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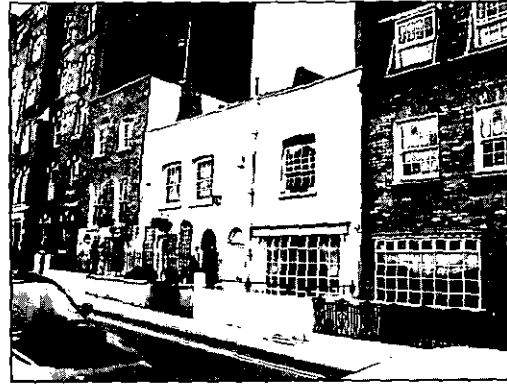
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Oversized dormers in Peel Street (far left)



A strong contrast in size in Peel Street (left)

some very attractive sequences do occur, with some impressive and beautifully maintained properties.

In contrast, CAMPDEN STREET appears to be at once more relaxed and more organised. Half of its south side is taken up with property built within the rear gardens of Bedford Gardens properties, on which mews styles have emerged. The informality produced by the survival of an old retaining wall leading to the junction with Campden Hill Road adds to the charm. In contrast, terraces at the west end of the north side and the east end of the south side are plain but relatively unspoilt. The consistent parapets of these terraces hide roof alterations from the street, whereas in Peel Street all these changes are highly visible. Even the greater variety apparent in the remaining terrace on the north side is considerably less wilful than in Peel Street, although the conversion of ground floor rooms to garages in two properties is extremely regrettable (see page 46).

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

EDGE STREET is less than half the length of its neighbours and in consequence generates a more intimate environment, the benefits of which are amplified by the lack of through traffic. Roof alterations are more evident than in Campden Street though less immediately intrusive than in Peel Street. One is however more aware of the role played by the buildings at either end: in this case the asymmetrical but carefully balanced facade of Fox School is rendered largely ineffective by the unrelated bulk of Palmerston House behind. The gash created by the railway is also more obvious in this quieter, shorter street, particularly the view south as filled by 13 Bedford Gardens.



5

Hillgate Village

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

Historical development

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

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

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

Townscape analysis

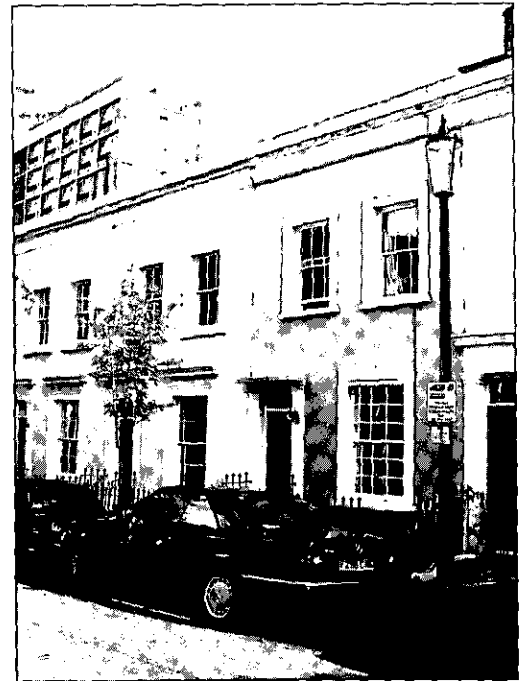
While stucco detailing and modes of exterior decoration vary slightly from street to street and from terrace to terrace, the Village consists generally of simple two-storey brick-and-stucco terraces of artisans' houses and has a strong visual coherence. The Village is small and its grid pattern of streets is easily "read". With one or two exceptions, vistas at the ends of the streets are terminated by buildings sharing a similar character. Surrounding buildings are generally taller and rise behind Village houses to promote the area's sense of enclosure. Occasionally, as with the view northwards from Hillgate Street, the contrast between the Village and its neighbours is positively striking.

HILLGATE PLACE is divided into two by the crossroads with Hillgate Street. This position is unusually prominent because of the additional height of corner blocks, the care and consideration given to the facade of "The Hillgate" public house (particularly with flowers in summer) and, less happily, the profusion of traffic signs. The view eastwards and downhill is terminated by the relatively tall facades on the east side of Jameson Street; uphill the enclosure provided by the cluttered backs of Campden Hill Road houses is somewhat masked by a delightful sequence of stucco houses in pastel colours around a short cul-de-sac.

15 Hillgate Place, its dark-blue paintwork continuing up to parapet level, is perhaps the most obvious of the houses in the Village which stretch the unwritten rules laid down by prevailing taste as applied to the architecture in hand. Yet its role in terminating the view south along FARMER STREET (and the instant clues it provides the passer-by in Notting Hill Gate about the character and quality of the townscape of the Village) is crucial, which underlines the importance to this area of variety within appropriate limits. Farmer

Visual diversity in Hillgate Place
(below)

Farm Place contains the most
consistent terrace in the Village
(below right)



2

Street itself exhibits more exposed brickwork and pipework than the average for the Village. Ironwork makes a strong contribution, robust original pot-guards on window sills on the west side contrasting with elegant modern door hoods and swirly railings to steps on nos. 15-23.

CALLCOTT STREET has attractive colour-washed terraces either side. At the southern end, similarly-scaled properties on Uxbridge Street struggle to fill the view: the modern red-brick block on the corner joins with the plain rear of the Coronet Cinema and views to Campden Hill Tower to compromise the residential scale of this street. The mansard roof extension at no. 10 similarly adds a note at variance with the traditional look of the Village.

Modern developments at its north-east corner also affect the character of JAMESON STREET, but the result is to some extent countered by the taller size of the plain, decent three-storey terrace on the east side, by the greater variety of built form between Hillgate Place and Kensington Place, and by the softening effect of street trees. One or two properties on the west side could do with better external maintenance, while the loss of frontage railings to nos. 2 and 4 is to be regretted. The insertion of a garage in the facade of no. 29 is similarly jarring in townscape terms. The depot at the north end of the east side is outside the Conservation Area but its impact is considerable. It is difficult to say how its appearance might be enhanced although its forecourt could be improved with greater ease.

Trees are most prominent in FARM PLACE, the elegant terraces on either side being subservient during the summer months to the continuous crown of leaves at its southern end. Trees are by no means essential to the character of the Village yet they constitute another important

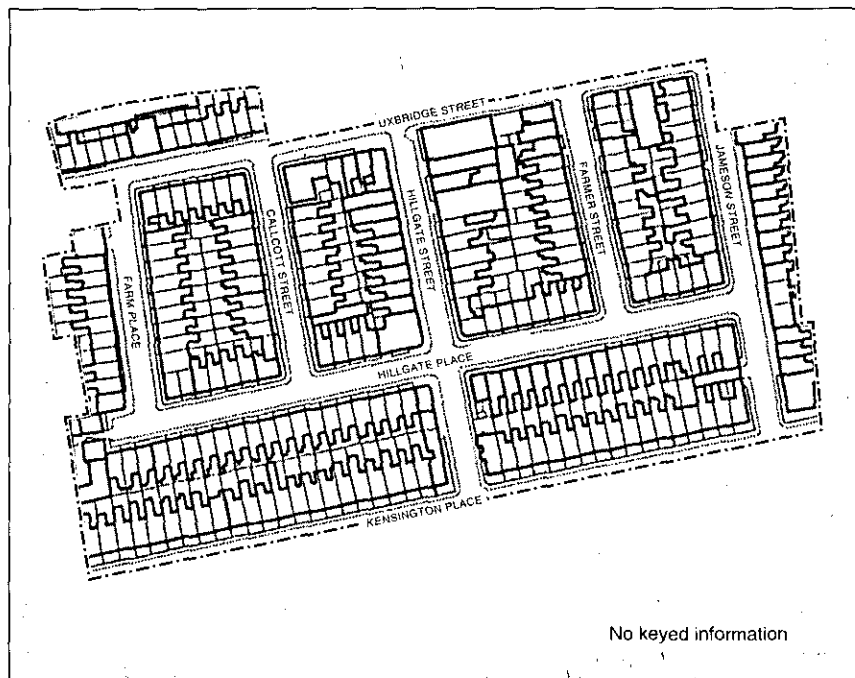
variable. The terrace on the east side is one of the most consistent in the Village.

Having considered the generally residential streets, the two remaining once again provide an interesting note of variety which adds to the character and appearance of the Village. UXBRIDGE STREET is a useful transition zone between Notting Hill Gate and the Village: except for a section close to its west end, properties are varied, often representing the sides or backs of buildings with main frontages elsewhere. Some of these side and rear elevations are in a particularly sorry state with an excess of pipework and ducting. Architectural delight comes from buildings like the Duke of Sussex Studios (no. 14), a former pub retaining a self-important Victorian sobriety but on a small scale and, in contrast, La Paesana, no. 30, with a robust, almost Art Deco frieze of coffered roses above delicate semicircular bay windows.

HILLGATE STREET has the consistently highest front parapets in the Village, the long-established restaurants in the terrace on the west side being neatly contained behind frontage railings. The facades above have unfortunately lost much of their stucco detailing. The view northwards has already been noted. Southwards a modern extension in dark brick contrasts with original stucco in forming an entrance to Fox Primary School, but the School itself and the backs of Campden Houses behind form a rather accidental backdrop to this delightful part of the Conservation Area.

At the time of writing, the Village exhibits three sorts of street lamp: those with concrete posts are most prevalent, though Jameson Street and Hillgate Street have one each of the Borough's new pattern, while two "Kensington" lamp-posts survive in Callcott Street.

Balustrades and door hoods in Farmer Street do not attempt to replicate original patterns but are carried off with consistency and style. There is however a limit to the variety acceptable in the street scene (below)



No keyed information

6

Campden Hill

*Aubrey Road
Aubrey Walk
Campden Hill Place
Campden Hill Square
Hillsleigh Road
Holland Park Avenue*

Historical development

Regency Square, Brighton may seem an odd starting point for the development of this part of Kensington, yet this project, promoted by Joshua Flesher Hanson in 1818, formed the pattern for his scheme for the area he purchased from the Lloyds of Aubrey House (then known as Notting Hill House) in 1823. In both schemes the terrace at the far end of the Square - facing the sea at Brighton and the turnpike at Notting Hill - was extended east and west beyond the line of the long north-south sides. Early houses in what until 1893 was called Notting Hill Square may have been designed by George Edward Valentine, an architect and surveyor who certainly submitted applications for the building of sewers and individual house drainage: Hanson himself lived at no. 2 between 1828 and 1830, while the only other double-fronted house, no. 52 opposite, seems likely to have been the subject of mortgage and lease arrangements by Valentine which eventually came to nothing.

While Hanson granted some long-term leases, he was also prepared to build houses under contract for freehold sale and to sell undeveloped land with detailed conditions controlling their subsequent development: the plots of nos. 16-20 were sold in this way in 1826 to Thomas Williams, the coachmaker soon to buy Aubrey House. After the sale of remaining undeveloped plots in 1830 Hanson relinquished active prosecution of the development of the Square and disposed of his remaining interest in 1839. This division of the freehold coupled with the general downturn in the housing market accounts at least in part for the slow rate of development, the rather odd numbering sequence and the lack of visual coherence in the Square. It is impossible to say how uniform Hanson intended his terraces to be. The surviving pilasters on nos. 19 and 20 suggest an architectural centrepiece along the lines of the Brighton scheme, though these plots were sold undeveloped as we have seen and were built on by different builders at different times. Furthermore, the original houses round the Square are generally much altered. Of

greater impact in townscape terms has been the redevelopment of no. 18 in 1887-88 and the making-good of war damage in the rebuilding of nos. 24-28 with the addition of nos. 29 and 30.

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

The older houses on the north side of Aubrey Walk are studio conversions of or successors to coach houses of Campden Hill Square houses, the most accomplished being no. 26, constructed in 1888 as part of the reworking of 18 Campden Hill Square to the designs of J T Newman. Nos. 2-6 were erected in the late 1820s on land leased from Hanson. Hillsleigh Road was originally laid out to provide access to stables and coach houses to the rear of the houses on the east side of the Square but a strip was left between the road and the edge of Hanson's ownership and three houses were built in 1829, of which nos. 19 and 20 survive. These houses and their neighbours, most notably the substantial Hill Lodge (no. 14) of 1842, are attractive in their own right but once again do not attempt to produce coherent townscape.

Townscape analysis

CAMPDEN HILL SQUARE is the nucleus of this area but the limited scale of this tasteful early Victorian development and the current density of mature vegetation conspire to defeat any formality or axiality: its three sides are more an integral part of the area's relaxed, unrelated grid of streets than an exercise in formal design, at least in summer. It is impossible to look across

*Regency Square, Brighton
(below)*

*Variety and maturity in Aubrey Walk
(below right)*



the Square and take in, for example, that nos. 1 and 2 are matched by nos. 52 and 53 or that the frontages on Holland Park Avenue have a formal relationship. The large gaps at the southern corners of the Square effectively detach the south terrace from its neighbours. If the Square is no longer such, it cannot be denied that the character of its three constituent sides is charming and highly picturesque and that the subtle differences between the bushy front gardens and the varied houses of the west side, the greater consistency and height of the terrace on the east, and the confidence of the tallest terraces of all on the south side make for interesting townscape in its own right. Kensington lamp-posts and the original railings to the Square complete the scene.

At its south western corner a terrace of post-war properties, all appropriately true to their time and echoing the simplicity and the colouring of the original houses, provides a link to the less formal scale of the streets surrounding the Square. AUBREY ROAD makes its way uphill past two towering Holland Park Avenue facades. Henry Wyatt's Gothic villas on its western side face Holland Walk in a charming sequence: their backs to Aubrey Road vary in interest and qual-

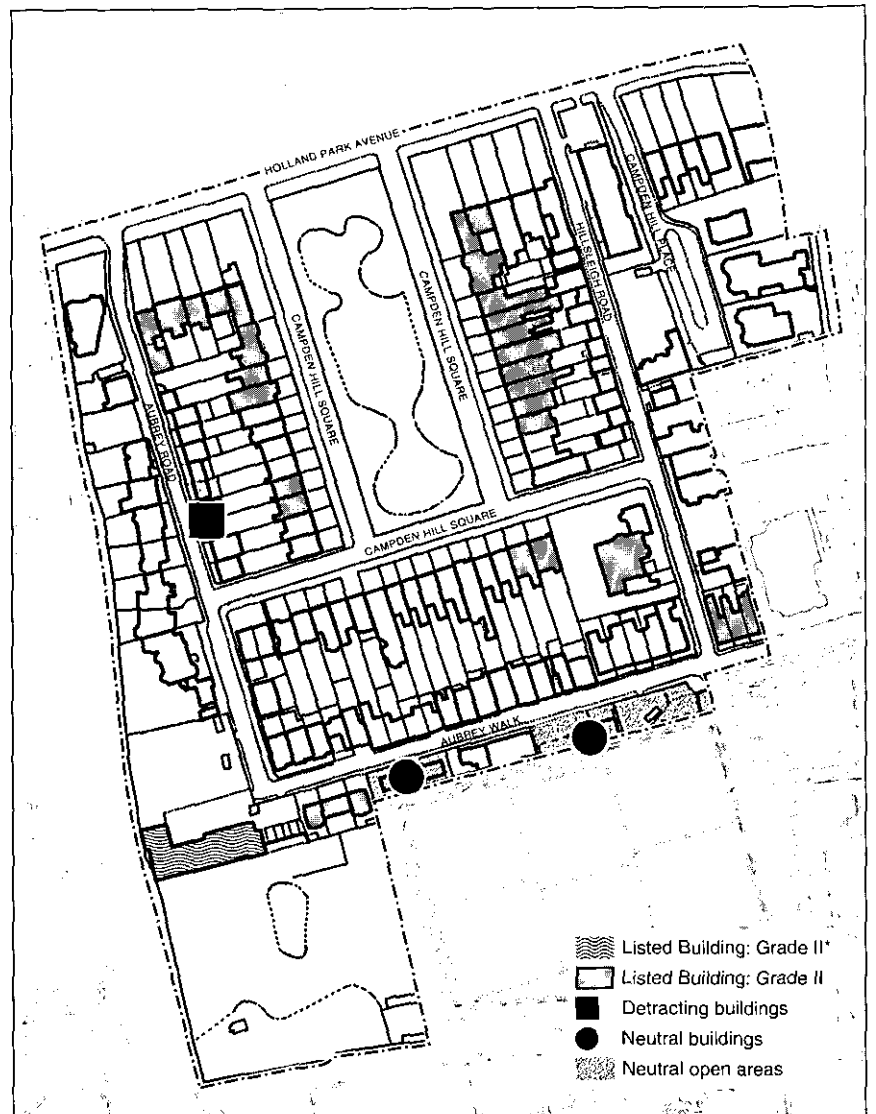
ity, some being delightful while others are more utilitarian. The final result is appropriately informal. The east side is less fortunate, with properties in varying states of use and disuse while modern infills at nos. 8A, 9 and 9A are busy with dormers and railings. Their ground level garages do not produce attractive or appropriate townscape.






At the top end of Aubrey Road a 1960s development, plain and effective though a little self-conscious, faces the frontage of Aubrey House which is all but invisible from the street, though it is an attractive punctuation point along Holland Walk. AUBREY WALK then takes on a more formal air with tall properties from the turn of the century. Less substantial buildings on the south side comprise two early blocks, attractive in themselves but rather compromised by less-than-sympathetic modern housing. At the east end of the street a listed late Georgian terrace flanks the junction with HILLSLEIGH ROAD opposite a crisp Arts and Crafts terrace. Down Hillsleigh Road a range of individual houses contrasts with the properties which have sprung up behind Campden Hill Square: their wilful variety, particularly at roof level, is in strong contrast to the quiet informality elsewhere in this enclave.

