Holland Park
Conservation Area Appraisal

June 2017
Adopted: 19 June 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.

Properties on the Ilchester Estate

Written consent is required from the Ilchester Estates for any external alteration to the appearance of your house. This is in addition to planning permission or listed building consent which may also be required separately from the Royal Borough's Planning Department. For further information and to obtain consent, please contact:

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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
Summary of Character

1.5 Holland Park Conservation Area was designated in 1981 when two smaller conservation areas were amalgamated. The area contains many important buildings and groups of buildings of high historic and architectural significance.

1.6 The area centres on Holland House (grade I), its parkland (grade II) and the speculative development around it (some of which is also listed). Although now a ruin, the house, dating from c.1605, is of great historical and architectural significance and intrinsically linked to the surrounding housing that was built to fund the extravagant life of the Holland family as well as the upkeep of the house and parkland. Holland House was partially destroyed in World War II but soon after was transferred to council ownership, along with the parkland, via the London County Council. The house is conserved as a romantic ruin and vestige of Victorian aristocratic life and the parkland provides a luxurious, naturalistic setting to the house that includes formal gardens, woodland and playing fields that are open to the public.

1.7 The houses that were built to fund the estate have also become important examples of mid Victorian speculative development of various types. To the north, Holland Park contains three streets of highly decorated, stuccoed houses with a mews running between them, all of which are listed at grade II for their significance as an important group in an exuberant Italianate style. To the west are three streets of large detached villas of which so many other examples have been lost. These Classically designed houses - stucco fronted

Fig 1.2: Historic development map

Pre 1836
1837 - 1854
1855 - 1869
1870 - 1879
1880 - 1899
1900 - 1919
1920 - 1949
1950 - 1979
1980 - 2016

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with parapet roofs in Addison Road and stock brick with hipped roofs in Holland Park Road – form an important group that are enhanced by their attractive settings of large gardens with mature trees.

1.8 The area also contains an extremely significant collection of purpose-designed artists’ studio-houses towards the south. Many artists’ studios are present in the borough, but Melbury Road and Holland Park Road form one of the enclaves where there is an important concentration of studio-houses. These were commissioned by successful artists from renowned architects who designed buildings in avant-garde styles where the artists could live, work and hold salons. Renowned architects, Philip Webb, Richard Norman Shaw, Halsey Ricardo and George Aitchison designed studios here; and the home that Gothic architect, William Burgess, built for himself, The Tower House, is also in this area. All these are listed for their importance not just to the area, but to the nation as a whole.

1.9 The area continued to be developed in the 1960s with several high flat blocks being built. The core of the conservation area was redeveloped with a swathe of inward-looking 1960s housing and there was regrettably some loss from the Melbury area too. The jewel from this period, however, was the Commonwealth Institute (now the Design Museum) designed by Robert Matthew, Johnson-Marshall and Partners to emulate a tent with enormous sweeping roofs seemingly held down by giant tent pegs.

1.10 Holland Park Conservation Area is an area of great heritage significance, and is generally well maintained and fully justifies its status as well as all efforts to conserve its special character for future generations.
Location and Setting

1.11 Holland Park Conservation Area is in the borough’s Holland ward. It is located close to Kensington town centre and is covered by postcode areas W11, W14 and W8. It is surrounded on three sides by other conservation areas of very high quality and heritage significance as shown on the map adjacent.

1.12 The conservation area stretches from Holland Park Road in the north to Kensington High Street in the south and is bounded to the east by Holland Walk. Outside the western boundary there are mid Victorian terraced houses which are themselves bounded by the West London Railway whose local station, Kensington Olympia was formerly called Addison Road Station. Beyond the railway is the Olympia exhibition centre which can be seen from the conservation area.

1.13 Although the conservation area is mainly residential, the roads to the north and south are important shopping streets in the borough and busy through roads for traffic.

1.14 The parkland and woodlands provide a particularly rural setting for the houses in the area and the gardens and rooftscapes of the houses and of Oakwood Court, especially, provide the setting for the park.

Fig 1.3: Conservation area context map
2 Townscape

Street Layout

2.1 In terms of street layout, the conservation area is characterised by three long north-south roads that are contained by Holland Park Avenue to the north and Kensington High Street to the south. The large open space, and Holland Walk in particular, create a barrier to the east.

2.2 To the north and south there are smaller streets such as Upper and Lower Addison Gardens, Holland Park, Ilchester Place and Melbury and Holland Park Roads. Two unusual features of the street pattern are the attractively curving triangular site of Addison Crescent and the bend in Addison Road after the Church of St Barnabas which was almost certainly due to the need to avoid the extensive fishing ponds called the Moats which were only filled in when Oakwood Court was built on top of them.
Urban Form

2.3 The urban form is varied, but a large part of the conservation area is characterised by very distinctive, large detached Victorian villas and smaller, but equally imposing detached artists' studios. High quality housing was a requirement of the Holland Estate as the land around such an important house was released for development. Terraces and linked villa pairs make up a small proportion of house types and are confined to the extremities of the estate (except at Holland Park Mews) and much later development.

2.4 The Victorian houses were generally built to two generous main storeys, with half basements and at the end of the nineteenth century were taller buildings constructed in the form of Oakwood Court (seven storeys over basements). After World War II a further significant change to the character of the area came with houses being converted to flats and having roof extensions added and in the 1960s there was a great deal of new development in the form of tower blocks (up to 10 storeys) as well as two – three storey housing which was built largely in a swathe between Addison Road and the park.

2.5 Green space is a key feature of the conservation area, both in the form of Holland Park with its natural landscaping, woods, gardens and playing fields; and from the large gardens around the detached houses. Almost all houses in the conservation area have planting to the front that softens the built form and makes an important contribution to the character of the conservation area.
Gaps

2.6 The map shows many (but not all) of the gaps that make an important contribution to the character of the conservation area. Gaps are important breathing spaces between and around buildings that give the area its spacious character, allowing light penetration and glimpses of the sky, garden greenery, trees and sometimes also other buildings beyond.

2.7 The character of detached and semi-detached villas is essentially one of symmetry of design and has the appearance of a single unit that can only be correctly read with the characteristic space to both sides.

2.8 The effect of this being lost can be seen at nos. 11–17 (consecutive) Addison Road which were originally semi-detached, but now have the appearance of a terrace, a lower status house type. Although many detached villas have garages or development between them which reduces their character somewhat, the gap is always preserved above ground floor level so the effect is not entirely lost.

2.9 Houses such as the detached houses in Holland Park or the linked villa pairs in the Holland Park Gardens/Avenue area are given their character by very small gaps which demonstrates the importance of this effect.

2.10 Gaps are also created where rear gardens abut a street and the eye is led to garden greenery, rear elevations and the sky above. The architects of the tower blocks were sensitive to the softening effect of plants and in many cases used trees to obscure and break up views of the tall buildings to reduce their impact in a small scale environment. Similarly the former Commonwealth Institute was designed to look like a tent in the park – with space all around it - in a bid to fit into the surroundings.

2.11 In streets bordering the edge of Holland Park or Addison Gardens, the natural shelter bed effect of the line of trees is welcome in providing relief from the solid architecture.
Gap above garages, Addison Crescent

Gap above entrance to no. 15 Holland Park Gardens

Gap between houses, Holland Park

Gap above northern entrance to Holland Park

Gap between no. 14 and nos. 20-30 (even) Holland Park Road
Land Uses

2.12 The map of 1955 adjacent shows the historic land uses as they were until the 1960s with a modern map on the next page. These both show the overwhelming use of land for housing with plentiful green space in the form of both private gardens and of course the parkland and gardens that were once part of the private Holland House estate.

2.13 Other uses are sparse, but include the mews to the Holland Park houses (now converted to housing), two churches, one public house, one school, a handful of shops and the enclave of artists' studio-houses in Melbury and Holland Park Roads. The mansion flats hailed the arrival of higher density living which continued with the tower blocks and terraced houses of the 1960s. The large houses have remained fit for their original purpose with some having been converted to flats and others remaining (or having been converted back) as single family housing.

2.14 Unusually for a conservation area of such domestic character, there are two museums. Lord Leighton’s studio-house was saved by his sisters following his death in 1896 and is now run by the Council and open to the public. The Commonwealth Institute was built between 1960-62 to showcase its work, but has recently been repurposed for the Design Museum (open autumn 2016) after a long period being empty and at risk of dilapidation.
Fig 2.5: Present day land use map
Green Space: Holland Park and Communal Gardens

2.15 Green space makes an essential contribution to the character and attractiveness of the conservation area in providing a pleasant setting for the historic architecture as well as providing a natural habitat for plants, animals and birdlife. There are several green spaces in the conservation area, but by far the largest is Holland Park itself.

Holland Park

2.16 This was created as the gardens and parkland around Holland House and was bought by the Royal Borough in 1952 for the enjoyment of the public. Holland Park forms 54 ½ acres and is listed grade II on Historic England’s Register of Historic Parks and Gardens and in the first 30 years of the twentieth century it was reputed as one of England’s finest gardens.

2.17 Joseph Addison who died at Holland House in 1719 was one of the foremost promoters of the landscape garden. In 1747 Henry Fox (later the first Baron Holland) consulted the renowned landscape architect William Kent, then in 1750 Charles Hamilton of Painshill Park advised on the landscape whilst his friend, Peter Collinson advised on the planting. It is not known whether any schemes from this time were implemented or survive but this information indicates the scale and importance of the grounds.

2.18 The park is particularly special as it was created as a domestic family garden to an aristocratic mansion where many garden parties and social gatherings were held. It consists of several different character areas
which include woodland (originally known as the Wildernesses); lawns; the Kyoto Garden; formal gardens close to the ruins of the house; and playing fields.

2.19 The long Dutch Garden was designed between 1813-14 by Buonaiti, the Holland’s Portuguese librarian and is gloriously planted with annual bedding flowers surrounded by dwarf box hedging and a nineteenth century statue of Milo of Croton at the centre. The north wall has two alcoves containing seating, the one to the far west was the fireplace to the old tack room and the one towards the centre of the wall has a pronounced ogee arch. The paths here are surfaced in compacted loose gravel and York stone with old walls surrounding the gardens.

2.20 Further west the garden contained between the arcade, the orangery and the ice house is the Iris Garden with a modern water sculpture at its centre by William Pye (1999). On this side, the arcade contains paintings of Victorian garden parties that would have been held here by the family and which create an evocative reminder of the garden’s original purpose. The area between the orangery and the car park was the site of Lady Holland’s Dahlia Garden where in 1805 she was the first person to successfully cultivate a dahlia in England. The dahlias were then moved to the Dutch Garden and Holland House became famous for them for the next 50 years.

2.21 Various types of path lead around the park giving access to different areas. The east-west path across the front of Holland House was originally a public right of way, but in 1848, Lord Holland was allowed to close it on making a new right of way along Holland Walk which is a long formal access route lined with trees. An informal path weaves away from the Dutch Garden past a sculpture of a boy with bear cubs (by John MacAllen Swan) leading to the cafe. Part of the beauty of the park is that such delights can be discovered in an almost secret setting. Another well concealed delight is the Kyoto Garden, an
area of peace and contemplation seemingly hidden in the woods. Other paths lead through the woods to converging vistas such as the one leading from the ruins of the house to the statue of Lord Holland (Henry Richard Vassall Fox, third Baron Holland) by George Frederick Watts. Statuary is an important feature of the park that adds art and interest to an area already rich with history and character.

2.22 The woodland covers over 28 acres and is the largest area of ‘natural’ woodland in the central London area. It gives the impression of a forest in the countryside rather than part of a highly developed urban environment. The shelter beds around the park, the mature, deciduous trees and natural earth paths that bleed into the woodland floor with its layer of leaves enhance this impression. It is important that any new works such as signage or pathways as well as development outside the park preserve this rural character rather than municipalising it with modern materials and colours or impinging on its setting.

2.23 Apart from the woodland, the park as a whole contains many trees in a wide variety of settings and often serve to enclose and compartmentalise particular areas such as the playing fields or the north lawn. The tree species vary from large Chestnuts, Oaks, Poplar and Beech to smaller ornamental trees such as Japanese Maples and Cherries as well as unusual species such as a Willow-Leaved Pear and a Weeping Pagoda tree.

2.24 The North Lawn offers a wide open space for relaxation that is unencumbered by planting, but surrounded by trees and lined to the south by newly planted pleached Hornbeam. North of the lawn is the Acer Walk paved in stone slabs, (originally the Rose Walk) and leading from this there are many original limes in an avenue that was planted in 1876 by Lady Holland.

2.25 Where surfacing of paths has been successfully carried out it is in keeping with the domestic character of the park and includes the
use of soft surfaces such as gravel, earth or bark chippings and soft, concealed edging. The Kyoto Garden is paved in pale, bound gravel and the Dutch Garden in compacted, loose, sand-coloured gravel. Where tarmac has been used, it is often deleterious in its hard, black, road-like appearance which is regrettable as there are usually more sympathetic solutions.

2.26 Chestnut paling is appropriately used for boundaries in the woodland, but fencing is another feature that can easily be out of character by having an overtly modern or intrusive impact in such a historic and natural setting.

Communal Gardens

2.27 There are communal gardens to the rear of Upper and Lower Addison Gardens, Addison Crescent and one to the front of Oakwood Court. These were all designed to provide private open space for the residents in the surrounding houses, but also have an important function of softening the hard architecture, creating an environment for nature to thrive and a breathing space for all who see it. Although private, trees and plants in these gardens can be glimpsed by the public as they pass by, particularly where the garden is seen along the street, and they make an important contribution to the character of the conservation area as a whole.

