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.

Our thanks to the following organisations for their help with research material and permission to reproduce some of the images in this document:

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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 The College of St Mark and St John Conservation Area was designated in July 1989 in response to the pending sale of the site for development. The college, chapel and The Octagon had already been listed at grade II in 1969 and Stanley House had been listed at grade II* in 1949. These listings demonstrate the importance of the site.

1.6 The area is of great significance as one of the first teacher training colleges in the country which was founded in 1841 with Derwent Coleridge its first principal and Edward Blore its architect. The college grew from a quadrangle attached to Stanley House to a large and successful college that continues to this day at a new site in Plymouth. In its early days it was visited by Macaulay, Charles Kingsley, and the French statesman François Guizot.

1.7 The original quadrangle was demolished in 1924 but slightly later college buildings survive from the early Victorian period and four Edwardian facades remain on King's Road. The Kings Chelsea Estate flats were built following planning permission in 1998. The whole site is enclosed by historic walls within which the college buildings are detached but united as a group making their spatial relationship as important as their architecture.

1.8 Blore himself said that he designed the buildings in the Byzantine style and this early Christian style would seem appropriate for a nascent teacher training college run by the Church of England. The Byzantine style developed from the early fourth century on the continent and typical features echoed in the college buildings include solidity, massiveness, round arched windows, pitched roofs, square towers, arcades and columns.

1.9 However, all three buildings, but particularly the chapel exhibit features more closely associated with the Romanesque style of the tenth and eleventh centuries in Lombardy, Italy. For example, square towers (that are tall and have arched openings that increase in number as they ascend), blind arcading, crenellations and in the case of the church, its cruciform layout with transepts and semi-circular apse. The grouping of the buildings is reminiscent of church, baptistery and campanile groupings in Italy.

1.10 Neither style was used much in England, with the English variant of the Romanesque style (translated from ‘romane’ a term coined in nineteenth century France) being called Norman (after the Norman Conquest of 1066) and having slightly different characteristics to its European counterparts. Both styles drew on Classical Roman precedents and are thus similar in many ways.

1.11 Other important features of the conservation area’s character include the mature trees and planting that provide the green setting for the buildings. Stanley House has become a residential house once again, having been built as such c.1691 and its setting of garden and trees creates a separate area of special character.
Location and Setting

1.12 The conservation area is located in the far south-west of the borough, in the Chelsea Riverside ward and postcode SW10 next to the border with the London Borough of Hammersmith and Fulham.

1.13 Buildings in the surrounding townscape only vary in height by a few storeys giving a slightly varied, but on the whole fairly homogenous skyline allowing the conservation area to be appreciated without intrusions into the wide open sky above it. A key feature of the conservation area is that it is walled on all sides creating an inward looking area that is sheltered from the outside world. The boundary walls are based on the original designs, but have been raised in height.

1.14 The area is located in the south of the borough, close to the River Thames and is contained between two main roads, the railway and Hortensia Road. To the north are Brompton Cemetery and the Stamford Bridge Football Stadium with early and mid-nineteenth century terraced houses (some of which are listed) in between them on Fulham Road. Further west along Fulham Road Hereford House is a group of red brick mansion flats which are more impressive than their twentieth century counterparts opposite.

1.15 The railway creates a low-lying divide immediately to the west of the site beyond which are streets of Victorian two and three storey terraced houses. There is one tower block which can be seen through the Kings Chelsea Estate, but due to the height of the red brick flats, it does not have a significant presence.

1.16 To the south the most imposing building is the former brewery on King’s Road, now an antiques emporium, which harms the setting of the conservation area due to its garish, cheap, green painted elevations, the colour of which is at odds with both the heritage significance of the building itself, the surrounding area, and the high end stock sold inside.

1.17 On the east side of the conservation area are the former Sloane School (1910, by T.J. Bailey, grade II listed) and former Carlyle School (c.1914, grade II listed) (now respectively flats and Kensington and Chelsea College) interspersed with modern buildings. These are both different in architectural design and size to the buildings of the conservation area and their varied and attractive rear elevations provide the eastern boundary to the site.
Summary of Historic Development