Hanson's original houses in mature townscape in Campden Hill Square (top)

Properties near the foot of Aubrey Road are fussy and the forecourts rather intrusive in the street scene (middle)

Restrained modern properties in Aubrey Road have blended better with their earlier surroundings (bottom)



-  Listed Building: Grade II*
-  Listed Building: Grade II
-  Detracting buildings
-  Neutral buildings
-  Neutral open areas

5

7

The Phillimore Estate

- Argyll Road*
- Essex Villas*
- Phillimore Gardens Close*
- Phillimore Gardens*
- Phillimore Place*
- Phillimore Walk*
- Stafford Terrace*
- Upper Phillimore Gardens*

Historical development

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

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

With the commencement of Stafford Terrace in 1868, the development approached completion. The Estate was a generally successful exercise, with houses being continuously taken up on completion by well-to-do families, each employing between two or three servants. A considerable proportion of owners were in the professions, with a significant number of artists of whom Linley Sambourne is today the most obviously commemorated.

Townscape analysis

The Phillimore Estate combines a diversity of house types into a consistently elegant residential area enhanced by mature planting. This elegance is contrived within sight and sound of Kensington High Street. Occasional glimpses of the spire of St Mary Abbots, most notably in the set-piece vista eastwards along Stafford Terrace, reinforce the impression of an exclusive residential backwater yet right in the heart of Kensington. Only the limited incidence of "rat-running" on Phillimore Gardens and Upper Phillimore Gardens intrudes into the generally tranquil atmosphere. Homes with elegant classical detailing are contrived into detached villas, villas concealing a pair of semi-detached houses, short terraces and longer terraces. The suspension of building operations at various times as the market dipped has produced variety in terraced streets such as ARGYLL ROAD, so that they have less consistency than complete runs of semi-detached houses such as those on the north sides of PHILLIMORE PLACE and ESSEX VILLAS. Single villas are concentrated around the fringes of the development on the north and west, with 38 Phillimore Gardens closing the attractive view westwards along UPPER PHILLIMORE GARDENS.

Elsewhere little attempt is made to create formal townscape: 31 Phillimore Gardens at the west end of Phillimore Place, for example, is too low to be an effective end stop and is outshone by the attractive belvedere of no.32. 5 Upper Phillimore Gardens has considerable prominence at the north end of Argyll Road while Argyll Road terraces themselves provide strong visual terminations. The uncharacteristic height of the short terrace at 17-21 Phillimore Gardens means that Essex Villas alone is properly enclosed at both ends. While the view east along STAFFORD TERRACE is particularly attractive, Phillimore Gardens Close lacks presence as an appropriate terminating feature for these listed terraces and is redeemed only by tall and distinctive conifers.

Argyll Road at the turn of the century. The unified painting of facades is not an original concept but helps maintain consistency in the face of greater pressures for diversity in other matters (below)

Argyll Road today (right)





Listed terraces in Stafford Terrace frame a glimpse of St Mary Abbot's spire (far left)

Post-war developments in the Phillimore Estate as elsewhere have not generally picked up the original scale and character of their surroundings (left)

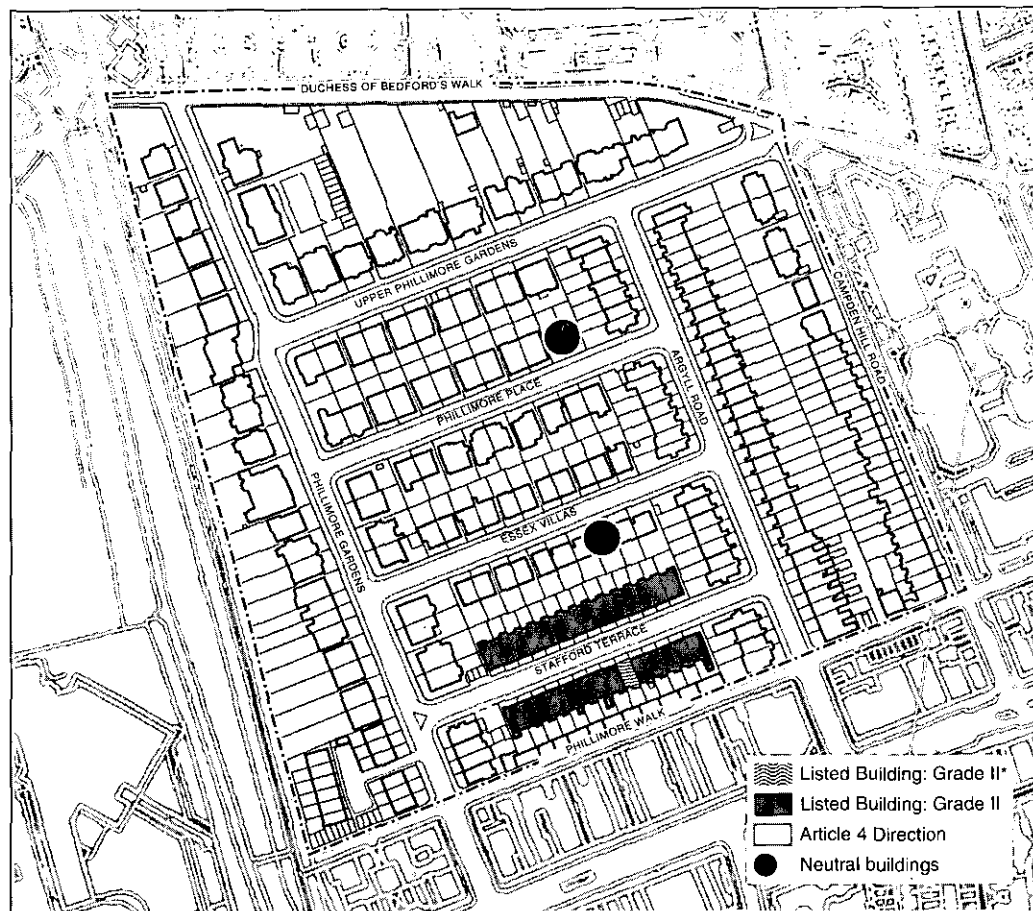
Rooflines around the Phillimore Estate were originally of three kinds: hidden behind parapets, low-pitched, or mansards in slate. Over time there has been considerable alteration to rooflines, from minor adjustments to the design of dormers in the original mansards along the north side of Phillimore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

The character of the Phillimore Estate is greatly enhanced by its frontage boundaries and by

the mature planting in front and rear gardens. Original frontage treatments, either stucco walls or railings, contain and contrast with the generally mature vegetation of front gardens and areas to provide an appropriate setting for the attractive stucco frontages.

Although the Council now deplores the destruction of original frontage treatments, hardstandings have been introduced with least harm on those narrower plots where care has been taken in surfacing and detailing. Frontages which have simply lost their enclosure are detrimental to the character and appearance of the Area.

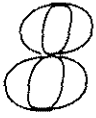
Frontage trees are often tall and striking in their own right, adding to the peaceful, settled atmosphere of this elegant part of the Conservation Area. Trees in back gardens are generally glimpsed through gaps between the houses: in all cases these fleeting views add immeasurably to the particular character and appearance of the Estate.



Management Scheme

Under the provisions of the Leasehold Reform Act there is a Management Scheme covering buildings in the Phillimore Kensington Estate, bounded by Campden Hill Road, Phillimore Walk, Holland Park and Duchess of Bedford Walk. This is likely to be amended in the near future in accordance with the Leasehold Reform, Housing and Urban Development Act 1993. Various building works are subject to the approval of the Estate. These include the following: alterations and extensions, forecourt parking, painting and the display of advertisements. These controls exist in addition to any approvals required under the Town and Country Planning Acts. All enquiries regarding the Management Scheme should be made to the Estate's managing agents, Chesterton, 66/68 Seymour Street, London W1A 4BG, tel: 0171-262 1272.

The Phillimore Kensington Estate promotes the consistency of the Estate by stipulating that stucco work should be finished in white (00E55) and ironwork in black (00E53)



The Institutions

*Campden Hill
Duchess of Bedford Walk
Holland Park School
Queen Elizabeth College
Sheldrake Place*

*Campden Hill Court and the
College under construction, seen
from Blundell/Bute House
(below)*

*Neither the Atkins Building nor
its forecourt and boundary
treatment contributes positively
to the Area's character and
appearance (right)*

Historical development

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

Over the next century, major changes were confined to the Campden Hill Road frontage. Elm Lodge at the north-eastern corner of the estate was demolished in 1878 to make way for Airlie Gardens (considered in more detail below) while Bute House followed in 1913, three houses being built in its place: 1 and 2 Campden Hill were erected immediately and no. 3, Little Blundell House, in 1927 for a future President of the Royal Academy, Sir William Llewellyn.

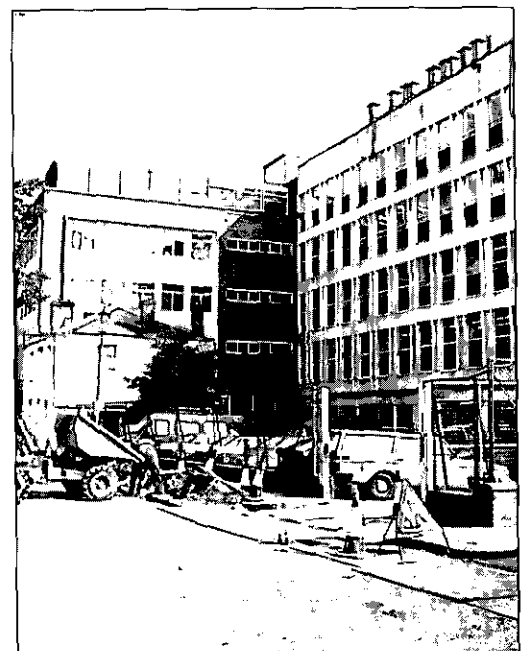
At the same time the large garden of Bute House/Blundell House was further subdivided and the King's College Women's Department moved into purpose-built premises designed by Adams and Charles Holden. The origins of what became Queen Elizabeth College can be traced to a course of lectures for women held in Kensington Vestry Hall in 1878. They were so popular that the organising body, King's College in The Strand, took what is now 9 Hornton Street for lectures the following year. The Women's Department was inaugurated in 1885 at 13 Kensington Square but with further expansion into 11 and 12 Kensington Square proving insufficient, the demolition of Bute House provided the required opportunity. The department became a separate college, the "King's College of Household and Social Science" in 1928, and was renamed "Queen Elizabeth College" in 1953. Campden Hill Gate and Duchess of Bedford House were similarly redeveloped with-

in rear gardens between 1938 and 1939.

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

Townscape analysis

The most attractive elements of this part of the Conservation Area derive from the echoes of the original spacious and salubrious development of 1808. These are most obvious at the eastern end of CAMPDEN HILL where large houses and their attractive frontages dominate the scene. Holland Park School, of all the institutional developments, picks up the spacious tradition, a four-storey building with wings being set in ample grounds in which the mature trees were considered an essential feature from the outset. The buildings and structures around the west end of Campden Hill still have a picturesque quality, though the potential effect of the light pedestrian bridge spanning the solidly-walled pathway is compromised by the twin curses of post-war development, ill-considered detailing and poor quality materials, exacerbated by inadequate maintenance. It is a disappointment that





Plane Tree House is skilfully contrived from Holland Walk (far left)

Beaux Arts elegance in Duchess of Bedford's Walk (left)

Thorpe Lodge is completely sidelined by recent developments.

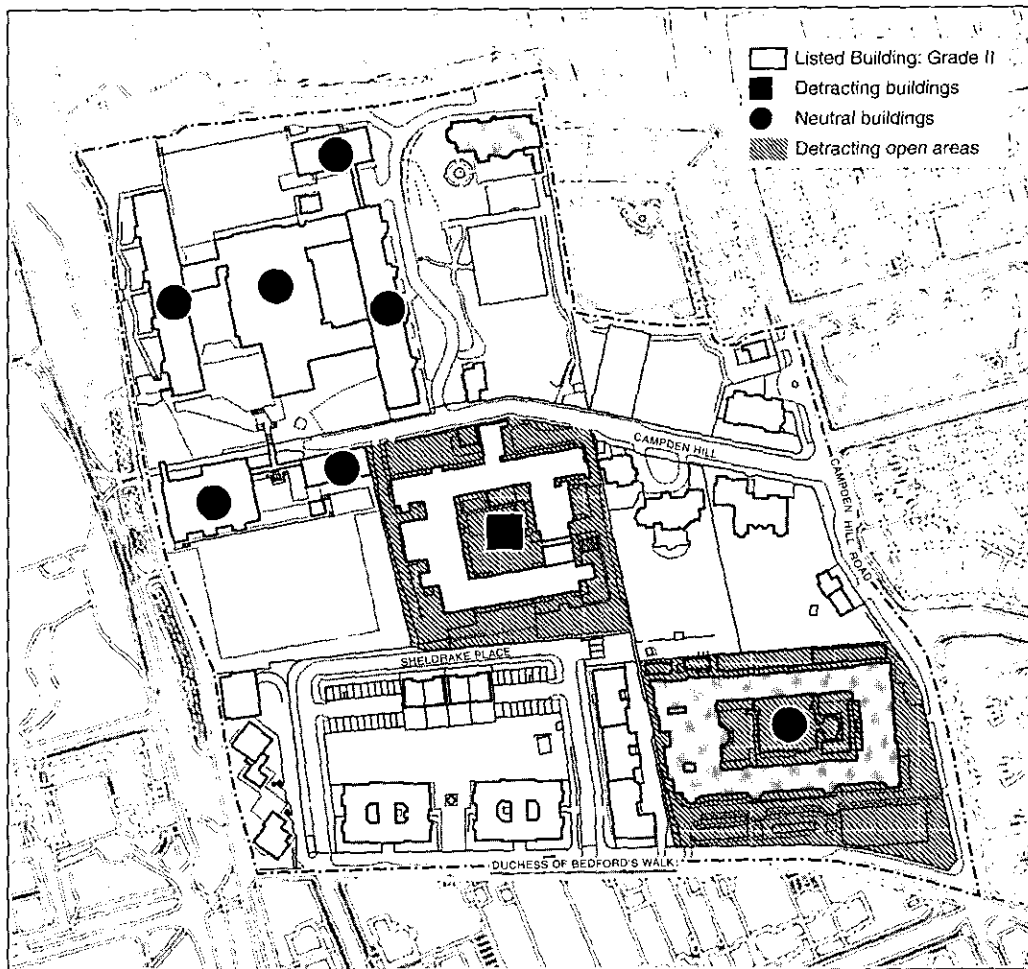
is not up to standards set by most other developments in the Area.

In contrast, both College buildings are squeezed into their respective plots. The immediate surroundings of Holden's main block are rather gloomy with mature trees and rather poor maintenance: the south front in particular deserves a more attractive setting. The Atkins Building to the north makes a strong statement to Campden Hill, combining with the old coach house to define the bend in the road and divide the old part of Campden Hill from the new. Unfortunately the buildings themselves have little architectural merit and the College boundary of chicken wire

That 20th century development can be visually more attractive as a whole is demonstrated by Campden Hill Gate and by Plane Tree House which in their different ways relate better to their surroundings. The Beaux Arts elegance of the former's front wall constitutes with the adjacent trees the most attractive single element in DUCHESS OF BEDFORD'S WALK, while the glancing panes and planes of Plane Tree House provide interest along Holland Walk. Duchess of Bedford House and SHELDRAKE PLACE are commonplace in comparison.

Below, in sequence:

- Bedford/Argyll Lodge*
- Blundell/Bute House*
- Moray Lodge*
- Thornwood Lodge*



9

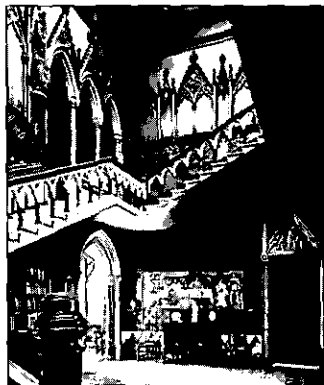
The Southern Corridor

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

The original Phillimore development at Hornton Street (top)

The Abbey (middle)

The remarkable main staircase of The Abbey (bottom)



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

Historical development

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

Although one or two houses existed behind this frontage from the 18th century, notably the house bought in 1827 by the astronomer, (Sir) James South, the proper development of the rest of this part of Kensington was undertaken as a second phase of the Phillimore Estate programme. The east side of Hornton Street and the south side of Holland Street were lined from around 1804 onwards with terraces similar to those already constructed on the High Street, while other plots were gradually taken up with individual houses reflecting the great villas on Campden Hill albeit on a smaller scale. The only survivor of this development is 33 Holland Street, purchased by the railway for redevelopment but never demolished.

44-50 Holland Street were constructed on land also sold in 1827, the plot being developed by 1845 with three pairs of plain, elegant semi-detached cottages. No. 50 was extended in the late 19th century, possibly during its occupation by the composer, C V Stanford. The extension became a separate house (56 Hornton Street) in the 1950s.

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

In strong contrast is the redevelopment of the east side of Hornton Street. Designed by F S Chesterton, who also designed Hornton Court, this impressive red brick terrace in Arts-and-

Crafts style has the visual interest of Observatory Gardens without succumbing to indulgence. It was erected between 1905 and 1907.

Great changes to the character of the area came after the Second World War. The Abbey, a Victorian Gothic house with a remarkably sumptuous interior, had been removed from its site on the corner of Campden Hill Road and Phillimore Walk following bomb damage. The whole of the plot between Campden Hill Road and Hornton Street south of Holland Street was purchased by Kensington Borough Council in 1946 and the urgently-needed Library was commenced at the southern end of the site to frankly conservative designs by E Vincent Harris.

Like the great houses of Campden Hill in the 1950s, the smaller houses such as Niddy Lodge and Red House/Hornton Villa, the European home of Herbert Hoover, afterwards President of the USA, were demolished in the 1970s to make way for the new Town Hall.

Townscape analysis

In visual terms the area is dominated by the TOWN HALL and LIBRARY. As with terraced houses, the best effects arrive when horizontal and vertical elements are balanced. For the Town Hall this means the inner courtyard and the Council Chamber with its vertical ribs. Elsewhere the horizontality is rather overwhelming, prominent in views from the middle section of Hornton Street and too strong to provoke an interaction with the screen of mature trees. Across an attractive space the Library, completed in 1960, shows itself in this respect to be a very able design, providing an attractive foil to the mature trees while delighting the eye with the careful handling of materials and details.

