground floors. The buildings are constructed from a London multi stock brick laid in Flemish bond which is finished at roof level with a brick on edge and tile creasing parapet. The windows comprise vertical sliding timber sash windows set within plain brick reveals with cambered arched heads. No. 1 on the south side dates from the 1990s and is built in a similar style except for more pronounced heads to the windows with contrasting red brick gauged arches.

3.21 The mellow brick and stucco terraces on the south western side of Bourne Street,
though modest, are very elegant and remain predominantly unspoiled by changes of detail and have retained their railings to the lightwells. There are four distinct groups of houses within the terrace; nos. 79 and 80; nos. 81-83 (consec); nos. 86-90 (consec) and nos. 91-93 (consec) respectively.

3.22 Nos. 79 and 80 are an attractive pair of houses that are two storeys in height with a lower ground floor that are constructed from London stock brick with stuccoed upper and lower ground floors. The windows are vertical sliding timber sashes, the first floor of which is set within simple brick surrounds with gauged brick heads and those to the upper ground floor with stuccoed heads and rusticated keystones. The entrance doors are set within pilaster surrounds with rounded arched heads and transom light above. The façade is finished with a moulded stucco cornice creating a clean lined termination to the houses.

3.23 Nos. 81-83 (consec) are also two-storeys with a lower ground floor but are slightly lower in height to nos. 79 and 80. They are constructed in London stock brick with stucco to the lower ground floors in the lightwells. The front façade is terminated at roof level with a simple brick parapet with stone coping. The houses are two windows wide with six-over-six vertically sliding timber sashes that are set within plain brick reveals with stuccoed heads. The front doors are positioned within stucco pilaster surrounds with rounded arched heads and transom lights above.

3.24 Nos. 86-90 (consec) are similar to nos. 81-83 (consec) but are one window wide and have eight-over-eight vertically sliding sashes. Front doors are also simpler being set within plain brick reveals with fanlight above. Added detailing has been added to no. 89 with a stucco string course below the first floor window and a cornice to the parapet.

3.25 Nos. 91-93 (consec) form another distinct group of terraced houses. These are also two
storeys in height with lower ground floors but are finished in stucco. The windows also comprise vertical sliding timber sash windows but are set within decorative stucco architrave surrounds, those to the first floor with floral motifs with cornice head detail above. The front doors are positioned with architrave surrounds and have a transom light above. At the north western end of no. 90 there is a covered passage way that provides access to Chester Cottages to the rear.

The Other Streets

3.26 There are a number of smaller streets that also contain housing. These also make a considerable contribution to the character and appearance of the area adding to the variety of architecture and creating a rich townscape.

3.27 The southern section of D’Oyley Street is included in the conservation area. On the eastern side is Wilbraham House (grade II*). This dwelling house was designed by the architect Oliver Hill and built in 1922. It is to a Neo-Georgian design constructed from grey brick laid in English bond with red brick dressings and a red clay pantile roof. The house is two-storeys in height with lower ground floor. It is five windows wide with vertical sliding timber sashes with glazing bars that are set within red brick surrounds with segmental rubbed brick heads and keystones. Most ground floor windows are ‘blind’, with wooden trellis-work overlaid. Further embellishment has been added to the elevation with a red brick band between storeys and a stone string course above the lower ground floor. The attached boundary wall to the south of the house matches the brickwork of the house and curves forward to meet the area railings.
3.28 Directly to the north of Wilbraham House is Sloane Gate House, a five-storey town house with lower ground and attic storeys that was built in the early part of the twentieth century. The house is constructed from red brick laid in Flemish bond with stone dressings. The fenestration comprises vertical sliding six-over-six timber sash windows that are set within plain red brick reveals with contrasting gauged brickwork heads with keystone. To the second and third floors there is double height oriel bow window supported on a stone bracket and finished with a bracketed stone cornice which continues across the façade. The house is finished at roof level with a simple brick parapet with stone coping with mansard storey behind with an overlarge modern boxed dormer. The moulded panelled front entrance door is set within a simple square profiled stucco surround with curved head finished with a keystone.

3.29 On the north side of Wilbraham Place can be found an attractive early nineteenth century terrace nos. 1-7 (odd) Wilbraham Place. These houses are four-storeys with lower ground floor and attic that are constructed from red brick with stone dressings. The houses are two windows wide with vertical sliding timber sashes set within plain red brick reveals with contrasting red brick gauged heads with keystone and ball finial details. One of the main features on the façade are the stone canted bay windows that stretch up from street level to the second floors which are finished with stone dentils to the sides and terminated with a cornice. The windows to the bays are set within moulded stone reveals with matching keystone details with ball finials.
The houses are finished with a decorative stone undulating parapet with a rounded stone moulding. **No. 1** has an attic gable which fronts the street and is constructed from red brickwork with contrasting stone bands. At the end of the terrace and at each party wall line there are tall brick and stone chimney stacks which are ornately decorated with panels and mouldings and terminated with a cornice. Between these stacks are mansard roofs with flat roofed dormer windows. This architecturally rich roofline is at its best when seen against the skyline. The roofscape is highly sensitive to change and great harm has been caused to **no. 7** where the gable has been removed for a full brick storey along with a modern roof addition enclosed with railings. The elevation also suffers from the stonework being painted upsetting the original composition of the group. The front entrance doors are of the timber six-panelled type set within stone architrave surrounds with ornate bracketed hoods. The area railings to the front are ornate and have a swirled pattern as part of their design. The houses are deep in plan extending back to front onto Ellis Street. **No. 7** has retained its original rear elevation but those to **nos. 1-5** (odd) have been rebuilt in the latter part of the twentieth century and now appear as one block and visually detached from the original architecture and period of the houses that front onto Wilbraham Place.

**3.30 No. 3 Sloane Terrace** (grade II) is early nineteenth century in date and one of the earliest surviving houses within the area. It is three-storeys in height with lower ground floor and attic that is constructed from stock brick with a stucco finish. It is two windows wide with vertically sliding timber sashes with glazing bars. The lower ground floor has segmental-arched heads whilst the upper ground floor has semi-circular headed windows with raised inpost bands. Greater emphasis has been given to the first floors with square-headed six-over-six arched recesses with raised impost courses and bowed wrought-iron balconies to each window. The second floor windows are square headed two-over-two sash windows set within plain reveals. The front entrance door has a semi-circular arch over an early nineteenth century six-panelled door with decorative fanlight above. The house is terminated with a simple brick parapet with stone coping behind which sits a Welsh slated gambrel roof with two flat roofed dormers. The railings that enclose the lightwell are of a simple spear tipped design with the standards being finished with urn finials. **No. 2 Sloane Terrace** next door is of the same design as **no. 3** but has a painted finish to the brickwork and a mansard storey with masonry dormers with pedimented roofs and a flat roof dormer.
above with other incongruous roof additions to the rear.

3.31 In Cadogan Gardens, the particularly fine details and condition of no. 19 demonstrate how much one building, even a small one, can contribute to the character and appearance of the street. This building is two storeys in height with attic and is constructed from red brick with contrasting beige terracotta dressings. The building is nine windows wide with a centrally positioned entrance bay which is constructed from terracotta and finished with a Dutch style gable of red brickwork with decorative terracotta dressings to the attic window surround and pediment flanked by ball finials. The brick facades either side of the entrance bay are split with double height pilasters that are finished with a decorative cut brick panel. The windows to the first floor are set between the double height pilasters within secondary decorative pilasters with segmental rubbed and moulded brick arched heads and terracotta keystone. The windows themselves are side hung casements with leaded lights. The street level windows and doors differ across the group, some appearing as traditional shopfronts with leaded lights whilst others have more utilitarian garage type doors. These all sit within the original brick reveals with interlocking terracotta heads. The façade is finished with a terracotta cornice to the parapet behind which sits a Welsh slated roof with flat roofed dormers. The tall decorative chimney stacks with brick ribs and cornicing add visual interest and create a more dramatic profile against the skyline.
3.32 Terminating the view along Draycott Place to the west is a short terrace of houses nos. 1-7 (odd) **Sloane Avenue** that were constructed around 1900. This group of four houses are four-storeys in height with lower ground and attic storeys that are constructed from red brick with stone dressings. The houses are three windows wide with vertical sliding six-over-six sashes set within plain brick reveals with gauged brickwork heads and keystone. The first and second floors have canted oriel windows supported on stone brackets which are terminated with a dentilled cornice which extends across the façade. The front entrance doors are of a traditional panelled design with mouldings that are set within stone surrounds with keystone and a transom light above a bracketed canopy. The façade is terminated with a brick parapet and moulded stone coping behind which sits a slate mansard roof with flat roofed dormers with side hung casement windows. **No. 1** at the southern of the group is slightly wider as it turns the corner into Elystan Place with a canted bay window that extends from the lower ground to second floors and is also terminated with the dentilled cornice. Above the canted bay windows there is an attic gable with pediment and keyed oculus window. The front lightwells are enclosed with decorative railings that are set into a stone plinth and unify the group at street level. The terrace has been harmed by the painting of brickwork at lower and upper ground floor levels as well as the painting of decorative stone details. **No. 7** is now the only house within the group that has remained in its original state apart from its modern tiled front entrance steps.
Shared Features of Houses

Windows and Doors

3.33 The architectural treatment of front windows and doors are key features of all houses in the conservation area. Existing styles of doors in the area, by and large, manage to reflect the architectural style in which they are set.

3.34 Door design is varied and quite often differs from house to house. These range from the fairly standard Georgian six-panelled and Victorian four-panelled style doors. A number of these can be seen along nos. 19-35 (odd) Cliveden Place, nos. 2-24 (even) Eaton Terrace and nos. 79-93 (consec) Bourne Street. The houses that were built in the latter part of the nineteenth and early part of the twentieth century also stuck to these formats but also quite often introduced variations with more elaboration and greater complexity in the panel layouts, and in some cases glazed panels and glazing bars. In each case the door panels are heavily moulded and typical of their period adding variety and character to the conservation area. Good examples of the more elaborate doors can be seen at nos. 47-57 (odd) Cadogan Gardens.

3.35 The doors are either positioned within decorative brick and stone surrounds, plain brickwork reveals, rusticated stucco reveals or porticos, many with transom lights above or glazed side panels. Doors to the lower ground floors, where they exist, in the front lightwells tend to be less formal and plainer being of the four-panelled type without mouldings.

3.36 Windows, and in particular the pattern of their glazing bars, make a significant contribution to the appearance of the elevations of an individual building, and can enhance or destroy the unity of a terrace or building. The conservation area reveals a wide variety of window styles, but it is important that a single pattern of glazing bars are retained within any uniform architectural composition.

3.37 As a general rule, in the Georgian and early-mid Victorian terraces, each half of the sash was usually wider than it was high but its division into six or more panes emphasised the window’s vertical proportions. Such glazing patterns are found in many of the terraces including those that were built in the twentieth century, for example nos. 79-93 (consec) Bourne Street, nos. 2-24 (even) Eaton Terrace and nos. 1-7 (odd) Sloane Avenue.

3.38 Many of the late nineteenth and early twentieth century houses incorporated a one-over-one configuration or a combination with the top sash split with glazing bars. These can be seen to good effect on the red terraced houses along Sloane Gardens and Lower Sloane Street. This period also saw the introduction of more intricate designs with the upper panes also being split by glazing bars into geometric patterns. Good examples of this can be seen at nos. 1-21 (odd) Draycott Place which also
introduced arched heads, mullions and side hung casements into the design of some of the houses. Another pattern, although less common, are rectangular leaded lights that are set into side hung casements such as those found at no. 19 and 25 Cadogan Gardens and Wyndham House on Sloane Square.

3.39 The larger classically designed houses have windows that reduce in size and have simpler surrounds as they rise through the building with the most decorative windows being on the principal floor levels. Some terraces, such as nos. 4-12 (even) Eaton Place, the eastern and southern sides of Sloane Gardens and nos. 6-50 (even) Lower Sloane Street have French windows with balconies at first floor level.

3.40 The windows, like the front entrance doors, are quite often set within decorative surrounds and range from simple stuccoed architraves, such as those found at nos. 1-7 (odd) Sloane Avenue and nos. 1-6 The Mansions on Sloane Gardens, to more ornate examples which incorporate pediments, bracketed cornices, moulded brickwork and terracotta, such as those found along Draycott Place. The simplest reveals are plain brickwork with a gauged brick head such as nos. 85-90 (consec) Bourne Street. On later nineteenth century houses these were elaborated upon with contrasting bricks and gauged brickwork heads. Good examples of these can be seen above the shops to nos. 141-145 (odd) Sloane Street and nos. 15 and 16 Sloane Square.