- **16th Century**: A private house ‘Brickhills’ existed on site of Stanley House
- **c.1691**: Stanley Grove (now Stanley House) built
- **c.1815**: William Hamilton acquired estate and built sculpture gallery onto east side of Stanley Grove housing a replica of the Elgin Marbles
- **1841**: College quadrangle designed by Edward Blore and attached to west side of Stanley House. The whole called Stanley Grove College, an early teacher training college with Reverend Derwent Coleridge as its first principal (demolished in 1924)
- **1843**: Chapel of St Mark consecrated and College renamed, College of St Mark
- **1843**: The practising school built, now The Octagon
- **1848**: Practising school raised by one storey
- **1850s**: Further college buildings constructed around a courtyard (these survive today)
- **c.1910**: Hudson Building constructed with gymnasium built shortly after
- **1923**: College of St Mark merged with College of St John, Battersea and became known as Marjon
- **1924**: Blore’s original quadrangle of college buildings demolished
- **1924-25**: Clark building designed and built (demolished 1998)
- **1954**: Stanley House listed as building of special historic or architectural interest at grade II*
- **1969**: College buildings from 1850s, The Octagon and Chapel of St Mark listed at grade II

- **1973**: College moves to Plymouth following compulsory purchase of land for major road
- **1980**: Site bought by Chelsea College
- **1985**: Chelsea College merged with King’s College London
- **1989**: Conservation area designated
- **1989**: King’s College offers the site for sale and makes abortive planning application for redevelopment
- **1992**: Chapel of St Mark placed on English Heritage’s (now Historic England’s) Register of Buildings at Risk (removed 1999)
- **1995 and 1998**: Planning permission and listed building consent granted for the Kings Chelsea Estates development seen today

The 1850s college buildings before conversion
2 Townscape

Urban Form/Street Layout

2.1 The conservation area forms an independent, walled complex that is contained between two main roads. The spacious nature of the site originated over 300 years ago when the site was occupied by a country villa set in ample grounds of which the boundaries have remained unchanged following the creation of the college.

2.2 King’s Road and Fulham Road are both ancient trackways that have evolved into important roads. These form the boundaries to the north and south of the conservation area whilst a further solid boundary to the west is created by the railway which was a watercourse when the college was constructed. To the east, the site is also contained by boundary walls and the tall school buildings on Hortensia Road which were built 50 years after the College of St Mark and St John. There is only one right of way running next to the complex and this is for pedestrian, daytime use only. This public footpath meanders pleasantly to the east of the site through lawn and trees, with views of the college buildings and the lake to the west.

2.3 The historic buildings in the conservation area are either linked together to form a quadrangle or are detached. Stanley House regrettably lost its detached character with the arrival of the first college buildings in 1841, but the chapel and The Octagon have retained theirs. The Kings Chelsea Estate development of 1998 has retained the historic courtyard character of the Victorian buildings and added large flat blocks around the perimeter of the site on three sides leaving a large open space. The Octagon and chapel are both surrounded and undesirably shielded from the rest of the complex by brick walls, and the former college presents its rear elevation to them with only a passage through the north-east corner of the building to allow access from the front to the rear.

2.4 The Kings Chelsea Estate flats rise to eight storeys where they front the railway and Fulham Road, but vary in height within the site to accord with the heights of the historic buildings. The former college buildings are of only three storeys, but these are substantial and not only have taller floor to ceiling heights internally, but were designed to be imposing buildings to inspire awe and respect in their users. One of
the most obvious differences between the old and new structures is their difference in building materials. Although the historic buildings are all built in pale Suffolk brick, the modern flats are faced in red brick with stone dressings, creating an honest contrast.

2.5 The loss of the Clark Building from the King’s Road frontage and its replacement with a nondescript modern block has failed to take advantage of the historic buildings in framing the entrance to the site, however, the small lodges are a positive feature.

**Land Uses**

2.6 The only historic building to be in its original use in the conservation area is now Stanley House which has been converted back to residential following its years in college use. The chapel is being converted to two residential units and The Octagon is being converted to a single residential use at the time of writing in 2017. The former college buildings have had extraneous external additions removed and have been completely reformed internally to create houses. The former Hudson Building and gym are now also residential flats.
Green Spaces

2.7 The open space and landscaping of the complex is one of its most enjoyable qualities and the lawns, lake, public footpath, trees and formal planting make a very positive contribution to the character of the conservation area and play an important role in tying the divergent buildings together. Each historic building has the character of a detached building and these are mostly set at some distance from each other with green space and trees in between. This spaciousness is an important part of the conservation area. Even where buildings are close together, such as Stanley House and the former college buildings, these still have space around them to enhance their individual identity and there is a formal garden in the former college courtyard.

2.8 Along King’s Road there are mature London plane trees (*Platanus x hispanica*) and hedging along the boundary which create an impressive natural veil through which Mathison House and the former gym can be glimpsed. The vegetation thickens rather too densely in front of Stanley House so that views of the house are regrettably hidden. Nevertheless the line of mature trees is a welcome feature along such a busy main road.