Other

2.28 Another concealed green space is provided by the tennis courts and land adjacent on Holland Park Gardens. Again, this is another space that provides openness, nature conservation and views of the backs of houses and garden trees and contributes to the diversity of the conservation area.
Materials

2.29 Materials used in the construction of the historic buildings within the conservation area are either natural materials such as slate and stone or traditionally (and then locally) 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 conservation area include:

- Stone (steps, coping stones, dressings)
- Brick (brown, yellow, red)
- Stucco (house frontages and decorative elements)
- Lime (main constituent of mortar and stucco)
- 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)
- Glass (thin crown or cylinder glass, stained glass)
- Quarry/mosaic tiles (covering to steps)
- Granite setts (mews surfaces and kerb stones)

2.30 External brickwork was always originally left fair-faced and where it has been painted, this is a later intervention that usually harms the character of the conservation area.
London stock brick

Red brick

Glass

Stucco

Stone

Terracotta
Buildings Audit

2.31 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

2.32 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

2.33 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

2.34 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

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

3.1 This section gives information on the heritage significance of the buildings in the conservation area. The first part deals with housing which makes up the majority of the area whilst the later sections deal with other building types. The Housing section has been divided into smaller areas of differing character as shown on the map adjacent and these have been set out in chronological order in the document.

3.2 The Buildings Audit Map on the previous page sets out the contribution made by each building to the character of the conservation area.

Housing

1. Holland House

3.3 Holland House (grade I) is the remains of a Jacobean mansion originally called Cope’s Castle that was built between 1605 and 1607 for Sir Walter Cope (a high ranking politician and favourite of King James I) that was designed by himself and John Thorpe, an eminent early architect. By the time of Cope’s death in 1614 wings had been added and in 1624 the house was renamed when his son-in-law, Sir Henry Rich, who inherited the house through marriage, was the first to be given the title Earl Holland. In 1629 two gate piers were added (grade I) to designs by Inigo Jones with the work being carried out by master mason, Nicholas Stone.
Between 1800-1840 the house became a meeting place for left-wing politicians and writers, with the third Baron’s wife, Lady Holland (Elizabeth Vassal Fox) holding London’s most celebrated glittering literary and political salons. Gates to the Kensington High Street entrance (grade II) were bought from Belgium and erected in 1836. Land began to be released for development to pay for the lavish parties and to maintain the large estate which vastly decreased in size over the years. In 1874 to save the failing estate it was passed to a relative, the fifth Earl of Ilchester whose family owned it until after World War II. In 1890 a brick arcade was built to link the house and conservatory to the west.

The house was built in red brick laid in English bond with distinctive Jacobean Dutch gables and stone loggias with pinnacles and strapwork decoration. Many of the windows were set into stone bays and those in the east wing remain metal framed with square leaded lights. The house appears to have been symmetrically designed and given an ‘H’ plan when the wings were added. The east wing has arched openings at ground floor and decorative pilasters rising from ground to roof level but the Dutch gables have been reinstated in stock brick in contrast to the original red brick. To the rear, the lower ground floor walls and Jacobean stone window openings have been preserved which outline the extent of the original floor plate.
were sold to the London County Council and subsequently passed to the Royal Borough. Today only parts of the house are preserved as a ruin which is used as a backdrop for opera productions in the summer. Original elements remaining include the main entrance and loggia walls to ground floor level only, the east wing to full height of three storeys, two square turrets, the gate piers (close to their original position), the boundary with terracotta medallions, walls outlining the floorplan and its stone mullioned window openings to the rear. The ruins were listed in 1949 and in 1957 an extremely unattractive building was built in conjunction with the restoration of the east wing for the provision of a Youth Hostel which continues there today.

Other historic structures include:

3.7 The Orangery and Belvedere. These mid-nineteenth century buildings are also built in red brick and have large arched windows and brick balustrades. To the rear, the orangery has Corinthian columns supporting the arches which are infilled with leaded lights in a strapwork design. The Belvedere itself is an open square-section viewing platform with stone arches and tapering Corinthian pilasters at each corner, topped by a pointed slate roof with gently
concave leaded hips. Now a venue for hire and restaurant.

3.8  **The Ice House.** This is probably an eighteenth century building in vernacular style with a circular ice house attached to rectangular building. It is built in red and yellow bricks and the roofs are long and sloping and covered in clay tile with a highly attractive conical roof topped with a lead ball finial to the circular structure. It is a shame that such a beautiful and unusual roof form in the borough has been pierced with rooflights. Now a small art gallery.

3.9  **The Stables.** This group of buildings, built in the nineteenth century (earlier stables were demolished some time after 1796) also has Dutch gables, fine Jacobean style decorative chimneys and a small clock tower under a square cupola with a green copper roof and ball finial. The group is formed of several buildings, some in stock brick, some in red brick and one that is stuccoed. They have slate roofs and the yard is surfaced in granite setts. Now the park offices and public toilets.

3.10  **The Arcade.** This was built in 1890 to provide a covered walkway between Holland House and the Orangery. It is a long structure in red brick with a brick balustrade that was originally formed of large open arches. Today the arcade displays paintings of garden parties and fetes inspired by those that took place when the Hollands were in residence and create a valuable reminder of the historic atmosphere of the garden in its heyday. Another part of the arcade is occupied by a cafe.

3.11  **Lodges.** There are two lodges. The one on Abbotsbury Road (grade II) was built in the mid nineteenth century. It is an attractive small house of two storeys on an ‘L’ shaped plan with an octagonal tower in the angle, stone quoins and patterns in black brick. The roof has deep eaves with decorative barge boards to the gables and lead rolls to the tower roof, and the covering is in red clay tiles in two shades. There are two tall chimneystacks which echo the
Jacobean style of Holland House with decorative brickwork and twisted red clay pots.

3.12 The lodge to the entrance on Ilchester Place was built in the 1950s and is sympathetic in its diminutive size, traditional design and red brick. The roof has distinctive bonnet tiles to the hips and tile creasing corbels to the eaves. The windows have slender steel frames and square leaded lights.

3.13 Other. There are other historic remains around the park, such as the remains of seventeenth century outbuildings which form the boundary wall to the north of the flower gardens and some buildings may contain parts of older structures or were built using reclaimed materials from earlier buildings.

3.14 For details of the park, see Green Space: Holland Park and Communal Gardens
2. Addison Road (South)

Addison Road

3.15 Nos. 36-39 (consec) (grade II) were called Vassall Cottages when they were built by James Mugford Macey in 1845 and are two linked villa pairs in stock brick with rubbed brick flat arches over Georgian-paned sashes and are joined by shared pediments at roof level. This is a fine group with recessed single storey entrance porches at either end and a complete run of matching cast iron railings to the front with matching railings of a different design to the lightwells behind. Some have lost their six-over-six paned sashes and one has had an unsympathetic roof extension to the side that spoils the otherwise uniform presentation of the group.

3.16 Next to these is a highly distinctive terrace of Gothic houses at nos. 40-47 (consec) (grade II) which were originally known as Warwick Villas and completed in 1850 by builder, Thomas Moore. The houses are all rendered and linked, with the six middle houses forming matching handed pairs and the two end houses having a slightly different design. The rear elevations are also rendered. Distinctive features include the high gables, the battlements and quatrefoils to the ground floor bays and entrance porches; and the timber casement windows. Due to the gables, the houses have steeply pitched, slate roofs and the chimney stacks are located in the valleys. Most have a rendered front boundary wall with a trefoil on each gate pier, but no. 47 is the only one to have a matching Gothic gateway on the boundary complete with pointed arches, gate and pinnacles. One of the houses has unsightly advertising to the front boundary but otherwise the group is of great character and interest.

3.17 Nos. 48-49 and nos. 60-61 were built in 1856-57 by Nicholson and Son of Wandsworth for developer William Reed. These are detached houses and were perhaps built to the same
design, that is to say: as asymmetrical stock brick houses with a single canted bay to one side, but three have been altered and extended. Most timber sash windows, slate roofs and stucco dressings are however intact.

3.18 Nos. 50-59 (consec) Addison Road were originally known as Abbotsford Villas and built as linked pairs by John Parkinson junior between 1852-1855. They are built in stock brick to two storeys with half basements and later dormer windows in slate roofs. The entrances are in the recessed wings which link the pairs and have one storey above them with a roof hidden behind a parapet to retain their recessive appearance. The large ground floor windows have single glazing bars, as do those to the first floor which have arched heads and a stucco roundel motif below them. Blocked quoins, bracketed eaves, keystones, window arches and a deep cornice and band between the ground and first floors are all in stucco.

3.19 The group is blighted by unsympathetic alterations and additions that severely harm the character of this group. Such changes include the removal of their front gardens and walls for car parking which is then left open or closed by gates of modern solid designs and excessive heights; replacement of sashes and doors with modern replacements of a different design; and the mixture of dormers to the front and side roof slopes. Some houses also have oversized extensions to the rear which project above the linked sections and spoil the pair.

Napier Road

3.20 Nos. 1-14 (consec) Napier Road were developed between 1858-59 by William Scott and the builders were probably James Randell Thursby (south side) and John Palmer (north side). These are the smallest houses to be built in the whole area (just seventeen feet wide).

3.21 The terrace to the north side contains houses in stock brick that are one window wide with a channelled stucco ‘base’ at lower
ground and raised ground floor levels whilst the
terrace on the south side is of two windows wide
but has shops to the ground floor. Both have
similar designs but slightly different Classical
detailing, for example the terrace to the south
has bracketed cornices to the first floor windows
whilst the north side has tripartite windows
with individual cast iron balustrades and
triangular pediments. Both have a stucco string
course under the second floor windows and
an unbroken moulded parapet behind which a
complete run of butterfly roofs is concealed. The
last house in the northern terrace, no. 14, was
added in 1875 and has its entrance to the rear
and three windows to the ground floor rather
than the single windows of the others.

3.22 No. 7a was built as a carriage house
and stables, as indicated by the remaining
bressumer over the ground floor windows; and
groom’s quarters above, as indicated by the first
floor door with steps up to it. The six-over-six
paned sash windows survive, but the ground
floor has been rendered and eight-over-eight
paned windows installed in contrast to the
originals upstairs. It is a great benefit that the
roofline has remained unextended to preserve
the diminutive size and character of this former
service building.

3.23 No. 15 (“Addison Cottage”) and the end
house (no. 50a Addison Road “Napier House”) are oddities in this street scene. No. 15 was
built in the 1930s in a darker brick with a highly
unusual roof that is tall and overbearing and
covered in pantiles. The windows are made of
uPVC and are flush with the elevation rather
than being recessed. The ground floor is
rendered with an undersized cambered bay and
there is a garage to the left. All in all, the house
and its features detract from the street scene as
does its over-rendered and over-fussy neighbour
to the right.

Holland Road

3.24 Nos. 40-94 (even) Holland Road form
a highly decorative and long terrace of three
storey houses with half basements and attics of which the first houses were built by Thomas Snowdon in 1870 but later Walter Lethbridge and Jon Henry Adams were also involved. They are typical of late Victorian speculative development in which builders used well established house designs and decorated them freely. In this case the Classical proportions are given Gothic arches over doors and windows, along with repeated naturalistic and geometric motifs, both cast and incised. The terrace has a palace front design in which pairs of houses are emphasised at both ends and centrally by a shallow projection as well as gables and pinnacles.

3.25 Most plain glazed sash windows survive. Some original tiled paths survive as do many original front doors which have a characterful four panelled design with carving to the arises; glazing to the top; and narrow diagonal beaded boards to the bottom panels. The boundaries were originally built in yellow stock brick with decorative stucco caps to the gate piers, but they have all lost their original railings and some surviving walls have been painted. There are several different designs of railings to the lightwells within the front gardens and use of one original type across the whole terrace would be an enhancement to the character of the conservation area, as would reinstatement of an original design of railing to all boundaries.

3.26 This elaborate terrace is harmed in several places by the overpainting of the red brick arches, loss of sash windows, bitumen to the front steps, loss of railings and worst of all, the complete painting of some stock brick elevations and out-of-character roof extensions.

3.27 The north end of the terrace is terminated by no. 16 Addison Crescent (c. 1870) with a long thin garden that runs to the corner. See Addison Crescent in next section for description.
3. Addison Road and Holland Villas Road (James Hall’s Villas)

3.28 In 1849 George Henry Goddard, architect and surveyor of John Street, entered into a building agreement with Lord Holland to develop around 70 acres of land between Addison Road and the railway. However, he encountered financial difficulties and the scheme then took over 25 years to complete by others, albeit to his plans. James Hall, a builder who had been operating in the Pembridge Villas area, took on much of the work from July 1855 and built some 120 houses in the area but he also overreached himself and was declared bankrupt in 1864 so that the development yet again had to be taken on by others and was not completed until 1875.

3.29 The area is characterised by large, high quality, detached mid-Victorian villas set in large gardens along two long main roads. The east side of Addison Road was once also filled with large houses that were demolished to make way for Woodsford Square. The detached villas are particularly special as so many were demolished after the Second World War and much of the borough was developed with terraced housing in any case. They make a very strong positive contribution to the historic and architectural character of the conservation area although only one is listed (no. 74 Addison Road, grade II), perhaps as an example, the others having been much altered to the roofs, rears and interiors.