3.41 Steps up to the front doors are a strong characteristic of most of the conservation area but have often been altered over time. Each group of houses or terraces would have used the same material for the steps: large stone slabs or small tiles, but not the newer finishes, such as bitumen and square ceramic tiles of modern dimensions seen in many places today.
SLOANE SQUARE CONSERVATION AREA APPRAISAL

Four panelled door, Cliveden Place

Variation on four panelled door, Lower Sloane Street

Metal windows, King's Road

Leaded windows, Bray Place

Two panelled door, Cliveden Place

Side hung casements, Culford Gardens

Variation on four panelled door, Lower Sloane Street
Mosaic tiled front entrance steps, Lower Sloane Street

Marble front entrance steps, Lower Sloane Street

Elaborate door with side and transom lights, Cadogan Gardens

Two leafed door, Wilbraham Place

Four panelled studded door, Draycott Place

Six panelled door, Sloane Terrace

Four panelled studded door, Draycott Place

Elaborate door with side and transom lights, Cadogan Gardens

Marble front entrance steps, Lower Sloane Street

Mosaic tiled front entrance steps, Lower Sloane Street
3.42 There are a number of original roof forms in the conservation area:

- Hipped roofs
- London/butterfly roofs hidden behind parapets
- Traditional pitched roofs with dormers
- Traditionally pitched roofs with Dutch gables
- Original/later mansard roofs

3.43 Traditional hipped roofs are not a common roof form in the area. Where they form the primary roof design they are present only in a few isolated examples on individually designed buildings such as Wilbraham House, D’Oyley Street and the semi-detached property nos. 3 and 4 Grosvenor Studios. Other hipped roof examples form part of other roof structures such as mansard roofs at the end or at the rear of a terrace. Examples of these can be seen on the block comprising no. 145 Sloane Street and nos. 15 and 16 Sloane Square.

3.44 Traditional London/butterfly roofs are present in small numbers on the earlier buildings within the area. Where they exist they are formed by two pitched roofs that slope away from each party wall and downwards towards the centre of the house. The roof form is concealed from the front by a parapet, but the distinctive butterfly effect can often be seen to the rear where the roof form undulates against the skyline. Good examples of this can be seen to the rear of nos. 79-93 (consec) Bourne Street.

3.45 The most common roof forms in the area are traditionally pitched roofs covered in clay tiles with dormer windows to the attic rooms and large decorative Dutch style gables forming a continuation of the front red brick façade. Houses that were originally designed with loft and attic spaces have plain roof slopes that are pitched from a ridge running the length of the terrace or house. As with all roof forms, chimney stacks punctuate the roofs at every party wall or at the end of a terrace or individual house. Good examples of these can be seen along
the terraced houses along Sloane Gardens, Lower Sloane Street, Cadogan Gardens, Culford Gardens and Draycott Place. In some instances, the terraced group or mansion block is finished with a turret feature terminated with either a spire or cupola such as nos. 45-59 (odd) Draycott Place, Culford Mansions in Culford Gardens, no. 23 Cadogan Gardens, no. 9 Wilbraham Place, Eaton Mansions in Sloane Square and nos. 53-56 (consec) Sloane Square.

3.46 Mansard roofs are present on some terraces and other individual buildings and occur either in their original form or as later additions. The mansard roofs on the Georgian properties, nos. 2-20 (even) Eaton Terrace are later and replaced London butterfly roofs. These are to traditional designs covered in slate with dormer windows that are either recessed into the roofslopes of project slightly forward with a flat roof. Another example of later mansard roof additions can be observed at no. 2 Sloane Terrace and no. 149 Sloane Street. These are designed differently with the dormers appearing more substantial being constructed with masonry piers and finished with a pedimented roof. Traditional mansard roofs are also present at Wilbraham Mansions, no. 10 Wilbraham Place, no. 52 Draycott Place and nos. 1-7 (odd) Sloane Avenue where the roofslopes are finished in slate and the dormers covered in lead.

3.47 The Sloane Square Conservation Area is fortunate to have retained the vast majority of its original roof forms intact. These are of great heritage significance and make a strong positive contribution to the character and appearance of the conservation area particularly where they are present as a group, providing consistent rooflines and terminations to the buildings.
Later mansard roof additions, Eaton Terrace

Traditional pitched tiled roof and conical slated roof turret

Mansard roof, no. 52 Draycott Place
The front elevations of houses in the conservation area were designed to be the most formal and decorative. Side elevations of the earlier surviving houses are constructed with less ornamentation and used cheaper construction materials, such as stock brick. This practice often continued on the rear elevations where ornamentation was deemed unnecessary to the more secluded parts of the buildings. This can be seen on the early nineteenth century houses in the area along Bourne Street, Cliveden Place and Eaton Terrace and some of the late nineteenth century houses for example the rears of nos. 45-59 (odd) Draycott Place which can be seen from Bray Place.

Many of the later nineteenth and early twentieth century buildings, however, have more formal flank and rear elevations that use good quality facing bricks with contrasting brick and decorative details and a more uniform and balanced fenestration. Greater emphasis was put on the gardens as an amenity space during this period and as a consequence their setting has been improved by creating more attractive rear elevations that have taken into consideration the views across gardens onto the rears of houses. The flank elevations of some houses are also more decorative particularly where they front onto an adjoining street. Good examples of this can be seen on Lower Sloane Street looking east across the communal garden onto the rear elevations of nos. 4-36 (even) Sloane Gardens and the rears of nos. 45-59 (odd) Sloane Gardens from Holbein Mews and the attractive side elevations of houses within Cadogan Gardens, Draycott Place and Culford Gardens. Rear elevations are enjoyed from public vantage points, the rear gardens themselves and from the upper storeys of adjacent overlooking buildings. Ill-conceived rear extensions can seriously harm these more
formal rear elevations to the detriment of the conservation area.

3.50 The side elevation of **no. 50 Draycott Place** and the side and rear elevations of the terraced group numbered **25-43 (odd) Draycott Place** have attractive brown glazed bricks at street level to the underside of the upper ground floor windows. These were included in their design to allow for easy cleaning of the walls that directly adjoin the street.

3.51 The fact that the rear of some of the terrace houses are less decorative does not mean that they do not make a positive contribution to the conservation area. On the contrary they are a key feature of Georgian, Victorian and Edwardian house design and where original form or historic uniformity remains, these make a very positive contribution to the architectural and historic character. Closet wings, where they exist, usually project approximately half way across the rear elevation and are generally attached to each other as pairs or singularly to each house. This leaves the characteristic void between structures which have now frequently been infilled at lower ground floor level with conservatory type extensions. This relationship of projection and void creates rhythm and uniformity to the rear and is highly characteristic of these type of terraced houses in the conservation area, such as the rears of **nos. 2-18 (even) West Eaton Place**. Larger outrigger extensions are also common and examples of these can be observed from public vantage points from Bray Place looking back onto the rears of **nos. 45-59 (odd) Draycott Place** and from Elystan Place looking back onto the rears of **nos. 1-7 (odd) Sloane Avenue**. The height of the closet wings and outriggers is characteristic of each group, with some houses having wings of only one or two storeys, while others extend to the eaves of...
the main house having been built upon over the years. Typically, closet wings finish at least one storey below the roof parapet or eaves line.

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

3.53 Where later extensions have infilled the void between closet wings, a solid and flat appearance is created that harms the pleasant articulation of the rear. Where individual rear elevations have been painted so that they stand out from the others, they harm the regular appearance of the whole group.
3.54 The conservation area is enriched by the great number of original boundary treatments which enhance the setting of the buildings they enclose and contribute to the historic character of the streets.

3.55 There are three types of boundary treatment found within the area, the most numerous being iron railings which are generally found on properties dating from the nineteenth and early twentieth centuries. Far less frequent are stock brick boundary walls and bottle balustrades.

3.56 Railings provide streets with a unified appearance and yet can include a variety of patterns and details so that richness is ensured and visual interest sustained. Cast iron railings not protecting basements were generally removed during World War II.

3.57 Good examples of complete runs of original iron railings can be found surrounding the front lightwells of the late nineteenth century terraced houses such as nos. 4-36 (even) and nos. 3-59 (odd) Sloane Gardens, nos. 4-50 (even) Lower Sloane Street, nos. 1-9 (odd) and nos. 4-12 (even) Culford Gardens and nos. 1-59 (odd) and nos. 2-48 (even) Draycott Place to name but a few. Large runs of railings can also be found around the communal gardens of to the rear of nos. 4-36 (even) Sloane Gardens along Lower Sloane Street.

3.58 Railings serve not only to prevent passers-by from falling into basement areas or intruders from entering communal gardens but also to emphasise the unity of a building group without masking it from view. Railing patterns vary considerably between terraced groups due to the different developers involved and the replacement of original sets at a later date.

3.59 Originally the bars of the railings were individually set with lead caulk into a low coping stone. They are generally highly decorative and are painted gloss black which is a strong
unifying characteristic throughout the area. There is a clear distinction between the later Victorian houses and the earlier houses built during the early part of the nineteenth century. The earlier railings had simple bars and spear tipped finials such as those found along nos. 79-93 (consec) Bourne Street and nos. 2-20 (even) Eaton Place and the later railings incorporating more variation having intermediate decorative panels and finials.

3.60 Boundary walls are not present in large numbers but where they do occur they enclose rear yards or gardens. The most prominent of which are the attractive high brick walls to the rear of nos. 5-39 (odd) Sloane Gardens that enclose the communal gardens along Holbein Place. This long boundary is constructed from yellow Stock brick with red brick dressings in the form of banding and piers and a stuccoed plinth with decorative mouldings. Another high boundary wall can be seen enclosing the gardens of Wilbraham House in D'Oyley Street. This is attractively detailed with the lower portion being constructed from red brick laid in English bond and the top half laid in header bond with a contrasting grey brick. The entrance gate piers are constructed from red brickwork and finished with a stepped capping stone. Lower boundary walls of a simple London stock brick construction were erected to demarcate rear gardens and yards. These can be seen to the rear of nos. 45-59 (odd) Cadogan Gardens along Bury Place and the rear gardens of Eaton Terrace from Grosvenor Cottages.

3.61 Bottle balustrades are not common within the area but one attractive and high quality example can be seen protecting the front lightwells of Cadogan Hall (formally Christian Science Church) which is characterised by a series of small columns from the same granite as the surrounding plinth and arches used in the construction of the hall.
Fortunately, most of the original boundary treatments have survived with very little being altered or removed. The most significant loss has been the original railings to the communal gardens to the rear of nos. 4-36 (even) Sloane Gardens along Lower Sloane Street. These are particularly plain and the originals, which were likely to be far more decorative may have been removed for the war effort.

The vast majority of the Georgian, Victorian and Edwardian houses in the conservation area have lower ground floors which have lightwells that sit immediately next to the pavement and create a continuous feature along the street.

The open character of lightwells is an important feature. Many have historic stone slab steps with simple iron 'D-section' handrails. Lower ground floor doors were originally the servants’ entranceways and were usually tucked under the steps to the main front door. Such doors were designed as part of the house as a whole and were often black painted with four panels and of smaller proportions than the main door. Many original doors have been lost, but where they remain they can provide templates for more suitable replacements and are of high historic value in themselves. Coal cellar doors were usually ledged and braced plank doors painted black. These have sometimes been replaced with inferior and inappropriate plain flush doors. Entrance steps over the areas were originally of stone, but many were later covered with tiles and this trend has continued with usually unfortunate results. The poor treatment and untidy condition of some lightwells also detracts from the appearance of the property and the terrace particularly on corner sites which are particularly prominent from the street.

Iron security bars have been installed within the reveals of many lower ground floor windows. These were not part of the original design and can, if not designed sympathetically, be unattractive and intrusive features.
Granite bottle balustrades to Cadogan Hall, Sloane Terrace

Original stone front lightwell steps, Cliveden Place

Post WWII replacement railings to rear communal gardens of nos. 4-36 (even) Sloane Gardens
3.66 The greenery, both to the front and rear of the terraced houses and mansion blocks, is an important feature of the conservation area. Front gardens are extremely rare in the area due to the nature of development which is set close to the street and most houses having front lightwells. The only examples of front gardens to be found in the area are at the front of Chester Cottages a small enclave of terraced houses accessed by a narrow passage from Bourne Street. In response to the lack of front garden space there is an attractive array of smaller scale planting throughout the conservation area, particularly behind the ground floor railings of some terraces or mansion blocks, whether in the form of window boxes behind traditional pot guards or to the front entrance steps in plant pots.

3.67 From D’Oyley Street an incidental open space and planting can be glimpsed through an entrance near its southern end: where garden space is so restricted this feature has an environmental importance much greater than its size might suggest. This garden belongs to Wilbraham House and was designed by the renowned garden designer Gertrude Jekyll. Garden planting can also be glimpsed over the tall boundary wall to the west of no. 35 Cliveden Place and is a welcome addition to the street scene.