2.9 Within the site there are many tree specimen and, as with many areas, the dominant species is the London Plane. A number of different species are planted around the chapel with good examples of both Sycamore (*Acer pseudoplatanus*) and Evergreen Oak (*Quercus ilex*). The boundary to the east is heavily planted with a wide range of tree species of varying ages including a number of mature Hazel (*Corylus avelana*). The footpath is lined with a new avenue of semi-mature Lime trees (*Tilia europea*).
Trees and green space
Materials and Finishes

Fig 2.6: Materials map (front elevations)

Suffolk brick
Red brick

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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

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

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

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

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

Stanley House, 550 King’s Road

3.1 Grade II*. This polite house was begun c.1691 for William Stanley but not tenanted (and therefore probably not finished) until 1701 and was built on the site of an earlier house called Brickhills. The house is in the English Baroque/William and Mary style and was originally called Stanley Grove. It is built in pale brown/buff coloured brick with red rubbed brick flat arches, window surrounds and corner piers. It is five windows wide having two storeys plus dormer windows in the hipped roof. The house was designed to have an entrance front and a garden front, both of which are very similar and have central doorways. The current doorcase to the front elevation was reinstated to a conjectural Georgian design when the house regained its residential status after having been in college use.

3.2 The windows are ‘Georgian paned’ sashes with six-over-six panes to the first floor, six-over-twelve to the ground floor and larger multi-paned tripartite windows in the side extension. The dormer windows are casements divided into three panes each. The roof is hipped with lead rolls to the hips and a projecting timber eaves. Several chimney stacks and a glazed cupola project above the roofline. The house is surrounded by a high stock brick wall.

3.3 The house was extended to the north-east c.1815 when it was acquired by William Richard Hamilton who built it as his sculpture gallery and to display the first casts of Lord Elgin’s Parthenon marbles. The side extension is of two storeys and copies the materials and detailing of the main house (except for larger sash windows), and has a stone loggia with square columns (a distyle in antis design) on the north-east elevation that projects at ground floor level only. This is a distinctive Classically inspired extension with three full length twelve-over-twelve paned sash windows that hints at the wonders within.

3.4 In 1841, Stanley House was adapted for school use with the sculpture gallery being used as a lecture hall and other ground floor rooms being used as the refectory, committee room...
and a class room. The first floor became the principal's apartments. A quadrangle was built for the new college and attached to the west and south-west corners of Stanley House with a window on the flank wall being lengthened to give access to the main stair. This was the first time that the detachedness of Stanley House had been compromised – a situation that has regrettably continued to this day, although the present yellow brick link is an improvement on past situations.

3.5 Being of such an early date, Stanley House is an asset of great heritage significance. The house is set within a large garden containing mature trees, lawn, and planting as well as being surrounded by a brick wall. Although the house is attached to a block of flats on one side and can only be glimpsed from public places, the setting and detached nature of the house are essential features of its significance that contribute to the historic and architectural character of the conservation area. It is now a single family house once again.
3.6 Grade II. St Mark’s College was founded in 1841. The surviving college buildings seen today were built in the 1850s and doubtlessly designed by architect, Edward Blore in collaboration with the Reverend Derwent Coleridge, who was the first principal of the college; and probably Blore’s assistant, Henry Clutton.

3.7 The first college buildings of 1841 had formed a quadrangle and were attached to the west and south-west corners of Stanley House but were demolished in 1924. The buildings seen today use the same design as the original buildings (which Blore called the Byzantine style) and are located around a three sided courtyard.

3.8 Further investigation is needed to discover the exact date of the surviving buildings but they can be confidently dated to the 1850s from documentary sources. These too were most probably also designed by Blore although his pupil, Henry Clutton, drew magnificent – but unbuilt - designs for new college buildings in March 1848 and therefore he was probably also involved, as no doubt was the principal, Derwent Coleridge.

3.9 The buildings are constructed, as are the chapel and The Octagon, in pale Suffolk brick with slate roofs which have lead rolls to the hips. None of the sides of the quadrangle match exactly, but they are all in a similar harmonious Byzantine/Romanesque style of three storeys, with arched windows, pitched slate roofs and brick dentillation to the eaves. There is a distinctive Italianate campanile-style tower to the north corner with a double open colonnade covered by a hipped roof.

3.10 The brickwork is well executed to simple, but effective designs. Each floor is divided by a horizontal string course and the window arches are in matching pale gauged brick, with a double row of bricks to the large arches at ground floor. Not all the arches contain windows and the sequence of blind openings and windows complete the arcade effect whilst following a regular pattern. Below the eaves are simplified
3.11 The projecting ground floor arcade to the north-western range is an original feature that was originally open, but has been largely rebuilt, with original brick arches and stone columns surviving at the west end. The first floor of this range has three groups of triple windows with single small round windows at each end.