Addison Road (west side)

3.30 The earliest house in the conservation area after Holland House is no. 63 Addison Road which was built in 1829 by carpenter, Richard Stanham. This has been much altered and has lost its original multi-paned sash windows but retains its valley roof hidden behind a parapet, arched openings to the ground floor, render finish and very large York flag stones to the front path.
3.31 No. 62 and nos. 64-84 (consec) were built between 1855-1860 by James Hall. They have a strong Classically inspired design and are fully stuccoed to the front but stock brick to the sides and rears. The houses are two storey over half basements and most have had roof extensions. They are double fronted with a central projecting Tuscan porch, pediments to the ground floor windows, a square section bottle balustrade to the parapet and blocked quoins. Only the front elevations are stuccoed with the sides and rears being in stock brick. The roofs were originally concealed behind the parapet but many roofs have been altered for additional accommodation, as have the rears. The first floor windows to the front are timber sashes divided into three vertically proportioned panes and those to the ground floor are tripartite with two horizontal panes each. Most windows are painted black in contrast with the cream stucco. At least two original front doors remain with two long panels and these are likely to have been used for all the stuccoed villas in this group.

3.32 The setting of these houses is essential to their significance and consists of a large front garden with scalloped boundaries (with a central plaque for the house number) and painted timber gates with heart shaped iron details, the latter being later but characteristic of the street. The space to the side of each house and the large gardens to the rear are also an essential part of this setting and key to the character of this part of the conservation area.

3.33 Nos. 85-87 (consec) are more like the houses in Holland Villas Road and are fronted in stock brick with canted bays.

3.34 The villas are generally well conserved to the front elevations and boundary walls, although many houses have hard surfaces rather than planted gardens to the front and lack the mature trees and soft planting characteristic of the street. In places garages and structures threaten the open space between the houses that creates the special character of each detached villa and some houses have very
solid planting to the front obscuring the front elevations from view. Roof additions, although unwelcome, are mostly low key so that, although they can just be seen, they are not excessively obtrusive.

**Addison Road (east side)**

3.35 Further up on the opposite side is Debenham House at no. 10 Addison Road (grade I), an exceptional house designed by Halsey Ricardo and built between 1905-07. It is a substantial detached house of three storeys over half basement with a hipped roof and tall prominent chimney stacks. The use of tiles on the external elevations is extremely unusual. To the front and rear elevations green and blue tiles are used to filled arched recesses containing multi-paned sash windows, as well as the attic storey which is sandwiched between two deep modillioned cornices.

3.36 Nos. 11–17 (consec) (grade II) were built by 1839 for developer Nicholas Phillips Rothery as semi-detached villa pairs with no. 11 being detached originally. All are stucco fronted with roofs hidden behind parapets except nos. 14-15 which are stock brick with a shared hipped slate roof. They are set behind generously planted front gardens so that their details such as the Regency style veranda to nos. 12-13 and nos. 14-15 can only be glimpsed. Alterations have meant that their appearance as mirrored pairs has been unbalanced.
Holland Villas Road

3.37 The character of Holland Villas Road is very similar and has the added appeal that the villas line both sides of the street, but the front elevations of the houses have been treated differently to those in Addison Road. Nos. 1-37 (consec) were commenced by Hall between 1857-58 but in fact very few were actually completed by 1860. They are built of stock brick with simple stucco dressings such as the architraves to the first floor windows, ground floor bays and doorcases with engaged square section pilasters. The sash windows are divided by one vertical glazing bar to all windows (except the side lights to the tripartite upper storey ones) and original doors have four panels. Some houses have an extra storey which copies the detailing of the storeys below. The houses all have hipped slate roofs with deep eaves and chimney stacks to both flanks, but many dormers have been added. To the rear, the houses have a distinctive centralised closet wing with a gabled roof.

3.38 The gardens of the houses are again large and contain many mature trees giving the effect of an avenue in places. The boundaries are formed of stock brick walls with cast iron railings planted into stone copings, but these often have varying designs.

3.39 Modern railings with undersized mild steel bars and sometimes gold painted tips fail to reflect the high quality of the houses and an agreed scheme of uniform design would enhance the character of the conservation area. Similarly, excessive paving and lack of substantial planting in many places are harmful. Visually intrusive security bars have been added to all windows at several houses and these have a highly detrimental effect, both on the appearance of the area and by creating a an unfriendly and fearful environment.
**Addison Crescent**

3.40 Addison Crescent is in fact two curving streets, both of which contain many mature trees in the front gardens of large stock brick houses creating a very attractive, spacious and leafy character.

**Northern crescent**

3.41 This group begins disappointingly with no. 1, a group of three interwar houses that were built on the site of a villa which was destroyed by a bomb in World War II whilst Redlynch Court on the corner was built on the site of another villa. The houses (no. 1) are not unpleasant with their Georgian-paned windows and unblemished roof, but they are no match for the large villas around them.

3.42 Nos. 2-11 (consec) were part of Hall's development that was commenced between 1857-58 and they follow the same pattern of double fronted detached stock brick villas as in Holland Villas Road. However, there are more variations here due to later additions. No. 55 Addison Crescent is in fact of modern construction whilst others have had roof extensions including one which is highly idiosyncratic and unfortunately also highly visible. Boundary treatments vary with some houses having copied the scalloped boundaries of the stuccoed houses on Addison Road; whilst others have chosen non-original style modern railings. Perhaps the best choice for the crescent are the later iron railings with a heart motif as they are already present in this part of the crescent in some numbers and are an attractive solution where no original pattern survives.

**Southern crescent**

3.43 Nos. 12 and 13 are the last two of Hall's houses in this group. Nos. 13a and b were built as mews for carriages and stabling and retain much of this character despite having been converted to residential use. They are of two short storeys with plain unpierced slate
roofs, parapets to the flank and party walls with chimneys and timber framed windows.

3.44 Between nos. 11 and 12 there is a small stock brick outbuilding with a distinctive round roof. This has been clad in roofing felt which rises up to what was probably a glazed lantern at the top. The building adds interest and variety to the conservation area, but the felting to the roof is unsympathetic.

3.45 Nos. 14-15 are a semi-detached pair built c.1866 by Charles Richard Stanham with matching wings to the sides and high quality boundaries made of stucco square-section bottle balustrades on stuccoed walls with sturdy vermiculated gate piers. The entrances are handed and have six panelled doors in imitation of a pair, set in a stuccoed frame consisting of Corinthian pilasters and an architrave above which matches that to the bays. The doors have side lights and fanlights and the eaves below the hipped roof are visually supported on decorative stucco brackets. There are small lead-clad dormers to the roofs.

3.46 Just as no. 1 provides a weak entrance to the crescent, so nos. 14a and b also provide a weak exit from it. These are two post war houses that are hugely undersized for their context, but at least their boundary balustrades, particularly to no. 14b help to tie them into the street scene. The uPVC windows to no. 14a are particularly unsympathetic.

3.47 No. 16 has prominent rear elevation on Addison Crescent and despite its address and strange orientation, it belongs more to the Holland Road terrace than the crescent. It was built c.1870 along with the Holland Road terrace in stock brick with red brick dressings. Its front elevation with front door faces the garden and has a canted bay to first floor level and a tall curved axe-shaped slate roof above it, whilst the elevation to Holland Road has an Arts and Crafts style elevation with two bays wrapped around a chimney stack and asymmetric windows, one of which has a Gothic pointed brick arch above it.
This leaves the rear elevation on the crescent which is also idiosyncratic with a curved gable at roof level and a canted Queen Anne Revival style bay to the ground floor. Such a design is highly sensitive to alteration as its asymmetry and idiosyncratic design are key features to be respected.

Nos. 2-4 (consec) Upper Addison Gardens

4. Upper Addison Gardens and Lower Addison Gardens

3.48 Upper Addison Gardens and Lower Addison Gardens were also designed by James Hall and built in the same timeframe, that is to say, between 1857 and 1875. Both streets contain exactly the same house design, although Upper Addison Gardens is much better conserved. These are three storey stock brick terraces with original half basements and many with modern roof additions. The decoration is fairly restrained with stucco to the ground floor bays, windows, string course and cornice, but elaborate original ironwork to the ground floor windows (plant pot guards) and front boundaries including many surviving footscrapers. The uniformity of the terraces is well maintained with most retaining their attractive fair faced stock brick frontages.

3.49 Some of the details of the houses are designed around curves. The original front doors are four panelled with arched heads to the top...
two panels; and the original railings have curved tops and bottoms, as do the plant pot guards to the cills, although the designs do not match. Original windows have central glazing bars dividing top and bottom sashes into two.

3.50 Both streets are lined with cherry trees and there is a substantial communal garden to the rears of the houses which can be seen through original decorative cast iron gate on Holland Villas Road. The front areas are narrow but have enough space for small planting beds, of which many owners have taken advantage to great effect. The access to the front area is behind the entrance pillars meaning that the front railings are unbroken by openings.

3.51 Lower Addison Gardens has lost a great deal of detail and harmful alterations include the loss of most original railings, the loss of cornice detail to the parapet; dentillation from the bays; and cast iron pot guards from the window cills. One house has a surprising red wash over its stock brick elevation to the detriment of the uniformity of the terrace. Reinstatement of the original designs to all these features where lost would be a great enhancement to the character of the conservation area.

5. Holland Park (Francis Radford’s Houses)

3.52 Designed by Francis Radford and built between 1860 and 1879. These planned streets of villas form one of the grandest and most consistent High Victorian Italianate residential developments in London and because of this, the whole group including (unusually) the mews is grade II listed.

3.53 The houses are detached but closely spaced giving both the high status of a detached house and the uniform appearance of a terrace. They are double fronted, symmetrical and fully stuccoed to the front and rear as well as the sides where they front a street, but stock brick to the ‘inner’ flanks. The canted bays rise to the first floor and they have plain timber framed sash windows as a counterpoint to the almost excessive decoration that surround them in the form of cornicing, balustrading, Corinthian and Ionic pilasters; and urns. The profusion of stucco work continues to the ground floor which is channelled in imitation of stonework; to the quoins that are rusticated; and even to the chimney stacks with their corbelled tops.

3.54 The rooflines are one of the houses’ most characteristic features. Sitting above a decorative modillioned cornice are three highly ornamented dormers with arched windows (two with curved pediments and the central one
with a cornice and decorated pilasters) that are linked by a balustrade with urns at each end. The pitched roofs are hidden behind this composition and tall chimney stacks bookend each roof with buff terracotta chimney pots rising from every flank wall. The highly decorative iron and glass canopies over the front paths were added later but where they were not added, the elegant door frames can be seen with Doric columns supporting a frieze and cornice.

3.55 The boundary walls are mostly stuccoed square sectioned bottle balustrades without gates so that the coloured tiled paths of various designs and steps up to the double front doors can be seen clearly. Some of the houses retain their original front garden layout which consists of four beds separated by a tiled path, so that when planted, there can be hedging behind the garden wall and flowers in front of the basement windows. Originally this format left small lightwells in front of the basement windows, but today some front gardens have been excavated which has caused the loss of greenery and a gaping hole in front of the house rather than the elegant setting originally intended.

3.56 All the houses are painted in pale colours, although on close inspection, not always the same colour. Although not an original practice, today owners pick out detailing in white to contrast with the pale cream walls, which perhaps seems appropriate in this instance given the vivaciousness of the designs. Nevertheless care should be taken to keep the walls pale cream and not stray into greys, yellows, pinks or indeed any other colour.
3.57 Unfortunately there have been a number of alterations that have harmed the character of the area and these include the excavation of front gardens, the loss of stucco boundaries and tiled paths and the loss of the crowning roofline, loss of sash windows or their original glazing pattern and loss of chimney pots. Two of the most devastating alterations include the alteration and linking of the dormers by a solid structure to form additional accommodation and the insertion of garages at lower ground floor within the body of the house. None of these alterations are entirely irreversible and serious consideration should be given to their rectification whenever opportunities arise.

6. Holland Park Gardens Area

3.58 This area contains a mixture of building styles from the last quarter of the nineteenth century and was developed on land formerly occupied by no. 1 Addison Road, a large house with extensive grounds occupied by Charles Richard Fox. The predominant house type is the linked stock brick pair. See also Mansion Flats.

Addison Road

3.59 Nos. 94-95 and nos. 97-100 (consec) are three pairs of Victorian houses built c.1880. The first take on the well known Victorian format of stock brick terraced houses with canted bays, sash windows, stucco detailing and Corinthian porches. Their ironwork, including the boundary railings is original and although they have had mansard accommodation added, their state of external conservation is very good.

3.60 Nos. 97-100 have a higher level of design and detailing. They are built in gault brick with sandstone dressings in the form of quoins, dentil courses, window surrounds, columns and swags. Their mansards are original with pedimented stone dormers, diamond pattern slate roofing and tall chimney stacks. Their windows are casements with lattice work to some of the top openers and the front doors...
are set in timber surrounds containing sidelights and overlights within a columned entranceway. It is regrettable that the door to no. 100 has had glazing added and its boundary wall has been replaced with modern unattractive railings, otherwise these four unusual houses are in excellent condition.

Holland Park Avenue

3.61 Nos. 131-161 (odd) Holland Park Avenue form a Classically inspired stock brick terrace set back from the main road with a private street. They were built between 1879-81 probably by builder, George H. Gorrinage of Chelsea. The houses are designed to be seen as handed pairs with projecting Doric porches, but they are in fact linked. To the ground floors, the houses have canted channelled stucco bays with handed Doric projecting porches and to the first floor the three windows have two triangular and one segmental pediment to each French window. Elsewhere windows are timber framed plain sashes.

3.62 Original decorative railings link all the houses at first floor as does the continuous moulded cornice at eaves level. Many of the entrances retain their original black and white tiled steps and decorative railings to the landings. Most of the houses retain spear headed railings to the boundaries and the boundary onto Holland Park Avenue is a simple stock brick wall that is enhanced by shrubs showing above it.