3.68 Rear gardens are larger and allow for more mature planting to grow with small trees and larger shrubs. Where these gardens sit next to the street, often where one street bisects another, it allows the greenery of the private space to visually spill into the public realm to form a welcome contrast to the hard surfacing and buildings around. The gaps around buildings allow breathing space and glimpses of greenery between and around the buildings and contribute positively to the character of the conservation area.
The planting of the Gertrude Jekyll designed garden to Wilbraham House, D’Oyley Street

Small scale planting in Sloane Gardens

Pot guard and planter, Cliveden Place
**Other Building Types**

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

**Places of Worship**

**3.70** Churches are important to the character of the conservation area and where they still function as churches they continue to serve the residents’ pastoral needs as well as creating landmarks of high architectural quality. Being detached buildings, design consideration was quite often given to all four elevations so that they are fine buildings when viewed from any direction. Important features include their towers, stained glass windows, timber doors, railings and any structures that are part of their surrounding grounds.

**3.71** The area contains two churches, Church of Holy Trinity, Sloane Street and the First Church of Christ Scientist which was converted to a concert hall in 2004 and is now known as Cadogan Hall.

**3.72** Church of Holy Trinity (grade I) was built between 1888-1890 by the architect John Dando Sedding. It commands a prominent position on the approach to Sloane Square from Sloane Street and forms one of the areas landmark buildings. It is built on a grand scale from red brick with stone panels and banding in an Arts and Crafts Gothic style. The eight-light flowing traceried west window and corner turrets are particularly attractive. The stained glass of this window was never completed and remains plain. The other stained glass windows are attractive features and are architecturally important, including an enormous east window by Edward Burne-Jones and William Morris. The internal decorations and fittings are by eminent artists and craftsmen.

**3.73** The First Church of Scientist (grade II) was built between 1904-9 by the architect Robert Fellowes Chisholm. The church has been constructed on a restricted site with residential blocks at either end. The principal elevations front onto Wilbraham Place and Sloane Terrace and have been designed in a simplified
Byzantine style. The facade is constructed from Portland Stone ashlar with a granite arcade to the ground floor. The distinctive facades have round headed arches with linked dripmoulds and central circular columns with carved simplified composite capitals with Art Nouveau foliage that are linked by stone balustrading at street level. The first floor has seven windows that light the church at gallery level that comprise semi-circular headed two light windows with leaded geometrical patterned glazing, separated by tall colonettes, and recessed in arched surrounds. The windows are leaded with coloured stained glass in Celtic-patterned and traceried motifs, by the Danish artist Baron Arild Rosenkrantz. The building is finished with a moulded eaves cornice carried on corbels, surmounted by a parapet pierced by circular motifs, with low square piers at bay intervals. At the south-east corner fronting onto Sloane Terrace is a tall, slender square campanile which has a ground floor entrance with moulded flat door hood carried on carved foliated consoles.
Public Houses

3.74 Originally two public houses were located in the conservation area one of which has now been converted to a restaurant.

- **No. 51 Sloane Square**: King’s Arms now restaurant and shop (1908)
- **No. 22 Eaton Terrace**: The Antelope (1830)

3.75 Public houses were usually the first buildings to be built in a street to give somewhere for builders to drink and pick up their wages whilst the houses were being built. Pubs are important for their determinative historic and cultural significance creating a focus in the street scene and making a significant contribution to the character of the conservation area both in their architecture and, in the case of those still functioning, their social role.

3.76 Public houses have often occupied their site for many years even though the building may have been rebuilt or changed name. Features that are important to pubs include their traditional hanging signs, coach lamps, tiled frontages, etched windows and granite setts and hatches in the pavement for barrel delivery into the cellar.

3.77 Unfortunately, not all public houses survive today in their intended use. The new uses in this conservation area have caused the loss of some historic features from the exterior (as well as the interior) and the watering down of their social and neighbourhood function as well as loss of character from the conservation area.

3.78 The upper stories of public houses were often decorative to help distinguish them from adjoining buildings. **No. 22 Eaton Square** is distinguished from its residential neighbours at upper floor levels with greater embellishment in the form of architrave surrounds to the windows and decorative panels with swag detailing. The upper storeys of the former King’s Arms on Sloane Square has been designed to turn the corner attractively with its turret and cupola feature and ornate Dutch gables that are seen against the grey natural roof slates and skyline creating an attractive termination to the building. The ornate facade is constructed from red brickwork with painted stone dressings. The fenestration comprises vertical sliding timber sash windows with glazing bars that are set within brick reveals with gauged brick heads or with a decorative frieze and pediment. The first floor windows are distinctive with their mullion and transomed design, the top lights of which are arched and the timber framed surrounds decorated with pilasters, mouldings and keystone details.

3.79 Traditional style pub frontages are still present on both pubs. **The Antelope** is constructed from timber with pilasters with
applied mouldings and a panelled stallriser. The frontage is completed with a traditional painted fascia sign surmounted with an attractive display of flowers. The pub frontage to the former *King's Arms* is largely intact with its polished red granite pilasters supporting a dentilled frieze above. The timber frontage between the pilasters have been altered to accommodate folding doors for the restaurant use but are traditionally detailed and respect the character of the parent building. The former entrance on the corner under the turret is currently inactive, however, the decorative masonry above the transom light still makes a significant contribution. The main entrance can be found fronting onto Sloane Square and is celebrated with a decorative pediment inscribed with the date 1899.

The former *King's Arms*, no. 51 Sloane Square
Buildings with Shops

3.80 The shops within the Sloane Square Conservation Area make a particularly important contribution to its character. As well as the commercial aspects, they provide the setting for residents and visitors to the area to meet socially, while in visual terms their prominent locations and variety in style and finish make them a prominent feature and add interest to the area.

3.81 The shopping area is primarily concentrated along the King’s Road and around Sloane Square with a small groups of shops in Symons Street, Lower Sloane Street, Pavilion Road and Bourne Street. The contribution of the shopping frontages to the character of the area is immense with busy pavements and interesting shop windows appearing as a contrast to the quiet of the residential streets.

3.82 As buildings were re-developed towards the end of the nineteenth century, shopfronts were incorporated into new properties facing the main commercial streets. The end result is that virtually all the shops in the conservation area were purpose-designed for that use; furthermore, regardless of what has happened to the shopfront itself, the original framing of the shopfront, be it the decorative brickwork of 1890 or the concrete pilasters of 1960 – remains in almost every case. This framework is important structurally in that it supports the upper floors and it is important visually in establishing a context for the shopfront display and in relating it to the rest of the building.

3.83 Original shop frontages, where they survive, have historic and architectural significance in their own right as well as making a strong contribution to the character and appearance of the conservation area. Other shopfronts are modern, but most have still been built in timber to traditional designs which conserve the character of the area. Important parts of shopfronts include narrow fascias, timber columns, stallrisers, pilasters, console brackets, recessed doors as well as other historic details characteristic of historic frontages.

The square

3.84 The square’s location at the intersection of routes has guaranteed its relative prominence over the immediately adjoining areas and assured its commercial importance. The Georgian and early Victorian terraces may not have been originally designed with shopfronts but, as historical photographs show, commercial interests became extremely prominent in the square and in neighbouring streets on account of the ubiquitous advertising.

3.85 Sloane Square has a special character with a variety of commercial buildings and distinctive architecture which is diverse in the extreme whether in terms of its style, age or materials. Brick of various colours, Portland stone, faience, curtain walling, terracotta and more are all to be seen. These are laid out around a very simple central space that is paved throughout (and best where York stone remains) and lined with plane trees which contribute to the spirit of the place.

3.86 The square benefits from the strong sense of enclosure created by the street layout. Skyline variety, though differing in degree between individual buildings, is considerable around the square as a whole, as it is elsewhere in the conservation area. Gables, bays, pediments, towers, chimneys, all contribute. The smooth modernism of Peter Jones is given richness by its curving plan form.

3.87 The enclosing buildings have a certain homogeneity of bulk and height, although the Royal Court Theatre (see Other Significant Buildings with Shops).
Buildings section) is lower, helping it to stand out from its neighbours and the two taller buildings of curtain wall construction at the eastern and western sides of the square with no. 1 Holbein Place (Sloane Square House) above Sloane Square Station and the Peter Jones department store respectively which have more presence at seven storeys.

3.88 Directly to the west across Sedding Street is nos. 7-12 (consec), the Royal Court Hotel which was built in 1895. This large frontage encloses a large portion of the northern side of the square with an attractive five storey building. It is built from red brick with light beige terracotta bands and moulded dressings to the window reveals. The façade is broken into a series of alternating bays. These comprise either pairs of bow windows that are terminated with a pitched slate roof with canted bay dormers, or pairs of canted bay windows up to second floor with the fourth storey terminating with a Dutch style gable. The windows are vertical sliding timber sashes many of which are set within mullion and transomed surrounds. The entrance sits in a central location with projecting clock above. The eastern end of the building is terminated with a turret and cupola. The shopfronts are later in date but are to traditional timber designs with mullions/transoms and stall risers set within original shopfront surrounds comprising channelled stucco pilasters with projecting fascia panel above traditional canvas awnings.

3.89 To the west of the hotel and on the corner with Sloane Street is nos. 13 and 14 Sloane Square which is a former bank which has now been converted to a shop. The bank dates from
the 1890s and is four storeys in height and is constructed largely from Portland stone. The attractive façade has ashlar block pilasters to the first and second floors that support a frieze and dentilled parapet cornice above. The mansard storey is set back behind a bottle balustrade parapet finished with urns. The façade extends up through the roof parapets in two locations with decorative gables. The one on the canted corner with Sloane Square has a rounded window set within a pilaster surround with pedimented top with “BANK” written below. The other fronts onto Sloane Street and has a tri-partite window set within pilaster surrounds with a segmental pediment above. The first floor windows have French casements set within architrave surrounds with pediments above with an attractive oriel bow window above the main entrance door. The second floor windows by contrast are slightly less ornate with vertical sliding timber sashes set within architrave surrounds with moulded decorative heads. The bank shop frontage remains intact with tall rounded arched window openings set between pilasters that support a frieze and cornice above.

3.90 Opposite the bank on the other side of Sloane Street is no. 145 Sloane Street and nos. 15 and 16 Sloane Square. This block, also of 1890s date, forms a balanced architectural composition. The building is four storeys in height with two attic storeys within the mansard roof. The building appears as a mansion block with the principal entrance fronting onto Sloane Square, which comprises a large columned surround with decorative segmental pediment with cherub and ball finial decorations. It is constructed from yellow stock brick with red brick dressings to the window reveals, bay windows and channelled brickwork at street level. The fenestration comprises vertical sliding timber sash windows except those to the second floor which are of the French casement type with transom light which open onto a bracketed balconies enclosed with decorative iron railings. The façade is terminated with a decorative dentilled eaves course. Set back behind the eaves cornice is a double height mansard roof.
with pedimented red brickwork dormers at the lower level and more modest round headed and leaded dormer windows to the attic storey above. The shop frontage comprises a run of openings set within the channelled red brickwork with rubbed brick heads and key stones. Between the windows is a polished black granite moulded stepped plinth. The shopfronts themselves are of a more contemporary design and vary between polished steel with mullions and transoms and plate glass windows with painted timber surrounds.

3.91 The largest and most prominent building on Sloane Square is the Peter Jones department store (grade II*) which is built on an island site on the western side of Sloane Square. It was built between 1932 and 1936 to designs by William Crabtree of the firm Slater, Crabtree and Moberly. The store is seven storeys in height and constructed from concrete, glass and metal. The building has a distinctive sweeping curved corner on the King’s Road side creating an attractive gateway into the square from the west. The street frontage has plate glass to the ground floor which sits beneath a cantilevered canopy. The curtain walling on the first to fourth storeys has narrowly spaced mullions between which sit glass and white panelling. The fifth storey is set back from the façade with a cantilevered canopy and narrow glazing above which sits a bronze balustrade and set back rendered storeys. This elegantly designed department store is the first modern-movement building to use glass curtain walling in Britain and contributes positively to the square.
3.92 On the south western side of the square nos. 28-31 (consec) Sloane Square were originally designed as a single building with a uniform elevation with four shops at ground floor level and residential accommodation above. The building is five storeys in height and built from ornate red brickwork and beige terracotta dressings. The balanced and symmetrical composition has the two end shops with more dominant facades terminating with gable ends with four attic windows and the two central units with canted flat roofed dormer windows. The first and second floor have bay windows with mullion and transomed windows with leaded top lights. The building now has an unbalanced appearance due to the re-fronting of the ground and first floors of no. 31 with a classically designed façade constructed from Portland Stone. This was built in the 1920s when the building became a bank and has resulted in an idiosyncratic mix of architectural styles. The other shop frontages have also been altered, the most noticeable being the amalgamation of nos. 29 and 39 into one unit. This has seen the removal of the pilaster and corbel between the units creating a double frontage of glass with a marble surround. This has resulted in the rhythm of the terrace being disrupted creating a more open frontage to the detriment of the building. The shopfront surround of no. 28 has survived and shows how the frontage would originally have appeared. The shopfront itself is more modern with frameless glass design but has retained a traditional fascia panel above.

