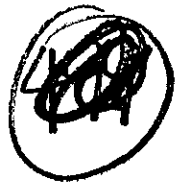


1832

28



On his return from Paris he brought back a twelve-inch lens and he commissioned Isambard Brunel to build a dome on his observatory and Troughton and Simms to mount the lens. He firstly got into a dispute with Brunel and then a lawsuit with the instrument makers claiming their work was unsatisfactory. When he lost the case he proceeded to break up all the instruments and scattered them over his lawns and sold the lot at a public auction as scrap metal. To advertise the sale he posted placards over his walls addressed to Shycock toymakers, smoke-jack makers, mock coin makers etc. The lens however was saved and presented to Trinity College, Dublin.

Sir James died in 1867, the land sold and the house demolished in 1873 to make way for Observatory Gardens and Campden Hill Court. John Merriman in his obituary shows a different side saying he was a kindly man devoted to animals and indeed the piece is accompanied by a photograph of Sir James with his beloved dog Tiger on his lap.

We must now turn our attention to a row of villas commonly known as The Dukeries for a reason that will soon become obvious. All of these villas were built under an agreement between William Phillimore and Tasker and Winter.

Bute House appeared in 1812 and was built for Richard Gillow of the furniture family. When the Marquess of Bute acquired it in 1830 it was described as 'one of the most recherché villas in London's environs and adorned by a conservatory and hot house.' The Marchioness devoted much time to the house showing the 'superior taste for which she was greatly distinguished.' After her death in 1856 William Lascelles MP for Leicester took up residence to be succeeded by John Leslie, amateur artist. The longest resident was the Duke of Rutland who figured as the Marquise of Beaumanoir in Disraeli's *Coningsby*. The last resident was Charles Weld-Blundell who renamed it Blundell House. It was demolished in 1912-3 and today King's College for Women and 1 & 2 Campden Hill occupy the site.

Thornwood Lodge appeared in 1813 and one of the first residents was the Marchioness of Hastings, formerly Governor of Malta. At his death in 1826 he requested that his right hand be cut off and preserved until his wife's death and then to be interred in her coffin. Other notable residents included Henry Vincent, the Queen's Remembrancer and Sir John Fowler, the railway engineer. During the war it was used by Scophany Ltd, television engineers and after as Kensington Community Centre Restaurant. It was demolished in 1956 and used for the new Queen Elizabeth College buildings.

Sir George Battye, a magistrate was the first occupant of Holly Lodge in 1814 but its most famous resident was Lord Macaulay, who lived there from 1856-59. It was on the advice of the Duke and Duchess of Argyll that he went to look at Holly Lodge after complaining of London air. There he found 'in perfection the two requisites for an author's ideal of happiness, a library and a garden.' He was later to say, 'How I love my little paradise.' The garden was his pride and joy despite his fight with the 'execrable dandelions' and also according to the Argyll children slugs. In 1903 the first LCC Blue Plaque was erected here and Lord Roseberry commented on his prodigious memory recalled how when Macaulay was made a peer he learnt the whole roll of the peerage to test his memory.

1833



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The Earl of Airlie changed the name during his occupancy and added a new wing and ballroom. Thomas Winkworth restored the old name and redesigned the interior including copious use of carvings of holly leaves. Mr & Mrs Lamb were the last residents after which the house was used as a furniture store and demolished in 1965 when it was absorbed into Queen Elizabeth College.

The Duke of Bedford took up residence in Bedford Lodge, the most westerly of the villas in 1823. This was the most lavish of all and was for a while rated higher than Holland House. The Duchess after her husband's death built a drawing room lined with white and gold chestnut brought from a château in France and with the help of Sir Edwin Lanseer laid out the formal garden. She entertained lavishly and the *Illustrated London News* described her fêtes champêtre as 'attaining high degree of celebrity among fashionable circles during the last few years.'

When the Duke of Argyll, Lord Privy Seal and Postmaster General in the cabinets of Lord Aberdeen and Palmerston went to see Bedford Lodge he was delighted by the peace and tranquillity of the area and the magnificent garden but it was 'the birds that settled everything.' A keen ornithologist he detailed the birds of the area and watched in despair the departure of certain species as London spread westward and the air became smokier. He moved in with his family in 1853 and they were to stay until 1900. On the 1871 census twenty-seven servants were listed to look after a family of eight. His eldest son the Marquise of Lorne married Princess Louise, Queen Victoria's fourth daughter in 1871.

Every evening at dinner time his highlanders played the bagpipes much to the distress of his neighbours, he also carried on a feud with his neighbour the Earl of Airlie. During the Trafalgar Riots in 1886 he is believed to have fortified his house and armed his servants with Winchesters.

The last resident was Mrs. St. George, the daughter of an American railway tycoon and she reconstructed the house lavishly, employing 300 men continuously for nine months. All was completed in the grand manner with copious depictions of St. George and the dragon featuring predominantly.

In 1939 it was requisitioned by the military who left it in a mutilated state and in 1948 it was declared a dangerous structure and pulled down in 1955.

Sir James McGrigor, an army surgeon with Wellington in the Peninsular War was the first resident of Elm Lodge and he later became Director General of the Army Medical Department and was responsible for the reorganisation of the army medical service. A statue of him stands outside the Royal Army Medical College but unfortunately the stained glass window in his memory at St. Mary Abbots was badly damaged during WWII.

In his autobiography he talks of his books 'the books were in a miserably condition and Lady McGrigor insisted the volumes should appear in full dress. I felt regard for these old friends which had been my companions in Europe, Asia and America. Besides the library they occupied three other rooms and from the weight of them in the upper room I feel somewhat uneasy for the stability of that part of the house.' One cannot help but wonder at the weight of his luggage on his travels and to have discovered the reason for him taking out a house insurance policy for £2,700 with Phoenix.

The house was then taken over by the Grand Junction Water Works company as a residence for the Supervisor and later Alexander Fraser their chief engineer. In 1878 it was demolished to make way for Airlie Gardens.

Thorpe Lodge is the only villa to survive and now is used in part as the library for Holland Park School. Henry Tanworth Wells RA took the house in 1875 at a rent of £137 a year. He was a painter of miniatures and animals and built a 'magnificent lofty studio which had a concrete platform for animal painting.'

Montague Collett Norman, Governor of the Bank of England, succeeded him. He and his wife transformed the house between 1904-1912, which they described as 'virtually uninhabitable.' They made great use of woods that had been collected from all over the world; turned the studio into a music room and they created a beautiful garden.

The Normans shunned publicity and while being pursued by the press after their wedding escaped from the reception by climbing over the garden wall across Moray Lodge into Holland Walk where their car waited for them. Sir Norman was very observant and made comments on his neighbours. One day he met Sir William Rothensein and accused him of taking more milk than any other neighbour takes as he had counted them during his early morning strolls. This was hardly surprising as the Rothenseins often entertained 300 guests.

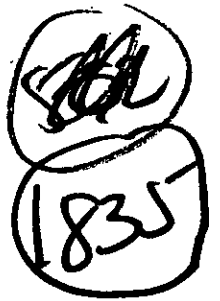
In 1948 a compulsory purchase order was served by the LCC much to the distress of the Normans who faced eviction from the home they had lavished so much attention on. The LCC planed to erect a number of 11 story council flats on the site - a proposal that shocked local residents and the scheme was dropped after a vigorous campaign. Holland Park School was decided on instead and Thorpe House saved.

It was James Malcolmson who named Moray Lodge after his Scottish home but it is for Arthur Lewis's long residence that the house is best known. Arthur Lewis who ran his father's silk business took Moray Lodge in 1862 while he was still a bachelor. He was deeply interested in the arts and music and found Moray Lodge ideal for entertaining. On Saturdays friends would come over for billiards, croquet and music from 8.30 to 11.00 when oysters and beer would be served. This group became known as the Moray Minstrels. Holman Hunt described the 'strange mixture of company that might be found at these meetings in Lewis's house for the entertainments became famous and men of all classes were pleased to go to Bohemia for the night.' His guests included Thackeray, Trollope, Millais, Leighton, Arthur Sullivan, Tattersall, WP Frith, Dickens and Lewis Carroll. In Trilby by George du Maurier, Lewis appears thinly disguised as Sir Louis Conelys who received company at his Campden Hill house 'Mechelen Lodge.'

In 1867 he became engaged to the actress Kate Terry, sister of Ellen Terry. Their eldest daughter married Frank Gielgud and they were the parents of Sir John Gielgud. When the business started to fail in 1892 and the Lewes's were forced to put the house on the market but it didn't sell until 1899.

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~~30~~
1834



In 1902 Percy Armytage was asked to find accommodation for the Maharajah of Jaipur who was to attend Edward VII's Coronation. His requirements included housing for 200 persons, a white shorthorn cow, a water source that had not passed through metal and sufficient grounds for the erection of temporary buildings for his retainers. Moray Lodge luckily fitted the bill perfectly but the invasion caused quite a stir in the neighbourhood.

David Pullinger, a mining millionaire installed a Turkish bath and cooling rooms in 1904 believed to be one of the first in England and shown in a recent book of photographs of London houses. During the war Moray Lodge was requisitioned and became a site for a barrage balloon. During its last days it became a Civil Service sick bay and then a transit hostel for colonial students and was demolished in 1955.

Wycombe Lodge, the residence of the Dowager Marchioness of Landsdowne, only existed for a very short period as it was demolished by the Grand Junction Water works and is now the site of Campden Hill Tennis Court.

In conclusion it is only appropriate to mention the three houses that stood on the site now occupied by the Central Library and the Town Hall. These were seen as the last green spaces in Campden Hill. Niddry Lodge was built by Stephen Bird, a prominent local builder, and was home to Gen. Sir John Fraser, the Dowager Countess of Hopetoun, and John Campbell, Chief of the Campbells of Islay. Stephen Bird built the Red House for his own use and it was later occupied by William Conway, art critic and explorer and between 1907-1916 became Herbert Hoover's 'European lodging place.' Both sites were acquired by the borough and demolished in 1972 to make way for Sir Basil Spence's Town Hall.

Finally the Central Library stands on the site of William Abbott's Gothic folly, The Abbey. The interiors were a sumptuous historical extravaganza depicting scenes from English history and the windows showed Arthurian legends. The house was destroyed by a flying bomb in 1944 and after the site was cleared it was used for Civil Defence training, a car park and to the annoyance of neighbours by British European Airways coaches as the air terminal was based in Stafford Court between 1947-1953. The site was bought for £90,000 and at a cost of £680,000 the Central Library was opened in 1960. Recently the building by Harris has been listed as a Grade II* building.

As you can see from this talk Campden Hill residents can truly be proud of their predecessors and it can be said that the occupiers of the newly erected flats and terraces which superseded the grand villas were equally as diverse, talented and interesting.

Carolyn Starren, April, 1998

1836

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LADY MARY COKE'S GARDEN at NOTTING HILL HOUSE
By Tim Knox

In the summer of 1767 Lady Mary Coke, the eccentric and celebrated 'victim' of one of the most embarrassing and inconclusive High Society divorce cases of the eighteenth century, purchased the lease of Notting Hill House, a large villa on the summit of Campden Hill, to the north of the still-rural village of Kensington. Notting Hill House - or *Aubrey House* as it is known today - had been the suburban retreat of George II's Secretary at War, Edward Lloyd, who had purchased the property in 1744. It was a modest place, built of brick with a pedimented central block flanked by wings. Stables and household offices lay to the east of the house and the property was surrounded by useful and ornamental gardens. To the west were the gardens of Holland House, the palatial seat of the Fox family, Barons Holland, from which it was separated by a narrow public lane, while to the north, across some fields, the Uxbridge Road negotiated the wastes and gravel pits of Notting Hill. More fields lay to the south and east, beyond which sprawled the polite suburb of Kensington with its Royal palace surrounded by its famous garden. In 1767 Notting Hill House was a country villa, embosomed amidst healthful verdure, yet conveniently placed within striking distance of the bustle and excitement of the metropolis.

The new proprietress of Notting Hill House was the youngest daughter of John, 2nd Duke of Argyll and Greenwich, by his second wife, Jane Warburton. Lady Mary Campbell was born on 6 February 1726, and in 1747 was portioned off to Edward, Viscount Coke, the only son of Thomas, 1st Earl of Leicester, the great Norfolk magnate. The marriage was not a success, and after two years of acrimony and a mortifyingly public court case, the couple separated. Lord Coke, a vicious and unpleasant-sounding character, died worn out by his debauches in 1753, but Lady Mary never remarried. In later years she became a stately and increasingly eccentric *grande dame*, the *confidante* of Horace Walpole and other celebrities of the age, as well as a familiar figure at Court, moving in exalted circles both in England and elsewhere in Europe. (fig. 29)

Before her purchase of Notting Hill House,

Lady Mary had lived at Windsor but was doubtless attracted to Kensington by its proximity to Court and London high life. Moreover, Notting Hill House was en route to Gunnersbury, the country house of her great friend, the King's sister, HRH the Princess Amelia. According to Lady Mary's remarkable *Journal*, the negotiations for the purchase of Notting Hill House were complete by 7 June 1767.

Lady Mary's *Journal* - which takes the form of letters to her sisters, the Countess of Strafford and Lady Dalkeith, later Baroness Greenwich - exhaustively chronicles her occupation of the house and the improvements she made to its gardens. It is the principal source of the information which forms the subject of this article.

Notting Hill House had originally been the spa house of 'Kensington Wells', a medicinal watering place which had been established on the site in 1698. John Bowack's *The Antiquities of Middlesex* (1705) described it as 'a famous chalybeate spring much esteemed and resorted to for its Medicinal Virtues'; and according to Dr Benjamin Allen's *The Natural History of the Chalybeate and Purgative Waters of Great Britain* (1711), Kensington water was

clearer than these [waters] usually are, and less bitter than Epsom, but of a more manifestly Saline Taste...most appropriate to take off the Acidity of the Juices and Blood, and to Incarnate, and suits in Heartburns and some sort of Phthisis, and may agree with the Cold and phlegmatick best.

The popularity and reputation of the 'Wells' seem to have waned by the 1730s when the property was leased to a Hammersmith 'pinmaker', Jeffrey Gillingham, and it was probably he who transformed the public place of resort into a private house. There is no mention of the health-giving reputation of the springs during the residence of Lady Mary, a notable hypochondriac and avid spa visitor, and by 1810 T. Falkner reported in his *History of Kensington* that the wells had 'fallen into disuse that it was only after the most diligent

1. I have made use of James A. Home (ed.) *The Letters and Journals of Lady Mary Coke* (London 1961), 4 vols., and six transcripts of the unpublished *Journal* of 1771-80 and 1780 in Kensington & Chelsea Public Library, Local Studies Collection. The original manuscript of Lady Mary's *Journal* is in the possession of the present Earl of Howe at The Horse in Scotland. My article published in this issue of *The London Gardener* is a summary of a topographical history of the grounds I prepared for the owners in the spring of 1990.
2. For a full account of the history of *Aubrey House* see Davies & London: *Northern Kensington*, vol. XXVIII, (London 1973), pp 8-9.

1.1.10.4. Excerpts from
The London Gardener 1998-9.



16. Lady Mary Coke (1726-1811), 1822-1811 by J. Mc Ardell after the portrait by Allen Ramsay of 1764. (By COURTESY OF THE NATIONAL PORTRAIT GALLERY, LONDON)

The house was approached by a track - the present *Aubrey Walk* - leading off what is now Campden Hill Road. The so-called 'field' at the north end of Lady Mary's property extended northwards from the house to the 'Turnpike Road to Uxbridge' and was grazed, with the exception of her 'North Walk' - a narrow strip running up along the eastern margins of Holland Walk. The gardens to the south of the house were bounded by meandering paths enclosing two oval beds and terminating in an oblong pond traversed by a bridge - doubtless that delineated on the 1766 map. The western boundary of the property is defined by Holland Walk. The Kitchen Gardens to the south-east of the house were divided by paths into six compartments.

Notting Hill House was entered via the 'Court' which lay before the north or principal front of the house. This was the area which Lady Mary referred to as being 'full of weeds and grass' when she moved into the house in 1767. The Court was subsequently gravelled, presumably with some of the 'fifty four load of gravel' that she bought in November 1767.

The principal ornament of the garden was the North Walk: it was the area of the garden upon which Lady Mary lavished the most expense and attention. The feature lay, as its name suggests, on the north side of the house and ran alongside what was then known as Lord Holland's Lane (Holland Walk) up to the Uxbridge Road (Holland Park Avenue).¹⁷ It was probably adapted from an earlier feature - possibly the avenue which can just be made out on John Rocque's *New and Accurate Survey...of Kensington* of 1745.

The restoration of the 'new Walk' was begun in November 1767 when 'the frost being gone I planted a good many new shrubs'. Many flowers, plants and shrubs were subsequently planted in December as the weather continued 'fine & pleasant'. No sooner was the work complete than the new plantations were eaten up by one of her cows,¹⁸ and in March 1768 the easterly winds inflicted 'considerable mischief' killing many of her remaining shrubs. It was, Lady Mary remarked, 'a melancholy appearance.'¹⁹ And if these misfortunes were not enough to deter her, on 20 April she

reported that 'a thing called couch grass...plagues me excessively; it has overrun the border of shrubs in my North Walk.'²⁰

In May she resumed work on the Walk, sowing annuals along its length and raising a Mount at its north end. The 'Walk around the Mount was 'made easy and turf'd' - adorned with a seat from which to watch the passing traffic along the Uxbridge Road.²¹ Horace Walpole, who visited Notting Hill House in June 1768, found Lady Mary at 'work in my North Walk... in my garden Equipage, a paddy and a great basket. He seem'd to approve of the alterations I had made, & was charmed with the views.'²²

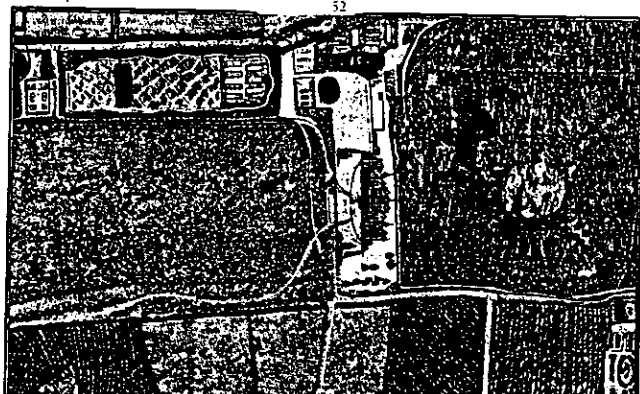
Sadly, the isolated location of the walk and its proximity to a public footpath made it the easy prey to vandals. On 24 June 1768 Lady Mary wrote:

this place looks in greater beauty than you have seen it, notwithstanding the malice of some unknown enemy, who has cut down all the roses and honeysuckles that were planted in my North Walk near the benches even with the ground, and done the same to all the flowers that were in bloom. I wonder they think I have too many pleasures, as they seem desirous of depriving me of all that is in their power.²³

In August Lady Mary resolved to contrive 'a genteel fence for my North Walk' - presumably to help keep out the vandals²⁴ - and by November her 'improvements' were complete. She wrote to her sister, Lady Strafford, telling her of her innovations:

I beg you will inform Lord Strafford that it [the Walk] is terminated by a Cedar of Libanus, thirteen, if not fourteen, feet high, which there has been such care in planting, that I really believe it will live & do well. The quantity of sweets that are planted in my garden and North Walk will, I am persuaded, perfume the road through Lord Holland's Park, by which I shall benefit all those who pass that way next summer. Among other things I have planted twelve dozen of honeysuckles, which, added to those of the last year, will make a very great quantity.²⁵

20. She instructed Mr Lee to send someone 'to take it all up by the roots' 'will be the employment for some days'. *Journal*, 20 April 1768.
21. *Journal*, 6-10 May 1768. There may also have been a seat westwards into the park of Holland House which Lady Holland had obligingly cut through for her in 1766.
22. *Journal*, 30 June 1768.
23. This damage was not as extensive as that caused in November 1776 when 'a pack of hounds... & several men on horseback broke into my grounds, leapt into my North Walk, & from thence into Lord Holland's lane', prompting Lady Mary to remark ruefully how 'these things are disagreeable, and so near London was not to be expected'. Phillips, *Journal*, 24 August 1768.
24. *Journal*, 21 March 1768.
25. *Journal*, 1 November 1768.