3.63 At both ends of the terrace no. 131 and no. 161 are double fronted houses that were
designed to look like detached houses and bookend the terrace although they do not match exactly. They both have canted stucco bays up to first floor level, but there are subtle differences such as no. 161 having balustrading over the bays and pediments over the second floor windows whilst no. 131 has an extra cornice between the second and third floor windows and stucco quoins.

3.64 Nos. 165-171 (odd) Holland Park Avenue are similar but subtly different to the above. They are altogether larger and have larger porches and a stucco bottle balustrade instead of railings to the first floor windows which are sashes and not French windows here. The porches have an ingenious design whereby the first set of columns creates an open porch, but another set enclose the front door whilst allowing light into the hallway with glazing around the door and to the sides.

3.65 No. 173 sits on the corner with Addison Road and is a red brick Arts and Crafts house built in 1896 as St James’ Vicarage. The main entrance is set in a gabled brick and stone/stucco porch with a Gothic arched door on Holland Park Avenue. Its Arts and Crafts character is at its most noticeable on this elevation with the wide chimney breast projecting and rising up the elevation next to the windows and front door. The Addison Road frontage has two gabled sections, one with a square bay and the other with a canted bay with another wide chimney stack rising up between the bays and the rear section. The windows are plain sashes with hoppers above and roofs are covered in slate.
Holland Park Gardens

3.66 The terrace on the west side of Holland Park Gardens loosely follows the format seen on Holland Park Avenue, but were perhaps built with polished red granite columns of which only one set appears to remain unpainted and here the details are Corinthian rather than Doric. They are also linked pairs although nos. 30 and 31 are double fronted houses with a central porch and although the details match the rest of the terrace, the first floor windows are tripartite to accommodate the difference in scale. The terrace was built with a single stuccoed and pedimented dormer window to each house although some have been adapted to more harmful and wider designs that spoils the uniformity of the terrace.

3.67 The east side of the road contains only two stock brick houses (no. 15 and no. 17). It looks as if the side entrances to no. 15 have been removed and a somewhat excessively elaborate entrance built to the right. The main house has Queen Anne style sash windows, Corinthian stucco details and original railings.

3.68 At the north end, nos. 23 and the house opposite, no. 19 are both designed as parts of their respective terraces. No. 23 has a particularly good elevation divided into three sections with a large central projecting Doric porch, a canted bay window to the left of the porch and pediments over the first floor windows. These designs result in a continuity of architecture fronting two streets rather than terminating a terrace with a blank wall.
7. Lorne Gardens

3.69 Lorne Gardens is a development of thirty one cottages without gardens that was built between 1870-74 under the auspices of developers, Beattie and Dowding on land initially intended for mews.

3.70 The terraces are all of three storeys and built in stock brick with timber framed sash windows in a three-over-three pattern with stock brick window heads and keystones over. The roofs are flat and their decoration is extremely simple. All original front doors have been replaced with modern timber designs which, although they match, are not an appropriate design for this period and could be reinstated as four panelled doors with a slim overlight above as illustrated in the Survey of London (volume 37, page 119) when the opportunity arises.

3.71 The terraces are grouped around a cul-de-sac with wide pavements which, due to the lack of gardens, residents adorn with potted plants that create an attractive environment as well as a pleasant atmosphere of a shared communal space.
8. Melbury Road Area

3.72 This character area is distinguished mainly by large detached and semi-detached houses and studio-houses built in red brick between 1865-1905 that are mostly set behind generous front and rear gardens with an air of spaciousness. Later buildings have interrupted this character, but have maintained spaciousness around them so that they bear some relationship to the historic street pattern. Part of the great charm of this character area is its curving form and the space around the buildings which allow gardens, planting and trees to give each building an attractive setting which in turn creates the overall character of the street.

3.73 Little Holland House, the dower house for Lady Holland and latterly home of the artist, George Frederick Watts, was demolished in 1875 to make way for Melbury Road although two artists’ studio houses had already been built in Holland Park Road. It was the Earl of Ilchester’s intention that this land should attract large houses of quality which he achieved and which, despite late twentieth century intrusions, remains largely intact today. See also Artists’ Studios.

3.74 No. 7 Melbury Road is a three storey house in an asymmetrical design with a canted full height bay to the left, terminating in an almost conical roof with a gable to the right hand side. The house has little decoration save for the brick quoins, black painted sash windows and string courses in matching red brick.

3.75 No. 9 Melbury Road (grade II) was built as no. 1 Melbury Road in 1880 by George Stephenson of Chelsea, perhaps coincidentally in the style of J.J. Stephenson, the early Queen Anne Revival architect. It is a large house in four sections, two of which have bays of rubbed and decoratively carved brick that are surmounted by pedimented gables. The windows are sashes
with multiple small panes over plain sashes and the roofs are tiled mansards that are slightly compromised by modern rooflights. There is a glazed canopy leading to the main front door and a boundary treatment consisting of railings on a low wall with a hedge behind that contrasts pleasantly with the ubiquitous red brick. Tall, decorative chimney stacks sit at both sides of the roof. This was built as a single house; converted to two houses in 1935 (East and West House), was granted permission for conversion to flats in 1989 and converted back to a single house in recent years. The roof is slightly marred by a rooflight that has been unsuccessfully concealed behind a gable.

3.76 **No. 13 Melbury Road** was probably built by Lucas and Son of Kensington Square in 1882. This large house is built of a paler red brick with limestone dressings to the windows that create a Neo-Classical style that contrasts subtly with the Queen Anne Revival styles around it. Due to its corner location, the flank to Abbotsbury Road is as well designed as its front elevation having a pair of canted bays with a pedimented dormer above each. The front boundary is of iron panels copied from no. 2 on a brick wall although they have high Leylandii hedging behind and the gates have solid panels behind the ironwork creating an impermeable and fortress-like character.

3.77 **Nos. 19-27 (odd) Melbury Road** were built on the site of two houses in 1968-69 and have a Neo-Georgian style. Their terraced form and out-of-character basement garages and hard landscaping do not add to the quality of this character area although they are well maintained with matching sash windows and fair-faced brick upper storeys.

3.78 **No. 29** is the Tower House that was designed in 1875 by Gothic architect William Burgess as his own home. It is grade I listed in recognition of its exceptional heritage value and its original interiors which are also by the architect. From the outside, the red brick house takes its name from the round stair
tower sitting prominently on the front elevation which is topped by a conical slate roof and has small windows with stained glass. The house is L-shaped in plan with the tower and the attached, open, square entrance porch infilling the space to the right. The porch and dressings are in stone and the gable fronted section contains Tudor-style window surrounds with stone transoms and mullions and blind trefoils over the openings to the first floor. The chimney stacks are finished in moulded brick and the roofs are covered in slate.

3.79 The red brick boundary wall forms part of the composition and has wide crenellations in which the openings are filled with railings and hedging.

3.80 After the punctuation of trees and greenery provided by Woodlands (see Artists’ Studios), the road curves pleasantly southwards. The east side displays a group designed in the Neo-Baroque style. No. 47 is a studio-house whilst nos. 55-57 (odd) are rare works by Halsey Ricardo (designed 1894) who used salt-glazed bricks designed to protect the houses from pollution and degradation. No. 59 is the smallest of the group at two storeys plus attic and was designed by Williams and Cox of Covent Garden in 1925. Both houses have multi-paned white painted sash windows with dormer windows in a hipped clay tiled roof with chimneys to both side. No. 59 has a simple Baroque style porch with a broken pediment and a boundary with a hedge whilst nos. 55-57 are enclosed by a high brick wall which conceals its ground floor from view. No. 57 was occupied by (Sir) Ernest Debenham who subsequently
commissioned Ricardo to design Debenham House for him in Addison Road.

3.81 The character of this group is sadly hampered by the out-of-character post war houses and flats on the east side.

3.82 Opposite, the houses have a Queen Anne Revival style, still in red brick with multi-paned sash windows, but using the asymmetry, projecting bays and stucco decoration more characteristic of this style. Nos. 16-18 (even) Melbury Road (built 1877, grade II listed) form a handed pair of semi-detached houses which are extremely well conserved with all their features matching. They are of three main storeys with original half-basements and an attic storey with dormers. Their defining features are their curving Dutch gables, square section bay windows, mock Tudor mullions and transoms and brick and stucco porches. The windows are casements with diamond leaded lights to the upper panes and small curved and triangular pediments over them. The porches consist of an open arch with carved brick decoration to the pilasters and stone/stucco keystones and balustrades above. No. 18a is a single storey studio building also built by Turner. See Artists’ Studios.

3.83 Nos. 20-22 (even) Melbury Road were built as part of the block at nos. 2-8 (even) Holland Park Road by architect, Charles J. C. Pawley in 1905. No. 20 is a detached houses of three storeys plus attic and basement with a canted stuccoed bay to first floor level, multi-paned sash windows and a gabled roof. This design is matched to nos. 2-8 Holland Park Road whilst no. 22 Melbury Road has a slightly asymmetrical double fronted appearance with a gable at roof level aligned over an offset entrance and gabled bay. An octagonal turret on the corner provides a visual link between the two groups as well as a feature of architectural interest. The railings to the front areas are typical of their time having a slight Art Nouveau flavour.

3.84 No. 32 Holland Park Road and no. 34 behind it were built in 1900 to the designs of Albert E. Cockerell on what had been the entrance to a riding school. No. 32 is a slim detached house in red brick with limestone banding and dressings to the windows which have a four-over-four configuration. The entrance has a shallow canopy and there is a deep stone modillion course to the eaves above which is a simple dormer. Simple hammer tipped railings complete the simple symmetrical frontage. The open arch to the right gives access to no. 34 and has a bust in a roundel above the shallow arch, a feature of great interest in the conservation area.
9. Ilchester Place and Abbotsbury Road

Ilchester Place

3.85 This fine street was built in 1928 to the designs of Leonard Martin in a high quality Neo-Baroque style and is of high heritage significance. The houses are mostly attached pairs in pale brown brick and are of two storeys with original clay tiled attic storeys and half basements. The pattern of houses is that each pair shares the same roof design (either clay tiled mansard or mansard behind a parapet wall with urns) and these roof designs are used on each alternate pair adding variety as well as homogeneity.

3.86 There is a physical break only between the houses towards the middle of the street, otherwise they are all attached, with the exception of no. 23 which is the only detached house and has slightly different detailing to distinguish it. The houses at both ends (nos. 1, 2 and 26) have their entrance frontages on different streets and have centrally located front doors in contrast to the other houses. Otherwise, the pattern is that each house has three windows and an offset main entrance to the ground floor and this pattern is mirrored in its pair.

3.87 The former servants’ entrances are paired and located under the central party wall. These have small original iron gates at street level and some of the original doors remain (with lattice design to the top). The main entrances all have excellent Neo-Baroque doorcases and fanlights made of plain glass with the design in iron on the outside – both of these key features are different in every house and the doors are entered via stone steps without gates to the street. The front doors are all in a six panels that are raised, fielded and moulded, most of which are painted black. The windows are all multi-paned timber.
framed sashes painted white and all the houses have chimney stacks to the flanks and centre of each pair.

3.88 The rear elevations on the south side have two storey wings that create a courtyard at ground floor that is infilled by a single storey addition, whereas the houses on the north side have a different configuration that suggests they were built to be smaller houses.

3.89 The front gardens are impeccably maintained with planting - the dwarf hedging, in particular, adding to the formal and pleasant character of the street.

Abbotsbury Road

3.90 Nos. 8 and 10 Abbotsbury Road were designed in 1936 by architect, Christopher Wright and are two detached houses in a similar early Georgian style, but with less panache that those in Ilchester Place, particularly as they have garages in their lower ground floors. The roofs are perfectly plain and covered in clay tiles with bonnet tiles to the hips and finials to the corners. The sashes are twelve-over-twelve paned on the ground floor and eight-over-eight above and the houses are enhanced by formal hedges to the front.

3.91 At the top of Abbotsbury Road, nos. 24–28 (even) were also by Christopher Wright and approved in 1938. They are detached houses in brown brick with red brick at the corners. They all have attractive hipped clay tiled roofs and no. 26 has a parapet to the front. They have multi-paned timber framed sash windows as the others and their defining features are the wide porches with a stylised distyle in antis design with windows to the flanks creating a projecting entrance hall rather than a porch.

3.92 Nos. 3–9 (odd) Abbotsbury Road were designed in 1924 by architects, Leslie Marsh and Co and display the Neo-Baroque style that is common to this part of the conservation area,
but in contrast with Ilchester Place, they are in red brick. Nos. 3-7 are three double fronted, two storey houses that form a terrace and have central pedimented and columned doors of five panels with six-over-six paneled sashes, a dentilled stone parapet and hipped dormers in clay tiled roofs. Chimneys punctuate each end and party wall. The return elevation to no. 3 has matching sash windows and the gable and rear roofslopes can be enjoyed from this alley.

3.93 No. 9 forms the end of the terrace and turns the corner into Oakwood Court taking on the appearance of a detached house. It has a double frontage with an entrance that matches those to no. 3-7 but is projecting with windows to the flanks; and to either side are elegant curved bays containing three windows each. Another difference is the boundary which is topped by railings (whereas nos. 3-7 only have walls), but all other details, including the dentil cornice that travels around the curved bays, match the terrace. The group is extremely well preserved and makes an important contribution to the character of the conservation area.
Architectural Details

3.94 Architectural decoration form an important part of the design and character of each house and in turn, that of the wider conservation area.