3.93 No. 33 Sloane Square is a corner property that also fronts onto Lower Sloane Street. This late nineteenth century building is six-storeys in height with a shop unit on the ground floor and residential above. This building is also built from ornate red brickwork with contrasting terracotta dressings. The elevation fronting onto Lower Sloane Street is plainer with less terracotta work and a series of vertical sliding timber sash windows with a triple height oriel bay window to the southern corner. The elevation fronting the square has mullion and transomed windows with side hung casements set within carved brick surrounds. The façade is terminated with a Dutch style gable with windows to the attic storey. The building turns the corner attractively with a turret feature that is terminated with a cupola and finial. The building has been harmed with the alterations to the roof creating near vertical roof slopes resulting in the gables being less defined against the skyline. The shop frontages are of traditional timber construction with stallriser which are set within the original shopfront surrounds of brick and stone banded piers with timber fascia panel above. The main entrance into the shop is accessed from beneath the corner turret and

Nos. 34-36 (consec) Sloane Square
is celebrated with a decorative terracotta panel above the door and mosaic tiles to the floor.

3.94 At the north end of Lower Sloane Street and Sloane Gardens can be found Nos 34, 34a and 36, Wyndham House, Sloane Gardens, and Wellesley House, Lower Sloane Street an attractively designed building containing mansion flats and shops. This grade II listed building is early twentieth century and has a strong presence on the south side of the square with its Portland stone elevations and slated roof. It is designed in a free classical style which contrasts strongly with the adjacent brick and terracotta buildings in the square and adjoining streets. The building is six-storeys in height with shops occupying the ground floor facing the square and Lower Sloane Street. The building has a rusticated mezzanine and engaged Ionic order through the two storeys above giving the building added grandeur within the square. At the corners are pavilions with pediments between which sits a slated roof with flat roofed dormer windows. The building is also terminated with tall slab like chimneys of banded brick and stone which are seen to great effect in the skyline. The fenestration comprises mullion and transomed windows with leaded casements that are set within Portland Stone architrave surrounds with keystones and pediments. Interest is also added to the elevation with decorative iron balconies and attractive square section rainwater pipes with hopper heads below the third floor dentilled cornice. The shopfronts are of simple plate glass set within square block columned pilasters reflecting the Portland stone façade above. The stone fascia panel above runs continuously around the three street elevations which has been respected with minimal signage and clutter.

3.95 Adjacent to no. 51 Sloane Square (the former King’s Arms public house) can be found nos. 48-50 (consec) Sloane Square. This attractive late nineteenth century building is highly ornate with a fine red brick facade with stone banding and decorative window surrounds and central canted bay windows. The top storeys are finished with columned window surrounds, the two outer windows with pediments and the wider central window supporting a Dutch style gable above. The shop frontage still retains its original polished red and grey granite pilaster surrounds which support a decorative stone frieze that incorporates the decorative bases to the windows of the first floor. The timber shop frontages themselves are modern but are to traditional designs with stall riser and top lights that complement the building. The principal entrance is set within red granite pilasters that support a segmental pediment above with decorative insert. The secondary entrance has grey granite blocked columns with rounded arched transom light above.

3.96 Directly to the east of no. 51 is a terrace of shops, nos. 52-55 (consec) Sloane Square, another late nineteenth century building of high quality. The terrace is three storeys with attic, the ground and first floors of which are constructed from red terracotta and the second and attic storeys from red brick. The terracotta of the first floor is characterised by full height pilasters that separate the tall side hung timber casement windows and are paired at the party wall line between each unit. These support a tablature and cornice above that runs across the full length of the facade. The first floor fenestration comprises six-over-one vertical sliding timber sash windows that are set within moulded brick surrounds with gauged red brick heads. The attic roof level is finished with two brick constructed Dutch gables with terracotta decorative finishes and sash windows. The eastern corner of the building, like other buildings in the square, is finished with a turret feature with a cupola and finial. This is also constructed from terracotta and has fine detailing with moulded panels.
and brick aprons, heads and pediments to the windows. The Dutch gables and turret feature provide a rich skyline along with the clay tiled mansard roof with simple flat roofed dormer windows. The shop frontage is also highly decorative and makes a significant contribution to the street. The pilasters are constructed from red brickwork with terracotta plinths and ornate corbels with swag human face detailing, the moulded border of which flows across the shopfront to form the fascia providing a clearly defined panel for small signage. The original shopfronts have survived and comprise a mullion and transomed design constructed from timber. The stallriser is constructed from terracotta and has a central iron decorative grille. The top of the shopfronts have original built in awnings and is another important feature that contributes to the character and appearance of the conservation area.
Sloane Street

3.97 The character of Sloane Street running north from the square is one of variety due to cyclical redevelopment since the Georgian period with structures of good quality. The street scene is unified by general homogeneity of skyline on the western side. Holy Trinity Church (see Places of Worship section), one of Sedding’s masterpieces, is given emphasis by its wholly uncharacteristic skyline. Buildings immediately north of it, rather older than many in Sloane Street, are low in height compared to more recent developments. This ensures the visual primacy of the delicate turrets of the Church’s west front, a relationship of great importance to the setting of this listed building. The overall character of the street is commercial with shops at ground level and residential above.

3.98 On the western side there is an interesting group of four shops, nos. 141-144 (consec) Sloane Street with residential above. These later Victorian properties appear to have originally been designed as residential properties that were later converted to shops on the ground floor in response to the growing commercial character of the square. This accounts for the more unconventional shop frontages with narrow glazing as the existing window openings were utilised along with the front entrances resulting in the group retaining a distinctly residential appearance. The buildings are constructed from yellow stock brick with red brick dressings except at no. 141 which is entirely of red brick. The façades are terminated...
with Dutch style gables or square gables with pediments creating an attractive skyline. The windows comprise vertical sliding timber sash windows except many of those to the first floor which have French casements that open onto balconies enclosed with ornate metal railings.

3.99 **No. 147 Sloane Street** is located on the eastern side north of Holy Trinity Church. This distinctive building is three storeys in height and is constructed from red brick with stucco dressings. The first floor has French casements that are set within architrave surrounds with shoulders that are crowned with a broken pediment. The second floor windows are simpler comprising mullion and transom casements that are set within stucco architrave surrounds. The façade is embellished with brick pilasters and decorative string courses and terminated with a moulded cornice to the parapet. The south western corner of the premises is rounded and has tall narrow windows that return onto a flank wall with added decoration with moulded stucco panels and string courses creating a more pleasing secondary elevation when viewed from Sloane Square. The shopfront surround is traditional with fluted pilasters supporting a metope and triglyph frieze. The shopfront itself is more modern with plate glass windows and an oversized fascia panel which covers over the top of the glass frontage and the transom light above the front entrance door.

3.100 Directly to the north **no. 148** is a late nineteenth century red brick building that is four storeys in height. The first and second floors are three windows wide with vertical sliding timber sashes, the outer windows being of the tripartite type. The façade is terminated with a moulded cornice above which sits a mansard roof with masonry dormers with pediments. The street frontage has four narrow shop frontages which are constructed in the traditional Victorian style with slender mullion and transoms and stallriser and make a positive contribution to the street. The frontage is, however, harmed by the addition of internally illuminated signage and the introduction of sliding timber sashes, the outer windows being of the tripartite type. The façade is terminated with a moulded cornice above which sits a mansard roof with masonry dormers with pediments. The street frontage has four narrow shop frontages which are constructed in the traditional Victorian style with slender mullion and transoms and stallriser and make a positive contribution to the street. The frontage is, however, harmed by the addition of internally illuminated signage and the introduction of

3.101 **No. 149** is three storeys in height and may originally date from around 1830 but with later alterations. The building is finished in plain stucco and is three windows wide with vertical sliding timber sashes that are set within contrasting red brick reveals with keystone, drip mouldings and brick aprons to the first floor. The third storey is finished with a Dutch style gable with a more modern window casement. The original shopfront pilaster surround survives intact with corbels either side of the fascia sign. The shopfront itself is contemporary with plate glass windows and a central door access.
incongruous Dutch style canopies which clutter the elevation.

3.102 Further north, on the corners with Sloane Terrace, Wilbraham Place and Ellis Street are two attractive blocks of mansion flats and shops at nos. 150-153 (consec) and nos. 157-162 (consec) Sloane Street that have been built to the same design. The blocks are early twentieth century in date and are six storeys in height and four bays wide. They are constructed from red brick laid in Flemish bond with stucco decorative finishes. The façade has canted bay windows that stretch from the first to third floors and are crowned with a slender bottle balustrade. The fourth floor has tripartite windows that are supported by twin blocked pilasters at the party wall line and at the ends of the building that support a frieze and dentilled cornice. The windows comprise vertical sliding timber sashes and are set within decorative stucco reveals incorporating elements such as pilasters and architrave surrounds. The buildings are terminated with a mansard roof covered in natural slate with two large pedimented gables and tripartite dormers between. The flank elevations consider their formal context and also incorporate similar fenestration and decorative stucco finishes and avoid plain and utilitarian finishes except around some sash windows that are set within plain brick reveals with gauged brickwork heads. The shopfronts are attractive and curve round the buildings at the corners. These comprise polished granite pilasters with ionic capitals with painted stone fluted corbels that separate the fascia signs. The shopfronts on nos. 157-161 (consec) are to the same design and are of traditional timber construction that create an attractive group. The block to the south has some variation, nos. 150 and 151 are to similar designs and contribute positively to the street frontage. The other two units have been amalgamated into one shop unit and this has affected the rhythm of the group and the loss of an entrance door to the street.
King's Road

3.103 The King’s Road is perhaps the most important gateway into Sloane Square. On the north side the buildings are of some architectural importance which has been compromised at street level by a plethora of minor changes over the years. This may be due to the stresses of accommodating more commercial floorspace than perhaps they were designed for. They are larger in scale than those on the south side which comprise a visually more interesting range of survivals from earlier periods. Their contrast with Peter Jones, the largest building in the area, is harmonious and forms a very special part of the character and appearance of the area.

3.104 Nos. 9-13 (odd) King’s Road and nos. 27 and 27a Sloane Square form an attractive range of six shops with living accommodation above. The shop unit to no. 27 has been ‘hollowed out’ to provide a pedestrian link to Duke of York Square. This has been achieved successfully and is assisted by the unit originally having been designed at a distinct angle to the rest of the terrace that follows the curvature of the street. The opening has retained the former shopfront pilasters and cornice to the fascia and introduced a new terracotta fascia and supporting columns that respect the materiality of the area. The terrace is constructed from red brick with moulded brick embellishment in the form of string courses and floral friezes. The roof storey is finished with four Dutch style gables creating an attractive termination to the building when viewed against the skyline. The Dutch gables are connected by bottle balustrades behind which sit the clay tiled roof slopes with flat roofed dormers covered in copper. The fenestration comprises vertical sliding timber sash windows except those to the first floors which have canted recessed bay windows with mullion and transomed casement windows that are set within plain brick reveals with gauged brick heads. The shopfront surrounds have survived with attractive columned pilasters in red granite with grey granite plinths that support decorative corbels with signage fascias between. The shopfronts vary across the group with no original examples remaining and range from traditional timber mullions and transoms with stallrisers to contemporary frameless glass. The group has been harmed by the insertion of replacement windows which disrupt the rhythm of the terrace to the detriment of the conservation area.

3.105 Directly to the west are nos. 17 and 19 King’s Road which are two shops with living accommodation above. Although they differ in their detailed design they have many similar elements including red brick facades with red brick decorative detailing in the form of
Architrave surrounds and decorative friezes and cornicing. Both buildings are five storeys in height and are finished with a gable to the street contributing visual interest to the skyline. The shopfront surrounds are to the same design with recess panelled pilasters supporting a fluted corbel with pediment that separate the fascia signs between. The shopfronts are contemporary in design with plate glass windows set into boxed framing.

**3.106 Adjacent to no. 19 is another terraced group nos. 21-27 (odd) King’s Road** which comprise four shop units with living accommodation above. The block is constructed from a yellow stock brick with stucco decoration and is terminated with an uninterrupted parapet cornice that contrasts strongly with the adjacent red brickwork buildings with Dutch gables. The terraced units are two windows wide with vertical sliding timber sashes that are set within stucco architrave surrounds. The shopfront surrounds are all complete across the group with recessed panels to the pilasters and corbels with ball finials above with consistent fascia panels between. The shopfronts are varied in design and are all modern insertions and range from traditional timber designs with mullions and transoms and stallriser to contemporary frameless glass.

**3.107 Nos. 29-31 (odd) are a late nineteenth century pair of shops with residential accommodation above that is constructed from red brick with stone dressings. The fenestration comprises vertical sliding timber sash windows that are set within brick reveals with the central canted bay windows to the first floor with**
rounded chamfer mouldings and gauged brick heads. Embellishment has been added to the elevation with brick aprons to the second floor windows and a drip moulding and keystone to the first floor windows. The richest decoration has been spared for the third floor with the contrasting stone detailing which gives the appearance of gables with pediments although it is clearly a more conventional built up flush façade terminated with a parapeted roof. The shopfront surrounds are the same for both units comprising pilasters with applied mouldings terminated with fluted consoles with pediments that separate the fascia signs. The shopfronts themselves are modern plate glass with no. 29 having a slightly more traditional design with stallriser and framed central entrance.