30. Detail of Joshua Rhodes's *A Topographical Survey of the Parish of Kensington* (1746; surveyed 1745-6), showing Notting Hill House and its garden (bottom right) shortly before the arrival of Lady Mary Coke in 1767. (Via Royal Borough of Kensington & Chelsea Libraries and Arts Service)

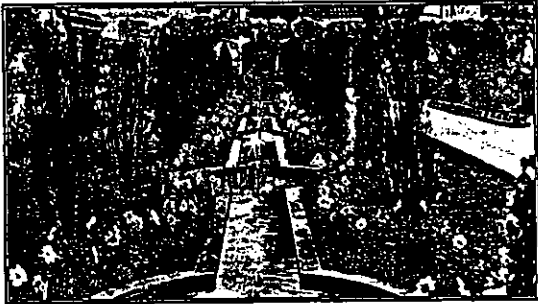
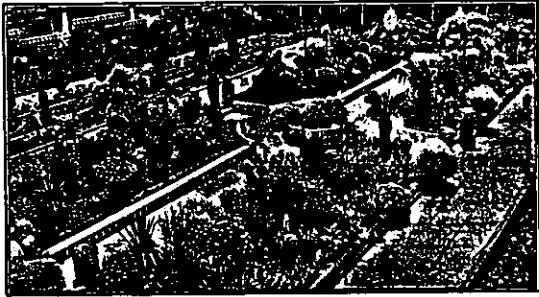


31. Notting Hill House, as depicted in the engraving by Thomas Rowlandson, 1768. (By COURTESY OF THE NATIONAL PORTRAIT GALLERY, LONDON)

17. Now known as Holland Park Avenue.
18. It is not shown on Osborn's Survey.
19. *Journal*, 8 December 1767 & 15 January 1768.
20. *Journal*, 21 March 1768.

~~1837~~

1837³



19. 'Woodland Garden, the Derry Roof Gardens, Kensington, London' (1950).
(COURTESY OF DR BARRETT ELLIOTT)

20. 'The Spanish Gardens, the Derry Roof Gardens, Kensington, London' (1950).
The message on the reverse of this postcard reads: 'Dear Anny Corrie, Here's another one. We're up in London for the day shop gazing - it is lovely at the top of D & T's. The weather is behaving itself for us. Love Mrs O'.
(COURTESY OF DR BARRETT ELLIOTT)

21. 'The Court of Fountains, the Derry Roof Gardens, Kensington, London' (1950).
(COURTESY OF DR BARRETT ELLIOTT)

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KENSINGTON'S BABYLON: DERRY and TOMS ROOF GARDEN

By Fridy Duterloo-Morgan

London's most celebrated roof garden – a one-and-a-half acre Babylonian conceit atop one of Kensington's tallest buildings – has a curious and lively evolution. The present building was raised in 1930-33 over what was once a range of seven high street shops presided over by generations of the Derrys and Toms. These families had, since the early nineteenth century, prided themselves on being purveyors of luxury goods to the wealthy residents of Kensington. What began in the early nineteenth century as a grocer's store, evolved into a 'toy and fancy goods repository' (1836), and by 1900 ranked among Kensington's oldest and most prosperous department stores – boasting over two hundred assistants (domiciled in the store) and a 'fine library and other advantages, the result of a special study made by the proprietors for their little army of busy and efficient employees.' By 1892 the store had begun to distinguish itself among its rivals since it possessed a 'Moorish Restaurant' reached by an open lift with seats, and a 'small zoo' atop the fourth floor.¹

However, by 1915 Derry and Toms was foundering due to the slump caused by the War, and was quickly swallowed up by Barkers department store – the family firm of Sir John Barker, local M.P. and successful property developer. The merger with Derry and Toms in 1920 'heralded a new phase in Barkers' expansion' which was dubbed by locals as the 'Barkerization' of Kensington.² After considerable, complex and lengthy negotiations (1920-27) building works were begun under the company chairman Sidney Skinner in 1929 and

16. *Luxury and Taste* (1991), Private Collection.

17. Royal Commission of Historical Monuments in England, *Survey of London: Kensington* (1983), p.89.

18. *Survey of London: Kensington*, p.92.

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completed three and a half years later. A banquet took place in the newly christened Rainbow Room in March 1933 to mark the opening; the festivities were attended by many of the chairmen of rival firms, including Harrods, Selfridges, Gamage and Austin Reed.³

Derry and Toms Roof Garden, on the other hand, remains a viable and thriving resort. It has survived changes in ownership and in taste, and more remarkably, perhaps, London's sometimes unseasonable weather. It was possibly at its most exotic during the period 1973-75 when Barbara Hulanacki, who had opened 'Biba, her 'smart Kensington boutique-style business' in 1972, took over the store and transformed it into 'a dream emporium for a couple of swinging years'.⁴ The gardens, nevertheless, continue to inspire many Londoners to embellish their own aerial retreats with exuberant vegetation, exotic gimcracks, and the influences of multifarious civilisations.

19. R. Hancock, *Women / make a Garden* (1996), introduction.

20. Ben Weinreb and Christopher Hibbert, eds., *The London Encyclopaedia* (1988 ed.), p.222.

1838

APPENDIX RT NO. 1.1.11. 'Kensington. The Archive Photograph Series,' Girling, 1996.

34

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Aubrey Road, c. 1906. This is still a road of delightful and varied houses that drops steeply down the north side of Campden Hill to Holland Park Avenue. The sharp gradient is unusual in Kensington, giving the road something of the flavour of Hampstead. This is another of the roads that take their name from Aubrey de Vere, first Lord of the Manor of Kensington.



HOLLAND HOUSE, KENSINGTON, W. F.K. 1842

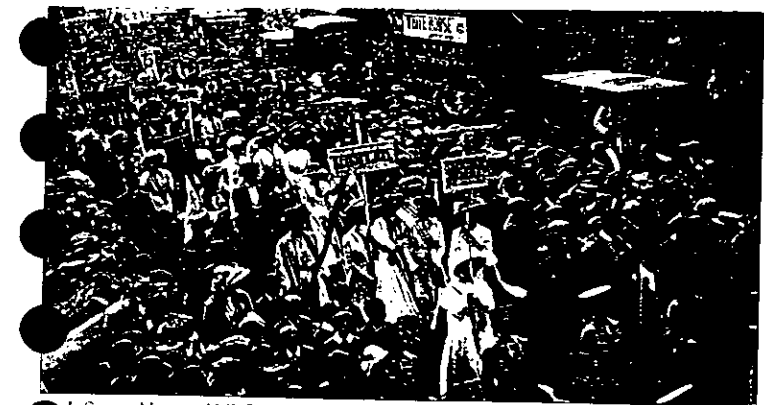
Holland House, Holland Park, c. 1924. This magnificent rambling mansion was once the home of Sir Walter Cope, Chamberlain of the Exchequer in 1629, before it passed into the ownership of the First Earl of Holland in 1629, and subsequently to the Fox family. The house was virtually destroyed early in the Second World War, and only one wing survives beside the preserved ruins of the rest. The extensive range of outbuildings has been adapted to a variety of modern uses as part of the beautiful public park formed on the grounds of the old house.



muddy Campden Hill Road, c. 1906. Blocks of flats have replaced some of the Victorian houses adding to the diversity of the road's architecture. The outline of the Metropolitan Water Tower at the top of the hill can be seen in the distance. This was pulled down in 1970. Flats built there.



Holland Walk, c. 1905. This is the broad leafy path that runs along the eastern side of Holland Park to Holland Park Avenue. Part of Holland Park is unspoiled natural woodland, an amenity so close to the centre of the city.



High Street, Notting Hill Gate, July 1910. A march by the ladies of the Women's Social and Political Union, the Suffragettes. Rallies were held in Hyde Park, at Speakers Corner, and in Trafalgar Square.



Campden Street, c. 1906. The smart houses of Campden Street looked rather less smart in Edwardian days when they were fulfilling their roles as workers housing. The Lion and Arms on the corner of Peel Passage is now a private house.



High Street, Notting Hill Gate, c. 1932. This shows how congested the narrow High Street was becoming, but it was to be another thirty years before the road was widened. The oldest buildings here were those on the right which had shops built out over their front gardens. These were demolished together with the adjacent shops, but everything else has gone including the Midland building on the Pembroke Road Corner where W.H. Smith's now has a shop. The end wall still has billboards, but Dunlop tennis rackets are not currently on offer at 21/- (£1.05p).



Peel Street, c. 1906. This is another of the little streets that ran up the gentle slope of Campden Hill from Church Street. The houses have been attractively modernised, and their frontages are in marked contrast to the Edwardian gloom of this photograph.

1839

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APPENDIX RT NO. 1.1.12.
Campden Hill Square, Ridgway.

is described as a Private Road behind Notting Hill Square. The proper access to the house was up Plough Lane [now Campden Hill Road] and not through the Square. Plough Lane then ended in Campden Passage, a paved footpath between the premises of the two water companies, the West Middlesex and the Grand Junction, the latter having owned land beside the lane leading to Notting Hill House since 1825. But "The great grey Water Tower that strikes the stars on Campden Hill", on the Holy Mount [G. K. Chesterton: *The Napoleon of Notting Hill*] was not built until 1847.

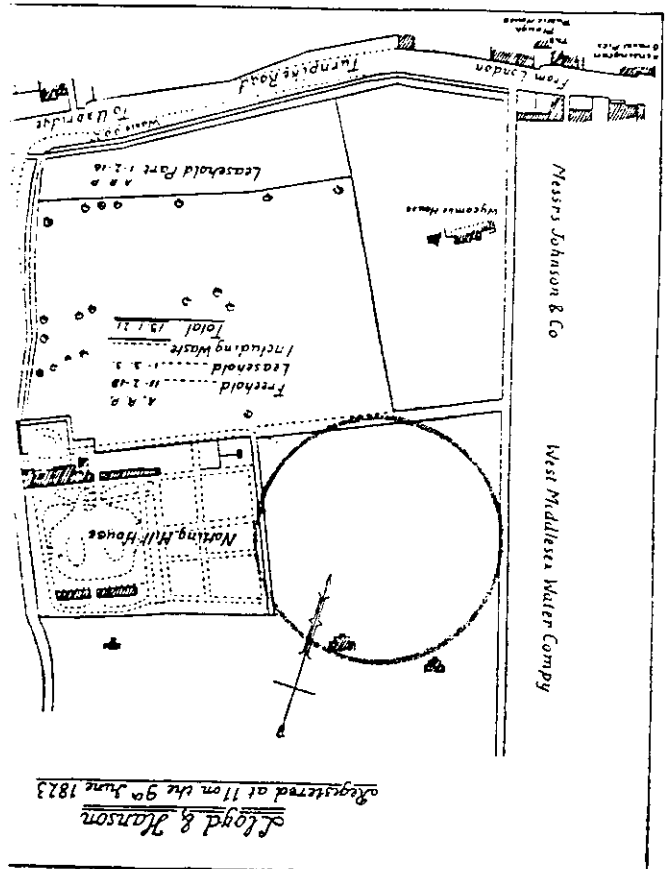
In the summer of 1854 the Misses Shephard gave up the School handing over the remaining seventeen years of the lease to Mrs. Brenchley and after her death in 1859 the house and grounds were bought by Mr. J. Malcolmson, the owner of Moray Lodge [a house immediately south of Notting Hill House, built about 1817], from the heirs of Mr. Williams who had died in 1852. In 1860 Mr. Malcolmson granted a lease of the property to Mr. P. A. Taylor, and three-and-a-half years later the latter gentleman bought the entire freehold.

§ *Aubrey House*

In the meantime, during Mrs. Brenchley's tenancy, the name of the house had been altered from Notting Hill House to Aubrey House, the reason being that the new road from the Uxbridge Road to the top of Campden Hill, once "the avenue of lime trees", which had begun to be developed in 1852, had been named Aubrey Road. This recalled early local history [see p. 2], and the house to which it led naturally became Aubrey House, and the Lane leading to the house from the east was renamed Aubrey Walk.

Mr. Taylor, who was M.P. for Leicester from 1862 to 1884, occupied the house from 1860 to 1873 and during his occupancy it was considerably altered. In the latter year Mr. W. C. Alexander bought it from Mr. Taylor and lived in it until 1916 when he died.

The property is now (1932) still in the possession of the Misses Alexander.



Plan on Deed of March, 1823.

1840

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APPENDIX RT NO. 1.1.13.
Excerpts from JT unpublished thesis 1956
'Victorian Churches in London'.

in July 1881. "On completion of the nave, certain unpleasanteries occurred The architect refused to complete the churo". The nave has a broad arcade with clerestory windows above, and patterns of yellow, red and blue bricks with stone dressings. The rood is by Sir Ninian Comper.

St. Michael, Borgard Road, Woolwich. 1875 and 1889.

The East parts are of 1875-8 and the nave of 1889. Wide nave without aisles, which although designed were never built. There are short round piers, with a tall clerestory, with a band of colored tiles below it; neither the vaulted chancel nor the roof of the nave are by Butterfield, the former being by J.W.Walter and the roof by Caroe.

As well as Butterfield there were several architects working at this time whose work has a strange wildness and ugliness. Normal critical methods break down when looking at these churches, but it is not fair or just to dismiss them as only amusing freaks. They reveal much of the mind of the Victorian designers of this period, and when most of the paltry work of the "pattern district church" is seen to be completely lacking in interest or architectural qualities, these have vigour, strength and vitality. That they all manifest an amazing coarseness of design and are very unattractive is also true. The chief examples are by Peacock, Teulon, Keeling and Lamb, but rare instances of vulgarity occur in the work of Street, and even Pearson. To call these architects 'rogues' as in Goodhart-Rendel's famous essay, is perhaps not quite accurate. They were not alone from the herd, they were just rougher specimens.

St. Andrew, Stamford Street, Blackfriars. 1855-6. S.S.Teulon.

Is short in proportion to its breadth. There is a clerestoreyed nave and aisles of four bays, on circular nave piers. The roof is open timbered, and the materials of the interior are red and white brick. The reredos consists of seven trefoiled arches, carried on serpentine shafts with discs of the same material in the spandrels, and a bold cornice above enriched with a band of encaustic tiles. The chancel is parclosed by screens. The external walls are of brick and ragstone. The tower which is on the East side of the church, terminates in four gables and a slate spire. The church is 96' long and 25' wide.

St. Andrew, Coin Street, Lambeth. 1856. Teulon.

This particularly shews the influence of Butterfield; it is of brick with Kentish rag bands, and an assymetrical spire. Badly damaged.

St. Thomas, Wortham Road, Agar Town, St.Pancras. 1862-3. Teulon.

Unusual plan of a big octagonal tower over the single-bay chancel with an apse immediately behind. Badly damaged. The tracery was "amongst the grossest, least correct in London".

1891



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seats are of stained deal as are the roof timbers, and the floor of the aisles is paved with black and red tiles, and the chancel with Hinton's ornamental tiles.

The carving was done by J. L. Taquet, the stained glass by Lavers and Barraud, and the reredos and finishings by Harland and Fisher. The total cost was £5,000.

St. Mark, St. Mark's Road, Paddington. Basset Keeling. 1864. illus. 50.

There is a five bay nave, with square piers which are very tall and are closely spaced on pedestals with very curious crested caps. The arches are of red, yellow and black bricks and have notched edges; the clerestory windows are large circular quatrefoils, whilst the aisle windows are great crude double-lancets with a circular light above, surrounded by vari-coloured bricks; the cap between is a square block chamfered violently onto a splayed fin. The whole feature should be executed in reinforced concrete and used in a warehouse. In the aisle the roofing is a complicated thin lean-to, and the nave roof of open timber is carried on strongly carved floriated caps supported on polished marble shafts with bizarre corbels. A pseudo transept is formed by throwing an arch across from the pier to the aisle wall, again of three different coloured bricks but arranged in a different pattern: at this point the aisle is widened out.

The chancel arch is again of a different pattern, and behind it is a short, raised up, octagonal apse, with three three-light pseudo-geometrical openings filled with stained glass, and the whole is covered by black emaciated rafters.

The exterior has a wild assymetrical facade with eight tall lancets singly and in pairs, and a three light opening above that, all surmounted by a small rose. There is a S.W. spire and another isolated spirelet over the N.W. corner.

This is a very ugly building; the area is sad and depressing and the interior of St. Mark's increases one's feeling of gloom. Evensong in this church calls forth a very different response from the same service at All Saints, Margaret St. It is all rather sad and melancholy. We have the same sort of vigour here as at St. Simon Zelotes, but the results are almost unbelievably different.

St. George, Aubrey Walk, Kensington. 1864. Basset Keeling. illus. 48.

This is contemporary with the previous church, and apart from the front which has a narthex on short columns, the whole effect is very similar. There is a nave and aisle of four bays, then a wide bay for a crossing and widened out aisles; to the west of this is a chancel with a short five sided apse with openings in the non-cardinal faces, and an opening to the south for a chapel. The length of the church is 112' and the width across nave and aisles 58', and at the pseudo-transept 72'. The nave is buttressed and lit from clerestories and aisle windows; there are galleries on three sides. The roof is elaborately laced with structural

1842 ~~502~~

members. This is also a most ungracious church, rawboned and uneasy to live with; the texture of the materials is hard and uncompromising. It has been much altered and sobered down since Keeling designed it; it must have been amazing when it was new and all the shapes and materials were crisp and shiny.

St. Stephen, Gloucester Rd., Kensington. 1865. Peacock.