3.12 All three arcades make use of engaged stone columns with chamfered capitals, with those to the northern range having crockets and being interspersed with plain brick piers. To preserve the unity of the building, all openings are glazed (even if they are doors) and this is an important detail that preserves the effect of the arcades.

3.13 When viewed from the chapel and Octagon, the full length of the northern range can be appreciated with the tower at the north-east end. The central section projects forward slightly and the hipped roofs are unpierced save for the chimney stacks and original lead clad vents along the ridge. The regular relationship of arched openings and blind windows follow the pattern seen on the courtyard elevations.

3.14 In 1969, the buildings were listed at grade II and in the late 1990s they were divided and converted to houses with much rebuilding taking place, particularly to the west range which had been fire damaged. Today, the complex is pleasantly landscaped and well maintained.

3.15 There is a historic letter box set into the boundary wall just to the right of the entrance lodge which makes a positive contribution to the character of the conservation area. It is painted red and has the insignia VR.
**Former Chapel of St Mark, 459a Fulham Road**

3.16 Grade II. 1843. Designed by Edward Blore (probably in conjunction with Reverend Derwent Coleridge, the college’s first principal) in a Lombardy Romanesque style. The chapel was the keystone of the whole complex and served the local community as well as the college. It is located to the north of the site which fronted Fulham Road and is a high status building type which is detached and has space all around it. At the time of writing in 2017 the chapel was under scaffolding and therefore this description is of the chapel from documentary sources.

3.17 It is built in Suffolk brick with slate pitched roofs on a cruciform plan with gabled transepts. The apse contains a single storey ambulatory which, externally, is topped with an open brickwork balustrade and corbelling to the eaves below. Above this there is a clerestory which is set back and covered with a curved roof and turrets at the angles.

3.18 The west end has a row of windows set in three large round arches and above these, the rose window in ‘plate tracery’ is set amongst typically Lombardic blind arcading which fills the tympanum. A small square entrance porch was added at some time between 1869-96. This projects from the west elevation with a gabled roofline on three sides and arched doors and windows which contain good quality, mouth-blown, reamy, Arts and Crafts glass. The west end is flanked with square towers with hipped roofs and arched openings at the top.

3.19 Square Lombardic towers are a feature of the chapel. There are two substantial towers at the south-west angles of the transepts, two slimmer ones flanking the south-western façade, and two small ones on the north-east side of the transepts. These square towers are a feature of Lombardy Romanesque architecture and an essential feature of the chapel’s design. They have small hipped and pointed slate roofs with decorative brick eaves and arched openings just below.

3.20 The windows around the chapel all have arched heads and are set in brick openings. Some of the windows have a typical Byzantine/Romanesque design in which they are grouped in threes with two blind windows. The openings are an important and harmonious part of the design.

3.21 A contemporary newspaper article said all the openings were either glazed or about
to be glazed in stained glass. A few of these original windows have survived in the apse clerestory windows and the upper south transept window. In these locations the stained glass was undoubtedly by William Wales, one of the most prolific and influential designers and manufacturers of stained glass in the early to high Victorian period. The apse glass is probably that originally designed for the chapel and survives in its original location, whilst those in the south transept are likely to have been moved.

3.22 In the nave there are four High Victorian stained glass panels with cusped heads suggesting that they were brought from a church of a Decorated Gothic design. These were most probably by Ward and Hughes. Other windows have been replaced with either late Victorian leaded diamond quarries or post war machine made glass to the same design and there is also a window of 1949 over the entrance dedicated to five twentieth century members of staff.

3.23 In 1859, there was a fire which destroyed the roof and the opportunity was taken to remove the former flat ceiling inside and create a decorative timber structure consisting of arched trusses open to the roof, similar to Blore’s original designs.

3.24 The boundary wall follows the line of Fulham Road to enclose The Octagon as well as the chapel. Much of the wall has been rebuilt and it has been raised from its original height. It is built in the same pale brick as these buildings and has a simple, but distinctive brick balustrade effect at the top. The original wall with the open balustrade survives behind railings, further west in front of the red brick flats on Fulham Road.