3.108 On the northern side of King’s Road to the west of Peter Jones department store and the entrance to Cadogan Gardens are two terraced blocks of shops with residential above. Nos. 36-46 (even) were built in 1887 and this block is the earlier of the two reflecting the Pont Street Dutch style of architecture found within the area. The elevation is constructed from red brick with red brick and beige terracotta dressings in the form of pilasters string courses and broken pediment details. The first floor windows are side hung casements with transom lights above that are set within red brick reveals with rubbed brick moulded heads. The second and third floors have vertical sliding timber sash windows with glazing bars that are also set in red brick reveals between brick pilasters. The three large Dutch style gables are terminated with a pediment and are finished with terracotta and decorative panels which stand out prominently against the skyline. The mansard roof between the gables is covered in clay tiles and has side hung casement windows recessed into the roofslope. No. 34 at the eastern end of the terrace shares some of the details of the adjoining terrace with brick pilasters and string courses which carry through and appear to form part of the original development. The fenestration, however, is quite different. Rather than being three window wide it has a central canted bay window to the first and second floors that are set within a recessed rounded arch which extends up to the third floor level enclosing French casements with side lights that are set back behind a narrow balcony enclosed with iron railings. Unfortunately, the original shopfront surrounds appear to have been largely lost with only the fascia cornice surviving. Some of the shop units have also be combined to create larger units. This has seen the removal of corbels between the fascias and large uninterrupted fascias introduced across individual units harming the original rhythm and creating oversized shop frontages at odds with the original shop unit widths.
3.109 Directly to the west of nos. 36-46 (even) are nos. 52-70 (even) King’s Road which form an early twentieth century neo-Georgian terrace that comprises a balanced composition of nine shops constructed from a London stock brick laid in Flemish bond. The central unit projects forward with a stepped façade enhanced with stone quoins and finished at roof level with a segmental pediment. The two end units also project forward in a similar manner and are terminated with pediments accentuating the balanced composition of the group. The fenestration to the projecting units is also grander being of the tripartite type set within architrave surrounds with bracketed hoods and iron balconies to the second floor and Venetian style windows to the third floor. The fenestration to the units between are two windows wide and have metal casement windows with glazing bars and pivoted casements that are set within red brick reveals with gauged brick heads. The building is terminated with a brick parapet with dentilled eaves cornice that reflects the profiles of the pediments of the projecting units. The shopfront surrounds are present in most cases with corbels and the cornice to the top of the fascia. The frontage, however, suffers from some loss of pilasters and corbels which is mainly the result of the amalgamation of shop units. This has seen the introduction of large uninterrupted fascias across the individual units harming the original rhythm of the terrace and as a consequence detract from the elevation. The shopfronts are all modern and range from traditional timber designs with mullions and transoms to frameless glass. The eclectic mix of styles, materials, over-sized fascias and awnings create a cluttered appearance that detracts from the terraced group and street scene.
Symons Street

3.110 Symons Street is a short road leading off of Sloane Square on the north side of the Peter Jones department store. The northern side is characterised with two short terraced blocks nos. 2a, 2b-4 (even) and nos. 6-12 (even) Symons Street, which were built in 1892 comprising shops at street level and living accommodation above. The buildings are four-storeys in height and are constructed from red brick laid in Flemish bond with terracotta dressings. In style with other buildings in the area they have Dutch Style gables and a turret feature at the eastern end of the block. The fenestration comprises side hung casements with top lights to the first floor with nos. 2a-4 (even) having canted windows set within reveals with pilasters, whilst nos. 6-12 (even) are set within red brick reveals with pilasters and curved gauged brick heads. The second floor windows are vertical sliding timber sashes, the top sashes of which are split with glazing bars. These sit within decorative architrave brick surrounds with shoulders to nos. 2a-4 and brick pilaster surrounds with curved gauged brick heads. Across the heads of the windows are terracotta corniced string courses and below the Dutch gables are decorative niches, those to the second floor with broken pediments. Between the Dutch gables and set back from the parapets are clay tiled roofslopes with flat roof dormers. The shopfront surrounds are consistent across the two groups with attractive glazed brick pilasters with stucco banding and paired decorative corbels separating the fascias signs that are terminated with a decorative cornice. The shop frontages are attractive traditional Victorian designs with slender mullions and glazing bar metal grilles and panelled stallrisers which make a significant contribution to the streetscene.

3.111 On the south side of Symons Street is an earlier surviving block of the original Peter Jones department store. The facade is constructed from red brick and is five storeys
in height and has a date stone to the western gable that is inscribed with the date 1895. The building fenestration is of vertically sliding timber sash windows with the top sashes split with glazing bars. These are positioned within simple red brick reveals with gauged rounded arched heads with drip mouldings and key stone detail. The building is terminated with a series of pedimented dormers constructed from decorative brickwork with quoins, pilasters and panels that are linked together with parapets. The attractive shopfront surrounds comprise terracotta pilasters from which spring rounded and flat arched gauged brickwork heads with keystones. The shopfronts themselves are attractive slender profiled timber framing with stallrisers and the name Peter Jones inscribed and emblazed in gold behind a glass panel. The customer entrance is celebrated with a ‘portico’ comprising four square columns that support a frieze and pediment above. The entrance doors are recessed back and the glazed shop frontage is created between the pilasters and the recessed doors for increased display space. The building is seen in strong contrast to the modern-movement curtain walling of the 1930s department store and is an important historical visual link to the former department store which occupied the site.

Pavilion Road

3.112 The southern end of Pavilion Road between Symons Street and Cadogan Gardens is a short run of late Victorian and more modern designed contextual shops. Nos. 259 and 261 on the eastern side were built in the late 1990s. These are three storeys in height with office accommodation above. They are constructed from a yellow stock brick that is terminated at roof level with a simple parapet and stone coping. Embellishment has been added to the facade with string courses above the windows and brick pilasters with rainwater pipes that run the full height of the building. These also form the shopfront surround at street level with contrasting dark stone plinth. The windows comprise side hung casements to the first floor and vertical sliding timber sash windows to the second all set within simple brick surrounds. The shopfronts are of painted timber construction in a traditional style with stallriser. The buildings respect their historic environment and sit comfortably with the later Victorian architecture.
The western side of the street has more variety of buildings including a former fire station that has now been converted to shops at nos. 190-192 (even) (see Other Significant Buildings section). Either side of the former fire station are two red brick shops with office/living accommodation above, nos. 188 and 194 respectively. No. 194 is late nineteenth century in date and is three storeys in height. The second storey narrows to the centre bay width of two windows and is finished with a pediment with terracotta dressings and brick pilasters. The windows are vertical six-over-six sliding sashes set within plain brick reveals with gauged brick heads. The shopfront is of a traditional Victorian timber design with slender moulded pilasters, transoms, decorative glazing bars and stallrisers. Above the cornice is a metal balustrade and coach lamp which adds further interest to the façade.

No. 188 is taller at four storeys in height and was constructed in the late 1990s in a traditional Victorian style. The building is constructed in red brick laid in stretcher bond with stone dressings. The windows are vertical sliding timber sash windows set within simple brick reveals with gauged brick heads. The building is terminated with a Dutch style gable in a similar fashion to other buildings within the area with a red clay tiled roof behind. The adjoining building nos. 184-186 (even) were also built at a similar time and form part of the same development. These are lower in height at two storeys with a mansard roof and are constructed from yellow stock brick. The shopfront surrounds run along Cadogan
Gardens and the frontages of nos. 184-186 and no. 188 consist of polished purple granite pilasters with contrasting black granite plinths and moulded corbels separating the fascia signs. The buildings complement the adjoining Victorian architecture and sit comfortably within this section of Pavilion Road.

**Lower Sloane Street**

3.115 There is a small group of shops on the southernmost boundary of the conservation area at nos. 52-66 (even) (Sloane Gardens House) which forms part of the street frontage to The Sloane Club. The building is part four and five storeys in height with attic rooms and is constructed from red brick laid in English bond with red brick dressings. The main entrance into the club is at the north end and has an ornate entrance surround with terracotta pilasters that support a decorative parapet with bordered oval panel and pediment displaying the name of the club. The entrance is attached to the town house facade which also forms part of the original development of the site. This is also constructed from red brick with canted bay and mullion and transom timber windows to the ground floor and vertical sliding sashes with margin lights to the floors above. The fenestration of the block above the shops comprises vertically sliding timber sash windows that are set within brick reveals with gauged brick heads with keystone details.
The canted oriel bays have mullion and transom windows with side hung timber casements. The elevation is embellished with moulded brick string courses, cornices and pilasters and is terminated with a number of red brick gables that are enriched with pilasters and finials. Set back behind the parapets are red tiled roofs with pedimented dormer windows with side hung casements. The shop frontage is constructed from terracotta with pilaster surrounds and elliptical arched heads with keystone inserts. The shopfronts themselves are a mixture of modern and traditional styles with fascia panels positioned beneath the springing of the arch or on Dutch style canopies. The building forms an attractive gateway into the conservation area from the south.

**Bourne Street**

3.116 Bourne Street has two attractive modest shops that flank the access road to Skinner Place. No. 85 is two storeys whilst no. 84 is three storeys in height. They are constructed from London stock brick laid in Flemish bond and are finished at roof level with a simple brick parapet with stone coping. The shops are two windows wide with six-over-six vertical sliding timber sash windows that are set within simple brick surrounds with gauged brick heads. The shopfronts are of a traditional Victorian design with slender mullions and transoms with stallriser and fascia panel with cornice above.
The conservation area contains many blocks of flats that are of historic significance. Mansion flats were a new and distinctive building type which was imported from continental Europe and had its heyday in this country between c. 1880-1910. Although flats, they provided high status accommodation with spacious apartments and rooms for servants. At the time they were thought of as avant-garde and were popular with artists and writers. Most are built in red brick in loose Queen Anne Revival styles, sometimes with Art Nouveau or Aesthetic details that were fashionable at that time. They are usually extremely well managed so that their original features, such as windows, railings and brickwork are all retained to preserve the buildings’ high quality and unified appearance.

Some of the blocks have already been described under the Buildings with Shops section as this was a common combination within the area such as nos. 150-153 (consec) and nos. 158-161 (consec) Sloane Street and nos. 1-14 Wyndham House on Sloane Square.

The Mansions, no. 1 Sloane Gardens was designed by the architect Edwin Thomas Hall and built in the 1880s. The mansion block is a six-storey corner building with a lower ground floor and roof extension. It is constructed from red brick laid in Flemish bond with white painted stone detailing including cornices, carved stone window surrounds and balustrading to the parapet at roof level. The fenestration comprises timber sash windows with French windows to the balcony bays in the front (western elevation) and mullion and transom casement windows on the
curved north-eastern elevation. The front façade facing west is visually broken up with canted bay windows that stretch up from the lower ground floor to the roof parapet. The bays above the front entrance door and the one directly to the north are embellished with bracketed balconies that are enclosed with decorative iron railings. The front entrance consists of a raised porch accessed via a short flight of steps that are flanked by bottle balustrading. The arched doorway is flanked by Ionic columns that support a decorative cornice and balustrade balcony above. The front lightwell is enclosed with vertical railings with decorative standards.

3.120 Eaton Mansions, Sloane Square is a large block that is four storeys in height with two attic storeys and a lower ground floor. The building was built in the 1910s and is situated on a corner site forming an important gateway into the conservation area on the eastern side. The block is constructed from red brick laid in Flemish bond with stone dressings. Interest has been added to the elevations with canted bay windows and a corner turret that is terminated with a spire covered in natural slate. The fenestration comprises mullion and transomed timber windows with glazing bars that are set within stone architrave surrounds. The façade is finished with a bracketed cornice above which project Dutch style gables, those on the northern side being double height. Between the gables are slated roofslopes with flat roof dormers that together with the Dutch gable windows light the attic storeys. The main entrance is located off centre under the second canted bay window from Eaton Mansions, Sloane Terrace

3.121 Sloane Terrace Mansions is located at the east end of Sloane Terrace on the southern side of the street. The was also constructed around 1910 but has plainer detailing. The block is six-storeys in height with lower ground floor and is constructed from red brick laid in Flemish bond with painted stucco finishes. The centre four bays have canted stucco bays which extend up through the roof parapet and terminate with five lancet windows and a cornice. The two flanking bays have mullioned windows and ashlar type reveals. The windows are vertical sliding timber sash windows, those to the canted bays at first and third floors with decorative cornices. The main entrance is located off centre under the second canted bay window from
the east. The decorative panelled doors have small top lights set within a moulded architrave surround with cornice above. The roofslopes are covered in red clay tiles with mono pitched dormers and vertically sliding timber sash windows. The front railings protecting the lightwell have a decorative pattern with swirls that set between pointed bars and ornate panelled standards.