Indeed, virtually all the buildings in this part of Kensington are well-defined examples of their type. Campden Hill Court is a full-blooded mansion block with some impressive detailing around its two-storeyed porches. Only perhaps in the upper floors does the invention seriously sag, though the important corner opposite Duchess of Bedford's Walk and Upper Phillimore Gardens is appropriately emphasised by a corner turret. Around flows the striking red brick and stucco of OBSERVATORY GARDENS, currently being redeveloped behind restored facades, with a terrace continued down HORNTON STREET. These properties are best seen in three-quarter views where the strong patterns take on a layered effect. Less happy are views from surrounding streets, the dull-coloured brick and the wealth of white-painted stucco defying any attempts at visual harmony. On close inspection much of the ornament has been lost, particularly crestings to bay windows and balustraded parapets to cornices. While the liberal application of machine-made ornament may not be to current taste, the preservation and restoration of the special characteristics of these

distinctive properties must be an acceptable objective.

Opposite the Hornton Street terrace, on the corner with Pitt Street, must be one of the plainest substantial houses in the Borough. Designed by Andrew Melvin, this box of dark brick is slung over a cavernous parking bay, a visually precarious situation intensified by the conscious placing of large picture windows at the corners. In every way this building is the antithesis of its neighbours and a striking element in townscape.

Developments in HOLLAND STREET, though varied in character, retain the attractive scale of this street as it progresses westwards from the Pitt Estate. Both the early Victorian villas on the north and the Arts-and-Crafts terrace to the south are attractively-modelled and finely-detailed. Turning the corner into HORNTON STREET the interesting details continue with this fine and impressive terrace. Behind is DRAYSON MEWS, the only real mews in the Area.

The mansion blocks on the Kensington High Street frontage all fill their sites at ground floor level but each has its own character in terms of

both layout and detailing above this.

Hornton Court, the earliest, consists of a powerful "H" plan with an elegant pedimented "palace front" in stone flanked by boldly projecting wings in Queen Anne style. Phillimore Court uses the same plan but in a refined, stripped Classical style. Troy Court rises sheer from its base with interest provided by the entrance courtyard giving glimpses of a central court and by the careful handling of upper floors which pull back from the block's perimeter and include attractive upper loggias on the corners. The least satisfying block is Stafford Court where symmetry is confined to the western end of the block and is applied too thinly to create the modelling so important to the appearance of its neighbours.

This area then is one where distinctive building types collide with each other and with their surroundings. The conventional streetscapes of the estate developments give way to something more wilful and varied where the effects of development proposals need to be judged not only against the building itself and its immediate vicinity but also in terms of a wider context which may be very different.

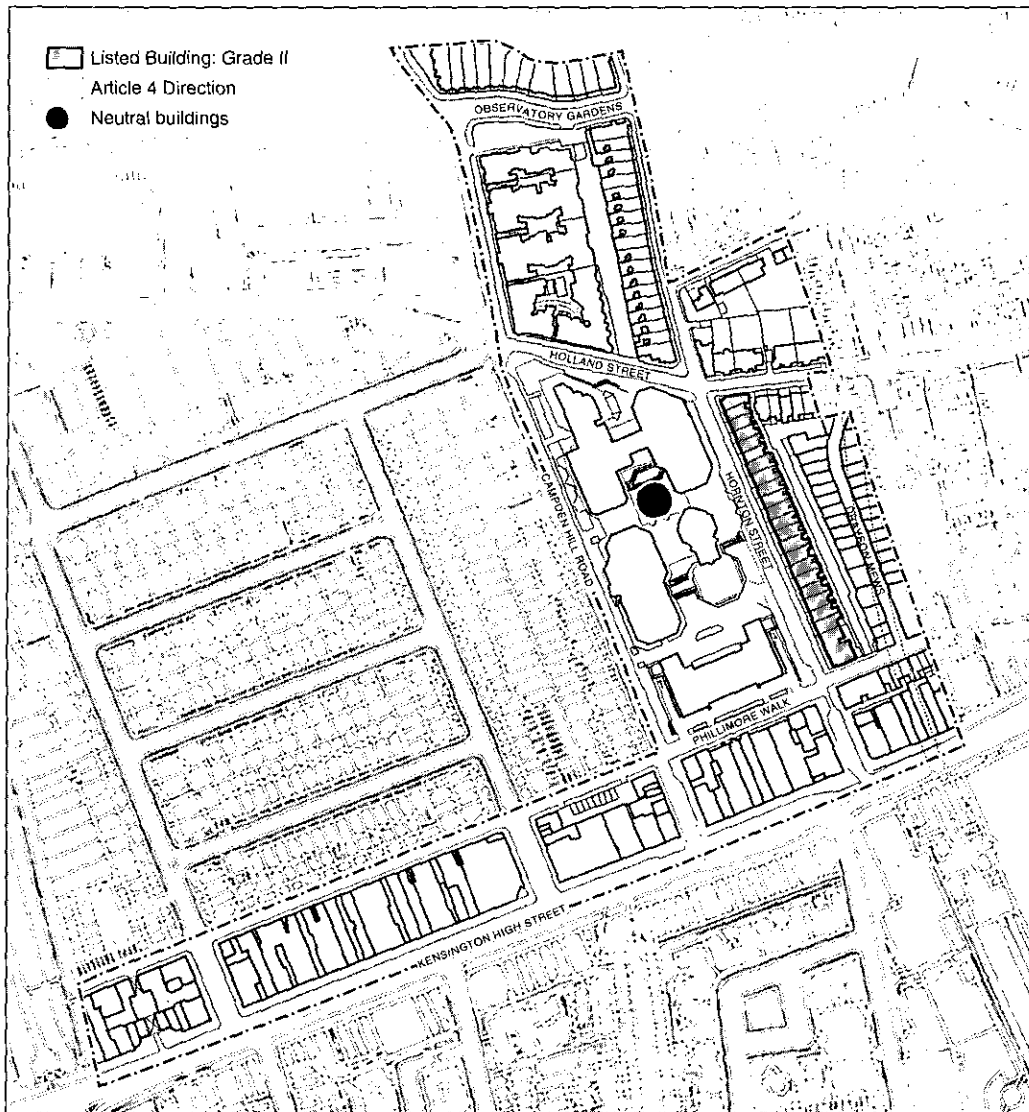


Niddry Lodge and Hornton Villa, seen from the new library before their demolition (above)

Early Victorian houses in Holland Street (top)

The Town Hall exhibits strong horizontal lines (middle)

Classical proportions applied with panache at Hornton Court (bottom)



10

The Northern Corridor

Airlie Gardens
Aubrey Walk
Campden Hill Gardens
Notting Hill Gate
Campden Hill Road

Historical development

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

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

St George's Church was endowed by John Bennett of Westbourne Park Villas. Freehold and leasehold interests were purchased in 1863 for £805 and work was completed in 1864 at a cost of £9,000. "The Building News" described the wilful design as "continental Gothic, freely treated". The architect, E Bassett Keeling, has produced a fascinating "west" (actually south)

front with a complex main window, a powerfully-sculpted porch and a tower sadly lacking its original broach spire, removed in 1949 following war damage. The interior was also highly original, its effects toned-down or removed in various stages since the late 19th century.

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

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

Developments since the war have most notably concerned substantial blocks such as Water Tower House or Kensington Heights, Melbourne House and Palmerston House as residential schemes. The most considered scheme dates from 1962-64 when a detached house on the corner with Bedford Gardens was demolished to make way for "The Mount", an immaculate design by Douglas Stephen and Partners.

Townscape analysis

The "traffic corridor" function of the southern end of Campden Hill Road is relieved to some extent by the re-routing of southbound traffic, and by the generally fine grain of the surrounding developments, enhanced by a wealth of mature trees.

St. George's Church with its spire (below)

The Windsor Castle, Campden Hill Road (right)

The water tower of the Grand Junction Water Works seen from Campden Hill Gardens (far right)



In contrast, the concentration of two-way traffic over the summit of Campden Hill is intensified as it passes between large modern developments representing a coarser grain to a large degree unrelieved by mature planting. Fine-grained features such as the older terraces on the east side of Campden Hill Road are to a significant extent dominated by traffic. Perhaps Alfred James Little foresaw the future in turning his terrace at 5-25 Campden Hill Gardens towards the residential street and so decisively away from what had recently been Plough Lane.

The visual character of this part of the Conservation Area falls into three distinct parts. First comes the main road where large, monolithic buildings predominate. These have their own aesthetic principles and their own internal geometry, the logic of which does not necessarily relate to the street scene or acknowledge wider townscape considerations such as vistas. Airlie Gardens represents the point at which the aggregation of units begins to lose the personal scale which is generally characteristic of this Conservation Area and indeed most of the

Borough. Its wealth of detail and the ease with which it turns the corner into Campden Hill Road tell in its favour. At the other end of the scale is Water Tower House, a dreadful building in all townscape respects.

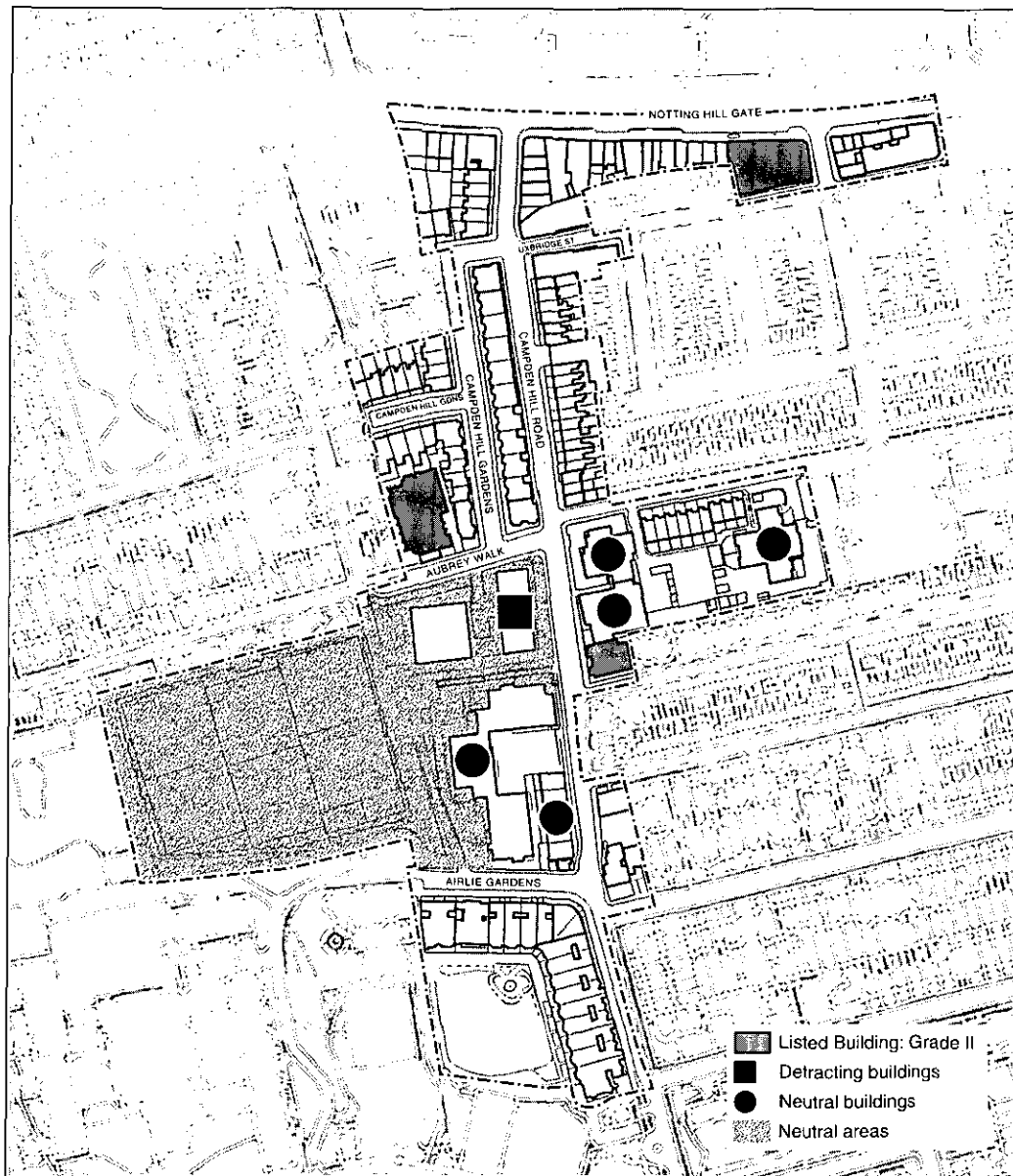
Second to be considered are those parts of the main road where traditional styles and scales exist and, as mentioned above, are in danger of being surrounded by traffic. As well as 140-180 Campden Hill Road, this class covers both sides at the very top of Campden Hill Road and the Notting Hill Gate frontages, the visual worth of which have perhaps rarely been fully appreciated.

Finally there are the quieter residential streets where traditional buildings predominate. There is an interesting contrast here between Campden Hill Gardens, with its substantial Victorian brick and stucco terraces, and the south side of Kensington Place where a modern terrace between Melbourne House and Palmerston House is reticent almost to the point of invisibility.

Notting Hill Gate at the turn of the century (top)

Kensington Heights makes much of its hilltop setting (middle)

Water Tower House must regretfully be described as the Area's least appealing building (bottom)





THE CAMPDEN HILL LAWN TENNIS CLUB

Recollections of Roland Sanders, President of Campden Hill Lawn Tennis Club

Mr Sanders joined the Club in 1927 and was a playing member until 1984, the year the Club celebrated its centenary.

Club property consisted of two cottages between the wars. Zilwood, the Club caretaker, lived in one with his daughter, son-in-law Oliver and their small daughter. There were 12 courts on top of the reservoir, with surfaces like a school playground. The only other facilities were men's and women's changing rooms. There were no refreshments except in summer when Zilwood's daughter prepared tea. A cup of tea cost 6d., tea with two biscuits 9d. For 1/- one had a rock cake as well.*

To get into the Club, players had to ring the front door bell. Zilwood would totter to the door to see who it was. If it was a member of the Committee, the door would be opened a little wider. If he did not like the look of the person, he would close the door.

Most members were men. There were a small number of middle-aged women members who played in the afternoons, not being expected to show up in the mornings or evenings. The Committee consisted of ten men, though ladies had an unofficial group which sometimes had something to say!

Of the members, Mr Sanders particularly recalls Charles Simmonds who arrived to play in a chauffeur-driven car which the manager was asked to summon once the mens doubles game was over. Another was a remarkable lady who played for many years with a dangerous under-arm service with which she almost always won. In mixed doubles tournament with a young partner, she stood firmly in the middle of the base line whilst her partner did all the running.

Zilwood died about the time of the outbreak of the Second World War, being succeeded by Mr and Mrs Mann. Mr Mann was also an air-raid warden. As the Club occupied the highest point in the area, two or three uniformed gentlemen arrived and erected an anti-aircraft gun on one of the courts, cutting down hedges to give themselves a circular base. Play still went on, four courts being in regular use during the war, but players had to chase balls for a great distance as the fences between the courts had been removed.

The Committee decided on improvements soon after the end of the War. When the Manns retired it was resolved to have a resident manager and to modernise the building to provide a reasonable clubhouse. This has been further improved from time to time.

*2.5p, 3.75p and 5p respectively!.

Residential

The history and development of Kensington Conservation Area is essentially that of a quality residential area, though fluctuating commercial fortunes and the influx of poorer citizens in the last century meant that conditions were not always so favourable. The result is that the Area today offers a wide range of housing sizes and styles, so that 32 houses and gardens between Campden Street and Peel Street, for example, can be fitted on the ground occupied by seven in Phillimore Place. This variety produces welcome flexibility in the Borough's housing stock as well as constituting an important characteristic of the Area. Pressures to extend houses outward and upward will continue to be felt but will be assessed against the Council's principal planning aim to preserve the character of the whole Borough as an attractive place to live.

Commercial Uses

The Area contains representatives of many types of commercial enterprise from the famous large chain stores on Kensington High Street and Notting Hill Gate to more specialised outlets on Kensington Church Street, through the antique shops which give that street so much of its distinctive character to handy corner shops and restaurants which can add to the amenities enjoyed by residents.

The relationships between commercial and the majority residential uses may be difficult: houses closest to the northern, eastern and southern boundaries of the Conservation Area can suffer from commercial pressures which may even be outside the Area. In general the scale and extent of residential houses in the Area allows the effects of commercial uses to be mitigated.

Institutional Uses

The townscape created by the Area's many institutions is considered in some detail in the

relevant sections above. Possibly the greatest effect the institutions have on the character and appearance of Kensington Conservation Area, in the absence of major building programmes, is in the maintenance of buildings and spaces, an increasing problem as structures age and budgets remain constrained.

Open Space

There is virtually no public open space in the Area. Delight and interest come generally from the interplay between public streets and private gardens, both front and rear, with some spaces like Tor Gardens being of greater prominence. The Area however adjoins Holland Park which is one of four areas in the Borough defined by strategic planning guidance for London as 'Metropolitan Open Land' of significance to London as a whole.

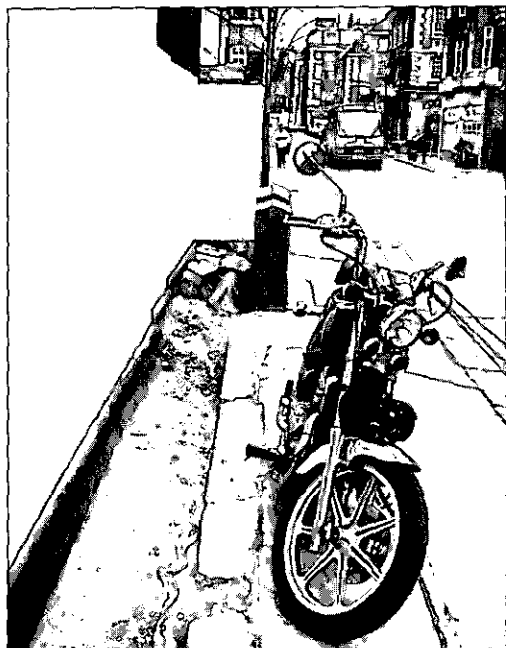
Traffic

Possibly the greatest effect the commercial fringes of Kensington Conservation Area have on its residential core is in terms of traffic generation. The major shopping streets, the location of the Area at the heart of Kensington and its bisection by Campden Hill Road as an important "District Road" all serve to increase the levels of traffic using the Area's streets for access or for parking.