3.25 Having been redundant for some time, the chapel was placed on (as was then) English Heritage’s Register of Historic Buildings at Risk in 1998 and removed in 1999. Several planning permissions have been granted for the chapel with the most recent being of 2013 which allowed conversion to two residential units. The fact that the chapel is closed off from the rest of the site and that it is now entirely privately owned and occupied are features that detract from the historic character of the conservation area.
Grade II. Built in 1843 by architect Edward Blore (probably in conjunction with Reverend Derwent Coleridge, the college’s first principal) in Suffolk brick. This detached octagonal building was built as the ‘practising school’ for the trainee teachers. It was initially only one storey and early etchings show its internal layout having groups of pupils’ desks with teachers’ desks to the front to simulate classroom situations. The chimney was centrally located with fireplaces around it as well as an oven to warm the food.

The second storey was added in only 1848 and over time other structures were attached to it which compromised its octagonal form, but these were fortunately removed in 1953. The building is designed in the Byzantine/Romanesque style and forms a key part of the group of Victorian college buildings. There are seven long arched windows on each side to both ground and first floors, with those to the ground floor being linked by decorative brick arches. Each corner is accentuated with projecting triangular shaped brick piers or quoins with the string courses running continuously around them. The central chimney stack also follows the octagonal form and has blind arches to reflect the windows below and the slate roof has lead rolls to the hips. The building was converted to a college library by Seely and Paget in 1953.

At the time of writing it is being converted to a dwelling following planning permission and listed building consent granted in 2004. The Octagon is surrounded by thick planting and a modern high wall matching that along Fulham Road which regrettably separates it physically and visually from the landscape and buildings it was associated with.
Mathison House (formerly the college’s Hudson Building)

3.29 This is a red brick Edwardian Baroque building built c.1910 to the designs of architects, Beazley and Burrow. Originally called Hudson Building, it is symmetrically designed with a grand central entrance and slightly projecting, three window wide end pavilions that are emphasised with brick quoins and decorated central dormers. The grand central entrance has a stone surround consisting of engaged columns supporting a rusticated flat arch with a broken arched pediment above containing swags and a griffin emblem. The window above is also emphasised with a scrolled and lugged stone architrave and the dormer above that displays similar garlands of fruit and flowers with a broken triangular pediment, probably in timber. The long sash windows are in a six-over-nine paneled format with the sash boxes being visible and the windows having rubbed brick flat arches and keystones above and plain gauged brick aprons below.

3.30 The distinctive mansard roof is key to this style and is covered in slate with leaded hips with a series of grouped dormers with multi-paned sashes that are either topped with cornices or pediments. Those over the central and end pavilions have carved decoration.

3.31 The frontage is peppered with terracotta air vents that have been given small gauged flat arches, a highly unusual treatment, although the vents cannot be said to be an attractive feature of the elevation despite this elaboration. With the
development of the Kings Chelsea Estate flats, this building was entirely demolished behind the front and flank elevations although these continue to make an important contribution to the character of the conservation area.

3.32 Mathison House is fronted partly by the stock brick wall that continues from Stanley House and partly by the engineering brick railway bridge wall. The mature Plane trees along this boundary create an especially pleasing setting to the buildings.
This two storey red brick building to the south-west of Mathison House was built soon after the former Hudson Building, presumably also by Beazley and Burrows. This is a two storey, gable fronted building of typical Edwardian Baroque style with Classical motifs, such as the Diocletian (half round) window at first floor with alternating brick and stone voussoirs, brick aprons under the windows, rusticated brick quoins and multi-paned windows.

The side elevation displays curving buttresses topped with tiny brick pediments and tall windows breaking through the eaves line of the slate roof that is itself topped with a square lead-covered cupola.

A wide car park entrance was inserted at lower ground level and its open appearance is very harmful to the character of the conservation area. As part of the flat development this building too was demolished behind the front and side elevations, retaining only the first three bays of the flank which are visible from the bridge, the railway and beyond. Despite these changes, the surviving parts of this charming building make an important contribution to the character of the conservation area.
Recent Development

3.36 The Kings Chelsea Estate development seen today forms a large part of the conservation area. It was designed by Paskin Kyriakides Sands and granted planning permission in 1998. All the listed buildings were retained in the development and the unlisted buildings demolished with the exception of the former Hudson Building and gymnasium of which only the facades were retained. It is regrettable that the Clark Building which provided a sympathetic and contemporaneous partner to the Hudson Building was demolished and replaced by a nondescript building that does nothing to create a sense of arrival. However, it is yet more regrettable that Blore’s original quadrangle adjoining Stanley House was demolished previously.

3.37 The new buildings have created a modern complex with pleasant landscaping, a lake and a footpath to the east of the site. The flats are built in red brick with stone dressings and windows which employ the proportions of sash windows, although this is the only concession in their distinctly contrasting design. The entrance to the site, to the right of Mathison Building, and into the formally landscaped courtyard surrounded by the pale brick Victorian college buildings is one of the best features of the site. The removal of nondescript 1960s buildings has benefited the site layout and landscaping.