3.95 The houses in Holland Park are the ultimate expression of high Victorian exuberance with a wealth of stucco quoins, balustrades, dentiliation, cornices, brackets, columns and capitals, as well as their glorious iron and glass canopies and balcony railings. The houses on Holland Road are also a riot of decoration in the form of both stucco and red brick details contrasting with their stock brick elevations.

3.96 The stock brick villas in Holland Villas Road are more restrained in their decoration but their simple stucco dressings are no less part of their special character. The stuccoed bays, architraves to windows and doors, cornices to the parapets and pot guards to window sills make up their Classical elegance. Houses on Addison Road and Crescent have more decoration in the form of stucco balustrades to the roofline, pediments over the windows and projecting columned porches. All these details are usually the same to a whole group of houses and where some details are lost, the character of the group is impoverished.

3.97 Most of the houses in the conservation area have steps up to the front door due to their design over half-basements. The Classically inspired houses generally have stone steps with a bull nose finish, but later Victorian houses, such as those in Holland Park, often had black and white or red and white tiled steps and many of these survive. Railings to the landings by front doors are usually a different design to the boundary railings and fine examples can be seen in Holland Park Avenue and Holland Park Gardens.

3.98 Other small scale details that add charm and historic character to the streets include the cast iron pot guards to window sills, footscrapers in the gate piers and urns on some of the parapets.
Railing to landing, Holland Park Avenue

Hierarchy of railing design

Stone steps with bull nosing

Footscraper

Railing to landing, Holland Park Avenue
Windows and Doors

3.99 Windows and external doors are key features of historic houses and reflect their architectural period and style, making an essential contribution to the character of the conservation area. Both are made of timber and painted, even in later houses, such as those in Ilchester Place and some of the modern houses in Woodsford Square and Abbotsbury Close. Many historic examples survive and these are great conservation value.

3.100 The most common window type in the conservation area is the painted, timber framed, sliding sash window. This was an important British invention that allowed air to enter a room by the top and/or bottom sash without breaking the Classically inspired building line. Early Victorian houses and later Neo-Georgian houses have ‘Georgian paned’ sashes which is usually a six-over-six pattern divided by slender glazing bars and without horns. These can be seen in nos. 11–17 (consec) Addison Road (1839) and Ilchester Place (1928).

3.101 The stuccoed villas on Addison Road have an unusual and especially attractive design comprising sashes divided into three panes by vertical glazing bars at first floor and to the ground floor: tripartite windows divided horizontally by a single glazing bar. Houses in Holland Villas Road and Addison Crescent have a two-over-two pattern divided by a vertical glazing bar whereas sashes in Holland Park are plain and without glazing bars. These large paneled windows required the frame to be strengthened with horns due to the increased
weight compared to earlier windows and these are a distinctive feature of the area.

3.102 With regard to front doors, there are two principal original designs in the conservation area: the six panelled door and the four panelled door. Six panelled designs are used predominantly in either the neo-Georgian designs in Ilchester Place or the grand Victorian houses at nos. 165-171 (odd) Holland Park Avenue and nos. 97-100 (consec) Addison Road. Doors in the latter have deep moulded panels and a bead down the centre to give the impression of a pair of doors; and a large plain rectangular fanlight over.

3.103 Elsewhere the original door type was most often the typical Victorian four panelled door, with recessed panels surrounded by ogee mouldings, sometimes with the top two panels being glazed and sometimes having overlights and sidelights, particularly on the larger houses. Within this common and important historic design, there are variations, such as the diagonal boards to the bottom panels at nos. 40-94 (even) Holland Road or the arched top panels seen in Upper and Lower Addison Gardens which also have plain fanlights simply divided into three above.

3.104 The grand houses in Holland Park have true double doors with the top panels glazed and the lower panels raised and fielded. One or two doors with two long recessed panels survive in Addison Road which was probably the original design. Many have been changed to six panel doors at a later date.
Historic doors were made of good quality, slow-grown pine which was meant to be painted to protect the wood and door furniture was always brass, so varnished doors and stainless steel door furniture is harmful to the character of the conservation area.

All original doors are of the greatest heritage value to the conservation area adding richness, integrity and retaining the historic and architectural character of the conservation area.
Rear Elevations

3.107 Rear elevations make an important contribution to the historic and architectural character and appearance of the conservation area, being an original part of the design with their own typical characteristics. Rears are visible across garden walls, through gaps between buildings, across the park or communal gardens as well as from rear windows. As with the frontages, rear elevations were designed to match their neighbours and although they usually have less ostentatious designs and detailing, sometimes they were formally planned either due to the importance of the house or due to its location adjacent to an open space.

3.108 Features of the rear elevations that contribute to the character of the conservation area therefore include their original design (e.g. closet wings, chimneys), materials (e.g. stock brick and timber) and features (e.g. sash windows, brick lintels). Elements that detract include out of character or oversized extensions, inappropriate render/paint covered brick; disproportionate replacement window size and design or windows that have been moved; and disruption of uniformity and rhythm. Above all, historic features and uniformity of rear elevations with neighbouring houses make a very important contribution the historic and architectural character of the conservation area.

3.109 The grandest rear elevations in the conservation area are those to the Holland Park houses by Francis Radford which are mostly fully stuccoed and have canted bays and detailing to all houses, but are particularly attractive where they front the park. Some of the houses next to the park have pairs of identical bays giving a double fronted effect, whereas the bays to the rears of the other houses were not intended to be matching but the original format can usually be read in each elevation and there is a fair degree of uniformity in the groups.

3.110 Elsewhere in the north of the conservation area, rears are either flat backed as in Lorne Gardens, nos. 165-171 (odd) Holland Park...
**Avenue** and the west side of Holland Park Gardens (which also have shallow canted bays at ground floor level) or have large paired closet wings as at nos. 131-161 (odd) **Holland Park Avenue**. The paired closet wings in this conservation area never rise to full height and finish one storey below the eaves in Holland Park Avenue and only rise to first floor level in Holland Road. The solid and void effect created by these closet wings is highly characteristic of Victorian terraced houses and an important feature of the conservation area.

3.111 Upper and Lower Addison Gardens have individual closet wings infilled at ground floor level with a brick structure topped with a stucco bottle balustrade. These are very clearly visible from the street making the modern extensions all the more harmful to the appearance of the conservation area.

3.112 James Hall’s villas on Addison Road and Holland Villas Road originally had a central full height stair tower to the rear and these can still be seen to the houses on Holland Villas Road topped with a slated gable that cuts into the main roof slope. However, the stucco villas on Addison Road have obliterated this feature with enormous extensions which have to be scrutinised minutely for any remnants of historic form or fabric.

3.113 The backs of the houses on the south side of Ilchester Place have a U-shaped form created by full height hipped wings that are infilled at ground floor with flat roofed additions. Houses on the northern side follow a different plan.

3.114 The detached houses in the Melbury Road area are individually designed and therefore have individually designed rear elevations that are important features of the houses in their own right as well as contributing to the character of the conservation area.
3.115 Side or end elevations of houses make a positive contribution to the character of the conservation area and are just as sensitive to change as front elevations, especially where they the front a street.

3.116 Side elevations have been designed in a variety of ways. In very high quality developments, fenestrated side elevations were an integral part of the design of houses, for example the detached houses in Melbury Road and especially no. 13 Melbury Road where you could mistake the pair of bays and dormer windows for a front elevation. No. 173 Holland Park Avenue and the end houses in Radford’s Holland Park both have sides that were designed with as much exuberance and care as the front elevations, but remain nonetheless side elevations rather than fronts. The side of no. 1 Upper Addison Gardens is a less ostentatious example which has a neat column of arched windows.

3.117 In some places the front elevation and side elevation have been switched so that the front elevation is on a different street to the rest of the group. No. 26 Ilchester Place, for example, has a fine symmetrical double frontage with central doorway facing east with only windows fronting the rest of the group. No. 43 Upper Addison Gardens also has a double frontage facing Holland Villas Road although an absent ground floor window means the effect is not complete. No. 23 Holland Park Gardens has reversed frontages, this time in a Victorian terrace format so that the projecting porch is to the side with just bay windows on the Holland Park Avenue elevation. Opposite, no. 19 has
the same effect but this has been harmed by the arbitrary insertion of round windows where the wall was originally fair-faced.

3.118 Plain side elevations are no less valuable and form part of the original design and character of that particular house as distinct from other designs. Plain, unpierced walls, where they remain, display a fine elevation of traditionally bonded brickwork with narrow mortar joints in which the only interruption is from the chimney breasts where present. Often such walls are marred by downpipes, ventilation bricks or other distracting clutter. The inner flanks of the villas in Holland Park, Addison Road, Holland Villas Road and no. 23 and 25 Upper Addison Gardens were intended thus, but have been peppered with small windows at a later date.

3.119 Side elevations were often built in a cheaper brick than the front elevation and this can be seen at no. 32 Holland Park Road where red brick was used to the front elevation, but yellow stock brick to the flank. The Holland Park houses are stuccoed to the front and rear, but the sides are built in yellow stock brick.
Historic rooflines and their chimneys are the terminating features of houses and make an important contribution to the historic and architectural character of the conservation area. There are several historic roof types that make an important contribution to the character of the conservation area and their key features include the following:

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

The most common roof type in the conservation area is the plain pitched roof which is present in Holland Park and Addison Crescent. In Holland Park this was a uniform treatment designed with a long slope over the rear addition and a shorter slope to the front that was concealed from view by a balustrade with stuccoed dormers projecting vertically from the facade. Chimney stacks contain the roof visually to both sides.

A similar roof probably existed in James Hall’s stuccoed villas on Addison Road, but these have all had dormers added, although these are mostly concealed behind the stucco balustrade. The terrace on Holland Road also has a pitched roof pierced with dormers and gable fronted sections over the middle and end pavilions. The Gothic houses at the south end of Addison Road also have rows of pitched roofs with gables to the front and rear which create an undulating appearance interspersed with chimney stacks.

Hall’s stock brick houses in Holland Villas Road mostly have shallow hipped roofs in slate with lead rolls to the hips. This roof form is also designed to be as discreet as possible and barely visible from street level so that elegant Classical lines are achieved. Where dormers are original, they consist of single windows in a surround such as those seen in Holland Park and Holland Park Gardens.
3.124 There are few slated butterfly roofs in the conservation area although there are one or two in Holland Park Gardens and to houses on the east side of Addison Road, and all of Napier Road. These were another design that aimed to conceal the roof from view behind a parapet, with the butterfly effect often only being visible to the rear. This is becoming a rare and therefore even more historically valuable roof form where it survives.

3.125 Another historic roof type in the conservation area is the Queen Anne Revival roof seen in the Melbury area which is usually, but not always, in clay tile and is often highly decorative as it is meant to be enjoyed rather than concealed. This can be seen at nos. 9-11 (odd) Melbury Road which has Dutch gables, mansards and soaring chimneys or at no. 173 Holland Park Avenue which has gables, hipped roofs and chimney stacks which have been regrettably denuded of their pots.

3.126 Also to the south are the Neo-Georgian roofs which are taller hipped roofs with dormers designed from the outset. These can be seen in parts of Melbury Road and Ilchester Place.

3.127 Many roofs have been harmed in various ways. Unsympathetic roof extensions are obviously undesirable but smaller scale alterations can be just as harmful, such as building between chimney stacks which removes their dominance and their verticality; infilling between adjacent slopes; adding rooflights which harms the beauty of a plain roof; or adding clutter including satellite dishes, aerials or other structures. As with other architectural elements, roofs should conform to the design of the house and that of others in the same group. There are particularly good unaltered roofs in Holland Road, Ilchester Place, Holland Villas Road and parts of Holland Park Gardens and Holland Park Avenue and others will be discovered as applications are made.
Parapet roofline conceals roof form, nos. 16 and 17 Addison Road

Hipped slate roof, no. 13 Holland Villas Road

Shared pediment, nos. 38 and 39 Addison Road

Hipped roof with dormers, Melbury Road
Boundary Treatments and Gardens

3.128 Front gardens, ‘areas’ and boundary treatments create the setting to the houses in each street and form an important part of the public realm despite being privately owned. Original boundary treatments make the strongest contribution to the architectural and historic character of the conservation area, but well maintained reproductions are welcome, whilst lost or altered boundary treatments are harmful.

3.129 The detached houses have good sized front gardens that often contain trees as well as other planting and have substantial boundary treatments as well as railings around the lightwell to the half-basement windows. Houses in Holland Park have square section stucco bottle balustrades with square pillars at the entrances and party walls; and cast iron railings around the lightwells. Many balustrades are missing, much to the detriment of the street scene. In some instances the original layout of the planting beds remains in which a path runs between a front and back bed with the path to the front door bisecting them - this is a particularly good feature for its historic interest and for greening the front gardens.

3.130 The stucco villas in Addison Road have similarly elaborate boundary treatments and large front gardens which are mostly paved in granite setts arranged in a scalloped formation whilst retaining flower beds and mature trees. The boundaries consist of a substantial stuccoed wall with half-round tiles creating a scalloped effect with space allowed in the centre for the house number and carriage entrances at each end. There is a good run of stucco bottle balustrades to the front of nos. 14-15 Addison Crescent which is very attractive.

3.131 In terms of front garden size, the villas in Addison Road and Holland Villas Road are the largest in the borough and perhaps not surprisingly most of the borough’s largest privately owned trees can be found here which in places create the effect of avenues. Fine examples of Weeping Silver Lime, Common Lime, Copper Beach as well as Ginkgo, London Plane and Oak can be seen in many front gardens.