This example has been 'tamed' by other hands (Goodhard-Rendel). There is a nave and aisles, transepts and chancel and was designed to seat 1,100 people, the length being 99' 6", and the width 25' for the nave, whilst the chancel was 36' long and 22' wide. The design includes a tower at the N.W. end detached and forming the chief entrance, with near it the baptistery formed on the west end of the north aisle, octagonal on plan with the roof groined in stone. "The church is faced externally with Surrey Bargate stone, having Bath stone dressings relieved with shafts of Red Mansfield stone, the roof being covered with green slates. Internally the nave piers are of Blue pennant stone, caps and bases being of Hollington stone, supporting arches of Bath stone. The walls are faced with pale Malm brick, with bands of red and black brick and stone. The nave roof is of stained deal in open timbers and the principals are supported on clustered shafts of Bath and red Mansfield stone resting on carved corbels, the windows of the clerestory being divided into three bays of different groups. The chancel is lined with Bathstone incised in pattern, the windows having shafts of Serpentine and Devonshire marble. The chancel arch rises from a cluster of red and green marble shafts, with carved caps and corbels." This lovely luscious description of Sept. 8th, 1866, p.671, 'The Builder', seems to express in prose what the architect tried to express in his design; there must have been a riot of texture and colour, all fighting and clashing together. The nave was paved with Staffordshire tiles and the chancel and baptistery with Minton. The cost of all this was £9,500 exclusive of the tower. The reredos is later by Bodley and Garner.

St. Martin's, Vicar's Rd., St. Pancras, by E.B. Lamb, 1866. (llvs. 51. 52. 53. 54. 55. 56.

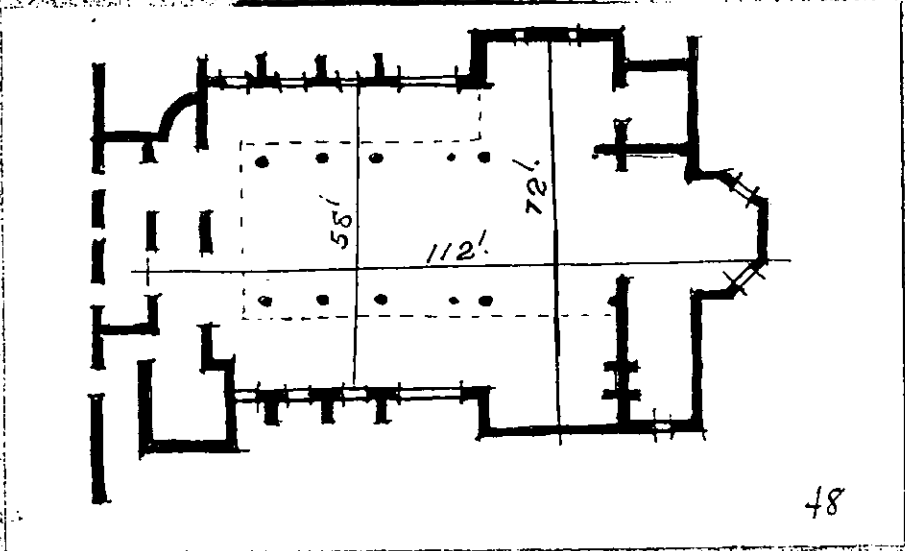
Lamb was a great originator, and the plan and the section are well worth study as being a fine adaptation of the conventional nave, aisles, and transepts for the purposes of a preaching house.

The church was built at the sole expense of J. D. Allcroft 1821-93, of Stokesay Court, Salop, (my great-great-uncle) in memory of his wife and consecrated on 3rd Dec. 1865. He was a prominent freemason and partner in Dent and Allcroft. He built the vicarage, mission hall and Sunday schools and endowed the whole. The memorial to him is on the South wall of the church. Each aisle has three bays, the centre one being wider than the other two and forming a transept on the North and South, the latter having an octagonal end. The eastern bay on each side forms part of the chancel, which has a sanctuary planned as five sides of an octagon. The lofty exotic tower stands on the north side of the western part of the nave. Its pinnacles were affected by bombing in the late war and have been removed. The piers to the arcades have shafts above the caps and carry a wide hammer-beam roof and the wooden arches of the aisles; these bracketed shafts attached to the piers are completely

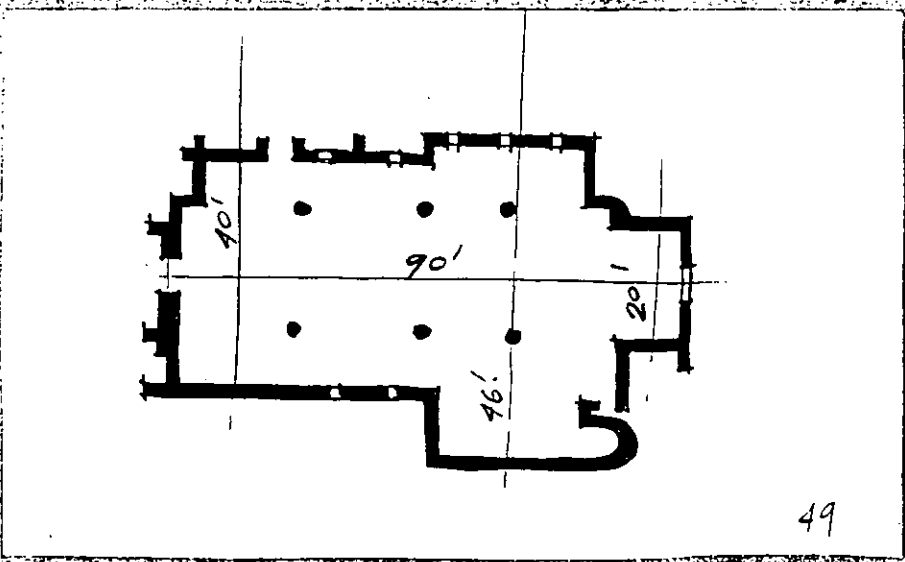
1843

~~1843~~

APPENDIX RT NO. 1.1.14.
JT plan of St George's Church.



S. George, Kensington.



S. Simon Zelotes, Chelsea

1844

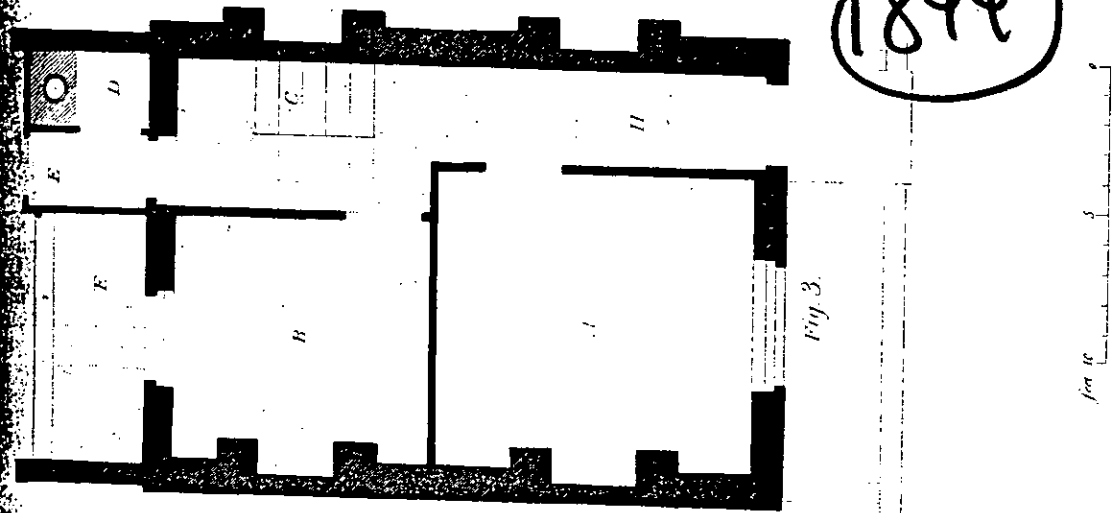


Fig 3.

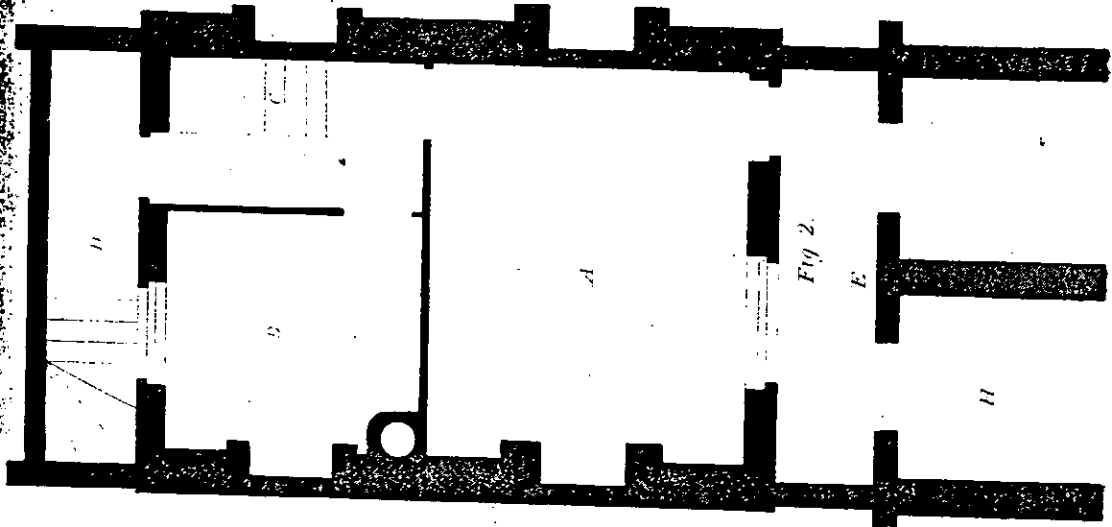


Fig 2.

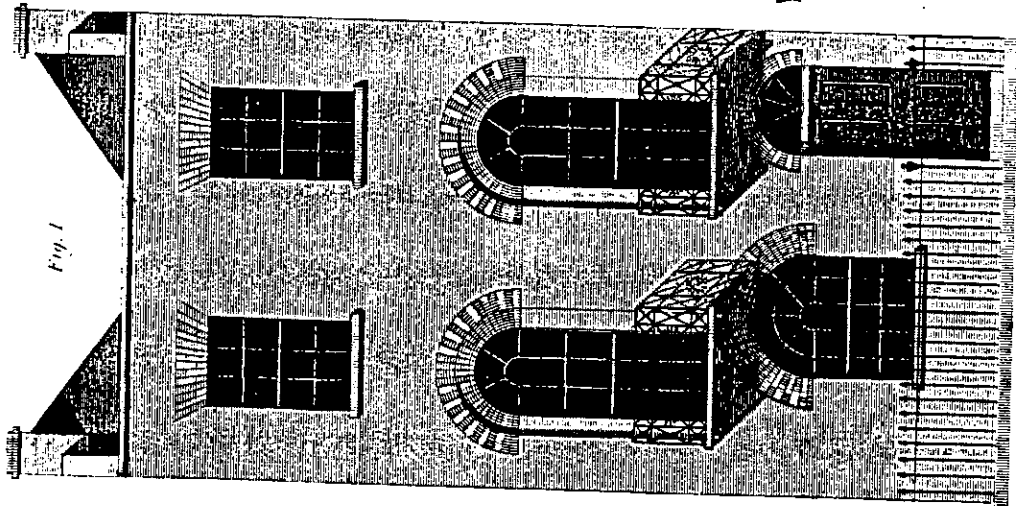


Fig 1.

Engraved by W. Symms.

London Published by Tho. Kelly 17, Paternoster Row, Sep 23 1823.

Drawn by H.A. Nicholson.



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Shadows, 545: definitions of, 545: examples of, 546.
 Shaft of a column, 453.
 chimney; the turret above the roof.
 Shaken stuff, 230.
 Sham-door; in joinery, a panel of frame-work that appears like a door, but does not open.
 Shanks; the interstitial spaces between the channels of the triglyph; in the Doric frieze: sometimes called *Legs*.
 Sheet-lead; laying of, 407.
 Shingles, 230.
 Shoar; an oblique prop, acting as a brace upon the side of a building.
 Shoar, dead. See *Dead-shoar*.
 Shoe; the part at the bottom of a water-trunk of a pipe, for turning the course of the water.
 Shoot of an arch. See *Drift*.
 Shop-fronts; designs for, 575, and *Elevations*, second series, plates I, II, III.
 Shreadings, 230.
 Shutting-joints of doors, 182.
 Shutting-Windows; designs for, 180.
 Side-posts; in roofing, a sort of truss-posts, placed in pairs, each post being fixed at the same distance as the rest from the middle of the truss.
 Sills or Cills; 310.
 Single-hung; in window-sashes, when one only is moveable.
 Single-measure; in doors, means square on both sides, in opposition to *double-measure*, which signifies moulded on both sides. If moulded on one side, and square on the other, it is expressed by *measure and half*.
 Skew-back, 393.
 Skirtings, or Skirting Boards; 230.
 Skirts of a roof, 230.
 Skylights, 178.
 Slates, names, qualities, and sizes, 395.
 manner of laying; 399.
 patent, 402.
 Slating, in general, 395.
 Slater's tools, 400.
 work, valuation of, 401.
 Sleepers, 230.
 Slit-deal; an inch deal cut into two leaves or boards.
 Socle; or Zocle; a square piece, broader than it is high; placed under the bases of pedestals, &c., to support vases, and other ornaments. As there is a *Continued Pedestal*, so is there, also, a *Continued Socle*. See *Pedestal*.
 Soffits, or Soffit; any timber ceiling, formed of cross-beams of flying cornices; the square compartments or panels of which are enriched with sculpture or painting. *Soffit* also means the under side of an architrave, and that of the corona, or drip, &c. Also, the horizontal undersides of the heads of apertures, as of doors and windows.
 Soffit of stairs, 441.
 Solder-plumber; 406.
 Summering; the continuation of the joints of arches towards the centre or meeting point.
 Spring, in slating, 402.

Southwark Bridge, 293.
 Span of an arch, 340.
 a building, 427.
 Span-roof; a simple roof, consisting of two inclined sides.
 Spars, 230.
 Spherical and Spheroidal Bracketing; brackets formed to support lath and plaster, so that the outer surface shall be spherical or spheroidal.
 Sphinx; a favourite ornament in Egyptian architecture, representing the monster, half woman and half beast, said to have been born of Typhon and Echidna.
 Splayed; one side making an oblique angle with the other, as *Splays* or *Splaying Jambes*, 429.
 Springing-course; the horizontal course from which an arch begins to spring, or the rows of stones upon which the first arch-stones are laid.
 Springing-points, 428.
 Square, in geometry, 12: but, among workmen, it commonly means that one side or surface is perpendicular to another. In joinery, the work is said to be framed square, when the framing has all the angles of its styles, rails, and mountings, square, without mouldings.
 Square of building, 368, is 100 superficial feet measured on the surface of the ground.
 Square-root, extraction of, 555.
 Squaring hand-rails; the method of cutting a plank to the form of a rail for a stair-case, so that all the vertical sections may be rectangles.
 Squaring, in slating, 402.
 Stacks of chimnies, 434.
 Stair, or Set of Steps, 438.
 Staircase, elliptic, 193.
 Stairs and Staircasing, 184, 439.
 definitions of the parts of, 184.
 proportions of, 185.
 carriage of, 188.
 treads and risers of, 438.
 construction of, 439.
 dog-legged, 189, 190, 193, 195.
 open-newelled, 189.
 bracketed, 189, 192.
 pitching piece of, 189.
 bearers of, 189.
 notch-board of, 189.
 curtail step, 189.
 geometrical, 192, 193, 194, 441.
 pillared or newelled, 441.
 winding, 441.
 Standards; the upright poles used in scaffolding.
 In joinery, the upright pieces of a plate-rack.
 Staves; in joinery, the boards that are united laterally, in order to form a hollow cylinder, cone, &c.
 In stables, the cylinders or rounds forming the hay-racks.
 Step, nosing of, 438.
 Steps; flight of, 439: breadths of, 441.
 Sterlings, 340.
 Stiles of a door, 230.
 Stilts or Sterlings, 340.

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Hierarchy of grades.

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Every dwelling-house, which exceeds NINE squares of building on the ground-floor, including internal and external walls, are deemed the first-rate or class of buildings, and subject to be built in manner before-described; and likewise, according to the thicknesses of the walls, drawn and figured in the sections and plans hereunto referred.

Dwelling-houses, also, which exceed FIVE squares of building, and are not more than NINE, are deemed second-rate houses.

Dwelling-houses, also, which exceed THREE squares and ONE-HALF, and are not more than FIVE squares, are deemed third-rate houses.

Dwelling-houses, also, which shall not exceed THREE and ONE-HALF squares are deemed fourth-rates.

Fifth, sixth, and seventh, rate buildings, may be built of any dimensions provided the conditions, stipulated in the Act of Parliament, are adhered to.

DISTRICT-SURVEYORS' FEES.

	£.	s.	d.
For every first-rate building	3	10	0
For every alteration or addition	1	15	0
For every second-rate	3	3	0
For every alteration or addition	1	10	0
For every third rate	2	10	0
For every alteration or addition	1	5	0
For every fourth-rate	2	2	0
For every alteration or addition	1	1	0
For every fifth-rate	1	10	0
For every alteration or addition	0	15	0
For every sixth-rate	1	1	0
For every alteration or addition	0	10	6
For every seventh-rate	0	10	6
For every alteration or addition	0	5	0

The District-Surveyors are elected by the Magistrates for the County of Middlesex and Surrey.

1847

APPENDIX RT NO.1.2. Excerpts from
1.2.1. Chapter VI from Survey of London Vol XXXV11
Campden Hill Square Area

[Handwritten signature]

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CHAPTER VI

Campden Hill Square Area

AMONG the lands which were sold by (Sir) Walter Cope to Robert Horseman in 1599 (see page 25) was a twenty-acre farm known by the name of Stonehills. In 1618 this farm, which was situated on steeply rising ground to the south of the Uxbridge road (now Holland Park Avenue), was conveyed by Horseman's son to James Necton, who appears to have been a cousin, and Thomas Bedingfield, both of Gray's Inn. The transaction was probably in the nature of a mortgage for Necton and Bedingfield entered into a bond to sell back the land on repayment with interest of the stated purchase price of £455, but the bond was later cancelled and Necton retained the property, Bedingfield relinquishing his interest.¹ In 1642 John Halsey of Great Gaddesden, Hertfordshire, purchased the freehold reversion of the farm from Necton, and the land remained in the ownership of the Halsey family until it was bought by (Sir) Edward Lloyd in 1750.² Lloyd, who came from Flintshire, was then deputy to the Secretary-at-War.³ He was created a baronet in 1778. When he died in 1795, he left his property to his wife for her lifetime and then in an entailed line of descent through his great-nephew Sir Edward Pryce Lloyd, who was later created Baron Mostyn.⁴

By 1819 the Lloyds wished to dispose of their property in Kensington, and to enable them to sell it they set aside the entail in a series of transactions whereby the land was conveyed to the joint use of Sir Edward Pryce Lloyd and his son and heir, Edward Mostyn Lloyd.⁵ A small piece of copyhold land in the north-east corner of their estate was also freed from entail at the same time,⁶ and a further two and a half acres bordering the turnpike road, which had been formerly part of the waste of the manor of Abbots Kensington and were held on lease from Lord Holland, were purchased in fee simple in 1819.⁷

A substantial part of the land was sold in 1820, but the largest portion, consisting of over thirteen

acres which was advertised for sale as building ground in that year,⁸ was not disposed of until 1823. It was originally contracted for by Edward Pain, a wax chandler of Soho, but he did not complete the purchase and, with his approval, the land was sold to Joshua Flesher Hanson, a property speculator, in March 1823.¹⁰ The extent of the Lloyd family's holdings and the various purchasers are shown on fig. 11.