3.38 To the north, the chapel and The Octagon are now surrounded by walls which separate them from the site which is unfortunate and has changed their original layout and relationship and hence the character of the conservation area.
4 Public Realm

Views

4.1 The conservation area is set within a self-contained site that is walled so that most views are contained within this small area. Clear views are impeded by walls around The Octagon, the chapel and Stanley House as well as the red brick flats themselves which are the tallest buildings in the immediate area.

4.2 Most of the views are experienced from the footpath. Walking down from Fulham Road, there are views to the rear of the former college buildings; across the lake; as well as glimpses of the rear of Stanley House. Walking northwards, the chapel and the upper storey of The Octagon can be seen over their boundary walls. The path is enclosed to the east by the backs of buildings, including the former school buildings on Hortensia Road and these enclose the conservation area on this side.

4.3 From the Kings Chelsea Estate entrance on King's Road, there is a glimpse through towards the courtyard of the former college buildings. There is also a fine view of mature London Plane trees screening the buildings along this street.

4.4 From Fulham Road, the chapel and The Octagon can be seen in long street views above the boundary wall and make an unusual point of interest in the street scene, particularly as the chapel is seen from the side. The footpath also allows views out of the conservation area, northwards onto the mid nineteenth century terraced houses on Fulham Road; and

southwards onto the World’s End Health Centre, a building of a completely different context and appearance.
View of buildings to east

View along Fulham Road towards The Octagon and chapel

View to rear of Stanley House and former college

View along footpath
5 Negative Elements and Opportunities for Enhancement

5.1 As the historic college buildings have been externally restored and are once again in a use for which they will be maintained and conserved, there are few negative elements that arise from neglect or ill-considered alterations, as one sometimes sees in conservation areas.

5.2 The Kings Chelsea Estate development has intruded on the grounds of the historic college since the conservation area was designated, but this also brought the historic buildings into secure use and landscaped the grounds well. Notable losses brought about by the development include the demolition of the Clark Building of 1924-25 on the King’s Road frontage and the substantial demolition of the former Hudson Building and gymnasium which has deprived the conservation area of their historic rear elevations facing into the grounds. Obviously the demolition, in 1924, of the original college quadrangle attached to Stanley House was a great historic loss before the designation of the conservation area. It should be noted that the development also improved the grounds by demolishing unattractive late twentieth century buildings.

5.3 The entrance to the underground car park has been made in the lower ground floor or the former gym which has caused great harm to the front elevation of this attractive Edwardian building. Similarly, boundary walls have been erected and heightened around the chapel and The Octagon and these have severed the formerly open relationship with the other Victorian college buildings.

5.4 The small amount of public access (via the footpath) and the lack of access to, and the poor visibility of buildings that were funded partly by the Church of England and partly by the Government is regrettable.
The area in which the College of St Mark and St John Conservation Area now covers had been a quiet backwater by the River Thames occupied by pastures, farms, market gardens and some country houses. It was far from the centre of London and even some distance from the old settlement of Chelsea as well as the royal palace and its associated development in Kensington – and the area just to the east was known poignantly as World's End.

King's Road was an ancient trackway that was converted to a private road by Charles II in the seventeenth century to give him exclusive access to Hampton Court. In response to outcry he did allow some landowners to use the road and in 1830 it was made fully accessible to the public. Fulham Road is no doubt a similarly old route.

To the west of our subject area was a tidal watercourse known as Counter's Creek which had long been used as a common sewer prior to being canalised by Lord Kensington in 1828 and subsequently being culverted and replaced by the West London Railway in the 1860s. A certain amount of industry was located here due to the proximity firstly to the watercourses and later to the railway with the Thames being lined with working wharves.

In 1830 a colourful character called Baron de Berenger (also known as Charles Random) purchased Cremorne House to the south-east of the, as yet, unbuilt college site in whose grounds the Baron created a sports stadium and then in 1846, an open air pleasure garden known as Cremorne Gardens. At first the diverse entertainments included concerts, theatre, fireworks and balloon ascents and expanded due to its success, but later the gardens became notorious for licentious activity and when the College of St Mark arrived, they were regularly amongst the objectors to the renewal of its licences. The gardens eventually closed in 1877 after the lease on the land lapsed.

To the north of the college complex is Brompton Cemetery which was consecrated in 1840. The Equitable Gas Light Company also owned land on Fulham Road and although they decided not to build there, this is a further indication that this area was ‘out of town’ where land values were generally lower.
HISTORY OF STANLEY GROVE

5.10 At this time the college area was known as Stanley Grove named after the house (now Stanley House, no. 550 King’s Road) and the fact that there were abundant trees in the area.