Some management measures are already in place, such as one-way working and limited access to the main roads. Junctions with Kensington High Street have been equipped with shared, ramped surfaces and pedestrian barriers and refuges. The Area's streets remain a useful resource and the existence of residents' parking is of course a valued amenity. Additional traffic is however generated as a result and the proportions of some streets have been altered by rows of parked cars into little more than narrow traffic corridors less appropriate as the settings of buildings of townscape interest.

3

Land Use and Traffic



Care and attention to detail are more certain to follow when ownership and responsibility are established (far left and left)

Traffic Management measures in Kensington Place (below)



4

Building Maintenance and Minor Works

The following section attempts to provide general guidance on what the Royal Borough considers to be sensitive and prudent practice in the maintenance and the minor improvement of property in the Conservation Area. In a location with fewer of the set-piece terraces that characterise other parts of the Borough, and where the older surviving buildings have been the subject of almost continuous change throughout their history, the appropriate approach or range of approaches for any maintenance or improvement programme will generally vary between building groups. Given the historic interest of the Conservation Area the Council recommends that as many sources as possible are consulted if work is contemplated: particularly valuable are the technical pamphlets published by The Society for the Protection of Ancient Buildings, the guides prepared by The Georgian Group and the Victorian Society and English Heritage's listed buildings guidance leaflets. Information on how to obtain these can be found at the end of this section.

Much of what follows may fall outside the definition of "development" or else be permitted development so that a specific grant of planning permission may not be required. Regardless of the need for planning permission, listed building consent will be required for any of the operations noted in this section if the Council considers that the character or appearance of a listed building will be affected. The Department of Planning Services should be contacted at the Town Hall at the earliest opportunity to establish the need for the various consents.

Masonry - Brickwork and Stonework

While both brick and stone are "natural" materials, bricks are of course processed from appropriate clays to produce a robust product for building while naturally-occurring stone is quarried and chosen for its decorative capabilities and its durability. Furthermore, though bricks are generally manufactured to cope with exposure, the natural processes of dissolving, leaching, chemical change and frost and water action are magnified when stone is quarried and used in

building. Despite these differences in origin and make-up, brick and stone masonry have similar requirements in terms of building maintenance.

In general, masonry performs best and lasts longest when it is kept as clean and as dry as practicable. It is rarely necessary to paint or to render brickwork or stonework: such action may anyway hide structural defects, lock in moisture and accelerate decay, while the attractive patina these natural materials achieve over time is lost. It is usually sufficient to keep walling properly pointed - removing ledges and cracks where water may sit and penetrate - and give some consideration to reducing the build-up of dirt.

Pointing is a skilled operation and experienced professionals should be employed. A match in colour and profile with existing appropriate work should be achieved, with flush or slightly recessed joints particularly for fine 'ashlar' or 'rubble' stonework: mortar should never be visually more prominent than the stone or brick itself. Neither should it ever be stronger than the masonry or else frost, evaporation or movement damage will be concentrated in the brickwork or stonework. Pliable lime mortars are thus preferable to hard cement mortars. Tuck pointing for brickwork should be reinstated on properties where it was originally employed. Red sand and coloured mortars should generally be avoided unless used for blending mortar to brickwork during tuck pointing. Modern struck joints, which by their sharpness detract from the mellow quality of the masonry, should not be used.

If new masonry is required, it should match its surroundings in colour, texture, shape and size. Patterned brickwork should be repeated where it occurs. The bedding planes of stone (the 'grain' of sedimentary rocks) must be taken into account as this also affects its resistance to weathering.

The cleaning of masonry may result in a patchy or streaked surface while piecemeal work may have a visually jarring result. The protective outer surface which bricks receive on firing and

Regular repainting of stucco maintains its resistance to weathering (below)

Erosion of decorative stonework at St. George's Church (right)



which develops in stone after quarrying can be damaged by excessive or inappropriate methods, exposing the softer material underneath to weathering and decay. Cleaning should thus only be undertaken when specialist advice reveals that a major aesthetic or structural problem requires solution in this manner: method and choice of cleaning agents must be left to experts.

Stucco

Originally, stucco was used as a cheap substitute for stone and was either left unpainted or colour-washed to resemble Bath stone. The main value of stucco decoration, especially in terraces which are of a formal composition, is to emphasise the continuity of a building group through the line of the cornice and through the repetition of features such as window architraves, especially where it is possible to view a terrace in its entirety.

Stucco rendering and cornices have an important practical function as well as being visually attractive. The stucco acts as the weatherproof skin to the building and the cornice throws rain away from the wall. The deterioration of stucco is a continuous process and regular maintenance is required to keep it in good order. Prompt attention to stucco repairs will save expensive reinstatements which would be necessary if the stucco were left to decay. It is essential that the upper surface of projecting features is well waterproofed, especially where impermeable gloss paint is used on the lower surfaces.

Cornices are key stucco elements. The type of cornice is dependent on the type and scale of the house and any reintroduction should match the original work. The possibility of group reintroduction schemes, complete with repainting, is recommended to derive maximum visual benefit while reducing unit costs.

A list of firms specialising in the repair of stucco work is available from the Council's Planning Information Office.

Roofs

In many cases, perhaps a majority of cases generally, the layout of roofs and the finishes used are the result of expediency in using available materials in the simplest, cheapest or most efficient way. The appropriate approaches for works to decorative details and dormer windows are set out below: in general terms, however, it is vital to the continuing character and appearance of the Conservation Area that repair and restoration of roof shapes is carried out in the original materials and to the original pattern.

Painting

Much of the charm and character of the buildings in the Conservation Area comes from the visual integrity of the buildings and from their limited palette of colours in particular. The Phillimore Estate is an excellent example: the colour scheme here is stipulated by the Trustees

(see above, page 25). Most groups of buildings in the Area benefit from this relative uniformity.

In all cases textured paints are wholly unacceptable as their thick coating obscures ornamental details, masks the sharpness of mouldings and in general forms an unattractive surface which attracts dirt.

Painting masonry and masonry ornament obscures the subtle texture and patina of brick and stone. Unpainted masonry should never be painted.

Decorative Detail

Character-forming detail such as door and window surrounds, copings, string courses and quoins, chimney pots and ridge tiles are similarly integral to the overall quality of the buildings in the Area. It is expected that special care will be taken during repairs or cleaning work to preserve these attractive items.

Doorways

Many doors within the Conservation Area are original and in their size and ornateness they closely reflect the architecture of the buildings to which they belong. Doors are proportioned to emphasise the verticality of the openings and the colour chosen should complement or contrast pleasantly with any colours elsewhere on the front facade. The stripping of doors and subsequent varnishing is not recommended as the exposing of timber grain gives too rural an effect and some varnishes suffer from damp and sunlight. Older door furniture, such as letter boxes, door knockers and handles should never be discarded while still functional. Where ill-advised changes, damage or decay have made replacement unavoidable, sympathetic designs should be chosen carefully. In all cases the continuing repair and maintenance of original doors and their furniture will be cheaper in the long run while helping to preserve the character of the Area.

When a property has been subdivided and there is a need for several doorbells or an entryphone, these should be contained in a single brass fitting of simple, neat design.

Fanlights are an integral part of the doorway. Additional glass panels within doors should generally be avoided since they do not respect the function of existing fanlights and can destroy the elegance of the doorway. Modern doors with integral fanlights are always inappropriate.

Windows

Windows, and in particular the pattern and colour of their glazing bars, make a significant contribution to the appearance of the elevations of an individual building; variations can destroy the character of a group. In Stuart, Georgian and early Victorian properties the subdivision of casement or sash windows emphasised their vertical proportions. The fenestration of later Victorian terraces retained this verticality but,

with the introduction of plate glass, windows had a much simpler glazing pattern with fewer glazing bars and larger panes. More recent developments exhibit individual glazing patterns and casement windows have again become common. There is a wide range of patterns in the Conservation Area and the pattern that is historically 'correct' will vary from building to building. Care is needed, therefore, in choosing a suitable example to follow if restoration or replacement is intended.

Replacement window frames should match the original materials. Painted window frames have for long provided an agreeable intermediate texture between the coarser walling materials and the hard shiny surface of window glass. Aluminium and plastic frames are totally out of place on historic properties, particularly as the proportions and cross-sections of the individual members are so different from those of the originals.

Original glazing bars in timber are often so slender that hardwood may be the only realistic answer in restoration. Purpose-made windows correctly reproducing the original designs may not be much more expensive than off-the-peg equivalents as the latter tend to have too many glazing bars: this falseness adds needlessly to the expense of fabrication, glazing and maintenance.

Fitting double glazing presents further problems, particularly to internal fixtures such as shutters, and great care must be taken to avoid compromising character and quality. Attempts to retain the established pattern by fitting units with false glazing bars between the panes are unacceptable.

Generally, timber window frames should be painted white or cream since this emphasises their proportions in a pleasing way. Painting them a dark colour, though not necessarily out of character, renders the glazing pattern less visible and the proportions of the building or group suffer as a result.

The Area exhibits dormer windows in a wide range of shapes and sizes: repair must be carried out in a scholarly manner while the

replacement of plain modern versions with original patterns will be welcomed.

Alterations to the doors and windows of listed properties will be expected to be historically accurate.

Ironwork

Cast iron railings and balconies are essential features of some parts of the Area. The variety of railings accentuates the attractively varied facades and in most cases they complement their complex histories.

It is important to preserve the repetitive geometry of railings. Even one or two missing heads or a broken spear can spoil their unifying effect on a group of buildings or a garden enclosure, and should be repaired or reinstated. Painting railings and balconies in a variety of colours creates unsightly breaks in continuity, diminishing their effectiveness as a townscape feature. Railings and balconies should only be painted gloss black. This is a requirement for properties in the Phillimore Estate. A leaflet, "Ironwork and Salvaged Fittings, Specialist Suppliers", is available from the Town Hall.

Lettering and Numbering

Buildings in Kensington Conservation Area display a variety of lettering and numbering styles. It is expected that existing historic examples will be cherished. In contrast, cheap standard components for numbering and lettering and for items such as entry phone systems are so obviously at variance with the character of the Area that they should be avoided in every case.

Impedimenta

The appearance of even the most attractive buildings which are in a good state of repair and decoration can be spoilt by the incremental accumulation of pipes, wires, aerials and flues, particularly where properties have been subdivided. Plumbing or wires should normally be routed internally; any which cannot be so accommodated should be routed down a rear or side elevation and not on principal elevations.

Wires are particularly intrusive when there are few architectural features to hide them, and on stucco facades where they are visible against a

Excessive pipework on walls, roofs and around decorative detail



background of a different colour. This is emphasised where the wires cross the cornice line, destroying its continuity. The colour contrast may be due to the wire not matching the facade or to the attraction of dirt. All wires are particularly unsightly when they trail unfixed across the frontage.

If wires have to be fixed on front elevations their detrimental effect may be minimised by running them vertically along the lines of downpipes and horizontally along gutters and string courses and by matching cable colour to the background. Wires are rarely obtrusive if fixed securely. Tidying wires is cheap and quick and brings immediate benefits to the appearance of properties.

Where aerials are placed on the roof they should be as far to the rear as possible, behind the parapet line on low pitched roofs and on the rear slope of pitched roofs so that they are screened from the street.

Particularly complex controls apply to the installation of satellite dishes depending on who installs them and whether they are installed on single family residences or elsewhere. Further guidance should be sought from the Council's planning staff. If a dish is acceptable in principle, the Council will use its available powers to ensure that it will be sited and installed to minimise its visual impact, particularly where operational considerations allow a range of locations.

Cable Television is being installed throughout the Royal Borough. In conservation areas the junction cabinets are sited according to guidelines drawn up by the Council to minimise their visual effect. The cable system has the visual advantage that the greater viewing choice provided by satellite broadcasting can be obtained without a proliferation of individual dishes. When choosing between satellite dish and cable, consideration should be given to their relative impact on the townscape.

Many residents consider that burglar alarm bell boxes are one of the most intrusive of modern features; the brightly-coloured boxes are usually displayed prominently as a deterrent. Placing the same boxes above cornices or on the sides of houses and painting them to match the elevation does much to reduce their intrusiveness.

Window grilles are increasingly prevalent as a deterrent to burglars. As with burglar alarms, their prominent display can detract from the appearance of the building. If window grilles are to be fitted, it is most appropriate to install them inside the building - with due regard to original internal fittings such as shutters - and paint them a dark colour if possible to lessen their impact from outside. Even with these corrective measures, alarm boxes and window grilles will be obvious enough to those with an interest in them.



Excessive pipework on walls, roofs and around decorative detail (left)

Security cameras are similarly being used in greater numbers and they are normally subject to planning control. The Council expects those pursuing the installation of security cameras to show due consideration to the character and appearance of their building in selecting equipment and choosing locations.

Balanced flue terminals and external meter boxes are signs of modern services and lifestyles which proliferate particularly where properties are in multiple occupation. They are often prominently located. Care in location, installation and maintenance will limit their intrusiveness on period properties.

A little extra consideration in the choice and exact positioning of any of these modern impedimenta can go a long way towards making them unobtrusive. Even greater care is required for listed buildings because of the need to respect their architectural and historic interest. Listed building consent will almost certainly be required for any of the above and will not be forthcoming for incremental or insensitive proposals.

Further information:

Listed Building Guidance Leaflets:
from English Heritage (London Region),
Chesham House, 29-30 Warwick Street, London
W1R 6RD: 0171-973 3746.

Georgian Group Guides:
from The Georgian Group, 37 Spital Square,
London E1 6DY: 0171-377 1722.

SPAB Technical Pamphlets:
from SPAB, 37 Spital Square,
London E1 6DY: 0171-377 1644.

Victorian Society:
"Care for Victorian Houses"
leaflets, from 1 Priory Gardens, Bedford Park,
London W4 1TT: 0181-994 1019

Survey of London, Volume XXXVII "Northern
Kensington", 1973.

5

Control of Physical Change

Policies for the control of development will be found in the Council's Unitary Development Plan which will replace the District Plan published in 1982. The "UDP" is due to be adopted on 1 April 1995. This chapter defines more closely how the Council's policies affect physical changes in this part of the Royal Borough. The Council in exercising its powers needs to consider whether development proposed in this Conservation Area would preserve or enhance its character or appearance: what follows reflects this duty.

Demolition

A considerable number of properties in the Area are listed, many for their group value as well as their individual contribution to the character of the Area. Council policy is to resist the demolition of listed buildings in whole or in part, or the removal or modification of features of interest.

The remaining buildings in the Area generally have their own individual or group value essential to the overall character and quality of the Area. Council policy is to resist their total or partial demolition unless the actual structure affected does not make a contribution to the character of the Area or is in a condition that precludes refurbishment, and if a satisfactory scheme for redevelopment has been approved.

The Council's Unitary Development Plan should be consulted for the precise wording and justification of these policies.

Alterations

Age, wear and tear and weathering may make it necessary to repair or replace parts of a building and earlier chapters have set out why such operations can have a very significant impact upon the local scene.

WHERE PARTS OF A BUILDING'S EXTERIOR SUCH AS DOORS AND WINDOWS NEED TO BE REPLACED AND PLANNING PERMISSION IS REQUIRED IT WILL NOT BE GRANTED FOR DEPARTURES FROM THE ORIGINAL DESIGN AND MATERIALS.

The existence of isolated roof additions does not establish a precedent for future development (below)

Roof additions should not generate an overbearing effect on neighbours' amenity (right)

Works to Roofs

In such a densely developed area there is often a temptation to propose extending buildings upwards to gain more space. As well as the historical and architectural questions raised by such significant additions to existing fabric, roof extensions can by their bulk and shadowing affect neighbours' proper enjoyment of their homes, a particularly vital consideration where the relationships between properties on the one hand and public or private open space on the other is so important yet so subtle. The Council normally resists proposals for additional storeys for these reasons and because of the potential for conflict with other policies relating, for example, to residential densities and car parking standards.

Furthermore, roof extensions can by their bulk and shadowing affect neighbours' proper enjoyment of their homes, particularly vital where the relationships between properties on the one hand and public or private open space on the other is so important yet so subtle. For these reasons, existing roof profiles and details are to be retained in the Area unless specifically identified below as suitable for alteration.

The search for space to expand also generates proposals to bring attics into more regular use. In most cases roofs will be relatively unaltered from the original designs which carefully balanced the simple massing of roof shapes with skilfully contrived ornamental features. Even where each individual proposal is minimal, perhaps a single rooflight or an attic room may erode the character of the terraces by adding clutter to the historic skylines. Alternatively, where alteration to the shape of the roof is proposed, a simplification of the original form may be involved which would also detract from the Area's character for the opposite reason.

The problems quoted above are compounded when the fabric, appearance or setting of listed buildings is involved.



WORKS TO THE ROOFS OF LISTED BUILDINGS, OTHER THAN STRICT REPAIR, WILL NORMALLY BE RESISTED UNLESS THEY ARE SMALL-SCALE ENHANCEMENTS.

IN DETERMINING APPLICATIONS FOR ADDITIONAL STOREYS IN KENSINGTON CONSERVATION AREA, THE COUNCIL WILL HAVE REGARD TO THE PROVISIONS OF THE UNITARY DEVELOPMENT PLAN AND TO THE CATEGORIES SET OUT BELOW AS APPLIED TO THE BUILDINGS IN THE CONSERVATION AREA BY THE PROPOSALS MAP ACCOMPANYING THIS STATEMENT.