Aubrey House
Plate 42a, b

The first building on the site of Aubrey House, and possibly still structurally the core of the present building, was a house attached to a medicinal spring which was discovered in the area and called Kensington Wells. This was completed by 1698 under a fifty-year lease granted to John Wright, a 'Doctor in Physick', John Stone, an apothecary, and two others.¹¹ Dr. Benjamin Allen's *The Natural History of the Chalybeat and Purging Waters of England*, published in 1699, contained an analysis of the water from the spring on account of its 'being made illustrious by the Town, in which his Majesty hath been pleased to fix his Mansion Palace'.¹² John Bowack, writing in 1705, said the place was 'much esteem'd and resorted to for its Medicinal Virtues'.¹³ The property passed through several hands until in the 1730's it was held by Jeffrey Gillingham the elder of Hammersmith, a pinmaker. By this time it consisted of various ancillary buildings besides the main house, including a 'large room' and a 'Brew House', although whether still resorted to for its health-giving waters is not known. The elder Jeffrey Gillingham assigned the property to Jeffrey Gillingham the younger, also a pinmaker.¹⁴ In 1744 the lease was assigned to (Sir) Edward Lloyd, who six years later purchased the freehold from Frederick Halsey together with the rest of Halsey's property in the area.¹⁵

* At the same time a thousand-year lease was obtained of these two and a half acres,⁹ perhaps because of a dispute over Lord Holland's title to the land (see page 103).

1848

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where his remote ancestors had lived. After Lord Phillimore's death it was leased by an American, Mrs. St. George, who carried out several alterations and built another house in the grounds called Plane Tree House.^{103*} After being requisitioned for military use during the war of 1939-45 Cam House fell into disrepair. It was demolished in 1955 for the building of Holland Park School.

Elm Lodge

Demolished

Elm Lodge, on the site of Airlie Gardens, was the first to be demolished of the seven houses which were built and probably designed by John Tasker. The first occupant was Sir James McGrigor, who was a noted army surgeon and had been chief of the medical staff of Wellington's army during the Peninsular War.¹⁰⁴ In 1843 he sold the house, together with some freehold land he owned to the north, to the Grand Junction Water Works Company (see page 99). For several years it appears to have been used as the residence of the superintendent of the company's reservoir,† but after the completion of new buildings to the north of the reservoir it was occupied by Alexander Fraser, who was firstly assistant engineer and later engineer to the company.¹⁰⁶ In 1878 the company surrendered the lease and the house was demolished for the building of Airlie Gardens.

Thorpe Lodge

Plate 49d

Thorpe Lodge is the only survivor of the seven houses which were built and probably designed by John Tasker between 1808 and 1817 but it has been substantially altered.

The first leaseholder was Thomas Williams, who moved to the new house in 1816 from Thornwood Lodge to the south.¹⁰⁷ He left the house in 1829 to move to Hillingdon and sub-let it to Edward Stone, a draper, together with a substantial piece of ground to the north of the house which Williams had purchased in 1820 (see page 99).¹⁰⁸ In 1869 Stone surrendered his lease of the additional piece of ground to the Grand Junction Water Works Company, which had purchased the freehold, for £3,000, a sum which was

calculated to include compensation for the adverse effect on Thorpe Lodge of the new reservoir the company was planning to build on the site.¹⁰⁹

In c. 1875 the house was taken by Henry Tanworth Wells, the painter. He lived there until his death in 1903 and had a studio added to the west side of the house to the designs of John Loughborough Pearson.¹¹⁰

In 1904 Thorpe Lodge was occupied by Montagu Collett Norman, later created Baron Norman, who was Governor of the Bank of England from 1920 until 1944. He immediately began to redesign the interior and employed as his architect Walter Knight Shirley (later eleventh Earl Ferrers).¹¹¹ Several of the decorative features and items of furniture were based on Norman's own sketches. The principal craftsmen employed were A. J. Shirley for the metalwork and J. H. Wakelin, with his chief joiner Robert King, for the furniture and joinery. Some items of furniture were brought from the Guild of Handicrafts and from Arts and Crafts exhibitions.¹¹²

When it was announced in 1948 that Thorpe Lodge was included in an area which the London County Council was planning to acquire for housing purposes, there was a considerable local outcry at the proposed demolition of the house. The L.C.C. eventually decided to use the site for a school rather than for housing purposes and agreed to preserve the house as part of the school premises. In 1956 Lady Norman made a gift to the Council of several items of furniture and decoration in the house.¹¹³ Wells's studio, which had been turned into a music room by Norman, is now used as the school's library.

The interior of Thorpe Lodge, despite the addition of desks and bookshelves, still bears testimony to the complete transformation undertaken in a contemporary style between 1904 and 1912. The influence of Ernest Gimson is evident, not only in the plasterwork of the friezes and ceilings, but also in the use of richly figured woods, such as maple. The views of Halsey Ricardo may have prompted the use of hard, rich surfaces for some of the interior walls, especially the entrance hall. Here the walls are lined with tiles made of fractured silicone compounds used in the manufacture of crucibles for smelting, the effect of which, rather similar to mother-of-pearl, was

* The site is now occupied by the block of flats of that name.

† It is marked as such on the manuscript map drawn by Joseph Smith for the Metropolitan Commission of Sewers in 1851.¹⁰⁵

1849



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PHILLIMORE ESTATE

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greatly admired by Norman. There are also panels of de Morgan tiles, of basically turquoise and ultramarine colouring, in some of the fire-place surrounds.

Moray Lodge

Also known as West Lodge. Demolished

Formerly known as West Lodge, this was the last to be completed of the seven houses which can all probably be attributed to John Tasker. Tasker himself was the first leaseholder in 1817, and he may have intended to live there but he died later in the same year.¹¹⁴ According to the ratebooks the first occupant was Patrick King in 1818.

The name Moray Lodge was given to the house by James Malcolmson, a Scotsman, who lived there from 1844 until 1861.⁹ For most of the remainder of the nineteenth century it was occupied by Arthur Lewis, of the silk mercers' firm of Lewis and Allenby, and he made it a centre for artistic and literary social events.¹¹⁵ In 1873-4 the house was extensively altered by Lucas Brothers, builders, of Lambeth,⁶¹ and, externally at least, little was left of the original house.

Moray Lodge was requisitioned during the war of 1939-45 and was used for various official purposes afterwards. It was demolished in 1955 for the building of Holland Park School.

Niddy Lodge

Demolished

This detached house, which was faced with stucco and consisted of two main storeys, was built by Stephen Bird (see below).¹¹⁶ It was first occupied in 1831 by General Sir John Fraser, who had also been the first occupant of Bedford Lodge, and he lived there until his death in 1843. The next inhabitant was the Dowager Countess of Hopetoun, widow of the fifth Earl. One of the Earl's titles was Baron Niddy and it was no doubt during the Countess's occupation that the name Niddy Lodge was acquired. After her death in 1854, the house was taken by John Francis Campbell, Chief of the Campbells of Islay.¹¹⁷ In 1972 it was demolished by Kensington and Chelsea Borough Council, which by then

owned the freehold of the site, to make way for a new Town Hall.

The Red House

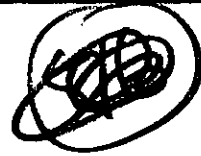
Formerly known as Hornton Villa. Demolished

This house was built by Stephen Bird for his own occupation. He moved in during 1835 and in the following year was granted a lease by Charles Phillimore for ninety-nine years from 1828;¹¹⁸ he called the house Hornton Villa. Bird was one of the most notable builders and brickmakers of Kensington. He owned a sixteen-acre brick-field to the west of the Potteries and in 1836 gave evidence to the Commissioners of Excise Inquiry as one of the eminent brickmakers in the neighbourhood of London.¹¹⁹ In 1861, when he was eighty years old, his brickmaking business was still flourishing and employed nearly one hundred hands.⁴⁷ At this time he also described himself as a farmer with about forty acres of land. For several years he conducted his building operations in partnership with his son Henry and extended his activities to other areas of London besides Kensington.* In 1838-9 he secured the contract for constructing the new covered part of the Counter's Creek sewer made necessary by the building of the West London Railway, and he was praised by the Westminster Commission of Sewers for the efficient and satisfactory manner in which the work had been carried out. As a result of the precarious financial condition of the railway company he had to take a substantial part of his payment for this work in shares in the enterprise, and after the failure of passenger operations in 1844 he played an increasingly important role in the company's affairs, later becoming its chairman.¹²⁰ Bird died in 1865 when nearly eighty-five years old and *The Builder* described him as a man who was 'well known for his integrity and good sense'.¹²¹ After his death the rates on Hornton Villa were paid by his son William, who was also a builder.⁹

Other occupants included William Martin (later Baron) Conway, the art critic and explorer, and Herbert Hoover, who afterwards became President of the United States. Between 1907 and 1916 Hoover used the house 'as a European lodging place . . . although frequently sublet', and when he left it for the last time it was with some

* See *Survey of London*, volume xxxvi, 1970, page 228.

1850



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It was almost certainly Lloyd who transformed the house into the mansion we recognize today. The evidence of various editions of Rocque's map of the environs of London and his map of Middlesex indicates that wings were added between 1745 and 1754 and the present north front appears to date from about the same period. Although Lloyd was paying rates on the house in 1766¹⁶ he was no longer living there early in 1767, when the mansion was occupied by Richard, Lord Grosvenor, later created first Earl Grosvenor.

In June 1767 the house was taken by Lady Mary Coke, the daughter of the second Duke of Argyll, and she lived there until 1788. During her occupancy several alterations were made, but almost entirely to the interior. In 1767-9 a 'Mr. Phillips', probably John Phillips, the master carpenter, undertook several commissions here and in 1774-5 'Mr. Wyatt', probably James Wyatt, whose Pantheon Lady Mary much admired, remodelled a room in the house.¹⁷ Little, if anything, has survived of these alterations.

After Lady Mary Coke the house was occupied by a succession of tenants and was used for a time as a school.¹⁸ By 1819 it was empty and appears to have remained so until 1823, when it was included in the property purchased by Joshua Flesher Hanson from the Lloyds. Hanson himself occupied the house, then known as Notting Hill House, for a short while, but by the end of 1824 he was no longer living there.¹⁶ In 1827 he sold the house and grounds to Thomas Williams, a former coachmaker, who already held substantial property on the Phillimore estate on lease and had purchased some land from the Lloyds.¹⁹ Williams paid £3,750 and, in view of Hanson's propensity for building speculation, may have saved the house from demolition. Williams did not live there himself but let the house to Mary and Elizabeth Shephard, who used it as a boarding-school for young ladies from 1830 until 1854.²⁰ He retained the kitchen-garden, however, and built a house on it called Wycombe Lodge (see page 99).

Williams died in 1852 and by his will²¹ ordered that a large part of his property including Notting Hill House should be sold. His executors carried out his wishes in 1859 when James Malcolmson, who lived in Moray Lodge to the south, bought the house for £5,400.²² Malcolmson's aim in securing the property seems to have been solely to add part of the garden to that of Moray Lodge and shortly afterwards he let the house, with its grounds somewhat truncated, to Peter Alfred Taylor, M.P.²³ By this time the mansion was known as Aubrey House, no doubt after Aubrey de Vere, who held the manor of Kensington at the time of the Domesday survey. In 1863, Malcolmson having died, Taylor purchased the house from the trustees of his estate with the appropriated pieces of garden restored.²⁴

Peter Alfred Taylor was M.P. for Leicester from 1862 until 1884 and was a noted champion of radical causes. His wife Clementia was also famous as a philanthropist and champion of women's rights. They were closely involved in the movement for Italian liberation and Mazzini was a frequent visitor to Aubrey House.²⁵ In 1873 Taylor sold the house to William Cleverley Alexander, an art collector and patron of Whistler.²⁶

During the nineteenth century many alterations were made to the house and the interior was considerably remodelled. The wings were altered and extended and at one time a heavy Victorian doorcase was inserted into the north front, now happily replaced with the more appropriate pedimented doorcase which can be seen today.†

Campden Hill Square

Joshua Flesher Hanson, who purchased the largest share of the former Lloyd estate (see fig. 11), was involved in several developments in Kensington. Besides the Campden Hill Square area, he was also active on the Ladbroke estate, in Peel Street, and at Hyde Park Gate. Before moving to Kensington

* A watercolour of 1817 shows the drawing-room decorated in Wyatt's style (Plate 42b).

† Access to Aubrey House was refused during the preparation of this volume. In 1957 Walter Ison made a brief survey of the house for the London County Council and his comments are particularly interesting for the light they shed on the dating of the structure: 'The much altered central block of Aubrey House contains some features suggestive of a nucleus dating from c. 1700. There are the angle chimneys in the first floor rooms, some simple deal wainscot, and the flush-framed windows in flat-arched openings in the south front. Apart from the added attic storey, this south front in its composition and proportions is typical of c. 1700, and refacing might account for the present skin of stock bricks. Incidentally the basement window arches appear to be of red brick. The south front is altogether different in character to the north front, a simple Palladian design of the 1740's, which has been added on to an earlier front, resulting in a wall of unusual thickness.'²⁷

1851 ~~1851~~

47

he had promoted the building of Regency Square, Brighton, which was begun in 1818.²⁸ No doubt it was this precedent which prompted him to make a similar square the central feature of his plans for the land he had bought from the Lloyds, and many of the techniques he used in Brighton were repeated.

In 1826 a plan showing the layout of an intended square to be called Notting Hill Square was submitted on behalf of Hanson to the Westminster Commission of Sewers by George Edward Valintine, an architect and surveyor with an address at Furnival's Inn.²⁹ The basic features of the plan appear to have been derived from Regency Square. In both cases terraced houses were ranged round three sides of a rectangular garden enclosure with a north-south axis, the open side in Brighton being the southern, or sea, end and in Kensington the northern, or turnpike road, end. Similarly, the row of houses on the side opposite to the open end was extended in each case to east and west beyond the building lines of the long north-south sides. These comparable features suggest that the basic concept of Campden Hill Square (its name was changed from Notting Hill Square in 1893) was Hanson's.

Little is known about Valintine besides the fact that he exhibited paintings at the Royal Academy in 1819-21, and the extent of his role in the development of Campden Hill Square is uncertain. He made the application to build the main sewers and submitted the initial requests to lay drains from individual houses in 1826.³⁰ He may also have provided designs for some of the first houses to be erected, in particular Nos. 2 and 52, the only double-fronted houses in the square (fig. 12). The first occupant of No. 2 was Hanson himself, who lived there from 1828 until 1830 when he sold the house.³¹ No. 52 was not tenanted until 1831, when Hanson let it on a twenty-one-year lease at a rack rent of £84, but it was apparently originally intended to be let to Valintine, who as early as 1825 had obtained a mortgage on the security of an agreement for a lease of a house which other transactions suggest was to be No. 52; for some reason the lease was never executed.³²

Hanson granted some long-term leases, but he also used methods which were less typical of speculations in London. The first houses to be erected were apparently built under contract, and some of these were sold freehold as soon as

they had been completed. Many sites were sold before building had commenced, and in these cases the conveyances were accompanied by agreements and covenants binding the purchasers to observe certain stipulations. In this way the sites of Nos. 16-20 were sold in 1826 to Thomas Williams, the coachmaker who was soon to buy Aubrey House, and two years later Williams also purchased the sites of Nos. 15 and 23.³³ In 1830 all of the sites which had not yet been built on (and some finished houses) were sold to Rice Ives of St. Marylebone, a wine merchant.³⁴ After this date the active prosecution of the development passed to Williams and Ives, and Hanson disposed of his remaining interest in Campden Hill Square in 1839 to settle a mortgage debt of £5,000.³⁵

The exact stipulations imposed by Hanson when selling undeveloped parts of the square are not now known, but the gist of them can be deduced from subsequent deeds. An area twenty-five feet deep in front of each house built was to be reserved as a garden, and no shrubs or trees were to be planted there which would grow to a height of more than three feet above the ground floor, nor were any fences to be erected above a similar height. Bow windows were allowed to be built on to the houses provided that they did not project more than three feet beyond the general building line. Above the ground floor the brickwork of the façades was to be left exposed and not covered with stucco or composition. Hanson, on his part, agreed to lay out the garden enclosure, and the owners and occupiers of the houses in the square together with their friends and servants were to have the right to use it on payment of a proportion of the costs of upkeep (see below). There was also reference in several of Ives's subsequent leases to the existence of a 'plan or ground plot' of the square according to which houses were to be built.³⁶ These stipulations are similar in many respects to those which accompanied conveyances of houses in Regency Square.²⁸

Rice Ives died in 1832 and left his property in trust for his infant son, also named Rice Ives.³⁷ He had taken out a mortgage for £3,000 on his property in Campden Hill Square and by assignment this was vested in John Murdoch and Joseph Venables, hat manufacturers.³⁸ By his will, Ives's trustees were empowered to sell any part of his property to settle his debts and they proceeded to sell most of the house sites in the square.

1852 518

48

CAMPDEN HILL SQUARE AREA

91

The sites for Nos. 9-12 and 42-47 were divided between Murdoch, Venables and their solicitor, Thomas Randall of Holborn. They, in turn, granted conventional long-term building leases of the houses to Christopher Howey, a local builder.³⁹ Mortgages entered into by Howey⁴⁰ show that a substantial part of the money for their construction was provided by Murdoch, Venables and Randall themselves. The site of No. 13 and the ground on the south side to the east of No. 15 were purchased by Thomas Williams,⁴¹ so that when Rice Ives the younger came into his inheritance in 1845 the only parts of the square which remained in his hands were the south side to the west of No. 23, mostly still undeveloped, and two older houses, Nos. 1 and 3, which had also been purchased by his father from Hanson.

The division of the freehold complicated the building history of the square and its development was slow and uneven, spanning a period of twenty-five years from the reign of George IV to that of Victoria. According to the ratebooks fifteen houses (Nos. 1-5, 8, 16-19 and 49-53) had probably been completed by 1830. Five years later Nos. 6-7, 15 and 20-25 had been added. The remaining houses on the east side (Nos. 9-13) were all occupied by 1840 and those on the west side (Nos. 42-47) by 1842. On the south side No. 14 had been finished by 1841. Nos. 26, 27 and 28 were built after 1845, and a lease of No. 28, which was the last house to be completed before later rebuildings, was not granted until 1851.⁴² No. 18 was rebuilt in 1887-8 to the designs of J. T. Newman,⁴³ and Nos. 24-28 were rebuilt after the war of 1939-45 as a result of war damage, at which time Nos. 29 and 30 were added. No. 41, which faces Aubrey Road, although it is numbered in Campden Hill Square, was designed by T. P. Figgis in 1929.⁴⁴ Several of the original houses have been substantially altered. The system of numbering employed for the square is puzzling. The high numbers for houses on the west side were settled by 1835¹⁸ but it is difficult to see how a total of fifty-three house sites could have been fitted into the three sides even with the extended south side. In the event, for all of the nineteenth century and part of the twentieth there were no houses to which numbers between 28 and 42 could be assigned.