5.11 Before Stanley Grove was built there was a house called Brickhills at this location that had been built by Arthur Gorges who possessed large portions of Sir Thomas More’s former estate and also had a house in Chelsea called Gorges House. In 1597 Gorges commanded the Warspite on the Islands Voyage for Elizabeth I, for which his cousin, Sir Walter Raleigh, was Vice-Admiral. On their return Gorges was knighted and built Brickhills. In 1637 the house passed to his daughter, the wife of Sir Robert Stanley and the family continued to live there until 1691 when William Stanley died.

5.12 Before he died William Stanley had begun to rebuild the house and although it was left incomplete for some years, it was tenanted, and therefore complete, by 1701. Stanley Grove was set in spacious grounds and much of its original appearance as a detached William and Mary villa survives today.

5.13 William Richard Hamilton acquired the house c.1815 at which time (1809-1822) he was Under Secretary of State for Foreign Affairs. In 1799 he had been private secretary to Lord Elgin and had travelled to Athens to supervise the removal of the ‘Elgin Marbles’ from The Parthenon, before which plaster casts had been taken, some of which were given to Hamilton. When he bought Stanley Grove he had a sculpture gallery built to the north-east side of the house. An engraving in the Pictorial Time of 8th August 1846 shows the casts arranged in a frieze around the top of the walls in a large room which later became a lecture room for the college and was known as the Hamilton Room.

HISTORY OF THE COLLEGE OF ST MARK AND ST JOHN

5.14 Education in England was begun by the Church of England who set up Sunday Schools to teach children Latin so that they could read the bible. Otherwise, for many years education was only available to the children of wealthy families through private schools or home tutoring. The Church expanded their role in education and in 1811 founded the National Society for Promoting the Education of the Poor.
in the Principles of the Established Church in England and Wales with the aim of providing a church school in every parish. The organisation is commonly abbreviated to simply the National Society although there was also a 'dissenting' National Society who also provided education based on other Christian denominations.

5.15 The Government began to realise that it should play a role in the education of the nation as a whole and in 1833 started to offer grants to both these voluntary organisations to set up schools. However, there was growing criticism that education was unregulated, that teachers were often poor, uneducated men themselves, and that the grant allocation was unfairly biased towards the Church of England. So in 1839 the grant fund was increased, with a requirement for inspection of those who benefitted from it, and provision was also made for the education of teachers, making St Mark’s College (1841) one of the early teacher training colleges with St John’s, Battersea (with whom they later merged) being the first in England in 1838.

5.16 The Church of England’s National Society bought Stanley Grove and 8 acres of its land with the aid of a Government grant in 1841 to set up a teacher training college that was initially called Stanley Grove School. The first college was set partly in Stanley Grove and the rest in a newly built quadrangle of buildings added to its western flank. They also built a ‘practising school’ (now The Octagon), where teachers could practice in classroom situations and the Chapel of St Mark which gave its name to the whole college on its consecration in 1843. These buildings were designed by architect, Edward Blore possibly in conjunction with the first principal of the college, the Reverend Derwent Coleridge (son of the poet, Samuel Taylor Coleridge). Blore was an architect of renown who amongst his many works designed Christ Church on Sydney Street in Chelsea and
completed the works to Buckingham Palace following John Nash’s dismissal.

5.17 In the early days, Stanley Grove housed the principal’s quarters on the first floor and on the ground floor: the refectory, committee room, a class room and a lecture room, which was in Hamilton’s sculpture gallery. The first college buildings were set around a quadrangle and consisted of Byzantine/Romanesque style buildings which were attached to the west and south-west corners of Stanley House. These had two substantial towers which each contained a sitting room, a master’s bedroom and three chambers for the trainee teachers; and there were dormitories for fifty pupils. The buildings also contained a dairy, a cheese pantry, coal cellars, a scullery and workshops on the ground floor. This original quadrangle was demolished in 1924 when the Clark Building was built and this was in turn demolished and replaced by the modern Clark House to the right of the current entrance way.

5.18 The college was run by a principal, vice-principal and two resident teachers (or masters). Boys were admitted between 14 and 17 years of age and apprenticed to the National Society until they were 21. Places had to be paid for along with a summer and winter uniform, but there were also some free apprenticeships. To be admitted to the school pupils had to already
have a basic education, good health and a good accent and diction. An ideal scholar would have "earnestness, reflection and good sense".