General note: these categories cover the appropriateness of roof alterations to buildings in the Conservation Area. They are not primarily concerned with enhancement, restoration or repair.

CATEGORY 1 No additional storeys: improvements only to existing roof profiles

Buildings in this category possess rooflines, generally original, which are an important element in the character and appearance of the Conservation Area and which therefore require to be protected from alteration. This does not rule out appropriate minor improvements, such as the restoration of original features (for example, the original pattern of glazing bars in dormer windows or the original roof covering) or the rationalisation of incidental elements such as pipework and water tanks.

CATEGORY 2 No additional storeys: rationalisation, improvement or adaptation of existing roof profiles

This category covers properties where additional storeys would be inappropriate but where existing top floors are sufficiently varied for alterations leading to significant improvements to be contemplated. This might mean the removal of

whole storeys, dormers, skylights or roof terraces added to the original design or their improvement. It also allows for the adaptation of existing roof spaces with skylights or dormers of appropriate design in suitable locations. Adaptations which alter the profile of the roof are not acceptable under this category and will be treated as additional storeys by the Council.

CATEGORY 3 Additional storeys might be acceptable

Additional storeys might be acceptable for properties in this category, to be judged on their merits within the constraints of the Council's usual restrictive policies, especially as to design details. Buildings in this category are generally found where the uniformity of roofline has been lost and the character of a terrace or group has been compromised by a variety of roof extensions. Carefully-designed roof additions to remaining properties may help reunite the terrace or group.

CATEGORY 4 Each application will be dealt with on its merits

All the buildings in this category are individual and defy general policy, or represent minor structures to which the other three categories do not necessarily apply. There is a presumption against change; proposals for roof additions will be acceptable in principle and in detail only if the Council is satisfied that they will preserve or enhance the character and appearance of the Conservation Area.

Rear Extensions, Conservatories and Roof Terraces

The Area is particularly sensitive to the impact of rear extensions, conservatories and roof terraces because the potential reduction in garden space and the loss of residential amenity through overlooking would conflict with its essential res-



Front and rear gardens make a significant contribution to the character and appearance of the Area (far left)

Many elements come together to create the Area's distinctive residential character (left)

idential character. It is highly unlikely that such proposals can contribute to the Conservation Area by preserving or enhancing its character. In individual cases there may be scope for small conservatories at the rear at garden level, extending no further than reasonable nearby examples. A number of properties are notable for their roof terraces. These may be a valuable resource for occupants but also a serious intrusion into neighbours' privacy and amenity. The existence of unsatisfactory examples cannot be taken as valid precedents for the future.

PROPOSALS FOR REAR EXTENSIONS, CONSERVATORIES AND ROOF TERRACES WILL BE ASSESSED AGAINST THE COUNCIL'S RESTRICTIVE CRITERIA AND JUDGED WITH RESPECT TO THE PHYSICAL APPEARANCE AND THE ESSENTIAL RESIDENTIAL CHARACTER OF KENSINGTON CONSERVATION AREA.

Side Extensions

While the Conservation Area contains many terraces, a significant proportion of buildings are designed as detached, or paired, or in small groups. The gaps between these groups is thus an essential characteristic of the Area, the importance of which is amplified by the pleasant glimpses afforded through the gaps of mature planting in communal or individual gardens.

The Unitary Development Plan indicates that Conservation Area Proposals Statements will, where appropriate, identify important gaps and vistas where infilling would be inappropriate. In this particular Area, where most building sequences have been designed, the resulting gaps are an essential part of its character. Side extensions filling these gaps would compromise the original designs, disturb the rhythm of the streetscape and remove these informal views which soften the dense urban fabric. Important gaps and vistas are thus impossible to map because they are the rule rather than an exceptional case.

SIDE EXTENSIONS WHICH IN THE COUNCIL'S VIEW WOULD COMPROMISE THE BUILT CHARACTER OF THE CONSERVATION AREA OR FILL A GAP IMPORTANT TO THE APPEARANCE OF THE AREA WILL BE RESISTED IN LINE WITH UNITARY DEVELOPMENT PLAN POLICY.

Single Family Dwellinghouses

The comments on residential use in the Land Use section show how important is the survival of single family dwellings to the character and appearance of Kensington Conservation Area. Taken with the principal aim of the Unitary Development Plan it is clear that the Council regards it as a duty to maintain this state of affairs for the benefit of residents and the continuing preservation and enhancement of the Conservation Area.

THE CONSIDERATION OF PROPOSALS FOR RESIDENTIAL CONVERSIONS WILL TAKE ACCOUNT OF THE IMPORTANCE OF SINGLE FAMILY DWELLINGS TO THE CHARACTER OF THE AREA.

Gardens

The contribution made by gardens to the character of the Borough as a whole is fundamental to the promotion of the Council's principal planning aim. Some semi-private spaces are sufficiently substantial to contain large mature trees which are a splendid foil to the Area's varied buildings. Elsewhere, private gardens individually and in sequence provide opportunities for quiet relaxation which are essential to the continuing amenity of the Area's residents.

PROPOSALS WHICH WOULD IN ANY WAY IMPAIR OR LIMIT THE USE OR ENJOYMENT OF ANY GARDEN, OR THE CONTRIBUTION IT MAKES TO THE CHARACTER AND APPEARANCE OF THE CONSERVATION AREA, WILL BE RESISTED.

Forecourts

The Council's policy as set out in the Unitary Development Plan is normally to resist parking in forecourts and gardens where harm would be caused to the character and appearance of buildings and streets or to residential amenity.

It will be clear from this Statement that forecourts, front gardens and their boundaries are an integral part of the character and appearance of the Conservation Area and of the amenity properly enjoyed by its residents.

THE COUNCIL WILL RESIST CAR PARKING IN FORECOURTS AND GARDENS AND WILL ENCOURAGE THE REINSTATEMENT OF ORIGINAL OR OTHERWISE APPROPRIATE FORECOURT AND GARDEN ARRANGEMENTS AND BOUNDARY TREATMENTS.

Binstores

Properties in terraces, especially those in multiple occupation, may require special arrangements so that dustbins are easily accessible for emptying. If bins have to be accommodated in front gardens or forecourts it is preferable that some form of store is provided for them.

There is such a variety of locations and design treatments that it is impossible for design guidance to be specific. On occasions, such structures may be inappropriate and out of character with the Area and its architecture.

Enquiries should be made to the Directorate of Planning Services regarding the need for planning permission or listed building consent. Reference should also be made to the Directorate of Cleansing and Recycling's Code of Practice for Refuse Storage and Collection.

Shopfronts

There is a continuous pressure for change and alterations to shopfronts as retailing fashions evolve. A clear set of guiding principles will ensure that all involved in shopfront alterations are aware of what constitutes an acceptable solution. In general, the Council seeks to maintain the restrained nature of shop fascias and other incidental advertising.

Shops in the Conservation Area are concentrated on the main streets representing its boundaries (Notting Hill Gate, Kensington Church Street and Kensington High Street), on side roads associated with these streets and in other locations such as Hillgate Street, Campden Hill Road and Holland Street. A significant proportion were purpose-designed: furthermore, regardless of what has happened to the shopfront itself, the original framing of the shopfront remains in very many cases. This framework is important structurally in that it supports the upper floors: it is important visually in establishing a context for the shopfront display and in relating it to the rest of the building.

The recognition of house style is an important feature of retailing but often this is a transient feature and it is the building fabric which establishes the character of the Area. In all situations the conservation of the building and its features will be paramount in the consideration of a new shopfront.

Shopfronts must respect the structure of their building and the visual framework it provides. Proposals which obscure or destroy original features will not be permitted. Intermediate pilasters and original features must be retained if shopfronts are combined. Proposals which reveal previously obscured details or allow the repair or reinstatement of damaged or destroyed elements will be welcomed.

The most appropriate shopfronts have stallris-

ers and cornices with carefully-proportioned fascias for the shop name over the window. Such shopfronts are appropriate firstly because the basis for their classical design is similar to that of the parent building and secondly because they embody values which confirm those of the passer-by in making decisions where to shop. The traditional shopfront helps attract the shopper and then forms an attractive framework for the display of goods. A recessed doorway lengthens the display area and breaks down the barrier between the shop and the street. If the window needs to be subdivided, vertical subdivisions mimicking columns are visually most pleasing. In picking up the role of a 'base' in classical design language, the traditional stallriser not only forms a suitable visual foundation to a shopfront design but is also easier to maintain and keep clean. Reinforced construction can be considered for increased security.

Security

The requirement of retailers for security is acknowledged. Once this was provided outside shopping hours by removable wooden shutters: a reminder is seen at 132/4 Kensington Church Street in conjunction with the more recent option of solid roller shutters. The latter are unacceptable because of the lifeless and forbidding ambience which their presence creates. When applied to a number of properties they make shopping streets particularly unattractive at night which in turn is likely to increase problems of security.

Open link grilles provide a more transparent screen than solid shutters, though they are often an inappropriate addition to traditional shopfronts and the Council opposes their use externally. Even when introduced internally their roller boxes and guide rails require to be integrated with the other elements of the shop surround: sometimes they can be unobtrusively introduced further back within the shop behind a less valuable window display.



The original consistency of Victorian shopfronts in Kensington Church Street

6

*Shopfronts
and
Advertising*



Perhaps laminated glass or polycarbonate glazing, effective alarm systems and open well-lit shopfronts could offer a better solution to both the security and appearance of the street and encourage informal policing of premises by passers-by.

Awnings and blinds will be permitted only where they are in character with the age and style of the building in which they are situated, which means a presumption exists against bright or otherwise inappropriately coloured or finished blinds or indeed any projecting structures which are alien to the character or appearance of the Area so that they have an adverse impact on the quality of the street scene.

Upper floors

Shopowners should take a keen interest in the character and good appearance of upper floors under their control. Signs, adverts, blinds and other projecting material should not however extend above the shopfront itself. Separate access to upper floors must be maintained where it exists. Stopping-up access reduces the future flexibility of the accommodation while alterations to access arrangements may throw increasing pressure from vehicle movements or refuse collection elsewhere, usually into the quieter residential streets behind.

Access for those with disabilities

Provision should be made for access for people with disabilities or mobility needs. Wherever possible ramps or level access will be encouraged in existing shopfronts in place of steps into and within buildings. Where major changes are proposed the Council expects level access to shops to be provided, for the convenience of those in wheelchairs or with prams. If this is not possible, ramps should be introduced. There should always be a door not less than 900mm wide (or one leaf of a pair) with fastenings and closers chosen to facilitate use by those with disabilities. Where floor levels pose a problem a recessed doorway may offer both a more effective opportunity for window displays and the best means of creating a gentle ramp.

“Category A” shopfronts at 67-81 Kensington Church Street



Signs

Signing is usually located on the fascia and again projecting from the building. Traditionally, fascia signs were painted letters on the timber fascia board, or individual ceramic, timber or metal letters affixed to the board. This kind of signing is still the most appropriate in the Conservation Area. If lighting is permitted then spot lights or “halo lighting” (placed behind letters to light the fascia and silhouette the letters) can be considered. Internal illumination will not be permitted in the Area.

Projecting signs should project from the fascia, not from the decorative shop “frame” nor from the facade above the shopfront. Once again, internal illumination should not be contemplated: if lighting is considered at all it should be in the form of external illumination.

The diagram on page 43 illustrates the important features of the building which should be retained wherever possible and identifies those features which will be resisted. The Council sees considerable scope for enhancement of the street scene as shopfronts and advertising are renewed.

Kensington High Street and Notting Hill Gate

The Council has prepared separate guidelines for commercial properties on or associated with these shopping areas. Reference should thus be made to these documents as well as the above advice.

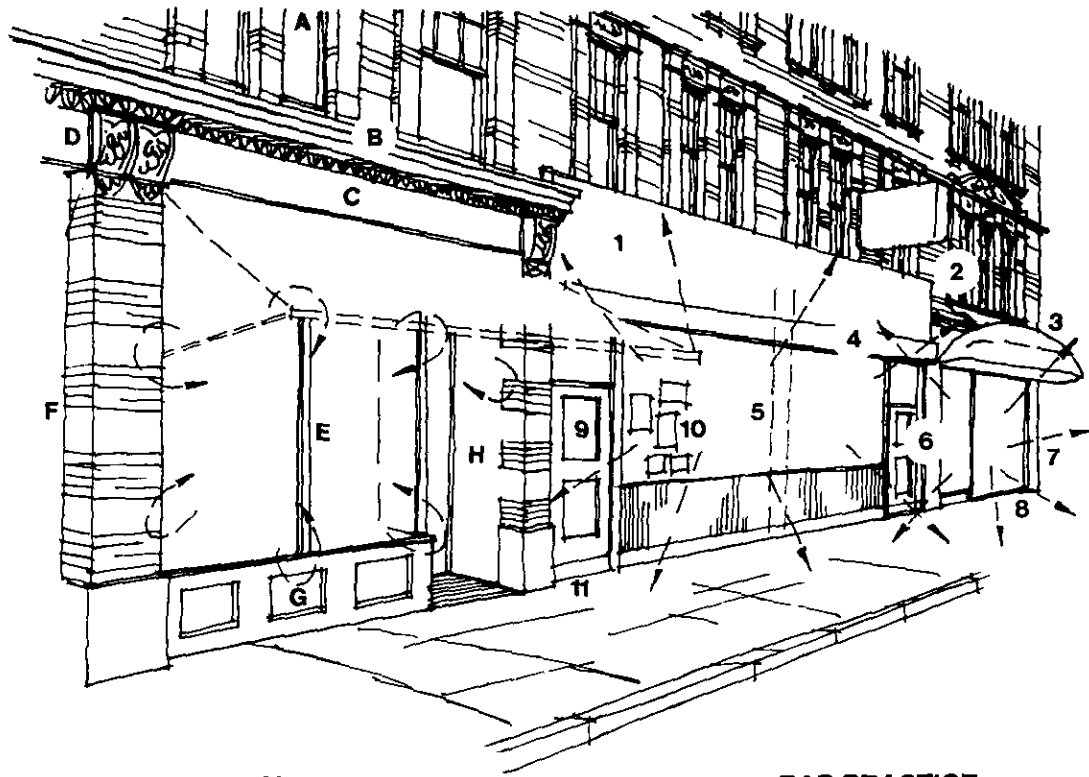
Kensington Church Street

Kensington Church Street together with small groups of shops on side roads closely associated with it, has a distinctive character which deserves some individual analysis. In the Council's opinion its shopfronts make a significant contribution to the character or appearance of Kensington Conservation Area and of Kensington Palace Conservation Area. The preservation of this character and where possible its enhancement will be assisted by general recognition of those features which together establish the Areas' special identity.

Publication of this Conservation Area Proposals Statement is being taken as an opportunity to offer design guidance for both sides of the street.

The strong personality of this shopping centre derives from developments of very different periods. Some buildings survive from the first half of the 18th century and a range of 20th century styles are represented as well as examples of intervening periods. A striking feature is the dominant presence from the Carmelite Church northwards of antique dealers, fine arts establishments and others retailing items of aesthetic interest.

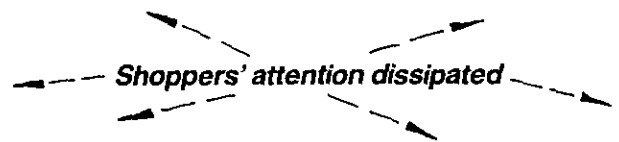
The street generally displays the benefits of shop surrounds which remain consistent within terraces or groups, creating coherent shopping



GOOD PRACTICE



BAD PRACTICE



A Shopowners should take a keen interest in the character and good appearance of upper floors. Access to upper floors should be retained.

B Important junction between shopfront and upper floors: projecting cornice provides satisfying visual capping to shopfront and visually appropriate foundation for upper floors.

C Fascia of traditional scale forms part of attention-retaining frame and provides more than ample room for signwriting to identify shop and indicate quality. The design can incorporate a projecting hand-painted sign, a retractable traditional awning or blind and possibly external illumination by spotlights.

D Retained ornament matches elaboration of rest of façade and increases shopfront's appeal. Although often of classical derivation, ornament does not have to copy classical forms.

E Vertical emphasis of glazing pattern matches that of upper floors and arrests the eye while leaving an imaginative window display unimpeded.

F Robust pilasters form part of attention-retaining frame and provide visually-appropriate support for upper floors.

G Stallriser is sufficiently large and robust to be easy to maintain and keep clean. Visually it provides suitably substantial base for whole façade.

H Traditional recessed entry provides opportunity for more attractive ornament, increases effective length of shop window and enhances penetrability of shopfront. The whole shopfront should be constructed of wood, which is inherently attractive and approachable.

1 Large flat fascia often obscures attractive first floor window detail, fails to provide suitable foundation for upper floors and competes with any window display. Large internally-illuminated box fascias are in any event unacceptable.

2 Projecting sign above fascia level increases visual clutter, conflicts with rhythm of façade and is not acceptable.

3 'Dutch Blinds' are not acceptable.

4 Solid roller shutters are not acceptable, particularly if housed in protruding boxes.

5 Removal of pilasters in combined shopfronts destroys attractive rhythm of arcade. With removal of all other vertical emphasis, shopfront fails to retain attention and invite shopper.

6 Adjoining shopfronts fight one another unnecessarily for attention.

7 Minimal pilasters may be structurally sound but look too insubstantial to hold up façade above.

8 Removal of stallriser robs façade of visual stability and creates unnecessary problems in cleaning and maintenance.

9 Flush door constitutes greater visual barrier. Standard modern shopfitting materials such as anodised aluminium are in any event unattractive if not visually repellent.

10 Window clutter detracts from the appearance of the shop and the character of the street.

11 Consideration not given to access for the disabled.

25

parades to the mutual benefit of all traders. These surrounds perform the role of design frameworks, and are most evident in the best Victorian terraces and at the well-articulated modern facade of Lancer Square, within which shopfronts with a high degree of individuality can be satisfactorily contained.