Although it is not possible to determine the builder of each house in the square, for several were built under contracts which have not sur-

vived, the main builder was evidently Christopher Howey. His name can be definitely connected with twenty-one houses (Nos. 5, 6, 9-12, 15, 19, 23-28 and 42-48) and he probably built others; his activity spans the whole building history of the square, for he was involved in the initial building activity in the 1820's and he took a building lease of No. 28 in 1851.⁴⁵ Other builders whose names are known were William Jones and Son of High Street, Kensington (Nos. 4 and 7) and John Robert Butler of Uxbridge Street (No. 20).⁴⁶

Even the houses with which Howey was associated show considerable variations in detail, and the present somewhat unsatisfactory appearance of the square as an architectural unit is not entirely the result of subsequent alterations. It is difficult to estimate how far Hanson originally planned a uniform composition, for even in Regency Square, Brighton, which presents superficially a more unified treatment, there are differences in detail between groups of houses. The surviving pilasters on the much altered Nos. 19 and 20 in the centre of the south side of Campden Hill Square suggest that, together with the now rebuilt No. 18, the façades of these houses may have been treated as one architectural unit similar to that in the centre of the north side of Regency Square. The sites for these houses were sold by Hanson before building began, however, and they were not all by the same builder, or, apparently, completed at the same time, which suggests that they may have been built to an existing design. There is also a suggestion of symmetry in the comparison of Nos. 1 and 2 on the east side with Nos. 52 and 53 on the west, but the remaining houses vary widely and reflect the long period over which the square was built and the lack of central control which the dispersal of the freehold made inevitable, despite the covenants insisted on by Hanson. It may be significant that the square was begun at a time of financial depression for the building industry, and the difficulty of securing capital was probably a factor in preventing the rapid completion of the development.

Such homogeneity as does exist is achieved by similar materials, proportions and scale. The houses are generally of three storeys with, in some cases, basements, and have stock-brick façades, mostly rendered on the ground floors, rising to simple stone or stucco copings on the parapets. Some houses have cast-iron balconies set above

1853 49



52

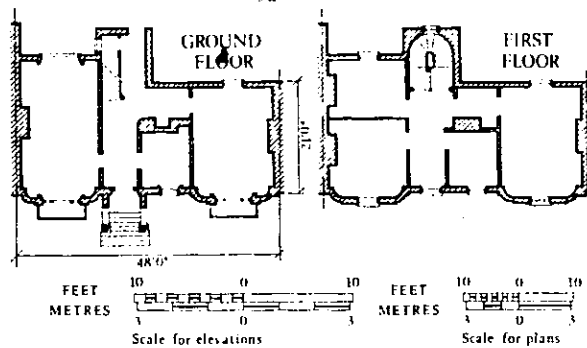


Fig. 12. No. 52 Campden Hill Square, elevation and plans

the top string of the rendering, and there are fanlights over the doors, especially elegant in Nos. 2, 4, 5, 6 and 15. On the west side some attempts were made by the introduction of stucco architraves around the window openings to provide fashionable Italianate detail. No. 52 is perhaps the most architecturally distinguished individual house. It is double-fronted with slightly projecting bays and a Doric porch. The same bay design, an unusual rectangular projection with curved corners set back, is also found at No. 2, the other double-fronted house, and at Nos. 50 and 51, which are single-fronted. Despite the lack of architectural unity in the square, an exceedingly picturesque effect is created by the combination of the mature trees, the mellow brickwork of the house fronts stepping sharply down the hill and

the attractive ironwork in the railings and gates of the central garden (Plate 42c, d).

For the upkeep of the garden enclosure in the centre, Hanson established a five-man committee, consisting of four members who were to be elected by residents of the square and he himself as a life-member. All lessees or purchasers of houses were required to pay a proportionate share of the expenses. One of the prominent early members of the committee and for many years its treasurer was Stephen Garrard, a lawyer who lived at No. 18 from 1828 until 1853 and who was professionally involved in several of the property transactions of both Hanson and Thomas Williams. He was subsequently concerned in the development of Pembridge Square and Pembridge Gardens (see page 262). Hanson appears to have taken no part

in the committee's proceedings after 1832, and until the 1860's it only consisted of four persons.⁴⁷

he was living in the house which is now numbered 21 Holland Park Avenue in 1830-1.¹⁶

Nos. 11-27 (odd) Holland Park Avenue

The site on which No. 11 Holland Park Avenue (Linton House) stands was at the eastern edge of the property Hanson purchased from the Lloyds. In 1830 he sold the plot to the Reverend Hibbert Binney of Paddington,⁴⁸ who built a detached house on it known as Mound House. In 1877 a preparatory school called Linton House School was established there, the house itself being used as the headmaster's residence and new school buildings erected in the garden at the rear.⁴⁹ The present Linton House, a block of flats designed by T. P. Bennett and Son, replaced the school in c. 1936.⁵⁰

The remaining frontage of Hanson's property along the turnpike road was developed in conjunction with Campden Hill Square. Two terraces of four houses each were built, forming in effect short return wings to the square. Both were substantially completed by 1830,¹⁶ although many of the houses have since undergone considerable alterations or possibly rebuildings.

Nos. 23-27 (odd) Holland Park Avenue (Plate 43a) form an architectural group similar to Nos. 2-6 (even) and 24-28 (even) on the north side of the street, which were built as part of Hanson's development on the Ladbroke estate. The main differences are that the group consisting of Nos. 23-27 is nine windows wide rather than seven, the giant unfluted tetrastyle Doric order of the central house (No. 25) is not in antis, and the columns are slightly more slender. There is also a difference in the treatment of the attic storey and the crowning pediment. A ninety-nine-year lease of Nos. 23-27 was granted by Hanson to James Clift, a solicitor, in 1827,⁵¹ and the date 1829 inscribed in Roman letters on the entablature of No. 25 probably indicates the year in which the façades were completed; all three houses were occupied by 1831.¹⁶ Robert Cantwell, who was later surveyor to the Norland estate, is associated with the two groups on the north side of the road (see page 197), and it is significant that

Aubrey Road and No. 29 Holland Park Avenue

Aubrey Road (Plate 43c) was laid out primarily as a service road for the houses on the west side of Campden Hill Square and was not given its name until the 1840's. In 1826 Hanson granted a ninety-nine-year lease of a 'cottage' on the west side of the road (now No. 7 Aubrey Road) to Richard Lovekin of Cold Bath Square, a victualler,^{52*} but the remaining land between the cottage and Aubrey House (or Notting Hill House as it was then called) remained undeveloped until it was sold by Hanson in 1841 to James Hora, a surgeon.⁵³ This was the last piece to remain in Hanson's hands of all the property he had purchased from the Lloyd family in 1823.

Hora died shortly afterwards and his wife and eldest son, as trustees under his will,⁵⁴ employed Henry Wyatt, an architect,† to develop the property. A plot to the north of the front garden of Notting Hill House was already on lease to Mary and Elizabeth Shephard, the lessees of the mansion, and could not be used immediately, but on the remaining land Wyatt built six 'Gothic' villas between 1843 and 1847 under ninety-nine-year leases.⁵⁶ Now Nos. 1-6 (consec.) Aubrey Road, these were originally called Aubrey Villas. No. 4 is the best preserved, although No. 6 has an ornate bargeboard and No. 2 still has some Perpendicular windows. The rest have been considerably altered and No. 1 was refronted in c. 1913.⁵⁷ No. 6A was added in the 1960's. Aubrey Lodge was built in 1861-3 by George Drew of Rosedale Villas, Notting Hill,⁵⁸ on the piece of ground formerly let to the Shephard sisters, but it has since been substantially altered and has lost the cornices and stringcourses from the front elevation.

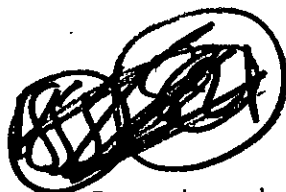
The most remarkable house in Aubrey Road was Tower Cressy, built in 1852-3 for Thomas Page, the engineer who designed Westminster Bridge. The site was part of the property Hanson had sold to Rice Ives in 1830 and was purchased by Page in 1854, after his house had been erected,

* Lovekin's lease also included Nos. 50 and 51 Campden Hill Square. No. 7 Aubrey Road has been identified with a cottage built for Lady Mary Coke, but no building is shown on the site in a map of 1822 (Plate 1), and no evidence has been discovered to indicate that the present building is older than the 1820's.

† Probably the youngest son of Mathew Cotes Wyatt, and grandson of James Wyatt.⁵⁵

50

50
1854



5/
1855

together with the freeholds of Nos. 24-28 Campden Hill Square, from Rice Ives the younger. The tall structure dominated its surroundings until it was damaged during the war of 1939-45 and demolished shortly afterwards. The builder was John Cowland of Portland Road.⁵⁹

The site on which No. 29 Holland Park Avenue stands had never formed part of the Lloyd family's property but consisted of a small triangular piece of land to the east of Holland Walk which was part of the Holland estate (see fig. 15). This accounts for both the irregular shape of the house and the constricted entrance to Aubrey Road. For several years the ground was let to the occupant of No. 7 Aubrey Road for use as a garden, but in 1851 Lord Holland granted a ninety-year lease to Nathaniel Dando of No. 6 Aubrey Road which allowed him to build a house to the value of £800. The house, which was not, in fact, erected until 1863, is double-fronted with segmental bays that rise from the basement to second-floor level and are enriched with balustrades of stucco. The upper three floors are of brick, with stucco quoins and a modillioned cornice. The builder was George Drew.⁶⁰

Aubrey Walk

Formerly an approach road to Aubrey House, Aubrey Walk was originally called Notting Hill Grove and was given its present name in 1893. When Campden Hill Square was laid out the sites of the houses on the south side of the square extended as far as Aubrey Walk and several coach-houses and stables were built on the north side of the road. Towards the end of the century most of these were converted into, or replaced by, studio residences. Of these, No. 26 is a four-storey composition of eclectic elements having open stairs, arcades of red brick and large studio windows. It was originally built in 1888 to the designs of J. T. Newman⁶¹ as a stable and coach-house combined with a studio at the rear of the rebuilt No. 18 Campden Hill Square, but has since undergone some alterations.

Nos. 2-6 (even) Aubrey Walk, which are three-storey Georgian houses of stock brick with stuccoed ground storeys, were built on land purchased by Hanson. No. 6 was the first to be completed under a ninety-nine-year lease granted by Hanson to John Edward Cowmeadow, a coal

merchant, in 1826. Cowmeadow took the house for his own occupation and was living there by 1827. He was also the lessee of Nos. 2 and 4, for which Hanson granted him a similar lease in 1829; they were finished by the following year.⁶¹ Cowmeadow's venture into the field of property was clearly not made from a position of financial security for in 1831 he was excused from paying rates 'on Account of numerous Family and his wife now Lying-in'; later in the year the rate collector noted 'Family in great distress'.⁶²

Hillsleigh Road

Hillsleigh Road (known as New Road until 1910) was formed on the east side of Campden Hill Square partly to serve the same function as Aubrey Road on the west, i.e. to provide access to stables and coach-houses at the rear of houses in the square (Plate 43d). A strip of land about fifty-five feet wide was, however, left between the eastern side of the road and the boundary of Hanson's land, and on this three houses were built under leases granted to John Ogle, esquire, in 1829.⁶² Two of these, No. 19 (Ness Cottage) and the much-altered No. 20, have survived. The site of the third is now occupied by Nos. 17 and 18, originally built as one house in 1897-8.⁶³ An addition made to No. 20 in 1902 to the designs of W. Hargreaves Raffles recalls the work of C. F. A. Voysey in its white rendered exterior, low casements, and canopied entrance door in Campden Hill Place.⁶⁴

Although numbered in Hillsleigh Road, Hill Lodge (No. 14) is really situated on the south side of Campden Hill Square. Its site was purchased by Thomas Williams in 1839 (see page 91) and the house was completed by 1842. The builder was John Brunning of Gray's Inn Road.⁶⁵ The house has been much altered, but still possesses stucco pilaster strips, at the top of which brackets carry wide eaves. The north front is symmetrical, with a central segmental bow front and moulded architraves.

Campden Hill Place and Nos. 1-9 (odd) Holland Park Avenue

Thomas Brace, who paid £1,200 for the property which he purchased from the Lloyds in 1820 (see fig. 11),⁶⁶ was a partner in the legal firm of

1856 (circled) ~~1822~~ 52 (circled)

CAMPDEN HILL SQUARE AREA

Brace and Selby of Surrey Street, Strand. Two houses were standing on the land, one, which he took for his own occupation, on the site of No. 3 Campden Hill Place, and the other on the site of No. 1 Holland Park Avenue. The latter appears to have been rebuilt in 1820-1 and called Rose Bank, while another house, No. 3 Holland Park Avenue (originally called Ivy Bank), was erected at the same time.^{18*}

Brace died in 1836 or 1837 and by his will instructed that his property in Kensington should be sold whenever his trustees 'shall think fit' and the proceeds divided between his four children.⁶⁷ His trustees and executors were his two eldest sons, George and Thomas, who carried on their father's business, and Robert Hodson of Oxford Street, gentleman. They decided to develop the property and by 1843 the house Brace had occupied had been demolished and plans drawn up by Mortimore Timpson, a St. Pancras builder, who was also involved in the development of the Norland estate.⁶⁸ Three houses facing the Uxbridge road and a terrace of nine houses on the east side of a private cul-de-sac were envisaged. Timpson built the houses facing the Uxbridge road, now Nos. 5-9 (odd) Holland Park Avenue, under leases granted in December 1843,⁶⁹ but, apart from the formation of the private road, the rest of the development was not carried out.

Brace's third son, Edward, who was a captain in the service of the East India Company, eventually acquired Campden Hill Place from his father's trustees⁷⁰ and had three detached houses built on the east side instead of the nine originally planned. No. 1 (South Bank Lodge) was begun in 1851 for Frederick Wehnert, an architect who was shortly to enter into a flourishing partnership with John Ashdown.⁷¹ Wehnert was granted an eighty-five-year lease by Edward Brace in 1852, and presumably designed his own house,† which is an asymmetrical Gothic villa consisting of two storeys over a basement. The builders were Messrs. Thomas and Son of Bloomsbury.⁷² Nos. 2 and 3 Campden Hill Place (Plate 43b), which are two-storeyed double-fronted villas in an Italianate style, were not built until 1862, when Edward Brace granted leases for seventy-five and three-quarter years (to bring

their terms into line with that for No. 1) to the local builder George Drew; Thomas Brace the younger was Drew's mortgagee.⁷⁴

Campden Hill Gardens, Nos. 101-111 (odd) Campden Hill Road and Nos. 147-155 (odd) Notting Hill Gate

Evan Evans, who bought the second largest share of the Lloyd estate (see fig. 11), was formerly a grocer in New Bond Street but had lived for some years in a house standing on copyhold land at the north-west corner of Plough Lane (now Campden Hill Road). His purchase included a large house with extensive grounds called Wycombe House, which appears to have dated back to at least the mid eighteenth century and may have originally been the farmhouse of Stonehills farm.⁷⁵

Evan Evans died in 1825 and left his property in trust for his great-nephew Robert Evans, whose father was carrying on the family grocery business. When Robert Evans came into his inheritance in 1828 he was also described as a grocer of New Bond Street.⁷⁶

Apart from the sale of the site of St. George's Church to the Ecclesiastical Commissioners in 1863 (see below) Robert Evans did not exploit the potential value of his land as a site for speculative building until 1869. What may have prompted him then, besides the existence of the newly built church, was a decision by the Kensington Vestry to widen Plough Lane. This necessitated the demolition of Evan Evans's former house and opened up the opportunity for building along the frontages of the newly widened road and High Street, Notting Hill. By August 1869 plans had also been drawn up for building on the site of Wycombe House‡ and grounds.⁷⁷ In May 1870 Evans secured the enfranchisement of his copyhold from Lady Holland⁷⁸ and building proceeded rapidly.

The house plot at the corner of Campden Hill Road (the name was changed as soon as road widening had been completed) and High Street, Notting Hill was sold to Richard Swain, the occupant of

* This stretch of Holland Park Avenue and the street now named Campden Hill Place were generally known collectively as 'South Bank' until 1875. The present names and numbers were assigned in 1895.

† During 1857 and 1858, when Wehnert was in Wales looking after the partnership's extensive practice there, Ashdown lived in the house.⁷³

‡ By this time known as Wickham House, perhaps to distinguish it from Wycombe Lodge which had been built to the east of Aubrey House (see page 99).

1857

53

the house which had been demolished.* The present building comprising No. 111 Campden Hill Road and No. 147 Notting Hill Gate (the name was changed from High Street, Notting Hill in 1935) was erected there in 1870. Although the firm of Temple and Foster was involved in its construction,⁸⁰ the building is similar to Nos. 149-159 (odd) Notting Hill Gate, which were built under ninety-nine-year leases granted by Evans in September 1870 to John Reeves of Kensington Park Road and George Butt of Ladbroke Road, both builders. Reeves was the lessee of Nos. 149-153 and Butt of Nos. 155-159, but the houses were built by them in partnership.⁸¹ At £25 per annum, the ground rent for each house was somewhat high, no doubt reflecting the fact that shops were provided on the ground floors. These were the only houses built under direct lease from Evans. Nos. 157 and 159 have been demolished as a result of war damage.

In 1871, when building was under way both on the west side of Campden Hill Road and in Campden Hill Gardens, Evans sold the freehold of the rest of his property.⁸² Reeves and Butt were consenting parties to all of the transactions involved and had probably initially contracted with Evans to undertake the whole speculation. The short terrace on the west side of Campden Hill Road, Nos. 101-109 (odd), was sold to George Butt together with Nos. 1 and 2 Campden Hill Gardens; all seven houses were already under construction. Butt was also the purchaser of the sites of Nos. 22-26 (even) Campden Hill Gardens.