5.19 The chapel was the corner stone of the whole complex but it also served the local community as well as the college so that the students would become used to worshipping in public. The children occupied the upper galleries whilst the students in training as school masters occupied the area below around the centre of the chapel and the clergy, principal and vice principal took their places in the chancel. In the beginning the service was sung without accompaniment and this was at the forefront of the revival of plainsong in church services although an organ by Hill and Sons was installed in 1861. In 1859 there was a fire that destroyed the roof entirely.

5.20 The college expanded quickly. In 1848 the principal, Reverend Coleridge drew plans for new much larger college buildings and Henry Clutton (pupil of Edward Blore) also drew magnificent plans for grand new buildings around a quadrangle at the same date. However, these would have been expensive to finance and instead more economical buildings were built piecemeal, probably throughout the 1850s - certainly the 'last and most important' addition (possibly the north range) was said to have been commenced in 1854 in a National Society report of that year. These buildings extended north-westwards from Blore’s first quadrangle and formed three sides of a courtyard. They copied the designs and materials of the first buildings, but on a larger scale, and the two groups co-existed until the first quadrangle buildings were demolished in 1924. Regrettably no plans of the later buildings have been found so their exact date and author remain unconfirmed, although they were doubtlessly by Blore due to their similarities with the earlier buildings; and Derwent Coleridge and Henry Clutton were no doubt involved to a greater or lesser extent respectively.
5.21 Students were taught Latin, English grammar, geography, the scriptures, algebra, trigonometry, botany, drawing, ‘vocal music’ and gymnastics which were taught by a drill sergeant. To balance their intellectual pursuits and to help the college to support itself, the boys carried out manual duties on the estate including looking after the pigs and poultry; milking the cows; and tending the gardens, shrubberies and lawns. Coleridge said the breadth of experience gained at the college should make the students familiar with the work of the communities with whom they would become a part. It should also be noted that the early students were not allowed to leave the grounds which must have created a quasi-monastic lifestyle for which they were glad of activities other than study and teaching. The college had begun with just 10 students but by 1890 there were 115.

5.22 In response to rising numbers, a large new block was built to designs of Beazley and Burrow in 1910. This was later known as the Hudson Building and was built in an Edwardian Baroque style on the King’s Road frontage. Soon after, a gymnasium was added at the western end and this building survives today although only the frontage of the Hudson Building was retained after the rest was demolished for the Kings Chelsea Estate flats.

5.23 In 1923 St Mark’s College merged with St John’s teacher training college in Battersea and the new larger college, became known as ‘Marjon’ and women began to be accepted here too. In 1924-25, a further red brick Neo-Baroque structure called Clark Building was designed, also by Beazley and Burrow, and subsequently built to the west of Stanley House. This required the demolition of the original college quadrangle of 1841. Clark Building itself was entirely demolished in 1998 and this was a loss to the historic and architectural interest of the conservation area.
5.24 After World War II, the modern planning system was set up and with it, the ability to protect historic buildings by adding them to a statutory list held by the government. This was first made possible in 1947 and in 1954 Stanley House was listed at grade II* whilst the college buildings, chapel and The Octagon were listed at grade II in 1969. The 1960s saw student numbers rise to 700 and further accommodation was built. In 1967, women were admitted to St Mark’s College for the first time (although provision had been made for women as early as 1841 at Whitelands College in Roehampton (formerly Misses Babington’s School)).

5.25 The College of St Mark and St John moved to Plymouth in 1973 the land was needed for a major new west road. The Greater London Council (GLC) served a compulsory purchase order on the site but the road was never built and the GLC used the buildings as a hostel for single people working or studying in London. In 1980, the complex was sold to Chelsea College after an outcry when the Council wanted to sell it to a developer. In 1987, the chapel was granted consent for use as a film studio. King’s College, London, bought the complex soon after, but in 1989 they made plans to sell the site and made planning applications for its development, but withdrew them following objections. It was at this time that the Council designated the conservation area.

5.26 In 1992, after such a period of abandonment the chapel was placed on English Heritage’s (now Historic England’s) Register of Buildings at Risk as a building that was becoming decayed and dilapidated through neglect and disuse. It was removed from the register in 1999.

5.27 Eventually the site was developed by Kings Chelsea Estate who converted the historic buildings to residential units and built the surrounding red brick flats after receiving planning permission and listed building consent in 1995 and 1998. Most of the unlisted buildings were demolished with the exception of the old gymnasium and the former Hudson Building for which two facades were retained of each. The chapel and The Octagon were being converted to private dwellings at the time of writing, early 2017.
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/
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.

### Appendix 3: Relevant Local Plan Policies

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