Detailed characteristics which can be observed are:

- the use of dark colours in the shopfront designs, most striking when seen below light coloured stucco;
- the celebration of the skills of sign writers;
- the scarcity of internally-illuminated signs of any sort;
- the relatively few projecting signs to be found.

All of these combine to create shopfronts which appeal to the taste and discernment of the shopper. Dark-toned, reticent shopfronts provide the ideal framework for the imaginative display of goods. Proposals which reinforce these characteristics will therefore be encouraged. Proposals will be expected to incorporate fascias the proportions of which respect those of neighbouring properties. The temptation to make fascias deeper than neighbouring ones should be resisted. Highly-reflective materials are likely to be unacceptable in all but very few situations. If canopies, awnings and blinds are proposed where they do not now exist they will be expected to be retractable. Their boxes should be integrated with the shopfront design and not appear as an ad-hoc addition. In some groups, for example nos. 36-56, "Dutch blinds" have become a consistent feature, but rigid versions there or elsewhere, and glossy covering materials, are unlikely to contribute positively to the street's special character or appearance. Clear display of the street number of each shop is a requirement of Council policy.

With the exception of public houses there is very little advertising at first-floor level or above: the Council will continue to resist the introduction of such advertisements. Independent access to upper floors will be encouraged and protected, particularly where the upper floors are in residential use.

Three broad categories of shopfronts can be identified in Kensington Church Street:

Category A

Those in 18th or 19th century terraces the historic character of which is sufficiently strong to require changes to be designed in a scholarly fashion applying appropriate historical principles. In many instances the merit of the present shopfronts will lead the Council to expect them to be restored and retained, using the same limited palette of traditional materials and finishes.

Nos. 67-81 (odd) demonstrate how well

shopfronts can complement such terraces as a whole, and if no. 67 were to introduce the cast-iron cresting seen at first floor level elsewhere it would be a great enhancement. By contrast, nos. 29-39 (odd) illustrate the less attractive consequences when too little regard is paid to the building as a whole when changing shopfronts. No. 99 is regarded as an exemplar of what should be expected at historic buildings. No. 6 (Crabtree & Evelyn) is seen as a high-quality recent design which enhances rather than ignores the qualities of the building of which it is part.

Category B

Those in 20th century blocks where, subject to respect for proportions and use of materials harmonious with those existing, there is much more scope for innovative designs.

The new building at Lancer Square shows a strong design purposefully mastering the requirements and preferences of individual retailers while allowing their window displays to speak for themselves. Failure to respect this design framework would all too readily destroy this effect.

Category C

Those generally isolated instances where the retail units are not comfortably integrated within buildings as they were originally designed require special care within these guidelines and with reference to the general "good practice" points if the shopfronts are to assume the elegance of proportion of so many of their neighbours.

Nos. 66-66a and nos. 104-104a are the most pronounced examples of such development, undertaken a long time ago with little respect for the form and character of the terraces at the end of which they are located. Nos. 97a, 97b and 97c are less discordant introductions: their details frame the display area much more appropriately.

Nos. 25-27 illustrated are individual units where there is considerable scope for beneficial change.

Over much of Kensington Church Street it is noticeable how the prominence of well-lit displays within the shops is increased by the absence of illuminated signs and fascias externally. Internally illuminated signs are particularly incongruous and obtrusive and so will not be permitted.

Where the retail frontages return into the predominantly residential side streets (and at the few commercial frontages in the centre of the Conservation Area) what matters most is that their smaller scale should continue to be emphasised as a means of respecting the domestic function of the side street. The substantial advertising hoarding on the north side of Campden Street conflicts with this principle.

Shopfront security: early wooden shutters survive at 132-4 Kensington Church Street alongside a modern roller shutter (below)

25 and 27 Kensington Church Street identified as worthy of improvement (bottom)



Any walk through Kensington Conservation Area produces a sequence of vistas, long and short, accidental or contrived, more or less attractive. Important vistas, worthy of special mention here as requiring coordinated effort to preserve or enhance, are to some extent an artificial designation because all development should be judged by its effect on the character and appearance of the Area as a whole. However, the retention of certain views is considered particularly important.

7

Views and Vistas

THE LIKELY DAMAGING OR ENHANCING EFFECT OF DEVELOPMENT ON A VISTA IN THE CONSERVATION AREA WILL BE TAKEN INTO ACCOUNT BY THE COUNCIL IN EXERCISING ITS PLANNING POWERS, PARTICULARLY IN RELATION TO THE VISTAS SPECIFICALLY IDENTIFIED ON THE PROPOSALS MAP AND IN ACCORDANCE WITH THE CONSERVATION AND DEVELOPMENT CHAPTER OF THE UNITARY DEVELOPMENT PLAN.

Housing in many styles and periods provides character and interest in the Pitt Estate



8

Property Enhancements - Buildings

B1. Notting Hill Gate

The environmental quality of Notting Hill Gate and nearby streets as a commercial centre has been greatly improved. Numerous trees have been planted following the financial and other responses to the call to 'Green the Gate' by the Notting Hill Improvements Group, an initiative by local residents now also involving property owners, traders and the Council in partnership. Victorian style bollards commissioned by the Council have been introduced: pedestrian barriers and other street furniture have been upgraded. Similar further initiatives are in hand.

B2. 29 Jameson Street

This property occupies a prominent position at the east end of Hillgate Place. It is one of a pair which, though of two bays width at first and second floors, had a central front door flanked by a window on either side. At some point the ground floor frontage has been remodelled to give an entrance to the left and a garage with a roller shutter door to the right. This has disrupted the subtle rhythm of the street and introduced a 'dead frontage' of roller shutters where there should be the inherent interest provided by windows. Any moves to restore this facade to its original proportions would be welcomed. See also B4.

B3. Water Tower House, Campden Hill Road

The redevelopment of this building with premises more responsive to the prominence of the site and better related to the character of the Area would be welcomed. See also C7 and E3/4.

B4. 18 and 21 Campden Street

Garages created by converting living rooms in these terraced houses disrupt the rhythm of the street both in themselves and in the necessary removal of area railings. The reinstatement of living accommodation with suitable fenestration and appropriate patterns of railings would enhance Campden Street. See also B2.

B5. 13 Bedford Gardens

Though of some architectural interest in itself, the Edwardian flats at 13 Bedford Street are out of scale with their surroundings, particularly taking into account the additional storey contrived at some subsequent date.

If the building fabric had to be renewed the Council would seek a replacement more in character with the listed terraces on either side.

B6. 30 Argyll Road

This prominent corner property on the Phillimore Estate would benefit from a comprehensive scheme of improvement. Stucco cornicing has been lost from its main parapet and the bay window on the Essex Villas frontage: an inappropriate window has been inserted on the rear elevation and a poorly-designed and executed roof extension has been erected. In addition there is a considerable level of external pipework and the property needs repainting.

B7 and B8. Rear of Phillimore Court, Hornton Court

The rear elevations and ground floor extensions between the rear projecting wings of these mansion blocks are not as well cared for as their visual prominence demands. The garages at the rear of Phillimore Court are particularly disappointing in terms of consistency and maintenance.

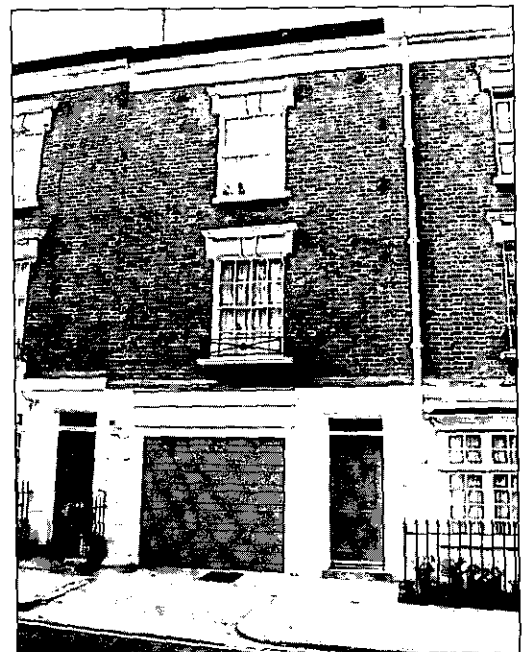
Commercial activity will always generate a certain level of untidiness and this poses problems for businesses in prominent island sites. The incorporation of these mansion blocks into the Kensington Conservation Area carries with it the hope that these rear elevations will be properly considered in maintenance and design terms: good design may cater for and embrace scruffiness but not the lack of concern shown for these rear elevations in the past.

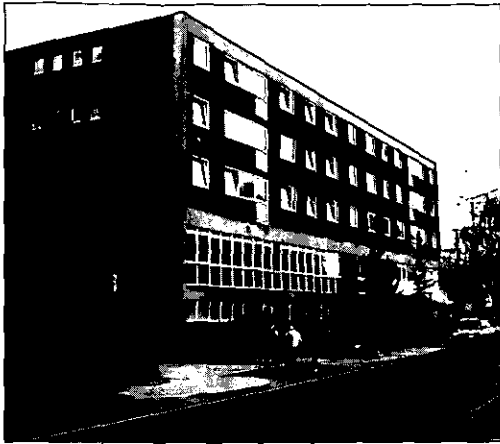
*B2. 29 Jameson Street
(top left)*

*B6. 30 Argyll Road
(bottom left)*

B1. Notting Hill Gate (centre)

B4. 21 Campden Street (right)

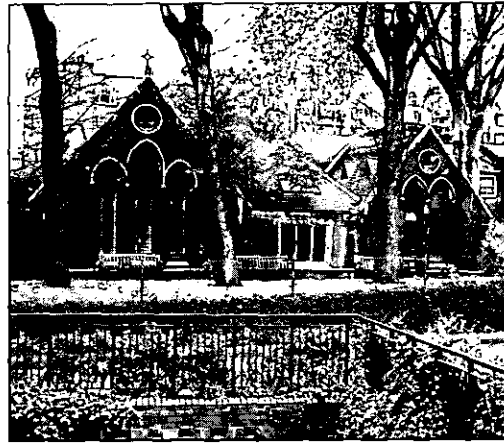




B9. 98-100 Kensington High Street

These two properties are the only survivors of the original development of the High Street frontage by William Phillimore in the last years of the 18th century. Unfortunately this is only evident from the general proportions of the buildings: *nothing else remains visible*. Nos. 98 and 100 have lost their cornices and their fenestration, while two modern shopfronts, each equally inappropriate in its own way, have obliterated the ground floor layouts. No. 98 projects beyond the line of the former Vestry Hall and has additional prominence in the street scene as well as forming an important part of the setting of the former Vestry Hall as a listed building.

Improvements might include the reinstatement of a consistent cornice and parapet; the restoration of the original window patterns or at least the insertion of appropriately-designed windows into the large single openings on each upper floor; and the construction of suitable shopfronts. The proportions for these need to be derived from the scale of the two properties concerned and *not necessarily from the adjacent Victorian terrace*: one suggestion to relate to both would be fascias of limited height topped by railings.



B10. Former mortuary

This striking little Gothic building is a prominent feature of Kensington Church Walk though its access is properly from Horton Place. A new use is urgently required to help maintain the character and appearance of a generally attractive part of the Area. Its boundary with the sitting-out area which envelopes it on three sides needs to be properly considered: the present chain-link fence is inappropriate. Perhaps the new use could relate positively to Kensington Church Walk as the generation of a proper frontage to the Walk might help solve any organisational and aspect problems.

B11. St Mary Abbot's C of E School

The prominent gable end left after demolition was given a cement render which fails to reflect the character of the school, listed primarily because of the schoolboy and schoolgirl figures facing the church.

With the success of the Alec Clifton-Taylor Memorial Garden, and with greater prominence given to the integrated design of Church Walk, this gable needs to be improved. A brick skin



B3. Water Tower House, Campden Hill Road (far left)

B10. Former mortuary, Kensington Church Walk (left)

B9. 98-100 Kensington High Street (above)



B8. Rear of Phillimore Court, Horton Court (left)

B14. 10-22 Hillgate Street
(right)



B15. Uxbridge Street (far right)

with blind arcading to a suitable Gothic pattern would "finish" the gable and relate to the rest of this attractive space. See also E5.

B12. 67-81 Kensington Church Street

This is one of the Area's best formal terraces where proportions and elegance of detailing combine with excellent shopfronts retaining their delicate iron crestings. The passage of time has however taken its toll and some stucco detailing, notably cornices, has been lost. External pipework breaks the rhythm of the otherwise excellent fenestration, as does the unfortunate and highly inappropriate dark-framed external double-glazing at no. 77. The terrace would benefit from consistent external decoration.

The full restoration of this terrace would be a significant enhancement of the Area.

B13. 102-106 Kensington High Street

This impressive mid-Victorian group of three properties retains most of its stucco decoration intact, including a strongly-moulded cornice and a bottle balustraded parapet with urns. The survival of these quality elements means that other improvements to the current appearance of the building are worthwhile.

Above ground floor level these include the removal of first-floor window blinds, the reinstatement of the decorative semi-circular heads to the dormers at no. 106 and a consistent painting scheme which would give the group the appearance of a single six-bay property which is more appropriate to the scale of Kensington High Street.

At shopfront level greater consistency again would be beneficial. The cornice surmounting the fascia at no. 104 could be applied across its

neighbours. The use by Thomas Cook's of a logo panel within the fascia gives a rather ramshackle appearance when applied to two adjacent shopfronts of differing proportions and construction. The entrance to the wine bar should be treated as a subordinate part of the shopfront, within the frame provided by the cornice and the pilasters, rather than as a separate item in its own right.

B14. 10-22 Hillgate Street

The properties on the west side of Hillgate Street between Uxbridge Street and Hillgate Place constitute the most consistently substantial terrace in Hillgate Village. The ground floors are almost entirely given over to restaurants: above these, the facades of this relatively busy and conspicuous part of the Village are generally well-maintained but have suffered over the years the loss of decorative detail. Variety is welcomed within limits as part of the character of the Village but the special role played by this terrace suggests that greater consistency in architectural detail and in the use of colour would help promote the terrace and reinforce the character of the Village when seen from the more consistent post-war developments of Notting Hill Gate.

B15. Uxbridge Street.

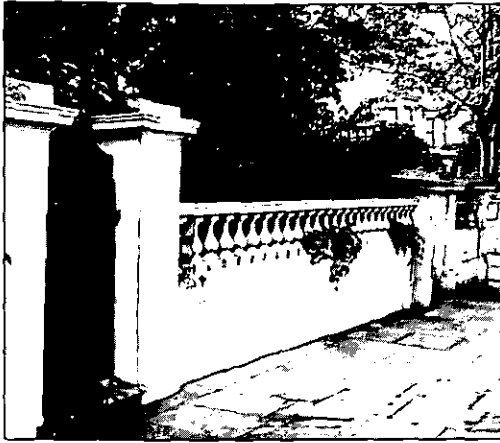
The east end of Uxbridge Street is compromised in visual terms by the rear elevations of properties fronting on to Notting Hill Gate. The problem is similar to that noted at Hornton Court and Phillimore Court (B7 and B8, above): while it is unreasonable to expect all elevations of an island site to receive equal consideration, the poor appearance and inadequate maintenance of masonry and of pipework and other incidental elements at the rear of the Gate Cinema and adjacent properties are ugly and unneighbourly and justify improvement.

B13. 102-106 Kensington High Street (below)

B11. St Mary Abbot's C of E School (centre)

B12. 67-81 Kensington Church Street (far right)





C1. Works frontage, Jameson Street

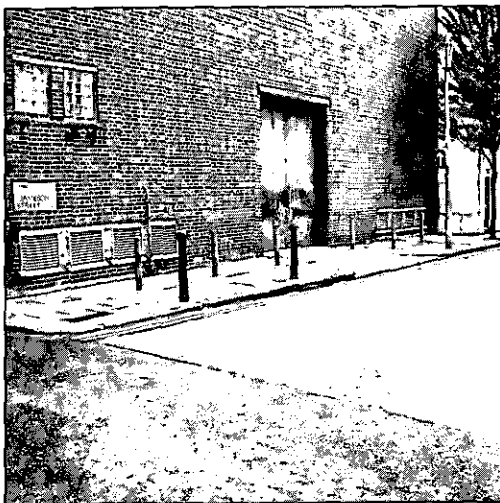
Though outside the Conservation Area, the modern developments of Notting Hill Gate have a considerable impact on the character and appearance of nearby parts of the Area, notably Hillgate Village. The premises at the north-eastern corner of Jameson Street have a particularly strong effect on the character of the north end of Jameson Street.

While little can or should be done about the building, its narrow curtilage on the Jameson Street frontage is rather utilitarian and might be improved with unit paving and a more attractive style of bollard.

C2. Frontages, Holland Park Avenue

The massive stuccoed frontage walls along Holland Park Avenue are in a variable state of preservation as is natural given the length of time they have been standing and the high degree of exposure of free-standing walls. In addition, some walls and piers are leaning markedly as testimony to the considerable gradients in this part of the Area. Any renovation work to repair, reset and reinstate stucco walls and gatepiers would be an improvement.

A number of front gardens have additional screening provided by timber fencing. While the reasons for this are appreciated, the methods used are highly inappropriate for the style, appearance and architectural aspirations of



9

*Property
Enhancements
-Curtilages*



C2. Frontages, Holland Park Avenue (left and right)

these semi-formal developments. Fencing only has historic justification when of appropriate design and placed between, but no higher than, the piers. Any additional screening should be provided by hedges rather than fences. The Council's arboriculturists will be happy to advise on suitable species and planting arrangements. See also E2.

C3. Queen Elizabeth College

The original part of the College, designed by Holden in a Queen Anne style, is no longer well-served by its grounds. Hard surfaces have an accidental, incremental quality while the formal gardens in the south-east corner of the site are generally unkempt and fail to enhance the College. There is a poor relationship between the College grounds and the public domain which the current boundary of close-boarded fencing does little to improve.