3.122 Opposite Sloane Terrace Mansions on the north side of Sloane Terrace is Wilbraham Mansions, no. 10 Wilbraham Place, another early twentieth century mansion block. The building is five-storeys in height with lower ground and attic floors and is constructed from red brick with painted stone dressings. The location of the building at the end of the block means that it has three formal elevations that front onto the adjoining streets with the main entrance being located on the north side on Wilbraham Place. The façade has been modelled with canted and square bay windows that extend up from the lower ground floor to the roof level. The windows comprise timber mullion and transoms with side hung casements and top lights that are set within moulded brick surrounds with stone lintel heads. The front entrance is access via a Doric columned portico with plain frieze and dentilled cornice. The two leafed timber panelled entrance doors have glazed upper sections and are set within a screen with side and transom lights. The building is finished with a bottle balustrade with natural slate mansard roof with flat roofed dormers set back behind. The front lightwell is enclosed with railings with ornate spear finials and decorative panelled standards.

3.123 Directly opposite Wilbraham Mansions is no. 9 Wilbraham Place (grade II). It was built circa 1896 in the Queen Anne style from red brick with stuccoed dressings and has a twentieth century tiled roof with Westmorland slates. Each of the three buildings has a different elevational treatment but forms a unified composition. No. 9 is five-storeys in height with lower ground floor and attic that is four windows wide that includes a square tower, bow windows and a circular turret with spire to the corner with D’Oyley Street. The elevations are constructed from red brick with brick and terracotta dressings. The windows are vertical sliding timber sashes that are set within rusticated reveals with aprons to the cills and stuccoed heads. At first, second and third floor levels there are bracketed balconies enclosed with metal railings. The attic storey has rusticated brick pilasters to the dormers which project up above the bracketed cornice line. The entrance has four Tuscan columns on piers that support a frieze, cornice and bottle balustrade. No. 9a is also five-storeys in height with lower
ground floor and attics and constructed from the same materials and matching decorative finishes. The façade has three curved bow windows that extend up through all floor levels with brick aprons to the windows (moulded to ground floor) and cast iron balconettes. The front entrance has a doorcase with double open fanlight and steps to the street. No. 9b fronts onto D'Oyley Street and is also five storeys in height with attic and lower ground floors. The elevation is embellished with four canted bay windows that stretch up from the lower ground to second floors and are terminated with bottle balustrades. The windows are set within simpler stucco surrounds but have retained the brick aprons below the window cills. The third and fourth floors have tripartite windows under cambered arches. The attic storey has four stuccoed dormers with fluted pilasters with twin vertically sliding timber sash windows. The rear elevation along Ellis Street is much plainer with cambered sashes and central external staircase. The railings that guard the front light wells are consistent around all three elevations of the block and are to a simple elegant design with ball finials and curled finials to the standards.

3.124 **Sloane Gate Mansions** on D'Oyley Street is located opposite no. 9b **Wilbraham Mansions** that was built around 1910. The block is five-storeys in height with lower ground floor and two attic storeys. It is constructed from red brick with painted stone dressings. Interest has been added to the façade with canted oriel windows and bracketed balconies that are enclosed with decorative iron railings. The windows comprise side hung casements with leaded lights that are set within plain brick reveals with cambered gauged brick heads and keystone. The façade is finished at roof level with a ‘dog tooth’ string course behind which sits a later oversized double height mansard roof and pedimented gable that detracts from the original composition of the building. The front entrance door is accessed through a columned portico finished with a frieze and cornice. The decorative railings that enclose the light well have a swirl design with spear tipped finials.

3.125 **Nos. 21 and 23 Cadogan Gardens** are late nineteenth century mansion blocks that follow the curvature of Symons Street. The buildings are six-storeys in height and are constructed from red brick laid in Flemish bond with stucco dressings. The front elevations of each mansion block differ with no. 21 having a distinctive four bow window façade with chamfered pilasters between. Between the bays are small balconies enclosed with decorative iron balustrading. The windows comprise vertical sliding timber sashes that are set within plain brick reveals with rounded arched gauged brick heads. Above the third floor windows is a stone
cornice and a fourth storey of bay windows with mullion and transom windows constructed from stone with brick and stone pilaster surrounds. The roof storey appears to have been built out resulting in the dormer windows profile being lost against the skyline and vertical tiles being introduced creating an uncomfortable and top heavy termination to the building. **No. 23** has a mixture of both vertical sliding sash windows and side hung casements that are set within architrave surrounds, those to the second and third floors with rounded arches and double height pilasters. The façade is finished with a bracketed cornice above which sits a clay tiled mansard roof with dormer windows with segmental pediments. The rounded corner of the block is further embellished with Juliet style balconies at first and second floor levels. The front entrances to each of the blocks are to the same design with pilaster surrounds with arched headed door cases, the spandrel panels of which are decorated with floral motifs and finished with a cornice. The timber panelled doors are half glazed and have large decorative fanlights with leaded glazing. Above the door surround and also part of the entrances overall design is a mullion and transomed stone window which increases their presence within the street. The rear elevation of the block along Symons Street is more consistent across the two blocks and although simpler in its detailing still provides a formal façade that complements the street and adjoining frontages of **nos. 2a, nos. 2b-4 (even)** and **nos. 6-12 (even)** Symons Street.

3.126 At the western end of Culford Gardens on the south side of the street is **nos. 1-10 and nos. 11-20 Culford Mansions**. These two attractive mansion blocks were built around 1900 and are to the same design except for the western end of **nos. 11-20** which is finished with a glazed turret feature with slated spire over the cantsed bay window. The buildings are constructed from red brick with stucco decorative dressings that are painted white. The elevation has been broken up with cantsed bay windows across the façade with the bays either side of the entrances having bracketed balconies between which are enclosed with decorative iron balustrades. The windows comprise side hung timber casements with top lights that are set within brick surrounds with gauged brick heads and painted keystones. Architectural decoration has been added to the façade with moulded string courses and moulded brick recessed panels beneath the windows. The elevation is terminated with a stucco corniced parapet behind which sits a slated mansard roof with dormer windows with casements and leaded gabled roofs. The front entrances have red marble columns that support a rounded stucco door hood which enclose timber-panelled front entrance doors with glazed fanlight above.
Mews

3.127 The original mews buildings comprised a row of stables, with carriage houses below and living quarters above. These were built around a cobbled yard or along a street, behind the large terraced houses. They have now been converted to dwellings, a large proportion of the conversions happening after the First World War when fewer families were able to afford large houses. This has led to the introduction of often inappropriate street level doors and dormer extensions.

3.128 The mews were built to front directly onto the street and never had basement levels. The ground floors had pairs of double timber doors, painted and side hung, often on large cast iron Collinge hinges. The mews were surfaced with hard wearing granite stone setts and where elements of these have survived they have been worn smooth by horse's hooves and carriage wheels.

3.129 Holbein Mews is the only mews in the conservation area and has a rather greater exuberance of detail and form than is general in the borough. The mews' steep red-tiled roofs and varied second floor gables give them a very distinctive character to which the banded first floor brickwork, seen also on the Sloane Gardens buildings, contributes. The idiosyncratic glazing bar patterns are particularly important but the glazed roof structures are unwelcome especially when visible from the street.

3.130 Most altered, however, are the ground floors of the properties. There are still examples of garage doors which conform to the original design of timber vertically boarded coach house doors with iron strap hinges. These are the most visually pleasing entrances in the street as is demonstrated by comparison of the timber coach house doors and strap hinges of no. 10 to neo-Georgian panelled up and over doors on adjacent houses which detract from the original character of the mews.

3.131 The road surface is now tarmac but granite stone setts have survived at the sides directly adjacent to the houses and contribute positively to its character.
Nos. 1-5 (odd) Holbein Mews

No. 10 Holbein Mews
Other Significant Buildings

3.132 There are a small number of buildings in the Sloane Square Conservation Area that do not fit into the previous categories, but are nonetheless important historic buildings that contribute significantly to the architectural character of the conservation area as a whole.

3.133 The Royal Court Theatre (grade II) was designed by Walter Emden and Bertie Crewe in 1888. The interior was reconstructed in 1952, and altered again in 1956 and 1980. It is constructed of fine red brick with moulded brick detailing and stone dressings in a free Italianate style. The theatre is four storeys in height and has three main bays. The central bay is terminated with a pediment supported on applied Corinthian columns with the name of the theatre emblazoned on the front in gold on a ribbon detail that is flanked by a bottle balustrade parapet. The two outer bays are finished at second floor level with cambered pediments that are richly carved that sit above a bracketed frieze that runs across the front of the building. The ground floor entrance is access via four steps and comprises fully glazed doors positioned within a pilaster surround with bracketed cornice and frieze above. The building commands a prominent position on the square adjacent to Sloane Square Station and stands out from the neighbouring properties due to its lower height adding significantly to the character and vitality of the conservation area.

3.134 Holy Trinity Primary School is situated on the eastern side of Sedding Street. This attractive three-storey building with lower ground floor was constructed in 1888 on a restricted site resulting in the playground area being located on the roof. The building is built from London stock brick laid in Flemish bond and is embellished with red brick dressings and a canted oriel window to the north west corner. The fenestration comprises a combination of twin vertical sliding glazing bar sash windows and side hung casements that are positioned within contrasting red brick reveals with brick aprons below the window sills and brick key stones to the rounded arches at the head of the windows. The building is terminated with a crenelated parapet with pinnacles and contrasting red brick pilasters. Two entrance doors are positioned beneath the oriel window that are separated by a brick wall. The doors are of timber panelled construction with a decorative fanlight above. The building adds architectural variety to the street and makes a positive contribution to the character and appearance of the conservation area.

3.135 The former fire station is located on the western side of Pavilion Road and has now been converted to a shop use. The building was built in 1880 and is five-storeys in height
with a square tower at the north end set back on the ridge line. The building is constructed from yellow stock brick with red brick and stone dressings and has a distinctive Gothic arched recessed opening to the gable end fronting the street. The fenestration comprises vertical sliding timber sash windows set within red brick reveals with gauged brick heads. Additional red brick dressings have been added to the elevation in the form of quoin to the corners, string courses and a decorative stepped brick cornice with pendant details below the eaves line. The gable to the south has a stone panel with the words ‘Fire Brigade Station’ inscribed into its surface. The building has remained little altered externally except for the new Victorian style timber shopfronts which have replaced the original fire station doors and it continues to make a positive contribution to the character and appearance of the conservation area.

3.136 The Sedding Street Telephone Exchange (grade II) was built in 1924 to the designs the architect John H. Markham FRIBA for HM Office of Works. The building is three storeys with basement and attic and is designed in the neo-Georgian style from red brick (laid in English bond) with Portland stone dressings and cast iron Neo-Grec railings. The main entrance is located on Sedding Street on an elevation that has a five-bay central section with windows and blind side bays either side. The stone door surround has guilloche ornament with fluted rod above, from which is suspended fillets with hand-held telephone sets. Above the door surround is a plat band with the words ‘Telephone Exchange’ carved into the stone
above which sits a balcony to the first floor window with a heavy Baroque cast iron royal coat of arms and urn finials. The fenestration comprises steel pivoted casements with glazing bars and margin lights. The tall windows to the first floor have gauged brick arches with the central window on the eastern elevation above the entrance having a stone surround and pediment. The northern elevation to Sloane Terrace has projecting bays at either end and a central five-bay section. The tall windows to end and central bays on the first floors have architrave surrounds and are finished with pediments. The side bays also have lobed rectangular windows to second floors. The elevation is embellished with a Portland stone plinth, plat band at first floor level and a heavy dentilled cornice above the second floor and a stone coping to the roof parapet. Iron work is also present in the form of decorative panels and railings to the north elevation and railings that enclose the front light well. This attractive building was converted to office and residential accommodation in 2008. The elevations have been respected and the building continues to make a significant contribution to the character and diversity of architecture within the area.
Recent Architecture

3.137 The conservation area was completely developed by the early twentieth century leaving little or no room for later development. In the few instances where new buildings have been erected these have generally involved the demolition and redevelopment of existing buildings. These more recent buildings often stand out in comparison to the well-established buildings with their more traditional detailing.

3.138 Sloane Square Underground Station had been rebuilt by the time of the Festival of Britain in 1951 following its destruction in 1940 by bomb damage. The office and residential block above was built in the late 1950s incorporating curtain walling but to a less elegant design than the Peter Jones department store on the western side of the square that was built in the 1930s. The ground floor station is built from painted reinforced concrete with a projecting slabbed canopy/string course which wraps around the building. Above this slab is a corrugated metal sheet cladding with a projecting Underground sign above the entrance flanked by two metal grilles. The late 1950s office and residential block built above is seven storeys in height and constructed from metal and glass curtain walling and concrete slabbed floors. The roof level is finished with an open structure comprising a concrete fascia supported on concrete beams. At the rear is a lower five-storey block of similar design with a brick flank wall facing east. The original cast iron roof to the platforms has long gone but the original retaining walls are still present being constructed from London stock brick that have a series of niches at high level. The existing modern canopies are of a simple construction with metal cladding supported on iron I-beams. The River Westbourne flows within an iron conduit above the western end of the platforms.