3.132 Some detached houses, such as those in the Melbury area have railings and hedges which is a very pleasant finish, although it is regrettable that boarding has often been added behind the railings to create a solid impermeable appearance. Houses on Holland Road have lost their railings and the resultant bare walls and variety of treatments is extremely harmful to the character of the conservation area. However, many original gate pillars remain with capstones carved in a stylised battlement design. The original low stock brick walls and stone copings have mostly been rendered, but some retain their original stock brick appearance.

3.133 Terraces at the north of the conservation area such as in Holland Park Avenue and Holland Park Gardens have retained their original black painted cast iron railings protecting the front areas which give access to coal cellars and the former servants’ quarters below.

3.134 Houses on Ilchester Place have low walls with dwarf hedging behind to allow clear views of their beautifully designed front garden planting. Gates are placed at the openings to the servants’ quarters at half-basement level whereas the main entrances are not gated.

3.135 Rear gardens are also large. A communal garden was intended to the rears of Addison Road and Holland Villas Road, but this was abandoned as early by 1858 and is partly the reason for the large individual gardens behind those houses today.
Scalloped boundary typical of Addison Road

Stucco bottle balustrades, nos. 14 and 15 Addison Crescent

Later railings with heart motifs, Addison Crescent

Gothic style boundary and gateway, nos. 46 and 47 Addison Road

Scalloped boundary typical of Addison Road
Cast iron railings, Holland Park Gardens

Front garden paved with granite setts, no. 84 Addison Road

Original front garden layout in Holland Park

Boundary rebuilt in red brick with original cap stones, Holland Road
Other Building Types

Places of Worship

3.136 Churches are important to the character and life of the conservation area as they are landmarks of high architectural quality and continue to serve the residents’ pastoral needs. They were usually carefully designed by architects (whereas the houses were often designed by their builders) and were built in high quality materials such as stone (as St John’s) or white Suffolk bricks (as at St Barnabas).

3.137 Being detached structures, design consideration was given to all four elevations so that they are fine buildings when viewed from any direction. Important features include their towers, stained glass windows, timber doors, railings and any structures that are part of their surrounding grounds.


3.139 Church of St Barnabas, Addison Road

3.138 Grade II. This church was funded by the Commission for Building New Churches and constructed between 1826 and 1829 to the designs of architect, Lewis Vulliamy. It is built in white Suffolk bricks in a Perpendicular Gothic style.

3.139 The vicarage sits to the south and forms an important group with the church. It was built in 1855 by Charles Richard Stanham and,
despite extensive alterations including the addition of an extra wing in 1882 to the designs of the architect Arthur Baker, is a picturesque composition in brick and stone with ornate bargeboarding.

**Church of St John the Baptist, Holland Road**

3.140 Grade I. James Brooks designed the church in 1872, but construction was beset with difficulties and was carried out by different building companies with the church still not finished at the time of consecration on 30 March 1889. It is one of the most ambitious churches in North Kensington, designed in the French manner with a cathedralesque porch (Survey of London).
Public Houses

3.141 There is only one extant public house in the conservation area although one is shown on the map of 1955 at no. 284 Kensington High Street but was demolished in the 1960s.

The Crown and Sceptre, no. 34 Holland Road

3.142 Opened 1871. Probably commissioned by developers, Chambers and Bartly and built by Charles Frederick Phelps who often used the type of feature window seen at first floor level on both elevations – a wide aediculated triple window with Corinthian columns supporting a wide pediment – which is a key feature of this building. The upper windows are all timber sash windows with a single vertical glazing bar and the corner of the building is chamfered with the name given here to address both streets. The ground floor elevation has been painted grey but retains its original openings which would have each accessed a different class of bar making the openings an important surviving feature of the building. The pub and its features make an important contribution both to the activity and the character of the conservation area.
Shops

3.143 There are few shops in Holland Park Conservation Area, but those present contribute to the activity of the area and the diversity of its architecture.

Napier Road

3.144 Nos. 1-6 (consec) Napier Road were developed between 1858-59 by William Scott and the builders were probably James Randell Thursby (south side only). The shopfronts are irregular rather than uniform in appearance with only nos. 2 and 3 being of any heritage significance. No. 2 has a timber shop window divided by glazing bars into 12 panes and no. 3 is a modern interpretation of a historic frontage with sinuous console brackets. No. 4 has a traditional style timber framed shopfront, but nos. 5 and 6 are severely out of keeping in design, materials and colour. Originally a cornice ran along the whole terrace above the fascias, but this now only remains to nos. 1 and 2 and it would be a welcome enhancement to reinstate it to the rest of the group along with better timber shopfronts where missing.

3.145 Some of the houses opposite (nos. 7-11 (consec)) have Victorian stucco console brackets above their front doors symbolising that these too were once shops.

Melbury Court

3.146 This was built c.1928 to designs of architect, Francis Milton Cashmore of Messrs. Joseph’s practice. It is a long palace fronted mansion block with shops to the ground floor and flats above built in red brick with stone dressings to the windows, roofline and shop surrounds. It is carefully articulated to accommodate a larger build-out at the west end that nonetheless conforms to the overall design of projecting end pavilions and paired feature windows. All windows are multi-paned timber sashes. The side elevations are also particularly good with an array of windows to match those to
the front and an additional feature of interest - a tall central opening. This takes the form of an aedicule topped by a brick arch and flanked by a pair of engaged Composite columns with an urn on the entablature and a balustrade to the base. This is open to the windows behind, but sadly covered with netting.

3.147 No. 276 was once occupied by a bank and has more solidity and stonework on its ground floor elevation as well as an entrance with engaged columns and a pair of three panelled doors to elevate its importance. At the opposite end, the design of no. 240 is similar but with more stylised capitals. The only shop with any architectural or historical significance is the jewellers which has an elegant bronze frontage with a marble stallriser and recessed entrance with terrazzo floor and glazed polished oak door. The traditional glass fascia with gold lettering is also of historic interest.

3.148 Each shopfront is separated from its neighbour by stone square section pilasters and an original stone balustrade runs above these along the entire length of the building and forms an important part of the character of the group. The very narrow stone fascias have all been covered by unsympathetic modern signs and the whole group would benefit from a single matching shopfront design to enhance this well designed building and improve the character of the conservation area.
Nos. 240-242 (even) Kensington High Street

Shopfront of no. 268 Kensington High Street
Artists’ Studios

3.149 Melbury Road and Holland Park Road form an area of great significance, as not only was it the Earl of Ilchester’s intention that these two streets should form a high quality development, but plots were taken up by a community of successful artists who commissioned renowned architects to build bespoke Arts and Crafts studio-houses for them. These houses were detached and individually designed so that although they form a coherent group, all the buildings are different and need to be cared for independently. Nos. 12 (by George Aitchison) and no. 14 Holland Park Road (Philip Webb) were the first to be built in 1866 and 1865-66 respectively and the others followed after Melbury Road was laid out in 1875. The curving path of Melbury Road allows changing views and gentle discovery of the buildings which are complemented by the trees and greenery in several of the gardens, particularly Woodlands, which is well treed as its name suggests. Unfortunately several houses were redeveloped in the 1960s which has diluted the integrity of the area to a degree. See also Housing section.

No. 49 Addison Road

3.150 The artists’ studio to the rear of this house sits on Napier Road and was built for painter, Herbert Schmalz. It is a very charming building in stock brick with a large north window in Tudor style and stone surround with a cherub holding a fan with the initials H.S. and the date 1894 in the curved pediment.
**No. 10-10a Holland Park Road**

3.151 Grade II. Built 1892-93 by E.E and F. Brown as a house with studio for Sir James Jebusa Shannon in a Dutch Revival style, but since converted to two houses. The remains of the farmhouse to Holland House were incorporated in no. 10. No. 10a (to the left) contained the studio and is of two storeys over basement with a segmental bay, Venetian window and a door with a stone quoin surround and a tile hung return elevation whilst no. 10 has a wide Dutch gable with scrolled stone coping and a central plaque with sundial and quoins. The range to the rear has a castellated parapet.

The building is set behind a very deep front garden containing mature trees and enclosed by a substantial brick wall with coach lamps to the gate piers and gates that are regrettably boarded to one side.

**Leighton House, no. 12 Holland Park Road**

3.152 Grade II*. Built 1866 to designs of architect, George Aitchison as a studio-house for Frederick, Lord Leighton. The first part of the house to be built was the three-bayed entrance section in red brick. In 1869-70 the studio which is located on the first floor, to the rear, was extended to the east and in 1877-79 the front of the house was extended to the west and the Arab Hall added. In 1889-90 a winter studio was added to the east of the main studio and in 1894-95 a silk room was added on what had been a roof terrace, all also to the designs of Aitchison. The brown brick Perrin Gallery to the east was designed by Halsey Ricardo and added in 1929.

3.153 The external elevations are plain compared to the beauty inside. The earliest part of the building has the appearance of a Neo-Classical house with stone entrance to one side, sash windows, stone string courses and a deep modillioned cornice with leafy metopes. However the later additions became bolder
with the octagonal Arab Hall and section next to it having ziggurat-style crenellations to the parapet, whilst the windows of the Arab Hall are surrounded by a giant brick architrave. The clay tiled dome has arched lucarne windows, fish scale tiles and is topped by a gilded weather vane. The boundary wall is built in red brick and engineering black bricks, but is devoid of the planting that enhances other buildings in this area. The Perrin Gallery’s stark appearance in brown brick was no doubt designed to reflect a change in architect but the structure nevertheless echoes the baldness of the earlier western extension without competing with it. Now open to the public.

No. 14 Holland Park Road

3.154 Grade II. Built 1865-66 to designs of architect Phillip Webb for Valentine Cameron Prinsep. The original house was substantially different to what we see today at just two storeys by three bays wide. In 1877 the front was raised an extra storey and in 1892 a new wing was added to the east which had been planned previously. Both extensions were also designed by Webb although the ill conceived addition that squares off the two right hand gables must be later.

3.155 The Arts and Crafts style used has allowed the various extensions to take place without the need for excessive symmetry, so that although once the roofline would have been a symmetrical composition consisting of a turret-like parapet flanked by two gables; the lower windows are mismatched and located where they were needed rather than to create a formal design. The main entrance is a solid stone porch with a mock-Tudor window above it whilst other windows are timber framed casements with glazing bars. The small oriel window and round window to the first floor are particularly idiosyncratic. Now flats.
The Studios, nos. 20 to 30 (even) Holland Park Road

3.156 Grade II. Built 1878-79 by Arthur Langdale and Company of Brompton. A complex of six two storey studio-residences arranged around a courtyard accessed through a wide segmental arched entrance with accommodation above. It is an important feature of this building that the entrance is open rather than closed with gates. The front and courtyard elevations are in red brick whilst the flanks are in purple stocks. The two entrance doors on the Holland Park Road frontage have Classical surrounds in gauged red bricks with segmental pediments whereas the long nine-over-nine paned sash windows have simple rubbed brick flat arches. Each residence has its own pitched clay tiled/pantiled roof with large rooflights on the northern slope and chimneys to each party wall.

3.157 The floor is also of interest as it is formed of a central red brick section flanked by square granite setts to each side. Inside the courtyard there are well designed timber enclosures that are in keeping with the architecture as are the painted timber address signs. However, the modern railings and manicured hedge to no. 20 appear at odds with the simple charm of this building.

Nos. 2, 2a, 2b and 4 Melbury Road

3.158 Nos. 2 and 4 Melbury Road (c.1876) were probably built by builders, Adamson and Son of Turnham Green on advice from architect, Sir John Belcher and the owners, Thomas Thornycroft and his son Hamo Thornycroft. These were built partly for the Thornycroft family who lived in no. 2 and partly as a speculation with studios to the rear (now nos. 4b Holland Park Road). These are three storey red brick buildings with accommodation in the gables and roofslopes as well as in the half basement. They are a non matching pair, one having a porch extending over the entrance steps whilst
the other has a simple pointed brick arch over the front door. No. 4 has a large ground floor window whilst no. 2 has a roofed bay. The two houses are visually divided by a chimney stack and they share the same railing design.

3.159 No. 2a and b (grade II) was built in 1892 to the designs of Sir John Belcher and is a small red brick two storey building with projecting stone framed windows and a Baroque style scrolled pediment over the door.

3.160 In between these buildings is the small Melbury Cottage to which a porch was added in 1930 by architect, A.M. Cawthorne. This is a diminutive red brick building of one and a half storeys over basement that originally led to the studios. Today it forms a discrete junction between the taller buildings and has significance of its own, particularly in the castellated parapet and restrained detailing.

**No. 8 Melbury Road**

3.161 Grade II*. Built 1875, designed by Richard Norman Shaw for Marcus Stone. Originally the three oriel windows lighting the studio matched, but the middle one was raised before 1896. There was also a winter studio to the east. This is a well conceived design that has features typical of Shaw’s work such as the oriel, the tile hung gables and the long multi-paned windows. The front entrance door has a carved brick surround depicting a wreath in the pediment. There was also a separate back stair for the models to use. It is now flats.

**No. 18a Melbury Road**

3.162 Grade II. This studio is attached to the rear outer corner of no. 18 and is a single-storey red brick building with a passage to the main
house that is now blocked. The studio has a steeply pitched tiled roof and to the north is a broad glazed dormer. William Holman Hunt lived at no. 18 from 1903 until his death in 1910. See also Housing section.

Woodlands, no. 31 Melbury Road

3.163 Grade II*. Detached house. 1875. Designed by Richard Norman Shaw for Sir Luke Fildes who occupied the house from 1877 until his death in 1927. This is a large red brick house hidden amongst trees and set in a large corner site that very much contributes to the leafy spacious character of this part of the conservation area. It has tall multi-paned windows, characteristic of Shaw’s work, painted timber balustrades, high chimneys, clay tiled roof and elegant cut brick detailing around the openings. All elevations are articulated with different sections in emulation of a relaxed vernacular style. The side elevation can also be from Ilchester Place where there is a sturdy and much repaired old wall that is also of heritage significance.