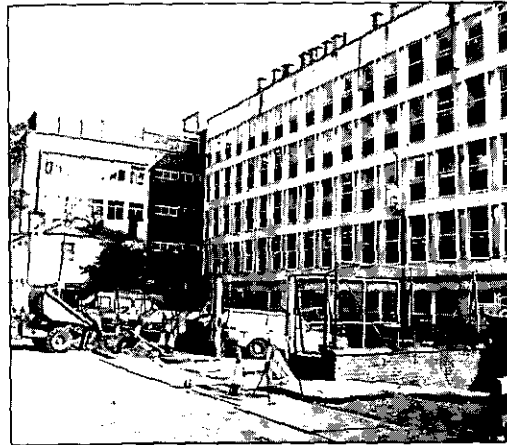


C1. Works frontage, Jameson Street (far left)

C3. Queen Elizabeth College (left)

(5)

**C4. Queen Elizabeth College
Atkins Building (right)**



**C5. 2-4 Jameson Street
(far right)**



The grounds of this important listed building deserve a fresh approach. Hard surfaces could be reorganised and redesigned to relate to the architecture while reflecting modern needs. The gardens need to be revitalised. This may mean more than simply additional maintenance and could involve a reappraisal of their relationship to Campden Hill Road and Duchess of Bedford's Walk, in terms of organisation, use and maintenance and the provision of an alternative boundary treatment.

C4. Atkins Building

This modern building occupies a prominent position at the bend in Campden Hill. The oldest section with its wing projecting northwards towards the road combines with mature trees to promote an attractive sense of enclosure towards Campden Hill Road. However the foreground is inadequately considered, and this failing is thrown into sharper focus past the bend by the relative openness of the annex's western frontage. Both parts of the frontage would benefit from a proper treatment, the eastern half to complement the relationship between the building and the trees, and the western half to provide a better setting for the former coach house and to help screen parked vehicles.

C5. 2-4 Jameson Street

Hillgate Village's character largely rests on variety within various limits. In terms of front curtilages most properties have area railings,

even if they are to different patterns.

Unfortunately the front boundaries of 2 and 4 Jameson Street are of masonry and in indifferent repair. The replacement of the front boundaries of these two properties with railings of a suitable pattern would reaffirm the character of Hillgate Village where it is most strongly affected by the scale of the post-war developments.

C6. 2 Sheffield Terrace

The mature front garden at the corner of Kensington Church Street and Sheffield Terrace has the base of a stucco wall heightened more recently with "California" concrete blocks. The replacement of the original bottle balustrade or some other design generated by Victorian stucco styling would be more appropriate.

C7. 7 Aubrey Walk

The changes in levels associated with the reservoirs on Campden Hill have created some small areas which have never been properly considered in design terms. One of these areas lies immediately west of 7 Aubrey Walk. Apart from a low frontage retaining wall and a mature tree it is featureless but remains a prominent element in an otherwise attractive street. Improvements with the aim of enhancing the sense of enclosure throughout Aubrey Walk would be welcome. See B3 and E3/4.



C6. 2 Sheffield Terrace (right)

C7. 7 Aubrey Walk (far right)



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E1. Notting Hill Gate: Improvements Group Initiatives

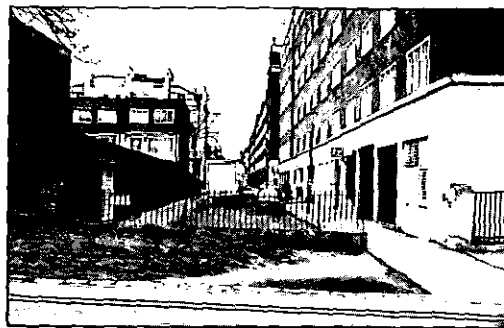
The Improvements Group, is achieving the enhancement of shopfronts and other property. The conservation area will benefit by having a commercial centre of higher environmental quality.

E2. Campden Hill Square: replacement railings on Holland Park Avenue frontage

The original railings round Campden Hill Square survive in generally good condition except along the garden's northern frontage where replacements have been inserted with a short return on either side. In view of the excellence of the original railings their reinstatement along Holland Park Avenue would be a worthy enhancement. See also C2.

E3 and E4. Waterworks frontages to Aubrey Walk and Campden Hill Road

The frontages of the Water Board land on Campden Hill are marked by substantial changes in level. There is not much evidence that the Aubrey Walk frontage has ever been considered in design terms. On the other hand, the "area" in front of Water Tower House - and over which its pedestrian entrance ramp has been "flown" - was designed and laid out with care but is not very well maintained now. Consideration should be given to the design, appearance and maintenance of these prominent frontages. The character and appearance of Aubrey Walk and Hillsleigh Road would be considerably improved as a result. See also B3 and C7.



E5. Kensington Church Walk

This long-established route is a popular part of the pedestrian network. Its charm derives from the variety of spaces it passes through, underlined by its meandering course and its relationship with surrounding buildings, notably the west front of St Mary Abbots. The recent laying-out of the Alec Clifton-Taylor Memorial Garden has however highlighted the rather accidental nature of the Walk and its associated spaces. The full potential of the Walk is thus not realised.

The character of the Walk might be enhanced by a number of improvements, including the replacement of chain link fencing to make more of the relationship between the Walk and sitting-out areas.

E6. Phillimore Walk and Holland Walk

Phillimore Walk is separated from Holland Park by a rather insubstantial iron railing in less than an ideal state of preservation. The footpath has been cut through this railing: though the paved surface is adequate, the gap has not been properly considered and the grass strip between the entrance point and Holland Walk itself is badly worn.

A new scheme is needed to close Phillimore Walk effectively, provide an attractive entrance and reduce wear and tear on the grass.

E7. Duchess of Bedford's Walk and Holland Walk

The narrow connection between Duchess of Bedford's Walk and Holland Walk has grown up

10

Environmental Improvements

E2. Campden Hill Square (far left)

E6. Phillimore Walk and Holland Walk (left)



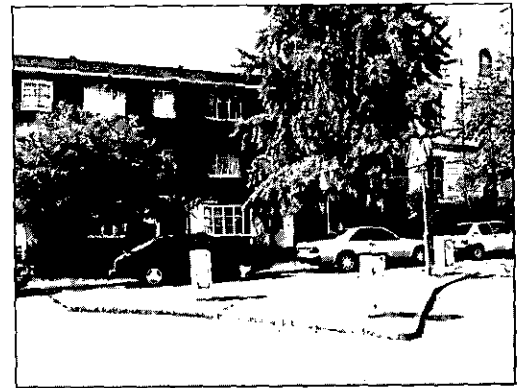
E5. Kensington Church Walk (left)

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E7. Duchess of Bedford's Walk and Holland Walk (right)



E9. Stafford Terrace junction with Phillimore Gardens (far right)



rather accidentally and would benefit from a fresh approach. The three bollards of three different designs could be replaced with a single consistent type while the continuation of the carriageway and its single yellow lines is probably unnecessary for the access requirements of those official or authorised vehicles entering and leaving Holland Park. The road surface could be reconsidered with a narrower central carriageway paved in unit pavers and flanked by granite kerbs with a ramp at the Phillimore Gardens end to deter unauthorised vehicles.

E8. Campden Hill Road junction with Duchess of Bedford's Walk, Upper Phillimore Gardens and Holland Street

The road layout at this location is over-complicated, bearing little relationship to the intensity of use of the various roads. The suburban flower bed is out of scale and character with its mature, urban setting. There is a considerable amount of unrelated street furniture. Yet there is much potential in the townscape appeal of this junction, particularly given Upper Phillimore Gardens' width and elegance and the more countryfied entrance to Duchess of Bedford's Walk with its surprising central reservation. A reappraisal of the traffic islands along with the establishment of ramped crossings would improve pedestrian safety, impose a hierarchy on traffic movements and enhance visual quality.

comprehensive reassessment of the junction and the facing materials and street furniture employed would be a useful exercise.

E10. Bollards, Duke's Lane and Pitt Street

Duke's Lane and the eastern end of Pitt Street display considerable numbers of thin bollards, painted white. These are presumably effective but are unfortunately rather unattractive and should be replaced. The Council's standard traditional bollards are ideal in visual terms but they are all wider and the view might be taken that there is insufficient room even for bollards of the "Camden" pattern. While the proliferation of street furniture patterns is regrettable, it would be justified here to choose a suitably traditional bollard from manufacturer's standard range to do the required job with more sensitivity to the character of these streets.

E11. Traffic Signs

There are a number of locations in the Area where traffic signs have proliferated. They are perhaps most noticeable at the crossroads between Pitt Street and Gordon Place, particularly in warning traffic of the restricted width and exit arrangements through Duke's Lane. The informative signs "No right turn at Kensington Church Street" and "Unsuitable for long or wide vehicles" are wordy but there may be no other appropriate way to carry the message. The scale of lettering used and the size and proportions of the signs themselves need considerable care in sensitive, domestically-scaled locations such as this. All information relating to the one-way route through Duke's Lane might be concentrated on one pole, for example, and reinforced with some form of traffic-calming installation.

E11. Pitt Street and Gordon Place (below)

E9. Stafford Terrace junction with Phillimore Gardens

The plain triangular pedestrian refuge is strictly utilitarian and does nothing to enhance the distinctive character of Stafford Terrace. A

E10. Bollards, Duke's Lane and Pitt Street (right)



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ROOF ALTERATIONS (pp38-39)

- Category 1
- Category 2
- Category 3
- Everything else is Category 4

Views and Vistas (p45)

ENHANCEMENTS (pp46-52)

- Property Enhancements-Buildings
- Property Enhancements-Curtileges
- Environmental Improvements
- Conservation Area Boundary

THE ROYAL BOROUGH OF
KENSINGTON AND CHELSEA
KENSINGTON
Conservation Area
Proposals Statement
Proposals Map

35

1 *List of Properties in the Conservation Area*

11

Appendices

Airie Gardens: All inc Gardens
Argyll Road: 2-56 (consec)
Aubrey House
Aubrey Lodge
Aubrey Road: All
Aubrey Walk: All inc. Tennis Courts

Bedford Gardens: All

Callcott Street: All
Campden Grove: All
Campden Hill: All inc. Holland Park School
Campden Hill Gardens: All
Campden Hill Place: All
Campden Hill Road: 4, 74-196 (even),
7-111(odd), Campden Hill Court,
Kensington Heights
Campden Hill Square: All inc. Garden Square
Campden House Close: All
Campden House Court Garden
Campden Street: All
Carmel Court: All

Drayson Mews: All
Duchess of Bedford Walk: All
Duke's Lane: All

Edge Street: All
Essex Villas: All

Farm Place: All
Farmer Street: All

Gloucester Walk: All
Gordon Cottages: All
Gordon Place: All
Gregory Place: All

Hillgate Place: All
Hillgate Street: All
Hillsleigh Road: All
Holland Park Avenue: 1-29 (odd)

Holland Place: All
Holland Street: All
Hornton & Holland Street Garden
Hornton Place: All
Hornton Street: All

Jameson Street: 9-37 (odd), 2-22 (even),22A

Kensington Church Court: All
Kensington Church Street: 1-145 (odd) inc.
Carmelite Priory & Campden House Terrace
Kensington Church Walk: All inc St Mary Abbots
Garden & Playground
Kensington High Street: 78-138 & 208-222
(even), Hornton Court and Troy Court
Kensington Place: All

Notting Hill Gate: 89-159 (odd),
Coronet Theatre, The Gate Cinema

Observatory Gardens: All

Peel Street: All
Phillimore Gardens: All
Phillimore Gardens Close: All
Phillimore Place: All
Phillimore Walk: 1, 12-38 (even),
Phillimore Cottage, Central Library
Pitt Street: All

Queen Elizabeth College and Atkins Building

St Mary Abbots Church
Sheffield Terrace: All
Sheldrake Place: All
Stafford Terrace: All

Tor Gardens: All inc. Tor Court

Upper Phillimore Gardens: All
Uxbridge Street: All

2 *Listed Buildings in the Conservation Area*

	Grade	Date listed if known
Aubrey Road		
Aubrey House	II*	1949
Aubrey Walk		
2-6(even) including garden railings	II	-
15-19(odd)	II	1988
Church of St. George	II	-
Bedford Gardens		
2-4, 14-34, 36-46(even); 3-9, 19-43, 85-91(odd), 95	II	-
Campden Hill		
Thorpe Lodge	II	-
Campden Hill Road		
92-102(even), 118	II	-
Campden Hill Square		
1, 2, 3-10(consec), 14, 15, 44 & 45, 50 & 51, 52, 53	II	-
Duchess of Bedford Walk		
Queen Elizabeth College and Queen Mary Hall	II	1969
Duke's Lane		
Carmelite Priory (including 41 Kensington Church Street)	II	-
Hillsleigh Road		
14	II	-
Holland Park Avenue		
19, 21, 23-27(odd)	II	-
Holland Street		
10 & 12, 14, 16, 18-26(even)	II	1969
9 & 11	II	-
13 (The Old House) and railings	II	1969
Hornton Street		
12-54(even)	II	1969
Kensington Church Court		
St Mary Abbots C of E Primary School & Parish Office	II	1949
Kensington Church Street		
Parish Church of St Mary Abbot and railings	II*	1949
Tomb of Elizabeth Johnstone	II	1990
1	II	1986
3, 5 & 5A, 7, 7A & 7B, 9, 11, 13, 15, 17 & 17D	II	1973
99 & 101	II	-
Kensington High Street		
War Memorial at corner with Kensington Church Street	II	-
98A, Bank Melli Iran, formerly public library	II	1969
Drinking fountain outside no. 98A	II	1969
Notting Hill Gate		
Coronet Cinema	II	1989
Sheffield Terrace		
38	II	1969
Stafford Terrace		
1-27(odd); 2-16, 20-28(even)	II	-
18	II*	1990

*Norman Shaw's design for a
"House at Campden Hill", now
118 Campden Hill Road*



3

List of Properties covered by Article 4 Directions in the Conservation Area

Drayson Mews	1-27 (odd)
Essex Villas	1-9 and 13-21 (odd), 2-10 (even)
Phillimore Gardens	24-30 (even)
Phillimore Place	2, 4, 14-18 (even)

The Government exempts various minor forms of development from the requirement that a specific grant of planning permission should be obtained from the local planning authority - in this case, the Council. The Council can revoke these "permitted development rights" by "Article 4 directions" with Government approval if it con-

siders that the best interests of the locality would be served by bringing specified classes of development under local planning control. The above properties do not therefore possess all their permitted development rights: householders should contact the Council if building work is being considered.

4

Sources of Grant Aid for buildings of Architectural and Townscape importance

Grants are available from the Council for the restoration of many ornamental features such as boundary railings, piers and balustrades, porches, window and door surrounds and stucco cornices.

Because this kind of work is much more valuable if carried out to more than one property in a group, the Council will only consider grant aid:

- 1) Where the property concerned is the only one, or one of the only two, in a clearly-defined group which is missing the particular feature to be restored; or
- 2) Where the owners of three or more properties in a clearly-defined group are doing similar work at the same time.

In either case, the properties concerned must be

within a conservation area. They need not be listed.

Further information and application forms can be obtained from the Town Planning Information Office in the Town Hall.

English Heritage give grants for repairs to outstanding listed buildings; to buildings in selected conservation areas, whether listed or not, along with associated environmental works; and in London to historic buildings identified as at risk from neglect.

Further information is available from the West London casework officer responsible for the Kensington and Chelsea area at English Heritage (London Region), Chesham House, 30 Warwick Street, London W1R 6RD, tel: 0171-973 3000.

5 Trees

Trees, whether they be in front or rear gardens or in the street, lift the spirit and add immeasurably to the character and appearance of Kensington Conservation Area. Because they are living and growing they need care and attention at various stages throughout their lives. Owners are responsible for their trees but assistance is available from the Council's arboricultural officers and via the Arboricultural Association. Tree surgery offered on the doorstep may be unnecessary and costly and may lead to irrevocable damage. In contrast, the Council can offer skilled advice in general terms or in the event of an emergency, including the rights and liabilities of tree owners, and maintaining a list of contractors approved by the Arboricultural Association.

Tree Preservation Orders

If a tree is the subject of a Tree Preservation Order it is an offence to damage or destroy it wilfully, or to fell, top, lop or uproot it, without the written consent of the Council. The owner is also required by law to plant another tree of appropriate size and species at the same place as soon as is reasonable.

Trees in Conservation Areas

The Council must be given six weeks' notice of any proposal to fell, lop, top or uproot trees in a conservation area, other than those already covered by a Tree Preservation Order. It is an offence to carry out the work within that period without consent. Exemptions include trees with trunks less than 75mm in diameter at 1.5 metres above ground level.

The best interests of the Conservation Area do not always demand the retention of every tree for as long as possible. The characteristics of some species can mean that they become unsuitable for their location before maturity. Replacement with a younger specimen or dif-

ferent species is then appropriate. Phased replacement ensures continuing cover within groups.

Street Trees

Street trees and trees on publicly owned land represent a vital and enhancing resource and are managed by the Council which is aware of their great visual value. Its arboriculturalists are willing to investigate reasonable requests and proposals for additional street trees in appropriate locations.

Obstruction to Public Highway (Highways Act 1980: Section 154)

Many trees and shrubs growing in private gardens constitute a hazard to users of the public highway, particularly the blind and infirm. Low-growing twigs and overhanging branches should be cut back to boundary walls to create a clearance of 2.5m from pavement level. Branches obscuring street lamps, traffic lights or road signs should be pruned or removed.

All such work should be carried out at the earliest opportunity and may be executed without the prior consent of the Council. However, where further work is required beyond the minimum necessary to clear the obstruction the Council advises residents to contact the Town Hall to establish whether the trees are subject to a Tree Preservation Order or any other restriction.

Emergency Work

The Council's arboriculturalists will be pleased to provide advice if work to a dead, dying or dangerous tree is needed urgently.

Penalties for unauthorised works and damage
If in contravention of an Order a tree is cut down, uprooted or wilfully destroyed or if wilfully damaged, topped, or lopped in a manner likely to destroy it, the person responsible is guilty of an absolute offence and shall be liable to a fine of up to £20,000 on summary conviction, or an unlimited fine on conviction on indictment. There is also a fine for other contraventions. The same penalties apply to unauthorised works or damage to trees in conservation areas.