3.139 Nos. 1-6 (consec) Sloane Square and nos. 1-4 (consec) Sedding Street are situated on the north east corner of the square. This six–storey residential block with street level shops and four studio apartments to the rear in Sedding Street were designed by Harrison and West Architects and were built in the late 1960s. The upper storeys of the block containing nos. 1-6 Sloane Square are built from brown brick laid in stretcher bond with cladded elements that oversail the shop frontage supported on concrete columns. The frontage is split into four projecting bays the first and second floors of which have canted windows with squared bays above. This provides modelling helping to break up the façade and is a contemporary but much
A plainer interpretation of the historic frontages found around the square. The windows are either single paned or broken with a central mullion with many having simple iron Juliet balconies. Shop frontages themselves are very simple comprising plate glass set within aluminium framing. The four studio units to the rear in Sedding Street are constructed in the same brown brick. The two units fronting the street have a centrally positioned covered gated carriage way which provides access to the studios at the rear. The buildings are two storeys in height and are finished at roof level with a low profiled copper roof. The windows to the front are of painted steel construction including two distinctive double height windows that extend up from the ground floor and terminate above the eaves with a copper cladded roof. The front lightwell is enclosed with simple metal railings with square finials.

3.140 Nos. 1-12 Draycott House, Draycott Avenue was designed by Wolff Architects and built in 2015. The building replaced an incongruous 1970s building constructed from a dark plumb coloured semi-engineering brick. The replacement building is designed in a traditional style respecting the mansion block developments in Draycott Avenue and the terraced houses along Draycott Place. The front facade is well executed in red brick with dark
mortar joints and carved and cut brick dressings. The windows are vertical sliding timber sash windows with gauged brick heads. The façade is terminated with a bottle balustrade behind which sits a natural slate mansard roof with dormers.

3.141 In contrast to the approach at nos. 1-12 Draycott House, no. 60 Draycott Place has taken a more contemporary approach. The building was designed by Place Architects and was built in 2016. The building that previously occupied the site was an early 1960s house that replaced the original house of 1910 that was destroyed by bombing during The Second World War. The new house is four storeys in height and is constructed from red brick which has been laid in three quarter bond on the flank elevation fronting onto Sloane Avenue and a brick header pattern fronting onto Draycott Place. The ground floor is finished in a contrasting white lime render which references the adjoining terraced houses to the east. The windows are to a simple design having one pane of glass set within powder coated metal windows that are top hung with white reveals.
4 Public Realm

Formal Green Spaces

4.1 The largest green spaces are the rear communal gardens to the terraced houses along Sloane Gardens. Although these are not accessible to the public they do make a positive contribution providing visual amenity within the streets which can be enjoyed by the public when moving through the area. To a lesser degree Sloane Square and the triangular piece of land at the eastern end of Symons Street also make a positive contribution which although hard landscaped, and heavily treed provides an attractive green space over the spring and summer months.
The vast majority of trees growing in this conservation area are under public ownership and a few small streets contain some of the most uncommon street trees in the entire borough. The streets immediately north of Sloane Square including Sedding St, Wilbraham Place and D’Oyly St contain such unusual species as a Coast Redwood Sequoia sempervirens; Handkerchief tree Davidia involuctra; Catalina Ironwood Lymnotramus floribundus; Japanese Maple Acer palmatum; Pride of India Koelataria paniculata and an Intergeneric Hybrid Tree named X Chitalpa tashkantensis which is the only example of this species in the borough.

Multiple examples of Maidenhair trees, Ginkgo biloba, Horse Chestnuts Aesculus hippocastanum, Variagated Norway maple Acer platanoides and Turkish hazel Corylus columna are all found in larger numbers in the surrounding streets. Although the majority of the street lies outside the conservation area, the row of Turkish hazels in Sloane Street continues the length of the street until the junction with Knightsbridge at the north end with around forty trees in total.

London Plane Platanus X hispanica is unsurprisingly the dominant tree species found in the conservation area with excellent specimens under both public and private ownership. The trees growing in Sloane Square itself and in Sloane Gardens are publicly owned with the Sloane Gardens specimens regularly crown reduced due to their proximity to the nearby mansion blocks. The trees owned by the Cadogan Estate in the communal garden on the west side of Sloane Gardens have never had to be managed in the same way and are fine trees that dominate the streetscape along Lower Sloane Street.
Street Surfaces

4.5 When first paved, most of the area’s footways would have been covered with riven York stone slabs of various sizes. This expensive material is of a high townscape value and has survived in some isolated locations notably in the central paved area of Sloane Square, the pavements to the western end of Holbein Mews, Draycott Avenue and some parts of Grosvenor Cottages. Today, the pavements are surfaced with new sawn cut York stone or concrete paving slabs which are edged with granite kerb stones. The sawn York stone complements the architecture and is an improvement on the less expensive concrete paving slabs which have a grey uniform appearance.

4.6 The carriageways are surfaced generally with bituminous macadam or hot rolled asphalt with some roads having granite sett borders, such as in Culford Gardens, the eastern end of Cadogan Gardens, D’Oyley Street, Wilbraham Place and Ellis Street. Grosvenor Cottages and the outer borders to the tarmacked road in Holbein Mews have granite stone setts that are original and were used because of their hard wearing properties that would not be worn down by horses’ hooves and metal rimmed carriage wheels. Granite stone is also present on the pedestrian surface outside Sloane Square Station and the adjoining shared road surface at the north end of Holbein Place. The crossover point under the covered carriage way that accesses Grosvenor Cottages comprises an attractive covering of worn granite setts that add to the historic character of the streets whilst under the covered way are unusual teak blocks to help deaden the noise of passing vehicles. These are important features and are of significant heritage value to the conservation area.
4.7 The conservation area contains various items of historic and reproduction street furniture that have design and historical interest in their own right and enrich the character and appearance of the conservation area. Unnecessary clutter and unsympathetic styles have been mostly avoided.

4.8 Original Victorian cast iron lamp posts have not survived but some good replicas exist in the island in the centre of Sloane Square and make a significant contribution to the period character of the area. The quieter residential streets now have traditional style lamp posts with ‘lanterns’ and decorative metal ladder supports. Although much taller than their original counterparts their consistency of design helps to unify the streets and complements the architecture of the area. The lamp posts in Symons Street are also new but are to a traditional swan neck design that also complements the street. More contemporary lamp posts are present on the main thoroughfares of King’s Road, Sloane Avenue and Lower Sloane Street with the light attached to a metal support at ninety degrees to the main post. Holbein Mews, Grosvenor Cottages and Pavilion Road have some Victorian style wall mounted lanterns which complement and contribute to the character of these more modest streets where more standard lamp posts would be overbearing and intrusive.

4.9 The road signage is varied, ranging from modern to the more historic examples. The modern steel signs have a white background with the wording picked out in black and the name of the borough in red along with the
postcode. These are usually attached to residential railings, walls and onto the sides of buildings. Older signage is also present and makes a considerable contribution to the character and appearance of the area. The cast iron old Chelsea Borough street name plates are of particular interest and can be found on the side of no. 45 Cadogan Gardens, Sloane Gate Mansions (D’Oyley Street), no. 2b Symons Street and rear of no. 23 Cadogan Gardens along Symons Street to name a but a few. This comprises black painted signs with the border and the road name picked out in white paint. Enamelled signs appear in less numbers but are still of historic importance and can be seen on the side of no. 43 Draycott Place, no. 2 Eaton Terrace and no. 7 Sloane Square which have a white backgrounds and black and red text.

4.10 There are five red painted pillar boxes in the area which can be found in these locations:

- Cadogan Gardens outside no. 21 Cadogan Gardens Mansion Block
- Culford Gardens outside no. 16
- Lower Sloane Street outside no. 38
- Sloane Square outside nos. 1-6 (consec)
- Wilbraham Place outside no. 151 Sloane Street

4.11 These long established traditional cast iron pillar boxes make a positive contribution to the streetscape and are all in a good state of repair and regularly painted.

4.12 At the eastern end of Sloane Square, outside the Royal Court Theatre, are two K6 Telephone boxes that were designed by Sir ER II pillar box, Wilbraham Place

K6 Telephone Boxes, Sloane Square
Giles Gilbert Scott. These iconic pieces of street furniture add to the character of the square and are admired by both local residents and visitors to the area.

4.13 A cast iron stink pipe is also located at the western end of Draycott Place on the corner with Sloane Avenue. The pipe vents the sewers below ground and dates from the Victorian period. It is of cast iron construction with a decorative fluted base and plain cylindrical pipe above with a dark green painted finish that helps it blend in with the adjoining street trees.

4.14 There are a number of cast iron street bollards around the area of various designs with very few of any historical interest. The most numerous are modern heritage style bollards which have a squat rounded appearance with rose motif collar and domed top with the initials RBKC emblazoned in gold on the front, such as those found around Sloane Square itself, the entrances to Pavilion Road and the southern side of King’s Road. The entrance to Eaton Terrace has two traditional but modern cannon and ball bollards where the road narrows. Another more recent type of bollard can be observed in Blacklands Terrace outside no. 18 which comprise fluted columns with an oversailing cap. The only bollard in the area of some age is the tapered square bollard to at the top end of Bourne Street which may be of Victorian date which is protected at its base with a granite guard stone.

4.15 There are a fine variety of cast iron coal hole covers within the pavements outside many of the terraced houses where coal was delivered.
to the vaults beneath. Good examples can be seen outside the terraced houses on the western side of Bourne Street, the western side of Eaton Terrace and the north side of Draycott Place and are of particular importance to the character of the conservation area.

4.16 Doorknockers, letter plates, balcony rails, bootscrapers and pot guards represent some of those delightful details which not only complete the appearance of a building but also contribute to its period character. These elements make a significant contribution to the character and appearance of the conservation area.
Public Art, Statuary and Blue Plaques

4.17 The public art and statuary is situated around Sloane Square either on the central paved public space or on the pavement surrounding the square.

4.18 Sloane Square War Memorial (grade II) is situated at the eastern end of the square opposite the Royal Court Theatre. It is of particular interest to the area because of its innate historical significance and the link it makes with the local community and world events. It is to a simple but elegant design with an octagonal section cross with capped head on a tapered shaft on a moulded three stage base all constructed from Portland Stone. A large bronze sword is affixed to its west face. The cross is surmounted on a plinth which is inscribed with the following: ‘INVICTIS PAX / IN MEMORY OF THE / MEN AND WOMEN / OF CHELSEA / WHO GAVE / THEIR LIVES / IN / THE GREAT WAR / MDCCCCXIV / MDCCCCVIII / AND / MCMXXXIX. MCMXLV / THEIR LIVES / FOR THEIR COUNTRY / THEIR SOULS TO THEIR GOD’.

4.19 The beautifully executed Venus Fountain (grade II) was designed by the prominent twentieth century sculptor Gilbert Ledward R.A. in 1953. It is located towards the western end of the public square terminating the views south along Sloane Street and north along Lower Sloane Street. It consists of the kneeling figure of Venus in bronze holding a vase and pouring water from a conch shell. This surmounts a large bronze vase-shaped basin, which sits on a narrow three step stone base within an octagonal stone pool lined with blue ceramic.
tiles. The basin is decorated with a relief depicting Charles II and Nell Gwynn seated by the Thames. The inscription around the top of the basin reads, “Sweet Thames run softly, till I end my song”, from 'Prothalamion' by Edmund Spenser (1552-1599). The inscription at the bottom of the basin reads: ‘GLIBERT LEDWARD RA 1952’, and beneath this, ‘PRESENTED BY THE ROYAL ACADEMY OF ARTS THROUGH THE LEIGHTON FUND’.

4.20 Further west of the Venus fountain can be found an attractive Victorian drinking fountain that is constructed from marble with a cylindrical pedestal on a plinth that supports a circular drinking trough and central urn. There are two inscriptions the one of the north side reads “To a Revered Husband & Father from his Loving Wife & Children 1882”. On the south side it reads “Metropolitan Drinking Fountain and Cattle Trough Association”.

4.21 On the south side of the Sloane Square close to Sloane Square Station is a newspaper kiosk designed by the renowned Heatherwick Studio. The kiosk was commissioned by the Royal Borough to replace an old redundant kiosk with a more contemporary design that was easy to set up in the mornings by the vendor. The kiosk’s fabricated from bronze and has a stepped shape that comes from the stepped tiers of shelving that hold the magazines and papers. The geometry of the design allows for curved walls at each end of the kiosk to rotate open negating the need for functional shutters or hinged panels. The sculptural design of the kiosk along with the other public statuary add visual interest to the square contributing positively to the character and appearance of the conservation area.