Nos. 4-18 (even) Campden Hill Gardens were sold jointly to William Childerhouse of Paddington, a builder, and Jonathan Pearson of High Street, Notting Hill, a wholesale ironmonger, who were acting in partnership as builders of these houses.⁸³ The site of No. 20 was originally purchased by Butt, who later conveyed it to Childerhouse and Pearson.⁸³ They had originally planned to use the site for the erection of the end house of a terraced range of five and had begun building operations there as early as 1870, but they were forced to stop when the owner of Ness Cottage in Hillsleigh Road brought a successful action against them for loss of light and air. Eventually a low building containing two studios was built c. 1895.⁸⁴

* Swain received £2,000 in compensation from the Vestry, £1,000 of which was to buy the freehold of his new plot.⁷⁹

The remaining ground in Campden Hill Gardens, as yet unbuilt on, was sold to Jeremiah Little, the builder who had been responsible for several developments in Kensington. Little, who died in 1873, left the actual building operations to his son Alfred James Little, who, between 1871 and 1874, completed Campden Hill Gardens by the erection of sixteen double-fronted houses, Nos. 28-36 (even) and Nos. 5-25 (odd), mostly under ninety-year leases granted by his father.⁸⁵ Nos. 32 and 34 have since been demolished as a result of war damage.

The double-fronted houses in Campden Hill Gardens built by Alfred James Little are of three storeys over basements, symmetrically composed, with three-sided bay windows of ornamental stucco. They have dentilled cornices of stucco over what are essentially brick façades, with urns surmounting the party walls above the entablatures. Apart from these houses Campden Hill Gardens consists of tall terraces of stock brick with much stucco enrichment, including richly moulded cornices and stucco bay windows, all somewhat coarsely proportioned and detailed.

*The Church of St. George,
Aubrey Walk*

Plate 17, figs. 13-14

In 1862 Archdeacon Sinclair, the vicar of St. Mary Abbots, sought the general approval of the Ecclesiastical Commissioners and the Bishop of London for a new ecclesiastical district, to be formed partly out of the district assigned to St. Mary Abbots and partly out of that of St. John's, Notting Hill. In this he had the support of the Reverend J. P. Gell, the incumbent of St. John's. One of the principal considerations Sinclair put forward in support of his contention that a new church was needed was that large-scale building operations were being undertaken by William and Francis Radford at the north end of Holland Park. His first choice for a site was close to this development but the Radfords and Lady Holland could not agree on a location, and early in 1863 he entered into negotiations for the purchase of the land on which the church now stands. This was on the property of Robert Evans, whose great-uncle had purchased it from the Lloyd family (see fig.

1858

~~1858~~

54

CAMPDEN HILL SQUARE AREA

11), and was then part of the garden of Wycombe (Wickham) House. A formal conveyance of a piece of ground measuring 130 feet by 90 feet was made to the Ecclesiastical Commissioners on 8 December 1863. £455 was paid to Robert Evans for the freehold and £350 for the existing leasehold interest.⁸⁶

The church was built at the expense of John Bennett of Westbourne Park Villas, evidently to provide a living for his son George, who was the first incumbent. The first stone was laid in February 1864. E. Bassett Keeling was the architect, and the general contractors were George Myers and Sons of Lambeth. The extensive ornamental ironwork was made by Hart and Sons of Wych Street. *The Building News* estimated that the total cost, including the fittings and the architect's fee of £500, was about £9,000.⁸⁷

The new church, which had been designed to seat 1,200, was consecrated on 23 November 1864. The consolidated chapelry which was assigned to it in May 1865 stretched from the newly built villas of the Radfords on the west to the artisans' houses on either side of the northern end of Kensington Church Street on the east. The patronage was originally vested in John Bennett and was transferred to the Bishop of London in 1907.⁸⁸

St. George's is orientated north-south, so that the tower is on the south-east corner of the building. The exterior of the church, like that of St. Mark's, Notting Hill, is strange and wilful, in a style which *The Building News* called 'continental Gothic, freely treated'. In the centre of the gabled 'west' front is a large pointed arch. Within this is a circular opening, containing a deeply recessed quatrefoil window, above two lancet arches, each containing two lancet lights surmounted by a small quatrefoil light. The stonework between the openings is embellished with carved capitals and mouldings. This complex central feature is flanked by side windows, partly concealed by the roof of the large cloistered porch which provides the principal entrance to the church. Five steeply pointed arched openings, with massive dwarf columns and carved capitals, pierce the south wall of the porch, entry to which is gained through pointed arches at its east and west ends. The roof was originally of blue slates and red tiles in bands.

The tower, until recently surmounted by a spire, is the sole survivor of the trio which

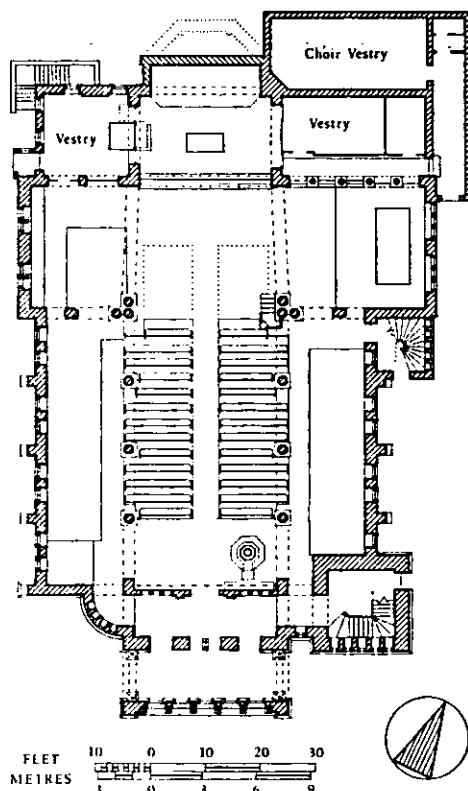


Fig. 13. St. George's Church, Aubrey Walk, plan

originally stood on Campden Hill, the other two being the water tower and Tower Cressy, both now demolished. It has no buttresses, and is faced with stone in random courses, Bath stone quoins and dressings, and bands of red sandstone. It is lighted by stepped lancets on the lowest stage which clearly indicate the presence of the gallery stair within the tower—a device much favoured by Bassett Keeling. There are triple lancets with columns and foliated capitals on the second stage, somewhat similar to those of St. Mark's, Notting Hill, and paired lancets on the top stage, again with columns and carved capitals. The original broach spire, which was covered with slate in bands and ornamented with lucarnes, was removed as a result of damage sustained in the war of 1939-45 and replaced by a pyramidal copper cap in 1949 under the direction of Milner and Craze.⁸⁹

1859

~~1859~~

55

The external cloistered porch gives access to three doors that open into the nave. The plan of the church (fig. 13) is cruciform, with nave, aisles, transepts, and originally a doubly recessed apsidal chancel. The chapel on the liturgical south side of the chancel was connected with the transept. The vestry was on the liturgical north side of the chancel with the organ chamber above. The gallery stretched round from the 'south' to the 'north' transept, leaving an open space around the organ and pulpit. There was much contemporary objection to galleries, as they were thought to detract from the architectural effect, so Bassett Keeling gave special consideration to the form of the open framing of the fronts (fig. 14). To the contemporary writer, William Pepperell, who thought the interior of the church was 'exceedingly beautiful and original', the gallery was 'suggestive of a conventional ship's side with the ports complete', not an adverse criticism if we consider the elegance of a nineteenth-century wooden ship. The gallery fronts were regarded as being 'very graceful', and yet 'sufficiently angular to be quite in keeping with the style of the church',⁹⁰ but they have been removed except for the portion in the 'west' end of the church. The framing of the ceilings formed by the gallery floors was stained and varnished, dividing the plastering into panels the width of the pews above, so expressing the disposition of seats.

The nave arcading, built with stone springers, keys and corbels, has arches of red and black brick voussoirs, notched at the arrises, carried on cast-iron columns formerly exposed and decorated in

strong polychrome. The interior of the church was faced with yellow stocks relieved with blue, red and black bricks, and Bath and red Mansfield stone. The seventeen-foot-high columns rested on brick and stone bases, and the gallery principals were attached to them, about half way up, by wrought-iron bands carried on cast-iron haunches. A group of three columns takes the thrust of the large transept arches, the springing blocks being received in cast-iron dishes forming the now concealed abaci of the capitals. William Pepperell could think of no church where iron was better treated, for the detail was 'sharp and clean', and the columns, somewhat Moorish in appearance, did not seem so slender as to look 'unequal to their task of supporting the brick arches and clerestorey'. He particularly admired the nave roof with its 'saw-tooth cut and intersecting ribs'. His comments show how necessary the gallery was as an aesthetic and structural tie between the columns of the nave.

Contemporary critics noted Bassett Keeling's originality, and some approved of the picturesque effects. *The Building News* pronounced St. George's to be one of the most successful attempts of the 'modern school of Eclectic Gothic, and though perhaps a little free in treatment, evidences an appreciation of . . . continental Gothic which is not too common'.

In 1885 a richly sculptured reredos was erected, occupying three sides of the apse which had been newly decorated. The reredos itself, by Forsyth, was thirteen feet high in the centre, and had three cusped Gothic arches enclosing representations

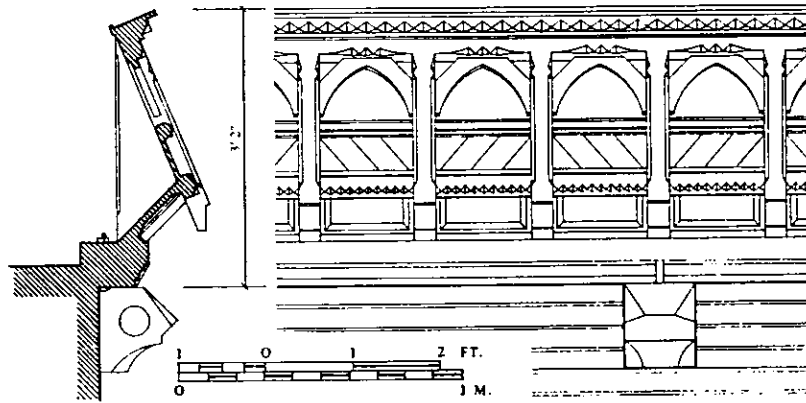


Fig. 14. St. George's Church, Aubrey Walk, gallery front

1860

56

CAMPDEN HILL SQUARE AREA

99

of the Crucifixion, St. Michael and St. George (Plate 17b).⁹¹

St. George's, like St. Mark's, Notting Hill, is an expression of that aggressive and somewhat barbarous style which Bassett Keeling evolved. The originality of thought which is very evident in his work is especially apparent in his use of colour, and the bold polychrome must once have been a *tour de force* of interior design.

As a result of a series of alterations beginning in the late nineteenth century, the highly personal character of the church has been lost, although its remains may just be discerned in what is left. The brickwork has been whitened, and the black and blue bricks have been painted over; the cast-iron columns have been cased-in to make them resemble stone piers, and the apse, which had glass by Lavers and Barraud (Plate 17b), has been demolished. The nave arcades, the jagged saw-toothed nave principals, and the west gallery front are the only surviving parts with Bassett Keeling's personal style still discernible.

Grand Junction Water Works Company Site

Thomas Williams and Sir James McGrigor, who in 1820 bought the two adjoining parcels of land indicated on fig. 11,⁹² were both living in large houses which had recently been erected on the Phillimore estate immediately to the south (see page 70). In each case the plots which they purchased from the Lloyds were used as extensions to the grounds of those houses. When Williams also acquired Aubrey House in 1827 he separated off its kitchen garden, which lay immediately to the west of the piece of land he had secured from the Lloyds and to the north of part of his leasehold holdings on the Phillimore estate. On the site he built a substantial house called Wycombe Lodge, which was completed by 1829 when the first occupant, the Dowager Marchioness of Lansdowne, took up residence.¹⁶

In 1843 Sir James McGrigor, who had moved to Harley Street, wanted to sell his property, and the Grand Junction Water Works Company, which was looking for a high-level site for a reservoir, agreed to purchase it for £6,500. Although only the freehold part of McGrigor's land was needed for a reservoir, the company also had to acquire his leasehold house and garden on the

Phillimore estate. From 1859 until 1877 this was occupied by Alexander Fraser, who was firstly assistant engineer and later engineer to the company. The reservoir, which was completed by 1845, is no longer in use and its site is now (1972) being built over.⁹³

Under the provisions of the Metropolis Water Act of 1852 all reservoirs within five miles of St. Paul's Cathedral had to be covered, and when the company undertook the necessary work at Campden Hill in 1857-8 it also expanded its facilities by building a pumping station and tower (Plate 36a). The contractor for the work was John Aird of Southwark and the designs were provided by Alexander Fraser. Although Joseph Quick, who was consulting engineer to the company, was given the credit for the designs in the journals of the day, his role seems to have been confined to supervising the work of Fraser.⁹⁴ The brick-built tower with its spare Italianate ornament was a conspicuous feature of the district for over a century, and even when first built it was well received. *The Companion to the Almanac for 1858* thought that the works of the Grand Junction Water Works Company were especially worthy of notice 'from their having added a conspicuous architectural feature . . . in the shape of a not inelegant tower'. *The Building News* thought that all the buildings 'admirably express the massive solidity of purpose for which they are specially adapted'.⁹⁵ The tower was demolished in 1970.

In 1868 the company extended its premises to the west by purchasing the land which Thomas Williams had bought from the Lloyd family and the former kitchen garden of Aubrey House on which Wycombe Lodge then stood. Both plots were owned by Charles Magniac, who had purchased them from Williams's executors in 1866. As in the case of the land which it had secured in 1843, the company had to take an assignment of some leasehold land on the Phillimore estate. This was a plot which had been leased to Williams in 1817 and was used as an extensive garden for Wycombe Lodge. The company paid Magniac £12,000 and also had to pay another £4,500 to buy out the current occupants who held the property under leases granted by Williams. Wycombe Lodge was demolished and additional covered reservoirs were built by John Aird and Sons on the newly acquired freehold land in 1868-9.⁹⁶ The covered top of the reservoir is now used as tennis

1861

57

CHAPTER SIX

courts and the leasehold property, which the company was unable to use for permanent works, was added to the garden of Moray Lodge and now forms part of the site of Holland Park School.

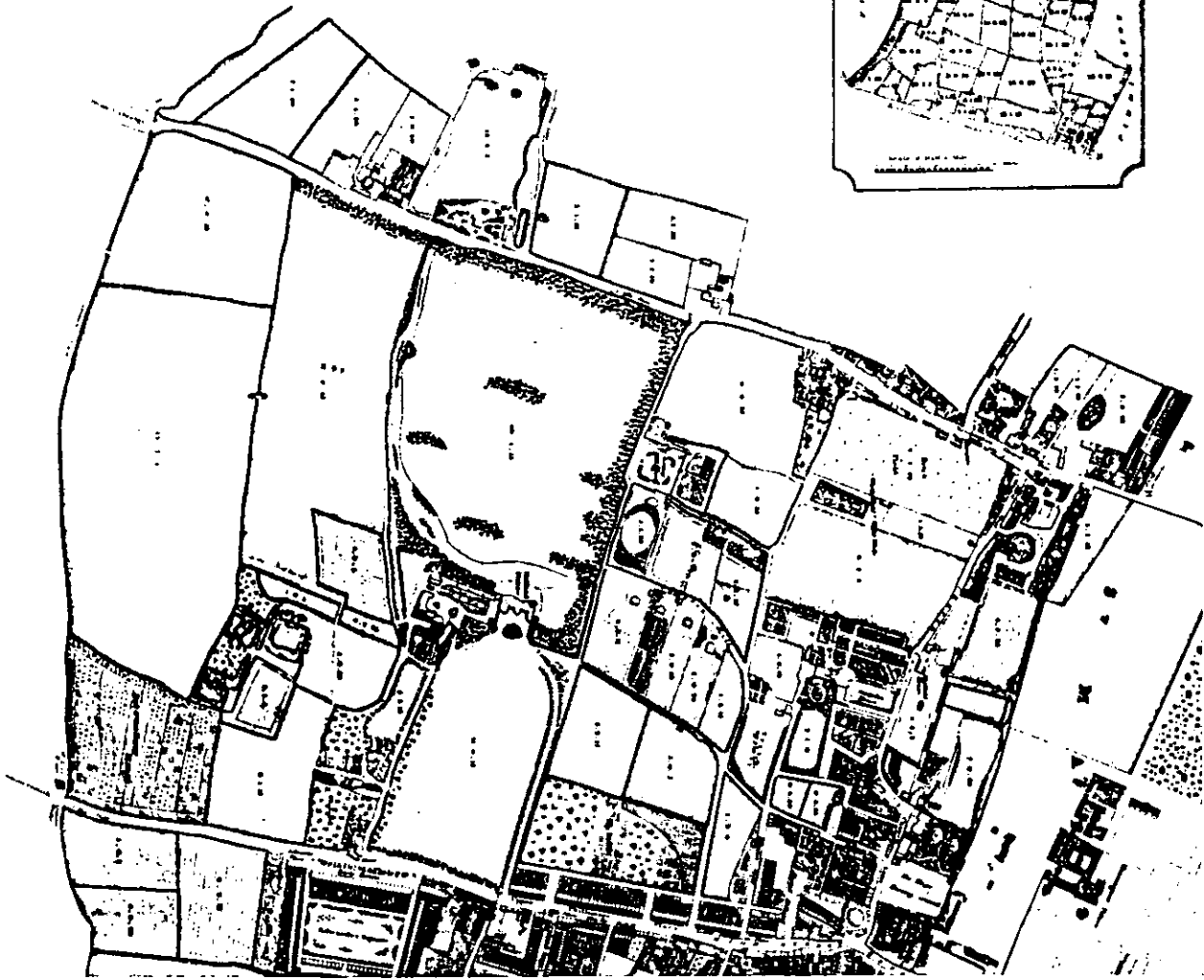
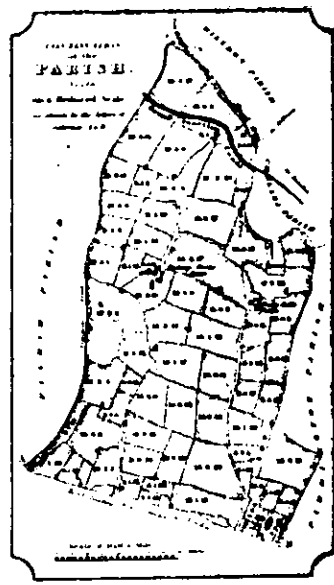
In 1904 the freehold property of the Grand Junction Water Works Company was acquired by the Metropolitan Water Board when it took over the company's undertakings.

~~1861~~

Survey of London Vol XXXVII
Campden Hill Square Area.