Further Information

The Council's Arboricultural Section (0171-361 2767/3249) should be contacted in order to ascertain whether a tree is protected or is in a conservation area, or in the event of any query concerning the procedural aspects of work to trees.



*Duchess of Bedford's Walk
between the Wars*

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6

General Notes on Interiors

Whilst this Proposals Statement is largely concerned with the exteriors of buildings, the interiors are at very much greater risk. Fashions for interior decoration change even faster than those for the exterior. It is not so much a matter of modern furnishings not looking well in a period interior, more that decorative fashion has in the past dictated the removal of such items as fireplaces and decorative plasterwork in search of the more stylised fashions of the twentieth century: gas light fittings removed in the '20s, dados and picture rails in the '30s and fireplaces removed or blocked up probably in the 1950s. These fashions were developed in smaller modern houses and were normally less appropriate when imposed on period interiors.

The original features which suffer most from the swings of fashion are those which are easily removed without affecting the structure of the building. Internal panelled doors are frequently removed to open up doorways, because they are unfashionable or because of the need to improve their fire resistance. A properly stripped and repainted or polished door will retain its original style. English Heritage, London Region, can give advice if the fire resistance of panelled wood doors is required to be raised.

Door furniture, such as door knobs and finger plates, is often discarded. Where it is necessary to renew an entire door the transfer of door handles and bolts will retain an air of originality with their solid appearance. Replacing door furniture with modern reproductions has the disadvantage that the reproductions are largely made to fit modern doors. The occasionally clumsy but robust original locks often had a long 'throw' of the bolt and it is necessary to place reproduction door handles closer to the edge of the door because of the shorter throw of the lock bolt.

Fireplaces were frequently destroyed in post-war years to remove a source of draughts as alternative heating methods became fashionable. It is increasingly recognised that appropriate period fireplaces and mantles, if retained or installed as the setting for modern heat sources with suitable remedial works to chimneys, can provide a more satisfactory focus for decorative and lighting effects.

Iron or wood banisters are occasionally removed because of a few broken balusters or because paint has built up to such a depth that it obscures the mould work. It invariably looks better to

employ a craftsman to repair and reinstate the original than to install a modern replacement.

Delicate plasterwork is easily clogged by layers of paint and may need hours of painstaking work to clean. Many ceiling roses have been removed for this reason, yet the cleaning and repair of these and other decorative features, either by a dedicated home owner or a competent craftsman, is often rewarded with magnificent results.

There are many other internal details which may have survived and which, with the present enthusiasm for period furniture, will be much prized by owners. A few houses may still have Lincrusta dados up the stairs, stained glass stair windows, built-in kitchen dressers, laundry coppers and embossed ceiling papers. Basements seem immune from the ravages of fashion and there are surviving examples of the compact and useful arrangements of sculleries, walk-through larders with marble shelving, and maybe even the odd dumb waiter and external WC.

The re-use of the internal window shutter is a modern idea, but some are nailed up and painted over to such a degree that their owners may not be aware of them. Their use must add welcome security and thermal insulation without compromising the glazing pattern as is the tendency with double glazing.



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KENSINGTON CONSERVATION AREA

The description of Kensington Conservation Area recognises the charm, historic interest and character of the diverse styles of development which have extended over the favoured slopes of Campden Hill from early beginnings in two small medieval settlements astride the old Roman roads westwards out of London. Properties range from the ample houses of Campden Hill to the terraces of Campden Street, and in age from the early 18th century through characterful Victorian terraces to an interesting array of post-war schemes. Quiet residential streets contrast strongly with the bustling major thoroughfares. The ability of locations such as Kensington Conservation Area to continue to provide attractive residential accommodation underlines the Council's overall aim to maintain or enhance the character and function of the Royal Borough as a residential area, and to ensure it remains an attractive place in which to live and work.

THE PROPOSALS STATEMENT

The initial chapters describes the Area's historic, visual and architectural background to define the character and appearance it is desirable to preserve or enhance. The remainder provides conservation guidance, outlines enhancement proposals and lists the Council's criteria for dealing with new developments and any other matters concerning the character and appearance of the Area.

CONSERVATION AREA STATEMENTS NOW COVER: Kensington; Kensington Square; Chelsea Park/Carlyle; Holland Park; Sloane Square; Oxford Gardens/St. Quintin; Ladbrooke; Queen's Gate; Brompton; Earl's Court Village; Earl's Court Square; Courtfield; Chelsea; De Vere, Kensington Court and Cornwall; Sloane Stanley; Royal Hospital; The Billings; Cheyne; Thames; Norland; Pembridge; Edwardes Square; Scarsdale and Abingdon; Thurloe/Smith's Charity; The Boltons.

Proposals Statements will be produced for all the conservation areas in the Borough.

THE UNITARY DEVELOPMENT PLAN (UDP) sets out the Council's policies and proposals for the whole Borough and is available from the Planning Information Office.

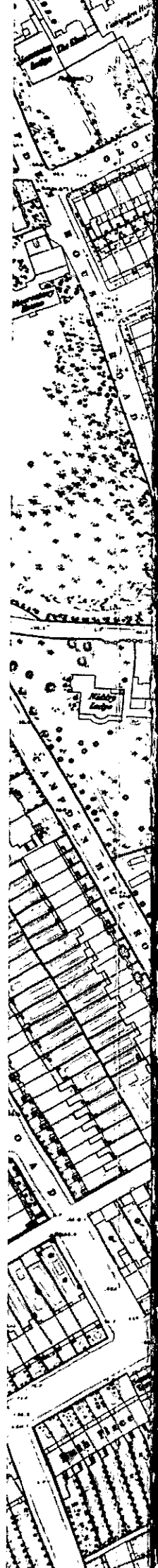
URBAN CONSERVATION AND HISTORIC BUILDINGS - LISTS AND MAPS; a handy booklet scheduling all the Borough's listed buildings and conservation areas. A new edition is in preparation.

MAPS OF EACH CONSERVATION AREA are available from the Planning Information Office.

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PETER

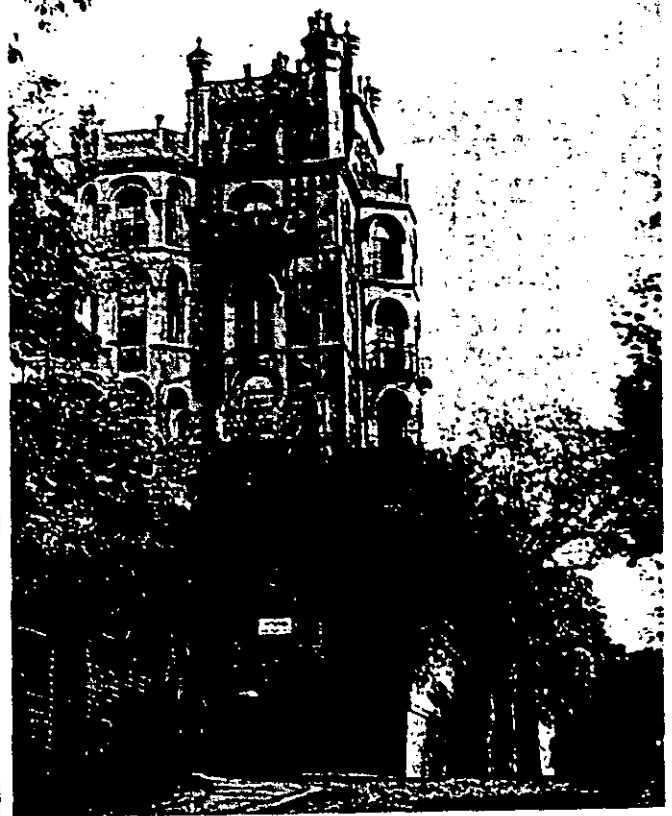
AUBREY WALK STE AP 27.07.99

Turn right into Holland Park Avenue and you are in Kensington Conservation Area. Cross over the entrances into Holland Walk and Aubrey Road, and next on your right behind the trees is an attractive group of four houses built in classical style. The first three, 23-27 Holland Park Avenue, form a single composition with a Doric facade and pediment on the central house at no. 25. The entablature above the first floor records the date 1829, presumably the date of completion. The end house, no. 21, is the former home of Robert Cantwell, the surveyor and architect of the Norland Estate, and possibly the architect of this group of houses as well. Before you turn right into Campden Hill Square look over to the opposite side of Holland Park Avenue where you will see the Doric style repeated at nos. 24-28* and again further up at nos. 2-6*. Campden Hill Square, originally Notting Hill Square, was laid out in 1826 by Joshua Flesher Hanson who had recently promoted the building of Regency Square in Brighton which came to serve as the model for this square. The first houses to be built in the Square were the double-fronted houses at no. 52* on your immediate right and no. 2*, its counterpart on the opposite side of the Square which Hanson occupied himself from 1828 to 1830. The Square was originally intended to have been in a uniform Regency style but its development became somewhat piecemeal and the houses, some of which date from as late as 1850, show many variations.

Walk up to the top of the hill, turn right and you come to Aubrey Road which was laid out originally as the service road for Campden Hill Square. As you look down the hill you will be able to see the tall spire of St. John's Church, Ladbroke Grove, dominating the skyline. Turn up the hill, and the last house on your right at the corner is Aubrey House*, built originally in 1698 on the site of a medicinal spring known as Kensington Wells. The house was transformed into the impressive Georgian mansion we recognise today by Sir Edward Lloyd who lived here from 1745 to 1766. The house was then occupied by Lady Mary Coke, the daughter of the second Duke of Argyll, and afterwards used as a school until Joshua Flesher Hanson bought it in 1823. Subsequent occupants have included Peter Alfred Taylor, M.P., a noted champion of radical causes, and William Cleverley Alexander, an art collector and patron of Whistler.

Aubrey Road turns round the corner into Aubrey Walk. The three houses on the immediate left occupy the former site of a huge house called Tower Cressy built in 1852 for Thomas Page, the engineer who designed Westminster Bridge. The building, which completely dominated its surroundings, was hit by a bomb in the last war and was shortly afterwards demolished. On your right nos. 15, 17 & 19* were designed by the late Raymond Erith in the 1950s in a most convincing early 19th century style. Most of the houses in Aubrey Walk were formerly coach-houses for Campden Hill Square which have now been converted or rebuilt to provide studio residences, no. 26 being a particularly interesting example. Beyond them nos. 2-6* are an attractive group of early 19th century Georgian houses. The last building in Aubrey Walk is St. George's Church*, designed in 1864 by Bassett Keeling in a wilful Gothic style with cloistered porch and a tower; its spire was removed in 1949 following war damage. The interior has lost much of its distinctiveness.

The tower of the church is the only survivor of three towers that once stood on Campden Hill, the other two being Tower Cressy and the 150ft. tower of the Water Works on the opposite side of Aubrey Walk. The summit of Campden Hill was an ideal site for a reservoir, and the Grand Junction Water Works Company built one here in 1845 while the West Middlesex Water Works Company had already built another on the east side of Campden Hill Road in 1809. By the Metropolis Water Act of 1852 all reservoirs within five miles of St. Pauls Cathedral had to be covered, and so the western part of the Grand Junction reservoir was enclosed and the surface later



Tower Cressy, Aubrey Road

Cross over Campden Hill Road and walk down to the left of the site of the West Middlesex reservoir along Kensington Place. The houses on your left are small two-storey artisan cottages built in the 1850s, the only exception being the interesting modern house at no. 23 designed and erected by Tom Kay in 1967. Turn left at no. 23 into Hillgate Street and you will note that the small scale is continued throughout this area, "Hillgate Village". These houses were built for single families but soon after their completion many became multi-occupied and overcrowded, several by over 20 people per house and one of them evidently by as many as 32 occupants. In 1900 the vicar of St. George's, Aubrey Walk, made an appeal for the relief of the poverty in the area which he compared to the East End of London. Slum clearance orders have been under consideration for most of this century, but latterly the transformation has been remarkable: the houses have returned to their original single family occupancy and the liberal application of paint in various colours has made this a most attractive area.

At the end of Hillgate Street you return to Notting Hill Gate, and the walk comes to an end where it began. There are bus connections and the Underground Station is just up on the right. There are also numerous cafes and pubs where you may like to rest and recollect your impressions of Notting Hill.

Bus Routes

- 12 Notting Hill Gate, Bayswater, Marble Arch, Oxford Circus, Piccadilly Circus, Trafalgar Square, Westminster, Elephant, Camberwell, Peckham, Dulwich.
- 23 Westbourne Park (Mondays-Saturdays), Ladbroke Grove, Paddington, Marble Arch, Oxford Circus, Piccadilly Circus, Trafalgar Square, Aldwych. Extended Mondays-Fridays to St. Paul's, Bank, Liverpool Street Station.
- 27 Camden Town (Safeway), Paddington, Notting Hill Gate, Kensington High Street, Hammersmith, Turnham Green.

PF990733

**The Redevelopment of Water Tower House
and the
Former Campden Hill Reservoir Site**

DESIGN STATEMENT

March 1999

R.B.K. & C.
TOWN PLANNING
22 MAR. 1999
RECEIVED



Contents

Item

- 1.0 The Existing Site**
- 2.0 General Design Principles**
 - 2.01 The New Tennis Building**
 - 2.01 The Proposed Housing**
- 3.00 Design Approach to the New Housing**
- 4.00 The Proposed Apartment Buildings**
 - 4.01 Aubrey Walk Apartment Buildings**
 - 4.02 Campden Hill Road Apartment Building**
- 5.00 Materials**
- 6.00 Vehicular Access**
- 7.00 Conclusion**

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CAMPDEN HILL RESERVOIR REDEVELOPMENT KENSINGTON, LONDON W8

PLANNING APPLICATION DOCUMENTATION

DESIGN STATEMENT

1.00 The Existing Site

The redundant status of the existing reservoirs and pump house is the catalyst for this design proposal.

Its original function has been terminated and superseded by the new infrastructure works to the mains supply throughout London.

Water Tower House is widely acknowledged as building of little or no architectural merit and its replacement is considered as a good opportunity to enhance the architectural townscape of this part of Campden Hill and Aubrey Walk.

The elevated plane of the existing reservoir upper deck creates an embankment along Aubrey Walk and restricts views into the existing site from street level. The embankment itself has the benefit of containing some TPO'd trees, however the general vista along the southern side of Aubrey Walk is marred by the various ancillary Thames Water buildings and sub station which are visually cluttered and untidy (as noted in the Kensington Conservation Area Statement).

The upper deck of the reservoirs has a beneficial use to the local community as the site of the Campden Hill Lawn Tennis Club. An artificial playing surface has been laid and provides 12 playing courts and one practice court. Due to the elevation of the court surface it is not possible to view the courts from any of the surrounding streets.

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2.00 General Design Principles

The design acknowledges the factors referred to above and the brief for the design was initiated by the following decisions;

- The demolition of Water Tower House
- The demolition of the Pump House
- The partial demolition of the reservoirs and the retention of certain retaining structures.
- The replacement of the tennis facilities.
- Co-ordinate the design with the Thames Water Shaft location.

The demolition of the existing structures and buildings has created the opportunity to redevelop the site to provide both a high quality tennis facility to replace the existing, together with a prestigious new residential development.

2.01 The New Tennis Building

The new tennis facilities are created as a two-tier structure with six indoor courts below a deck with six championship courts, together with a new practise court.

This building has been designed in conjunction with Campden Hill Tennis Club who strongly support the new design proposals.

The upper level of the courts is at the same level as the existing and will therefore be visually similar to the existing area to the west of the site. The area occupied by the courts is approximately half that of the existing releasing the balance of the site for residential development.

The design of the new courts retains the existing reservoir brickwork walling to the north and west, thus protecting the existing structures and landscape beyond. The remaining reservoir structure will be removed.

The design of the tennis court building has been developed since the original application to incorporate additional practice facilities requested by the Campden Hill Lawn Tennis Club. These are located on the southern side of the building adjacent the School. The practice courts are at a lower level which enables a glazed wall to be introduced on this southern elevation.

The building design enhances the brickwork of the existing reservoirs within a new elegant structure to create a modern high quality sports facility.

2.02 The Proposed Housing

Nineteen houses of the highest quality have been designed to form a new square in the centre of the site at the level of Aubrey Walk. This creates a new open space to the south

of Aubrey Walk, which will be landscaped to a high quality creating a new amenity to this area.

The houses are four storeys from ground level, which will be new deck structure; this will be constructed over a basement which is constructed at the level of the old reservoir slab. This basement area provides underground parking for the residential accommodation and includes garages for the individual houses.

At the north-west corner of the Square, the new building is continued along Aubrey Walk in place of the existing block of flats. The houses change from 4 storeys to 3 at this point and change again to two storeys as the building meets the Tennis Club. This creates continuity of the built form which was considered to be an important link between the existing buildings and the new development. Whilst there were strong reasons why the townscape would be improved by lining the facades of the new building to the Tennis Club, it was felt by the design team that it was important to retain the large ash tree which grows on this bank.

3.00 Design Approach to the New Housing

The houses have been designed with a traditional feel but they are not intended to replicate a particular period style.

The general mix of architectural style in the area is varied and no particular style predominates as noted in the Kensington Conservation Area Proposals Statement.

The buildings immediately surrounding the site vary from the brash commercial modernism of Kensington Heights to the charming eclecticism of the Aubrey Walk housing.

The new houses are designed to complement this mix and add to it by creating a new formal square. Three terraces are to be built around a landscaped square which is open on its North side to Aubrey Walk, with the existing housing Nos. 8-20 forming the enclosure to the square. A mixture of public and private open space is created to the benefit of both existing and future residents.

The new square opens up the southern side of Aubrey Walk and creates more openness than currently exists by the dropping of the ground floor structure to match the existing site levels.

The materials used for the houses will be of the highest quality and includes dressed Bath and Portland stone at the lower levels with traditional London stock brickwork and stucco above.

Elements of the design and materials are consistent with other examples in the local area.