No. 47 Melbury Road

3.164 Grade II. Designed by Robert Dudley Oliver for Walford Graham Robertson in 1893. This red brick studio-house was originally only two storeys and four bays wide, but extended to its present form in 1912 by Basil Proctor. Like its neighbours, the house is designed in the late seventeenth century English Baroque style with a central pediment, deep timber modillion courses and stone quoins. The windows here are metal framed casements with square leaded lights and the front door in its columned and pedimented surround is unusually set to one side of the central bay. The studio to the rear was given a magnificent large double height, Elizabethan style bay window flanked by buttresses. It is now flats.
**Mansion Flats**

**Oakwood Court**

3.165 Oakwood Court is a very fine group of mansion blocks with a private central garden at the north end. It consists mostly of Queen Anne Revival style blocks designed in 1899 and completed over several years by several architects, but probably mainly to the designs of William G. Hunt, architect and surveyor of Bedford Gardens. Nos. 31-62 (consec) were completed in 1930 to the designs of Richardson and Gill in an Art Deco style.

3.166 The Queen Anne blocks are seven storeys high over half basements and faced in smooth orange-red bricks with Bath stone dressings to the windows and entrances, although the latter have been painted white. Particularly distinctive elements include the turret features on the Addison Road frontage which create an entrance into the Court and the tall chimneys with their stone banding and terracotta pots. Each block is articulated with almost full height canted bays that are terminated half-round gables and joined by shallow balconies with iron railings displaying curly and wavy elements. The windows are a variety of French doors onto the balconies and white painted sashes with six panes over one. The entrances are a key feature with polished oak doors and over-and side-lights set in a double arched Classical entrance way, undoubtedly in Bath stone, but since painted over. The wide paths have mosaics in attractive patterns which are all intact and mostly to the same design.

Fig 3.3: Mansion flats map
3.167 The Art Deco blocks are the only block to have a drive and have been designed around their own courtyard. These are more austere and are faced in a less lively brick with only brick or minimal terracotta dressings including many decorative vents. The windows are metal framed which have a very fine and elegant frame and glazing bars but there are no balconies. There are three entrances set beneath simple projecting canopies and with polished oak doors, all accessed from the courtyard.

3.168 The roofs are clay tiled and take the form of a mansard with dormers, but are flat on top. A complete set of thick original cast iron railings enclose all the blocks and tie in the two different styles of building. To the rear, the blocks are deep and finished with majestic tightly packed yellow stock brick canted bays in pairs that are punctuated by deep lightwells.

3.169 Nos. 1, 2 and 3 Oakwood Mansions at the east end take on a completely different form, being much smaller (three storeys) and of only four bays wide. The doorcase is in Bath stone with pilasters, console brackets and segmental pediment whilst the mahogany door has an unsympathetic glazed panel to the top. There are two canted bays, a stone modillion cornice to the parapet and the sashes are in the six-over-one format. Its large rear section backs onto a service lane and is built in yellow stock brick with Queen Anne Revival sash windows topped with double rows of segmental red brick headers. This backland area contains historic single storey service buildings that conform to
the character of this quiet service lane and allow views to the rears of other buildings.

**Holland Park Court and Carlton Mansions, nos. 13-14 Holland Park Gardens**

**3.170** These form a pair of mansion blocks in red brick and were built c.1900 and are of four storeys over half basements with an original mansard storey. The pair is handed so that both halves match. The open entrance porches are in stucco and are flanked by full height canted bays and the vertical elements are terminated by dormers at roof level whilst the horizontal elements are linked by iron railings to the shallow balconies. The windows are plain timber casements and the blocks both have internal lightwells.
Holland Park Mansions, no. 16 Holland Park Gardens

3.171 This is another fine mansion block, this time with a central entranceway that is typical of mansion block design having an elaborate surround, borrowing from Classical elements but with a Queen Anne Revival feel and polished oak double doors. The sash windows are multi-paned above with a plain lower sash, typical of mansion flat design. The central section contains a shallow canted and recessed bay stained glass topped with a triangular pediment with a striped effect in terracotta. The bays to either side are canted and topped with decorative Dutch gables also with similar terracotta dressings. The tall slender chimney stacks have an excellent display of square-section buff terracotta pots and complete this very fine building.

3.172 For Melbury Court, see Shops.
Mews

3.173 Mews are not a common feature of the conservation area making those present all the more special and unusual. Radford’s Holland Park houses were built with a mews street but the only others are at nos. 13a and b Addison Crescent, no. 1a Holland Villas Road, no. 7a Napier Road and the one attached to no. 87 Addison Road. All have been converted to housing.

3.174 The latter have retained their small scale of two storeys, no basements and no additions in the roof as well as traditional windows and the vestiges of wide openings at ground floor where the horses and carriages would have entered. No. 87 Addison Road has an extremely attractive frontage which also displays the date 1880.

3.175 Holland Park Mews are a group of great charm and are grade II listed for their heritage significance and relationship to the Holland Park houses. They are entered through an arch at the west end that has the character of a triumphal arch finished in channelled blockwork and having three openings (one for carriages, two flanking arches for pedestrians) with the name given in a large plaque topped by a balustrade.

3.176 The units are mirror images of each other so that those on the north side have their steps up to the groom and carriage men’s accommodation (via a balcony) on the left and those opposite have their steps on the right. Originally the design of all the units would have been the same, but some have been altered, although not irreversibly.

3.177 The wide painted timber carriage doors are located on the ground floor with a small storage cupboard under the steps which are made of stone and rise to a central entrance for the staff accommodation above. By the steps, many metal windows with their pivoting openers, that would have ventilated the stalls remain, as do most timber ten-over-ten paned sash windows to the first floor.
3.178 Above the cornices there are beaded stucco balustrades, divided by party walls, most of which remain intact to further unite the whole group. A few mews remain unpainted or have had their paint removed which is a welcome reinstatement of the original brick finish. Some units have oversized or modern garage doors and which has damaged the integrity and uniformity of the group. Most units have retained their shallow pitched slate roofs that are concealed behind the parapets and very few have had harmful roof extensions which spoil the uniformity, diminutive form and special character of these former service buildings.

3.179 The entire mews is paved in granite setts which extends from one side to the other without pavements and is an important features of the mews. Under the arch there are granite guard stones to protect the arch from damage.
Other Significant Buildings

Cardinal Vaughan Memorial School, no. 32 Holland Park Gardens

3.180 This was built in 1885 as Addison Hall to the designs of architect, Hugh McLachlan, on specifications given by the proprietress, Mary Grant. It was originally used partly as a school, and partly as an entertainment venue and is unusual in several ways. It is a large building on a triangular site with all three of its extensive public elevations covered entirely in smooth, unglazed salmon coloured terracotta. The frontage to the fork in the roads is of two bays finished with a single wide curving Dutch gable whilst the main entrance is on Addison Road. Most of the window openings have been given a Perpendicular Gothic treatment with either two or three trefoiled windows grouped under a shallow segmental arch, still in salmon terracotta. The main entrance is framed by engaged octagonal columns with an ogee arch decorated with thistles and leaves in a zigzag pattern. The attractive decorative iron fretwork sign probably dates from 1914 when the Cardinal Vaughan School took over the building.

Holland Park Lawn Tennis Club, no. 1 Addison Road

3.181 This is a small two storey building of historic interest that is used as the office for the Holland Park Lawn Tennis Club. It is a two storey stock brick building with pitched roof, timber framed sash windows and stucco dressings with a large bay window overlooking the tennis courts. The courts themselves and the land to the east create a welcome piece of green space in this densely built up part of the conservation area.
Recent Architecture

3.182 Late twentieth century buildings in the conservation area were largely built in response to the need for more housing rather than through redevelopment of bomb sites. Due to the latter, Stavordale Lodge and Woodford were built in Melbury Road, but due to the former, many villas on the east side of Addison Road and terraced houses on Kensington High Street were redeveloped.

3.183 There was extensive building in the 1960s and 70s which took the form of tall flat blocks of between 8-10 storeys, some of which were built along with lower maisonettes as at Abbotsbury House, Monckton Court and Somerset Square. In general their modern form, orientation, height and colour of brick had no regard for the historic houses surrounding them and they have altered the character of the conservation area forever. In mitigation, they are generally well maintained and usually softened by trees and attractive planting, although this is mostly rigidly contained in brick structures, rather than as traditional gardens with lawns.

3.184 The houses in Monckton Court and Woodsford Square are better than the others as they were designed in a contemporaneous style rather than aping Georgian features as in the Abbotsbury Closes and Somerset Square. Features of interest include the slit windows and rendered bays in the Monckton Court houses and the varnished and grooved hardwood doors, blue tiling and brick detailing in Woodsford Square. Both the latter have added quality by providing open space which is extremely well landscaped and planted in Woodsford Square whilst Monckton Court contains a modernist...
sculpture and pond (perhaps referencing the fishponds that used to be nearby).

3.185 The Design Museum (formerly the Commonwealth Institute, grade II*) was built between 1960-62 to designs by Robert Matthew, Johnson-Marshall and Partners (main job architects Peter Newnham and Roger Cunliffe) with major engineering contribution from A.J. and J.D. Harris. Built on the site of the sixth Lord Ilchester’s golf school, it was conceived as a tent in the park with an enormous hyperbolic paraboloid roof and glazed walls to emulate this with concrete radiating ribs finishing at ground level in imitation of tent pegs. The Commonwealth was set up in 1949 and continues today although they took the decision to vacate the building in 2002. The building was opened in 1962 by The Queen and employed materials gifted from other Commonwealth Countries such as copper from Zambia. Originally the area to the front displayed flags and was lined with trees. Inside there was an impressive central circular platform designed to emphasise the effect of the roof and to allow exhibition spaces that were equal in size and visibility. Planning permission was granted for the new flat blocks (designed by OMA) and the internal reordering of the former Commonwealth Institute (by John Pawson) in 2008.

3.186 Another good building is Stavordale Lodge, nos. 10-12 (even) Melbury Road which was designed by architects, Dalling and Partners between 1963-64. The building has an interesting design consisting of two wings curving away from each other with the entrance and access to the flats in between. The
The Youth Hostel is a strikingly badly designed building, particularly in view of its location next to the grade I listed Holland House although its existence is tightly bound to the salvage works to the House after the war.

3.187 The Youth Hostel is a strikingly badly designed building, particularly in view of its location next to the grade I listed Holland House although its existence is tightly bound to the salvage works to the House after the war.
4 Public Realm

Street Trees

4.1 Mature trees and avenues form an essential part of the character of the conservation area giving it an attractive appearance and relaxed atmosphere. Trees provide a natural green foil to the hard architecture as well as providing habitats for insects and birds, dispersing pollution, giving shade and creating ever changing scenery.

4.2 Many existing trees were preserved during the development of the area, for example, all large trees not on the sites of houses or injurious to them were preserved in Radford’s Holland Park streets. Today, Holland Park (north) has avenues of Caucasian Lime trees and London Plane trees in the southern street; and there is a particularly good avenue London Planes in its north-south stretch.

4.3 There is a magnificent avenue of mature Plane trees in Holland Park Avenue. Abbotsbury Road has a mixed planting stock of white flowering wild Cherries and Caucasian Limes, of which more good examples can also be found in Ilchester Place.

4.4 The large publicly accessible areas in both Somerset and Woodsford Squares have some good quality trees of many types from forest size trees such as London Plane, Sycamore and Oak as well as smaller more uncommon trees such as Weeping Ash and Pagoda trees.
Street Furniture and Surfacing

Pillar Boxes

4.5 The conservation area contains many historic pillar boxes that are all of conservation value and contribute to the historic character of the area. All the boxes are of significance, but the Penfold seen outside no. 276 Kensington High Street is grade II listed for its rarity and early design (c.1866).

Historic Paving

4.6 Most of the conservation area is paved in either modern sawn York stone paving or concrete slabs with granite kerbstones and gutters, but where original riven York stone paving slabs survive, these are of the greatest heritage significance to the conservation area.

Coal Hole Covers

4.7 These were inserted into pavements so that coal could be delivered directly into the vaulted coal cellars underneath and taken into the basement by servants for use in the ranges and fireplaces. Many of these survive and they contribute greatly to the historic character of the streetscape in the conservation area.

Street Lighting

4.8 Streets lamps are generally the modern Coronet type with a round glass lantern and metal decoration that combines modern lighting requirements with a traditionally inspired design.
Public Art and Statuary

4.9 Public art makes a great contribution to the historic character of the conservation area as well as having considerable artistic significance in their own right. There are many statues in the park itself, for example, Lord Holland (Henry Richard Vassal Fox, third Baron Holland) by George Frederick Watts and one in the street: St Volodymyr, ruler of the Ukraine by Leonard Molo-zhanyn at the junction of Holland Park Avenue and Holland Park.

4.10 Details can be found in the Council's guide On Public View: A journey around the sculpture of the Royal Borough of Kensington and Chelsea by David Nolan and Caroline Starren available on our website.
Views

4.11 Views in and out of the conservation area give a sense of the area’s wider ambience as it is experienced when travelling through or around it and are important part of its character. Landmark buildings are typically distinctive from other historic buildings in the area by their size or style or use and create a focal point in a streetscape or a wider area.

4.12 The most obvious landmark in the conservation area is Holland House which can be seen from a wide area, both from the playing fields to the south and from the park to the north, but there are others including the two churches, The Crown and Sceptre public house and the Design Museum, although clear views to the latter have been restricted by the recent flat blocks.