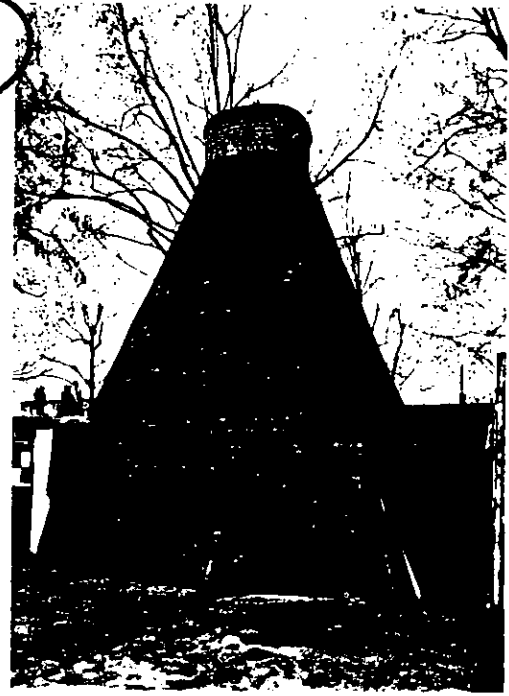
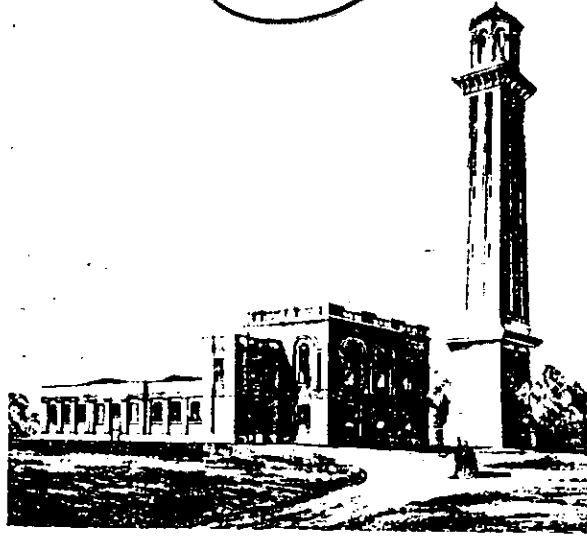
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1862
~~1862~~



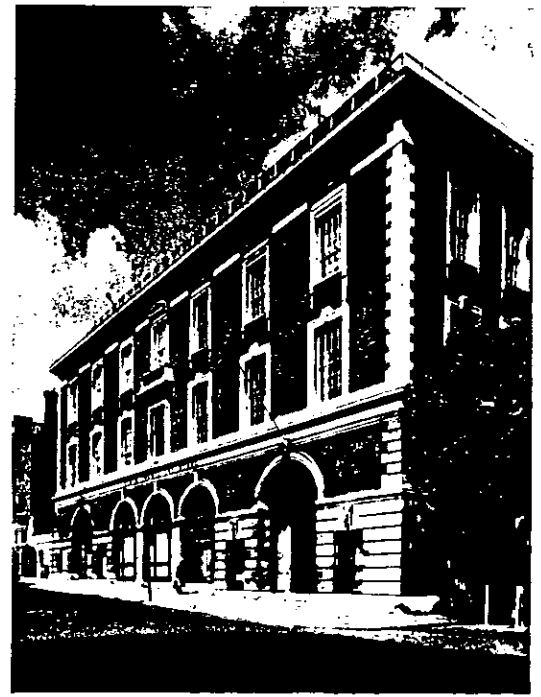
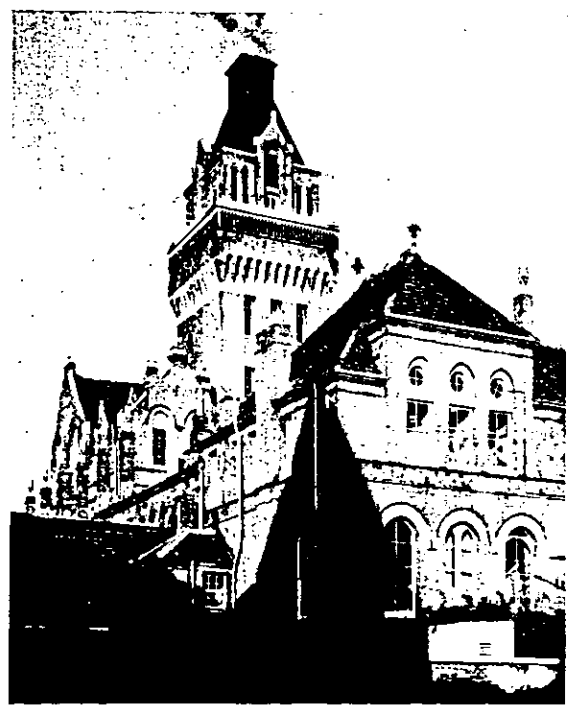
Part of T. Starling's map of Kensington in 1822

(Handwritten scribble) 1863



a. Water Tower, Campden Hill, 1857-8. A. Fraser, architect (p. 99). *Demolished*

b. Tile kiln, Walmer Road, Potteries, rebuilt 1879 (p. 34c)

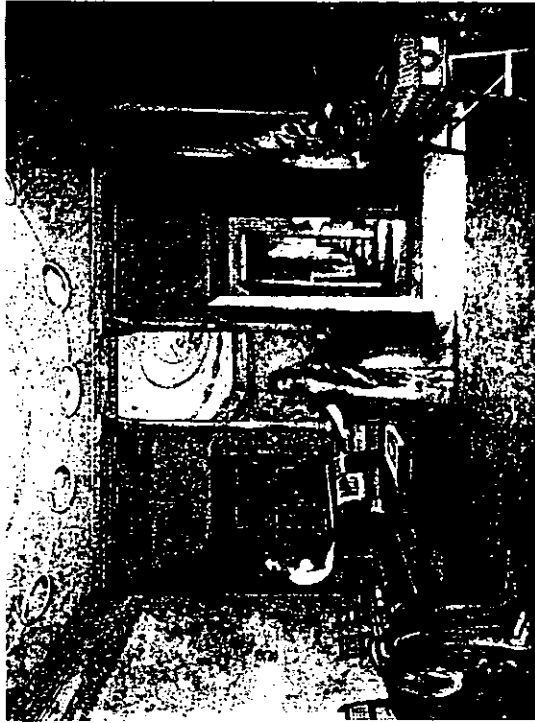


c. St. Marylebone Infirmary (now St. Charles Hospital), Exmoor Street, 1879-81. H. Saxon Snell, architect (p. 330)

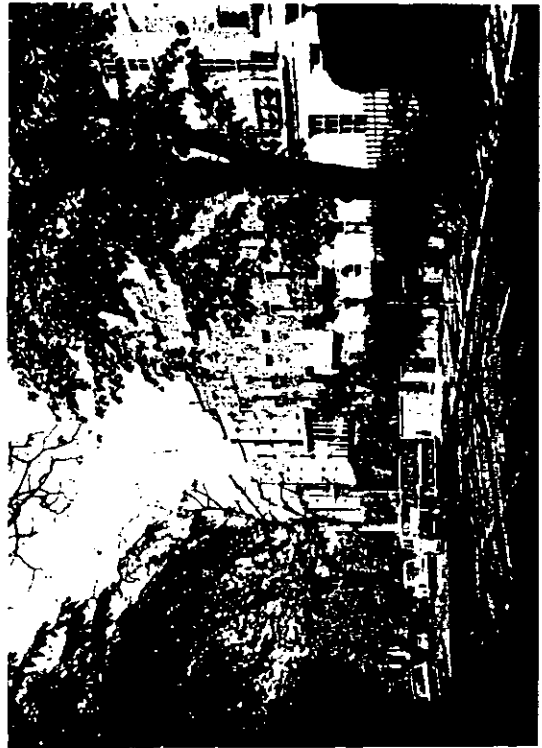
d. North Thames Gas Board, Kensington Church Street, 1924-6. H. Austen Hall, architect (p. 30)

1864

~~1864~~



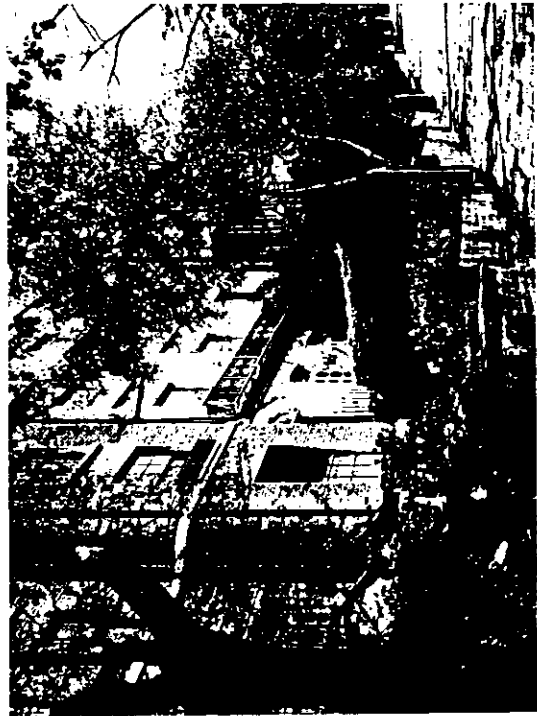
b. Aubrey House, drawing-room in 1817 (p. 89)



c, d. Campden Hill Square, east side, 1826-40 (p. 89)



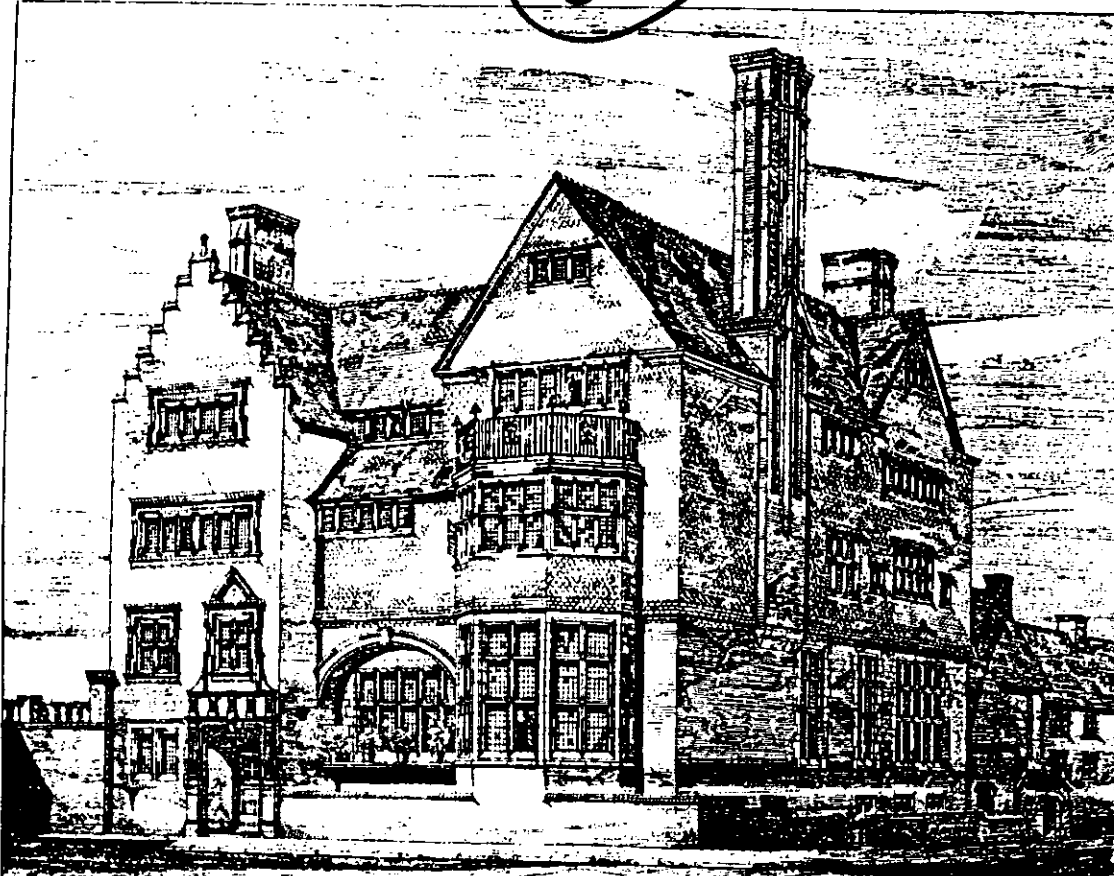
a. Aubrey House, north front in early 19th century (p. 89)



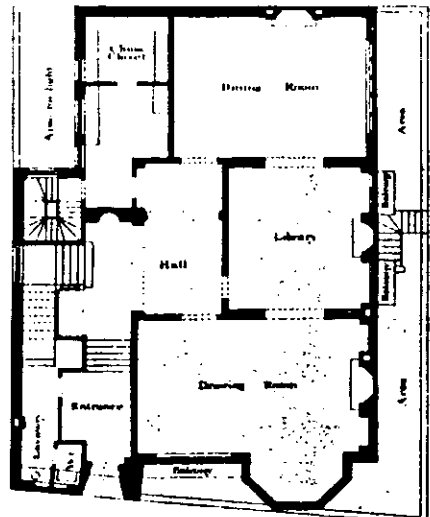
1865

from Volume XXXVII.

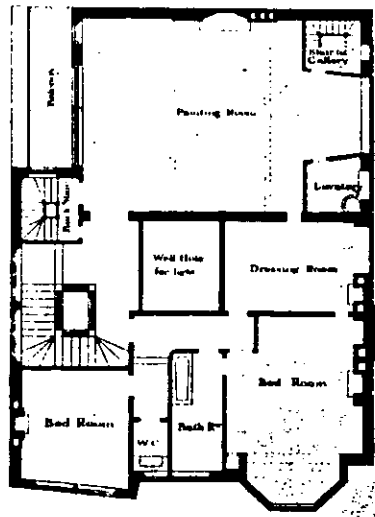
Shaw



House at Campden Hill Kensington.

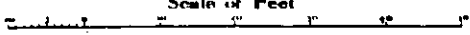


Plan of Ground Floor



Plan of First Floor

Scale of Feet



1866

SP

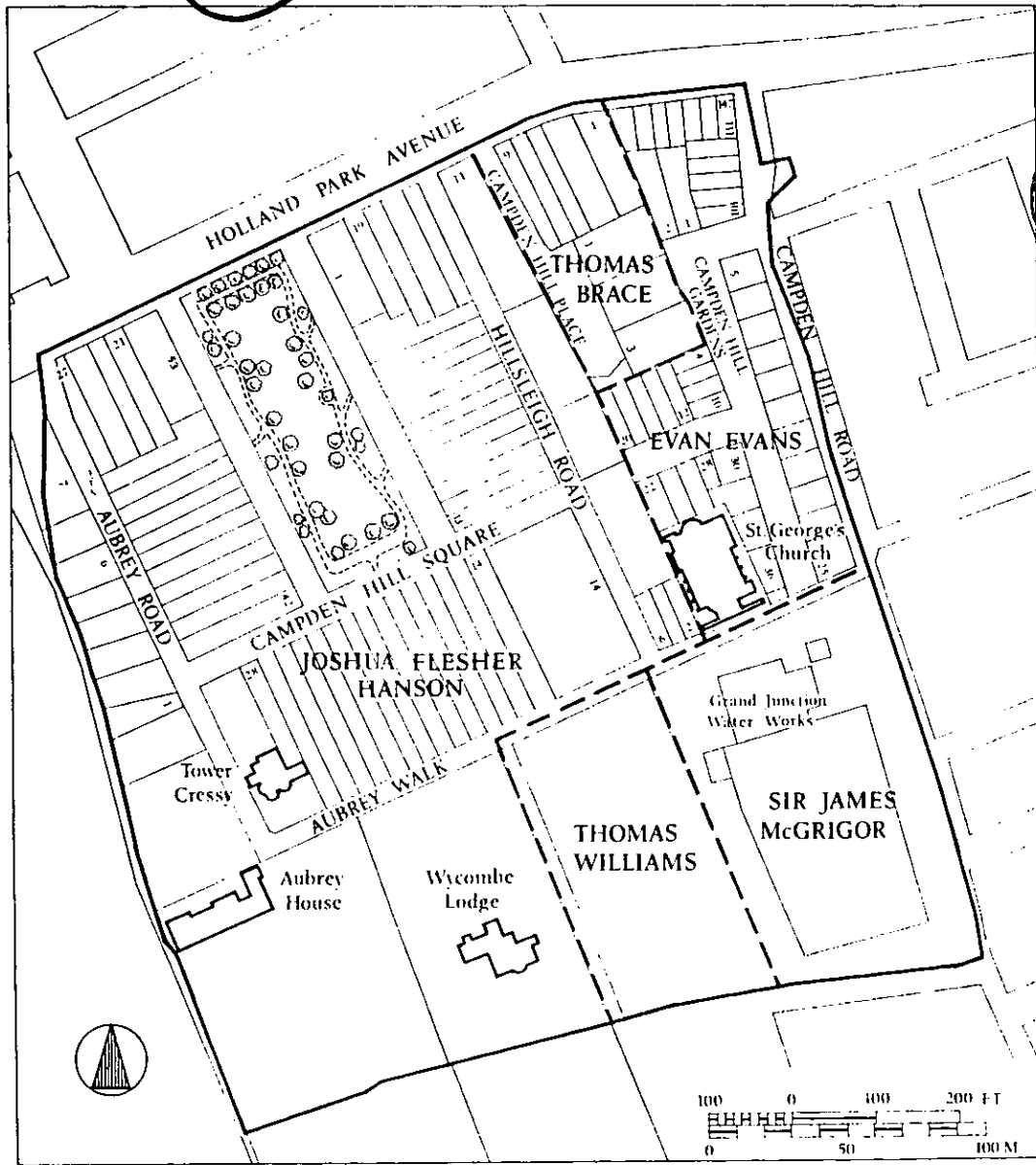


Fig. 11. Campden Hill Square area, showing the land owned by the Lloyd family in 1820 and its later sub-divisions. Based on the Ordnance Survey of 1894-6

1867

APPENDIX RT NO. 1.3

63

The Buildings of England, London 3 North West,
Pevsner and Cherry, 1991.
Central Kensington, North of the High Street.

PERAMBULATION 1a,iii: CENTRAL, NORTH 507

GEORGE, Aubrey Walk (1a,iii). 1864 by *Bassett Keeling*. Quirky rogue-architect front (Pevsner called it atrocious), with open narthex on short columns, multi-coloured. The tower with stairs to the gallery, formerly with a spire, now with a short post-war cap by *Milner & Craze*. The interior has been considerably altered (apse demolished, walls whitewashed, columns cased). It was originally exceedingly patterned, with red and black brick arches on iron columns, small circular clerestory windows, and restless criss-cross of timbers in the roof - STAINED GLASS. Clerestory windows and s aisle window with St George by *Hugh Arnold*, 1906. - Three s aisle windows by *C. Townshend* (P.C).