4.22 The character of the conservation area is enriched by a number of notable residents who are celebrated by blue plaques on their former residences. Further information on these can be obtained from English Heritage.
Views

4.23 The conservation area is made up of various short and medium views that are constantly changing as one travels through the area. There are a number of landmark buildings which are seen in longer distance views that include Holy Trinity Church; Cadogan Hall (former Christian Scientist Church); Peter Jones department store and Royal Court Theatre.

4.24 Medium distance views can be enjoyed along many of the terraces that line the streets. Some good examples of these can be found in Lower Sloane Street where the London Plane trees of the communal gardens on the west side of Sloane Gardens create an attractive vista with the red brick terraced houses; views along the tree lined streets of Sloane Gardens and the tree lined street in Wilbraham Place with the combination of red brick terraced houses and mansion blocks and the white Portland Stone of Cadogan Hall to the south.

4.25 From the central point of Sloane Square there are long views out along Sloane Street but all the other connections are curved or otherwise arranged to exclude vistas. Only from limited areas are views along the King’s Road or onto Eaton Square obtainable.

4.26 Short vistas within the conservation area are confined to short streets looking on to buildings in other streets that bisect them. These are welcome end stops in the townscape, but were not generally planned and often the buildings sit off-centre rather than being framed symmetrically. Good examples of these can be seen in Sloane Gardens looking south towards nos. 41-47 (odd); Sloane Gardens looking west towards nos. 46-50 (even) Lower Sloane Street; Sloane Gardens looking east on to no. 39 Sloane Gardens; Sedding Street looking north towards the tower of Cadogan Hall (Christian Science Church); Wilbraham Place looking east on to Wilbraham House; Skinner Place looking west on to The Mansions, Sloane Gardens; Symons Street looking east on to nos. 47-57 (odd) Cadogan Gardens; Blacklands Terrace looking north on to nos. 24 and 26 Draycott Place; Draycott Place looking west on to nos. 1-7 (odd) Sloane Avenue.
4.27 Views looking into and out of the conservation area offer similar effects, such as the views looking west along Cliveden Place towards Sloane Square; Lower Sloane Street looking north on to nos. 52-66 (even) Lower Sloane Street; views looking north from Draycott Place to Draycott Avenue and Caroline Street looking west towards nos. 84 and 85 Bourne Street.

4.28 Other attractive views are obtained across the communal gardens on to the rear elevations of Sloane Gardens and views from the roads that converge on Sloane Square and the triangular public space where Symons Street meets Cadogan Gardens which are all heavily treed with London Plane trees.

4.29 Many views along the front elevations of terraces allow their architectural compositions to be fully appreciated and make a positive contribution to the area, such as the Victorian terraced houses in Draycott Place, Lower Sloane Street, Sloane Gardens, the western side of Eaton Terrace and the western side of Bourne Street.

4.30 Views of rear elevations of terraces also make a positive contribution. They show a distinct rhythm of rear wings and rooflines such as those to nos. 49-59 (odd) Draycott Place as seen from Bray Place and the rear elevations of nos. 85-93 (consec) and nos. 79-84 (consec) Bourne Street where the distinctive undulating butterfly roof forms can be seen against the skyline from Chester Cottages and the platforms of Sloane Square Station.
Looking north towards the tower of Cadogan Hall

Views of Sloane Gardens from Lower Sloane Street

Views of Wilbraham House from Wilbraham Place

Looking north towards nos. 24 and 26 Draycott Place

View towards Sloane Square from Cliveden Place

View towards The Mansions from Bourne Street
5 Negative Elements and Opportunities for Enhancement

5.1 The area is well conserved with houses, shops and gardens which are generally well maintained with the streets clean and in good repair. Very few buildings actually have a harmful impact on the character and appearance of the conservation area and it is generally the smaller changes and development to the existing residential properties and shops that can cause harm.

5.2 Common alterations to buildings that have caused harm in the area include:

The attachment of wires, burglar alarms, plumbing, TV aerials, vents, flues and lights to the exterior of buildings. These create unsightly clutter if not sympathetically located.

5.3 Heavy weather struck pointing of brickwork creating larger joints, hard straight edges and shadow gaps making buildings appear darker and placing visual emphasis on the joint rather than the brick. Unsympathetic re-pointing in the past has seen the loss of original forms such as struck, tuck and flush pointing.

5.4 The cleaning of brick buildings can be harmful to their appearance as the fabric can be damaged and the attractive patina of age lost. Terraces which have individual houses that have been heavily cleaned and/or have been unsympathetically re-pointed stand out and result in a less harmonious groups to the detriment of the conservation area.

5.5 Some replacement windows have introduced modern designs and materials, such as uPVC and aluminium. These have little regard to the original joinery which they have replaced. They do not replicate the profiles and more delicate elements, such as glazing bars or leaded windows. Double glazing of larger one-over-one sash windows result quite often in distortion of the panes in different atmospheric conditions drawing undue attention in the street scene. Similar harmful installations are the use of glass that has a tinted appearance. Both double glazing and ‘tinted’ glass appear as discordant elements in a uniform terrace and harm the character and appearance of the conservation area.
5.6 Some original doors have also been replaced. Although the replacement doors tend to be of timber construction they are usually poorly detailed and do not respect the quality and design of the ones they have replaced which were originally heavily moulded.

5.7 Roof extensions that either stand alone in a group of unaltered roofs or that have different designs have a negative impact on the appearance of the buildings and the street scene.

5.8 Exposed plant at roof level adds unsightly clutter and breaks the roof line. Additional clutter is also caused by roof terraces which attract elements such as tables, chairs, railings, trellis, umbrellas and patio heaters all of which can be harmful.

5.9 The painting of red terracotta detracts from the buildings appearance creating a uniform flat appearance that does not reflect the true colour and textured finish of the natural terracotta.

5.10 Front entrance steps have been rebuilt or refaced and sadly many original stone or tile finishes have been lost. Modern finishes, such as standard metric sized tiles, bitumen or concrete are harmful to the quality and character of the conservation area.

5.11 Lightwells are a feature that is part of the public realm and structures or clutter within these, or modern coal cellars and basement doors, can be seen to harm the character of the conservation area as well as the setting of individual houses.

5.12 The loss of original parts of buildings, in particular features that match in a group of buildings such as cornice mouldings, architrave surrounds and railings, have a detrimental impact on the conservation area.

5.13 Sloane Square Underground Station is a negative building on a prominent corner location within the square that would benefit from redevelopment to enhance the character and appearance of the conservation area.
Painted red terracotta (left)

Non traditional carriage doors

uPVC windows

Unsympathetic modern surfacing to front lightwell steps

Unsympathetic modern surfacing to steps

Heavily weather struck re-pointing
The history of Sloane Square Conservation Area begins, like that of many other conservation areas within the Royal Borough, with the gradual development of the country areas around London to accommodate the fast expanding population of the eighteenth and nineteenth centuries. The one fundamental difference from most other conservation areas in the Borough is that the existing defined areas represent the redevelopment of the original Georgian buildings with late Victorian and some twentieth century development.

The area was originally incorporated within the manor of Chelsea, variously owned by Westminster Abbey and Henry VIII and purchased by Hans Sloane in 1712. On his death the estate was divided between his daughters, the one married to Charles Cadogan taking the eastern half of the estate. The Cadogan estate remains to this day the major landowner within the conservation area.

In 1771 negotiations took place between Lord Cadogan and Henry Holland, the architect and son-in-law of ‘Capability’ Brown, for a lease of some 90 acres of land stretching from Knightsbridge to just south of Sloane Square, upon which Holland intended to build ‘Hans Town’.

This development comprised in the main four and five storey houses designed to appeal to the upper and middle classes. Holland proposed to lay out areas to the north of the conservation area as well as Sloane Street, Sloane Square and Sloane Gardens. He died before the completion of Hans Town although the land was developed after his death by others.

When Sloane Square was first built, enclosing a small village green bordered with posts and chains, cobbles replacing the grass, the development was wholly residential. The Greenwood map of Chelsea in 1830 shows the whole of the conservation area developed on a street pattern only slightly different from that found today.

The private houses began to disappear from the square during the nineteenth century,
although significant residential uses remain looking over it. Purpose-built shops appeared in Chelsea in the middle of the nineteenth century and in 1858 it is reported that “at the south-west angle of Sloane Square … a large block of shops and houses has just been erected … that forms a great improvement as contrasted with the very inferior buildings with which they are immediately associated some of which are … of the most miserable description … the shops are being fitted with every modern improvement (including) revolving shutters.”

6.7 1810 saw the opening of the New Chelsea Theatre, the building itself previously used as a chapel. It subsequently became the Royal Court Theatre and was rebuilt on a different site in the 1880s to a design by W. Emden and W.R. Crewe. The Queen’s Restaurant preceded the Royal Court Hotel and was patronised by leading artists of the day – including Augustus John who believed its onion soup to be the best outside Les Halles.

6.8 The building of the railway necessitated wholesale demolition in Sloane Square before the station was opened in 1864. Until recently it was one of three stations in London where it was possible to purchase refreshments right on the station platform. The bar had various nicknames including ‘the drink under the river’ as the river Westbourne passes in a utilitarian aqueduct through the station above the tracks. The river rises in Hampstead, forms part of the Serpentine and then flows under Lowndes Square. It is joined by Ranelagh sewer where it crosses the station to run into the Thames near Chelsea Bridge.

6.9 Throughout the nineteenth century the class composition of the inhabitants of the area changed. By the mid-to-late part of the century the development south of Sloane Square with its multi-occupied and run-down houses was considered by the Cadogan Estate to be suitable for redevelopment. This coincided in the late 1870s with the expiry of the original Holland leases. A total redevelopment of much of the conservation area was carried out with changes to the street patterns and names and a considerable change from the Georgian aesthetic of the area.
6.10 Colonel Matkins, Chairman of the then Cadogan and Hans Place Estate Ltd, was responsible for the development and his planning requirements were that all buildings should be of the revived ‘Queen Anne Style’ and constructed of red brick. The builders of Lower Sloane Street, Sloane Gardens and Holbein Mews, William Willet and his son, were also responsible for the Willet building on the south side of Sloane Square. The Willetts employed Harry B. Measures as their office architect but no. 1 Sloane Gardens, ‘The Mansions’, was completed to a design by Edwin T. Hall, one of the architects of Cadogan Square.

6.11 This red brick aesthetic described by contemporary as “the frowning canyons of bilious red brick behind Sloane Street with their fantastic reliefs of satyrs’ heads, garlands, cherubs, Corinthian scrolling and coiling vines…” predominates in establishing the special character of the area.

6.12 Holy Trinity Church fronting Sloane Street, known as the Parish Church of Upper Chelsea, was built in 1889-90. It occupies the site of a church built between 1828 and 1830 whose architect, James Savage, also designed St. Luke’s, Chelsea. The architect of Holy Trinity was J.D. Sedding FRIBA and the design was inspired by the Arts and Crafts Movement. The twelve-light window at the east end is by Burne Jones, matched by contemporary fittings of great quality. In Sloane Terrace, the First Church of Christ Scientist (1904-1909) displays a remarkable contrast in style for a building less than twenty years younger. It too has a most interesting interior.

6.13 Sloane Square is known to many for Peter Jones, a department store on its western side. Peter Jones set up two shops in Draycott Avenue in the 1860s, moving in 1877 to nos. 2-6 (even) King’s Road which was then extended to Sloane Square. In the late 1930s, the site was redeveloped to form the existing building, an architectural masterpiece designed by W. Crabtree, Slater Moberly and C.H. Reilly. The building is universally admired for its curtain walling, thin mullions and centrally pivoted windows and for the design of the splay corner on the King’s Road side.
6.14 That part of the conservation area which lies north-east of Sloane Square and east of D'Oyley Street belongs in character to the Grosvenor Estate which itself lies mainly within the City of Westminster. This area was laid out and constructed in the early nineteenth century, the listed buildings in Cliveden Place being excellent examples of the form of development; stucco finished in the classical style.

6.15 Sloane Square Underground Station was hit by a bomb in 1940 with a large death toll but little other serious bomb damage was sustained in the area. Thus the opportunities for post war redevelopment have been limited.

6.16 The form of Sloane Square as seen today, with a central paved area and a circulating road pattern, is a relatively recent phenomenon. Until the mid-twentieth century the roads criss-crossed the square. Replanning the traffic routes started in the 1930s and was eventually implemented after the War when the War Memorial was repositioned and the present fountain was commissioned and erected.

6.17 In the early 1960s, a major scheme, proposed to take forty years, was put forward by the Cadogan Estate. This involved the construction of tower blocks, a two storey shopping block over Sloane Square, with a twenty six storey block on the north-west corner of the Square and a thirty storey block in Lower Sloane Street. The plans were eventually dismissed following a public inquiry. The development would have taken place as leases came up for renewal, a parallel with the development of the late 1880s. The combination of resistance to new development and the Leasehold Reform Act has ensured that the turn-of-the-century appearance of the Sloane Square Conservation Area remains today.
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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### Chapter 34: Renewing the Legacy

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