4.13 Within the conservation area there are short vistas from one street to another and this is best represented in Holland Park looking west towards houses of similar design. But a more common type of view is where a road curves, such as in Addison Road or Addison Crescent where the eye is led towards different houses as the street changes direction subtly along its course.

4.14 The area is part of a wider historic environment and so there are views from the conservation area to other historic buildings outside its boundaries such as those on Holland Park Avenue and Kensington High Street. There is a particularly good view of the Olympia exhibition centre with its large glazed structure that is lit to great effect in the evening. Trees and back gardens are a feature of the conservation area.

Fig 4.1: Views map
area that often mark a boundary such as the greenery of the rear gardens of the Holland Park houses, the trees lining the park boundary or the trees to the front of Earl’s Terrace, views to which make an important contribution to the area’s character.

4.15 In many places there are short views across garden walls which reveal attractive views of rear elevations and back garden greenery which contribute to the spaciousness of the conservation area, emphasising the unusual size and quality of the houses. Views of gardens and from gardens to houses are enjoyed by residents and are also an important feature of the conservation area for those living there.

4.16 Looking northwards out of the woodland in Holland Park, the view provides a complete escape from the city and an entirely natural environment. The fact that there are no tall buildings to pierce these peaceful surroundings is one that is an essential part of the character of Holland Park and one that should be preserved.
5 Negative Elements and Opportunities for Enhancement

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

5.2 Historic areas are highly sensitive to change. Once a historic feature is lost it can only be reinstated in replica and never in veracity so the loss of historic features is a loss to the integrity and authenticity of the conservation area as a whole. The conservation area can be harmed in three principal ways: by insensitive additions; by thoughtless removal of features; and by badly executed repairs or ‘maintenance’. The reinstatement of any historic feature where there is clear evidence of its original form will be welcomed.

5.3 In general, the conservation area is in a very good state of repair and conservation, however, some problems that are particular to this area are the security grilles that cover windows in the Addison area as well as unsightly security cameras and excessively high and solid-looking front garden boundaries. Many detached houses in the area have had side extensions built in between them which harms the open setting and isolated character of the detached houses, thus in turn harming the character of the conservation area.

5.4 Holland Road, Lower Addison Gardens, Holland Park and Napier Road have suffered the most alterations in the area including the loss of cornices from parapets, loss of historic details, loss of original boundary treatments and occasionally a garage inserted in a house or a painted house in a terrace. The loss of historic window designs is low, but still an issue in places (in particular between nos. 50-59 (consec) Addison Road), whereas the loss of original door designs is more prevalent. Few terraced houses have been individually...
5.5 Poorly designed roof extensions can be seen in some places such as Addison Crescent, Holland Road and Holland Villas Road. In Holland Park some roof extensions have severely harmed the architectural detailing of the parapet thus spoiling the beauty of the roofscape. Rooflights in Ilchester Place can be seen from Holland Park.

5.6 Most houses have pleasant front gardens with planting that creates an attractive setting, but a few houses have hard surfacing including tarmac that creates an ugly setting to historic architecture and is particularly deleterious when combined with the loss of original boundary treatments. Integral garages have been inserted occasionally at the ground floor level of Victorian houses and this is extremely intrusive. Some houses with gardens and lightwells have lost the garden area, so that in front of the house is a large gaping excavation rather than beds with hedging and planting. In Ilchester Place, the presence of a modern deep basement can be seen and such a modern intervention is obviously at odds with the character of the conservation area.

5.7 Small scale interventions can also be unsightly such as the location of pipes and wires on front and side elevations, thick weatherstruck pointing, mismatched chimney pots, modern cladding to steps and clutter at roof level.

5.8 Almost all historic shopfronts have been lost from the area. The most unattractive shop is in Napier Road and this is due to its bright colour and materials. Others also tend to be in modern materials but are of a traditional design so their impact is more neutral in this instance.
Appendix 1: History

HOLLAND HOUSE

6.1 Holland House was started in 1605 for Sir Walter Cope and was known as Cope Castle which was set in almost 500 acres reaching nearly to Fulham Road. Sir Walter’s son in law Henry Rich became the first Earl of Holland in 1624 and he renamed the house. He was beheaded as a Royalist in the Civil War and Holland House was used by General Sir Thomas Fairfax as his headquarters for a time. After the Restoration, William III considered buying Holland House, but instead bought Nottingham House which he transformed into Kensington Palace.

6.2 Joseph Addison, politician, essayist, poet and founder of The Spectator, inherited Holland House through his marriage to the widow, Charlotte Rich in 1716 and died in the house in 1719 having lived there only three years.

6.3 In 1721 the house passed to cousins in the Edwardes family who became the Barons of Kensington although there is no evidence they lived there, and their estates were heavily mortgaged. William Edwardes was persuaded in 1746 to lease Holland House to the infamously wily Henry Fox (later the first Baron Holland) who had held a lucrative post of Paymaster General during the Seven Years War. In 1768 he bought off two other Edwardes claimants to own the house and land outright although the latter had been reduced to just 200 acres by this time. One of his sons, the politician Charles James Fox, entered Parliament in 1769 and following his brilliant and famous, if sometime fraught, career, he finally proposed the motion that led

Fig 6.1: Davie’s map of 1841

Reproduction thanks to RBKC Local Studies and Archives
to the abolition of the slave trade three months before his death in 1806.

6.4 The Foxes sympathised with the republican and Napoleonic causes in France and Holland House became the centre for left-wing Whig politics in England. Between 1800 and 1840 Henry Richard Fox, the third Baron Holland and his wife, Elizabeth, made Holland House a glittering social and literary centre for which Lady Holland was renowned for holding London’s most celebrated salons. Politicians, writers, thinkers and artists attended these lively parties including Thomas Macaulay, Sydney Smith, William Wilberforce, Lord Byron, Sir Walter Scott and Sheridan along with many others over the years.

6.5 By 1822 however, partly due to the cost of the parties, the Estate was running at a loss. The third Lord Holland had to pay £4,000 in an out of court settlement to yet another Edwardes claimant, Lord Kensington. In May 1822 he was setting out building development on Addison Road to raise income by taking advantage of the westward expansion of London. He referred to the laying out of Addison Road, as “the important profitable but melancholy occupation”. Between 1823 and 1930 various parts of the estate were leased for development.

6.6 This was not helped by the financial depressions in 1825 which meant there was little finance available and little point in developing for rich buyers. By 1827 Lady Holland was losing faith in building developments as the answer to their problems, referring to “our improvident reliance on them as sources of income” although
the developments did help to raise money from mortgages.

6.7 When Lord Holland died in 1840 Lady Holland continued to be the political hostess of the Whigs, but entertained instead at her home in Mayfair as she could no longer bear to be in Holland House. When she died in 1845 the fourth Lord Holland had to continue the speculative developments to maintain the house and commented, “the preservation of that House being…my most anxious wish in life”.

6.8 The 1851 census shows that, as the development on the estate proceeded, most residents were middle class, employing on average two servants per household. Although the south west part of the park, in Holland Lane and at the east end of St Mary Abbots Mews (now demolished), was occupied by small tradesmen, artisans and estate workers. These mews like houses were in multiple occupancy as were several houses in Holland Place and Hope Terrace.

**ADDISON ROAD AREA**

6.9 As development got under way, Lord Holland arranged with builders such as James Hall to undertake large scale development in the Addison Road area, James Hall, who had been operating since 1846 in the Pembridge Villas areas to the south, built some 120 houses in Addison Road, Addison Crescent, Lower Addison Gardens, Upper Addison Gardens and Holland Villas Road.
6.10 The fourth Lord Holland died in 1859, but development continued. Eventually Hall was declared bankrupt in 1864 to the tune of £340,000 and various houses had to be finished by others.

**HOLLAND ROAD TO THE RAILWAY**

6.11 While Hall had been building, various other developers had been working but in smaller ways. In 1863 however, Charles Chambers, a publican turned builder, and H.J. Bartley, a solicitor and his partner, set out on a vast undertaking which built up almost the whole area between Holland Road and the railway.

6.12 Meanwhile, once the results of Hall’s crash had been sufficiently cleared up, another pair, John Beattie, a bank manager in Temple Bar, and Harry Dowding, undertook development from Holland Road westwards. This intense activity left the whole area from Addison Road to the railway built up by 1875.

**RADFORD’S HOLLAND PARK HOUSES**

6.13 As these more run of the mill terraces were being built, a more sumptuous scheme was arising to the north of the park. In August 1859 William Radford and his brother Francis, who had been developing Pembridge Gardens and Square, signed an agreement to build the streets now known as Holland Park and their mews. France Radford designed the villas; they are basically the same as those he built in Pembridge Square, to the north, but with subtle differences. The houses contained an average
household of about 13 people each, half of whom were servants.

**MELBURY AREA**

6.14 In 1865, two houses of highly original design were being built in the south west part of the park. **No. 12 Holland Park Road** was built for Frederick, Lord Leighton, designed by George Aitchison, and **no. 14** designed by Philip Webb, was built for Val Prinsep. The two painters, who had been welcomed into the Holland house circle by the fourth Lord Holland, started what grew to be a remarkable group of artists’ houses.

6.15 By 1866 Lady Holland was having a financial crisis and was only just dissuaded from implementing plans for a building development on the south park directly crowding the front of Holland House. Friends rallied round, and in order to prevent the house leaving her husband’s family entirely, while assuring her an income, Henry Edward, Fox Strangways, fifth Earl of Ilchester (a direct descendent of the elder brother of the first Lord Holland), took on the estate and granted her a life annuity in 1874.

6.16 The Earl of Ilchester was able to subsidise Holland House from his Dorset properties. After Lady Holland’s death in 1889 he and his successors lived there until it was destroyed by bombing in World War II.

6.17 Despite having bought the place to prevent over development, the Earl of Ilchester still had to undertake some development in the south west corner but determined that it should

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Fig 6.5: Map of 1955
be of high quality. He allowed the demolition of the home farm and Little Holland House to make a road in 1875, when George Frederick Watts, the Hollands’ artist protégé who lived there, moved to a new house in Melbury Road.

6.18 Leighton (the President of the Royal Academy from 1878-96), Watts and Prinsep’s presence attracted a colony of artists including (Sir) Hamo Thornycroft, Marcus Stone, Colin Hunter, William Burges and (Sir) Luke Fildes who all built distinctive, specially designed studio-houses for themselves.

6.19 As part of this movement, the site of a little school for the poor was replaced in 1878-79 by The Studios, six two storey cottage studios at nos. 20 to 30 (even) Holland Park Road.

HOLLAND PARK GARDENS

6.20 When Charles Richard Fox died in 1873, the grounds of his house, no. 1 Addison Road were built on and Addison Road extended north by the construction of Holland Park Gardens. The Cardinal Vaughan Memorial School Hall was erected in 1885 and was first a school and later a place of public entertainment.

TWENTIETH CENTURY DEVELOPMENT

6.21 The first large flats were introduced at the turn of the century when Oakwood Court was built on the site of a lake, previously the fishponds, called the Moats, which appear on the earlier maps in various shapes. Mansion flats were also built in Holland Park Gardens and the southern part of Abbotsbury Road was developed at the same time.

6.22 In the twentieth century the Holland Estate continued to be reduced in size by the sale of the few remaining freeholds to the west of Addison Road and several on it. Ilchester Place was completed in 1928 by Leonard Martin with Lutyensque weight, and Melbury Court on Kensington High Street.

6.23 In World War II, Holland House itself was hit by incendiary bombs. The bomb damage caused the 6th Earl of Ilchester to sell the house and grounds to the London County Council for use as a park. The east wing was rebuilt and incorporated into a scheme for a YMCA hostel but the rest was pulled down with only the parts seen today being repaired. An Act of Parliament restricts the use of the east wing to youth residential accommodation alone.

6.24 During the 1950s and 1960s building activity on the Estate was as busy as any time since the 1870s. In 1958 an Act of Parliament provided for the building of the Commonwealth Institute, now the Design Museum, which closed off the park from Kensington High Street. All the houses north of Oakwood Court on Abbotsbury Road were built by Wates to designs of Stone, Toms and Partners. The same architects designed the new houses south of Holland Park Road.

6.25 There were individual developments in Melbury Road and at the south end of Addison Road to the east. The Woodsford Square development begun in 1968 was built also by Wates to the designs of Fry, Drew and Partners.

This was followed in the early 1970s by the development of Somerset Square, designed by Chapman Taylor Partners.

6.26 With the disbandment of the Greater London Council in 1986 the ownership of Holland Park passed into the hands of the Royal Borough of Kensington and Chelsea.

6.27 In 2016, flats were completed around the former Commonwealth Institute which was taken over by the Design Museum bringing the total number of museums in the conservation area to two and changing the setting of this building from a parkland environment to an urban one.
Appendix 2: Management

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?
- 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?

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?

Management Strategies

Holland Park
This management plan runs from 2006-2016.

Holland House
This management plan was written by Fielden and Mawson in 2011 for the Council’s Property Services.

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/

Archaeology Priority Areas

The east of the conservation area is located with the tier 2 archaeological priority area (2.3) “Holland Park, Campden Hill and Kensington” which includes the Holland House site. For further information see Historic England’s Archaeological Priority Areas Appraisal for the Royal Borough of Kensington and Chelsea dated August 2016, pages 41-44. This APA is significant because of its abundance of prehistoric and Roman archaeology which is generally well-preserved.
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.

### Chapter 33: An Engaging Public Realm

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### Chapter 34: Renewing the Legacy

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