1,iii. Central Kensington N of the High Street: Kensington Church to Holland Park (see plan on p. 500)

The rising ground of Campden Hill includes the area stretching from Kensington Church Street to Holland Park, once distinguished by several large houses in ample grounds and now culminated by a network of narrow streets and mews built up in the C 19 to the N of the old village. Vestiges of the C 18 village remain in Church Street (see Perambulation 1a,ii) and in the narrow HOLLAND STREET, originally a public way from Church Street to Holland House, built up by *John Jones*, a local bricklayer, from the 1720s. Much of the simple red brick terrace on the N side (Nos. 8-12, 18-26) dates from 1724. On the S side the larger No. 13, OLD HOUSE, is of 1760, of four bays with pedimented doorcase and large flat-headed windows. The lanes running S still recall the intricacy of the old village: KENSINGTON CHURCH WALK, although with C 19 buildings, started by the 1720s, leading to the churchyard past Parsonage House, the manor house demolished in the later C 18. Near its site, overlooking the N side of the churchyard, is a development in a vaguely Tudor idiom, 1990 by *Andrews Downie & Kelly*. Further W, along HOLLAND WALK, are modest stucco-fronted

terraces of 1844 by the prolific *Thomas Allason*. A cheerful contrast is the Arts and Crafts Nos. 35-43, a picturesque group of 1903 by *Frank Sydney Chesterton* with steep gables of roughcast over brick. Also his are Nos. 12-54 HORNTON STREET, red brick with stone dressings, distinguished by prominent bays or oriels, appropriately scaled for a side street, in contrast to his grander buildings in the High Street. To the N, No. 60, a tight cubic house in the early modern tradition by *GMW*, 1969.

W past the Library and Civic Centre (see Public Buildings 1) one enters a grid of streets with impressive brick villas with rich stucco encrustations (PHILLIMORE GARDENS, STAFFORD TERRACE, ESSEX VILLAS), built in 1858-60, when taste was turning from purer Italianate to more enriched frontages. No. 18 Stafford Terrace (Linley Sambourne House, open to the public as a museum) preserves a characteristically crowded and little altered Victorian interior from the time of the artist Linley Sambourne, who lived here from 1874. Nos. 6-12 PHILLIMORE PLACE provide an interesting alternative: semi-detached Tudor Gothic villas by *Henry Winnock Hayward*, 1857.

By 1837 CAMPDEN HILL ROAD was established as an alternative N-S thoroughfare to Church Street. The earliest surviving buildings, of c. 1825, are at the N end (Nos. 108-116, 140-144). But first comes the lengthy terrace of brick and stucco beginning at No. 7, dating from 1857, with Tuscan fenestration at Nos. 15-35. Then CAMPDEN HILL COURT, a large, elaborate block of flats by *E. C. Pilkington*, 1898. Five storeys plus dormers, with a tripartite façade of red brick with stucco and cut brick dressings, lavish portico, double square bays, bow-windows, and a corner turret with cupola. Nearby the opulent OBSERVATORY GARDENS of 1883 provides a French flavour with its thickly applied cement dressings, tall hipped roofs, and striped rustication. The attics have been much altered, although No. 1 still has its original roof-top balustrade and circular dormers.

CAMPDEN HILL to the W was laid out to serve seven detached villas built in 1814 by *John Tasker*. Of these, only THORPE LODGE remains, now the Sixth Form Centre of Holland Park School (see Public Buildings 1); the former coach house of AIRLIE LODGE is also part of the school. The picturesque Arts and Crafts villas in Campden Hill were built in 1914-15, No. 1 by *E. P. Warren*, Nos. 2 and 3 by *Arthur G. Leighton* (No. 3 a studio house for Sir William Llewellyn).

Between Campden Hill Road and Church Street are a series of straight roads that map out with text-book clarity the three major C 19 building campaigns in Kensington. BEDFORD GARDENS, CAMPDEN STREET, and PEEL STREET have some exquisitely preserved terraces from the 1820s, Nos. 6-53 Campden Street especially appealing, with single-window façades and round-headed doorways. Further N KENSINGTON PLACE and HILLGATE PLACE have densely packed terraces built in 1851-5 to house those employed by wealthy residents nearby. They were in multi-occupation soon after completion, creating one of Kensington's worst slums - a history difficult to recapture from the rainbow-coloured frontages inspired by C 20 gentrification. No. 23 Kensington Place, by *Tom Kay*, 1966-7, is a tough inter-



1868⁶⁴

loper of tar-faced blue bricks with a circular stair-turret; inside, a gallery beneath the sloping sunroof overlooks the sitting room. Lastly, among the earlier houses the later Victorian and Edwardian decades have left their mark. In **CAMPDEN STREET** No. 70, converted to flats in 1989-90, is the former Byam Shaw School of Drawing and Painting, 1910 by *T. Phillips Figgis*; red brick neatly banded with tiles, with a tall studio window rising up into a dentilled semicircular gable. In **SHEFFIELD TERRACE**, on part of the site of Campden House (cf. Church Street, 1a,ii), is **CAMPDEN HOUSE CHAMBERS** by *Thackeray Turner* and *Eustace Balfour*, begun in 1894 and highly acclaimed at the time. It is of yellow brick with copious bright orange brick dressings, the main block asymmetrical, with a recessed polygonal entrance bay framed by tall gabled square bays. Glowering from across the street at this cheery version of Queen Anne is the Gothic gloom of No. 38, 1876 by *Alfred Waterhouse* for Edward Conningham Sterling, conspicuously flouting the provision that it be built to match the adjacent houses. Of dark brick with stone dressings, it has three very tall storeys plus an attic with a spacious studio, Gothic upper windows, and much decorative brickwork. To the w side of Campden Hill Road are the very tall gabled houses of **AIRLIE GARDENS** by *Spencer Chadwick*, 1878, built to exploit the excellent views from the upper storeys. No. 1 has a turreted addition of 1891 in the manner of Norman Shaw's New Scotland Yard, perhaps by *Brydon*. On the e side, **THE MOUNT**, luxury flats by *Douglas Stephen & Partners*, 1961-4, advanced for its date, with its plain rendered surfaces and stark, somewhat Oud-like play of balconies. Further n No. 118, **WEST HOUSE**, built in 1876 for George Henry Boughton by *Shaw*. Stock brick with red brick dressings; stone-mullioned bay-window and tilehung upper storeys. The smaller façade gable was once stepped, adding to the asymmetry; the soaring chimney is a Shaw trademark. To the s side of **NOTTING HILL GATE** to the n was comprehensively redeveloped in 1962 for the L.C.C. by *Cotton Ballard & Blow*, with tall concrete slabs punctuating long low ranges with drab and repetitive detail - an unappealingly brutal demonstration of the principles of post-war planning. A lonely survivor among it all is the **NOTTING HILL CORONET**, opened in 1898 and converted for cinema use in 1916. It was designed by *W. G. R. Sprague* and is one of the few suburban theatres to survive relatively untouched. Exterior with loose classical detail with Baroque swags and pilasters; well preserved interior with excellent plasterwork. **AUBREY WALK** leads w from Campden Hill Road, past the **PUMPING STATION** of 1857-8 by *Alexander Fraser* for the Grand Union Junction Water Company, to **AUBREY HOUSE**. Its site was renowned in the c 17 for the medicinal spring known as Kensington Wells. The core of the house probably belongs to one built adjoining the spring c. 1698; its present appearance is owed to Sir Edward Lloyd, who added projecting wings to the central block and reconstructed the n façade between 1745 and 1754. Later c 18 alterations included a drawing room created by *James Wyatt* in 1774 for Lady Mary Coke. The gauged-arch windows and pediment with acroterial urns are visible from the

road; the current doorcase is a reproduction. In Aubrey Walk itself, Nos. 15-17, on the site of former outbuildings, were designed in 1950 for the owners of Aubrey House by the accomplished classicist *Raymond Erith* in a restrained Regency style, unusual for its time. The houses are of stock brick with grey brick dressings, the fronts sparsely fenestrated and some windows ostensibly blocked. The rear façade has two bow-windows flanking a recessed centre. All three houses have stairwells with curved ends and elegant handrails. The modest garages adjoining are also by *Erith* (in place of a grander coach house first proposed). The Erith terrace was intended to recreate the atmosphere of the road's early architecture as illustrated by Nos. 2-6 of c. 1826.

CAMPDEN HILL SQUARE, immediately to the n, was the area's major enterprise of the 1820s. It was probably laid out by *Joshua Flesher Hanson*, best known at the time for his promotion of Regency Square, Brighton, begun in 1818: both are three-sided around a large communal garden, with extensions laterally at the closed end. A basic formula is recognizable despite the variety of detail resulting from piecemeal completion over twenty-four years, beginning in 1827: the houses are generally of three storeys, in stock brick with stuccoed ground floors. Nos. 42-47 have stucco architraves with an Italianate flavour; Nos. 4-6 have elegant fanlights. The earliest buildings are near the turnpike road, Nos. 1-5 and 49-53. The double-fronted Nos. 2 and 52 may be by Hanson's surveyor, *George Edward Valentine*. Later alterations include No. 18, dramatically punctuating the summit of the square, rebuilt in 1887-8 in red brick by *J. T. Newman*; Nos. 24-28, rebuilt following damage in the Second World War; and Nos. 29, 30, and 41, c 20 additions.

In **HOLLAND PARK AVENUE** Nos. 13-19 and 21-27 were built with Campden Hill Square as glorified return fronts. Set back in spacious gardens sloping to road level, they preserve a hint of former grandeur despite substantial alterations and, in some cases at the time of writing, a lamentable state of decay.

Further w lies the **HOLLAND PARK** development, carved from the grounds of Holland House (see Public Buildings 1) in 1860-79: ninety identical detached villas of three storeys plus dormers by *Francis Radford*. Above the traditional, sober Italianate ground floors (engaged Doric portico, rusticated quoins) an effervescent gaiety breaks out: the Ionic pilasters with unusually fulsome capitals, lavish flowering urns, and complex dormer profile all illustrate a shift in Victorian taste away from the precise and towards the exuberant. The glass and iron canopies are later additions. **DUKE'S LODGE** replaced No. 80 in 1939. **HOLLAND PARK MEWS**, also built in 1860-79, provided sixty-eight stables with accommodation above. The grand entrance gate at the w end and the splendid parapets survive to distinguish these as very ritzy mews.

1a.iv. Central Kensington n of the High Street: w of Holland Park (see plan on p. 500)

The entire area was originally part of the grounds of Holland House. It was developed from the 1820s onwards, chiefly with large

1869






Campden Hill W8. The name both of a road and an area, the latter is derived from the Campden House Estate although ratebooks do not use the designation before 1827. During the 17th century the area, still mostly open ground, saw the erection of a number of country mansions, notably HOLLAND HOUSE, CAMPDEN HOUSE and AUBREY HOUSE. The road Campden Hill, on part of the PHILLIMORE ESTATE, was laid out by 1817 and gave access to seven houses standing in extensive grounds, the builder and probable designer being John Tasker. Only one of these, Thorpe Lodge, still survives within the grounds of HOLLAND PARK COMPREHENSIVE SCHOOL. This and the modern

extensions to QUEEN ELIZABETH COLLEGE now cover the sites of the original houses, all of which had distinguished residents at various times. These included the historian, Thomas Babington Macaulay, who lived at Holly Lodge from 1856 until his death in 1859. The original, and first, LONDON COUNTY COUNCIL BLUE PLAQUE is incorporated into the front of the new hall of residence which was built on the site in 1968. The watertower on the hill's summit, which appears in both G.K. Chesterton's *The Napoleon of Notting Hill* and Barrie's *Peter Pan*, was demolished in 1970.

Campden Hill Road W8. Built up in the 1860s with large houses for wealthy men who came here for their health. It is named after CAMPDEN HOUSE. At No. 80, South Lodge, formerly the home of Sir James South (see OBSERVATORY GARDENS), Violet Hunt and Ford Madox Ford held their salon at the beginning of this century. It was a meeting-place of H.G. Wells, Arnold Bennett, Joseph Conrad, Henry James, Ezra Pound and Wyndham Lewis. John Galsworthy lived at No. 82 in 1897-1903. At the south end of the road is Kensington Central Library, built to the design of E. Vincent Harris in 1960. QUEEN ELIZABETH COLLEGE and HOLLAND PARK COMPREHENSIVE SCHOOL are on the west side.

Campden Hill Square W8. Built in 1827-38 on CAMPDEN HILL by J.F. Hanson. It was known as Notting Hill Square until 1893, when residents petitioned for a change of name. The Christian philosopher and teacher, Evelyn Underhill, lived at No. 50. John McDouall Stuart, the Australian explorer, lived at No. 9 in 1866. On a tree on the north side of the garden a plaque reads: 'J.M.W. Turner R.A. landscape painter Born 1775 Died 1851 often painted sunsets near this tree.'

The Face of London, Alan Clunn, 1953.**The Phillimore Terraces . .****The district of Campden Hill.**




The district of Campden Hill, situated on the north side of the High Street, is one of the most agreeable residential quarters in the metropolis. It is built on ground rising to a height of over 130 feet above the Thames, and contains several large mansions with extensive grounds, which give this neighbourhood somewhat the appearance of a rural district far removed from the centre of London. Argyll Road, Phillimore Gardens, and the southern end of Campden Hill Road are covered with large houses built in the 'sixties of last century, but the old-world mansions at the top of Campden Hill, standing in extensive park-like grounds, have prevented this pleasant locality from being cut up into streets lined with modern villas of the usual type.

These handsome residences, which include Holly Lodge, Cam House, Thorpe Lodge, Thornwood Lodge, Moray Lodge, and Aubrey House, were tenanted by people of such exalted rank that this district used to be nicknamed 'the Dukeries' by the neighbouring inhabitants. In Holly Lodge Macaulay spent the last years of his life until his death on 28 December 1859. Between these various houses are walled lanes for pedestrians only, and here one can enjoy a pleasant ramble, away from the noise and din of passing motor-cars. In Campden Hill Road, standing on high ground, is a palatial block of flats called Campden Hill Court, opposite to which is the new building of Queen Mary's Hostel. At the top of the hill is the Grand Junction reservoir of the Metropolitan Water Board, but the tall chimney attached to the engine-house can hardly be described as an ornament to this neighbourhood. In Bedford Walk, a turning on the east side of Phillimore Garden which is a secluded and quiet locality, are two handsome new blocks of flats called Campden Hill Gate. These are of red brick with stone dressings and the gardens at the back have such a rural appearance that you might imagine they were miles away from the centre of London. In 1946 during the acute shortage of housing accommodation Campden Hill Gate, after being vacated by the Government, was invaded by squatters and so also was Abbey Lodge, Regent's Park. They remained in possession for several weeks before they could be dislodged. A housing scheme of the London County Council to urbanize the Campden Hill area by erecting blocks of flats has caused serious misgivings, and strenuous opposition is to be raised against altering the peaceful character of this neighbourhood.

Campden House, situated between Sheffield Terrace and Gloucester Walk, was built about 1612 and was for five years the residence of Queen Anne when Princess of Denmark. Towards the close of the eighteenth century the house became a boarding-school for young ladies, but was afterwards converted again into a private residence. On the site of its grounds, which extended to Kensington Church Street, a number of red-brick houses, together with a large block of flats called Campden House Court, were erected in 1897.

On the east side of Hornton Street a long row of modern red-brick residences, built in 1904, has replaced the Georgian brown-brick houses which had previously stood on that site. The building line was then set back a few feet in order to widen the sidewalk. The adjoining Independent Chapel, which until about 1929 stood at the corner of Hornton Place, was built in 1793. This site is now covered by a new block of flats.

Standing on high ground, close to Holland Park Avenue, is Campden Hill Square, formerly called Notting Hill Square, affording a fine view from the houses on its southern side. One of these, called Tower Cressy, is a weird-looking mansion, with a stuccoed front resembling stone, five stories high, from the top of which a magnificent bird's-eye view of London can be obtained. To the west of Campden Hill Square is Holland Walk, which skirts Holland Park and passes over the top of Campden Hill to High Street, Kensington. It is for the use of foot-passengers only, and,

~~1871~~

1871

67

HOLLAND HOUSE

being nearly a mile long, forms an ideal walk for nursemaids with children and perambulators. Seats are provided at frequent intervals for the use of the public. Holland Walk is overlooked on the east side for the greater part by the grounds of Cambridge House, Moray Lodge, and Aubrey House, and on that account is so rural in its appearance that it is difficult to realize that one is so close to the centre of London.

Holland House, which next claims our notice, is a famous example of Jacobean architecture. The centre building and turrets were erected by John Thorpe in 1607 for Sir Walter Cope, a master of the Court of Wards in the time of James I. At that time the mansion was known as Cope Castle. Later it was extended for the first Earl of Holland, husband of Cope's daughter. Joseph Addison died here in 1719, three years after his marriage to the widow of the third Earl of Warwick and Holland. The house was bought by Henry Fox, who was created Baron Holland in 1763, and on the death of Lady Holland, widow of the fourth baron, in 1889, the property passed by purchase to the Earl of Ilchester, a descendant of Henry Fox's brother. Holland House narrowly escaped destruction from a fire which occurred in January 1871, and during the second World War it was badly damaged by bombing and is now unoccupied. It may eventually be bought by the London County School who propose to build a large multilateral school on eight acres at the northern end of the land, restore the mansion for use as a museum or youth hostel, and throw open the rest of the grounds as a public open space.

Holland Walk terminates opposite Earl's Court Road, to the east of which are the ruins of the beautiful Roman Catholic Church of Our Lady of Victories. This was adopted by Cardinal Manning as his pro-cathedral for the diocese of Westminster until the opening of Westminster Cathedral in 1903. It stands back behind some small shops fronting Kensington High Street which were rebuilt before the war. It is a lofty Gothic structure of the Early English type completed in 1869, but its façade is almost concealed from the main street. The church was destroyed in the early morning of 13 September 1940 by fire and oil-bombs during an air raid. Only the bare walls and the façade now remain. One morning in August 1944 the western section of Kensington High Street was hit by a bomb with devastating effect. Several shops close to Earl's Court Road were completely demolished. Troy Court on the opposite side of the road was severely damaged and the two small lodges at the entrance to Holland Walk were also destroyed. In a Lyons teashop which was crowded during the lunch hour when the bomb exploded about a dozen people were killed, including members of the staff of the Ministry of Aircraft Production who were quartered at Oakwood Court.

Beautiful though it undoubtedly is, Kensington is not entirely composed of palaces. It still possesses two squalid hamlets within its municipal area, one of which is situated at the northern end of Earl's Court Road and the other at Notting Hill Gate. The former comprises the squalid streets on both sides of Earl's Court Road, extending from Abingdon Road on the east to the back of Edwardes Square on the west, and into

APPENDIX RT NO. 1.6.

Parish Churches of London, by Basil Clarke, Batsford, 1966.

St George's Campden Hill

1872

~~1872~~

St George's, Campden Hill

Bassett Keeling's other Kensington church, in a similar style to St Mark's, is due for demolition. It was built in 1864 by John Bennett of Kensington, to provide a living for his son. The contractors were Myers and Son. The interior has been completely de-Keelingised by the alteration of the arcades (A. H. Ryan Tenison), the removal of the galleries, the white-washing of the walls, etc.

1873

APPENDIX RT NO.1.7.
Ian Nairn. Description of Nos. 15-17
Aubrey Walk by Raymond Erith.

99 15-19 Aubrey Walk
Campden Hill

1873

Raymond Erith 1952

This is, quite simply, a three-storey Regency terrace. Not a copy or a pastiche, but the real thing, designed by somebody who is living a century and a half out of phase. This is unlike any other neo-Georgian building in London and is worth a special visit. It shows up the fussy modernity of the houses opposite, something I wish that I did not have to admit. *Underground to Holland Park or Notting Hill Gate*

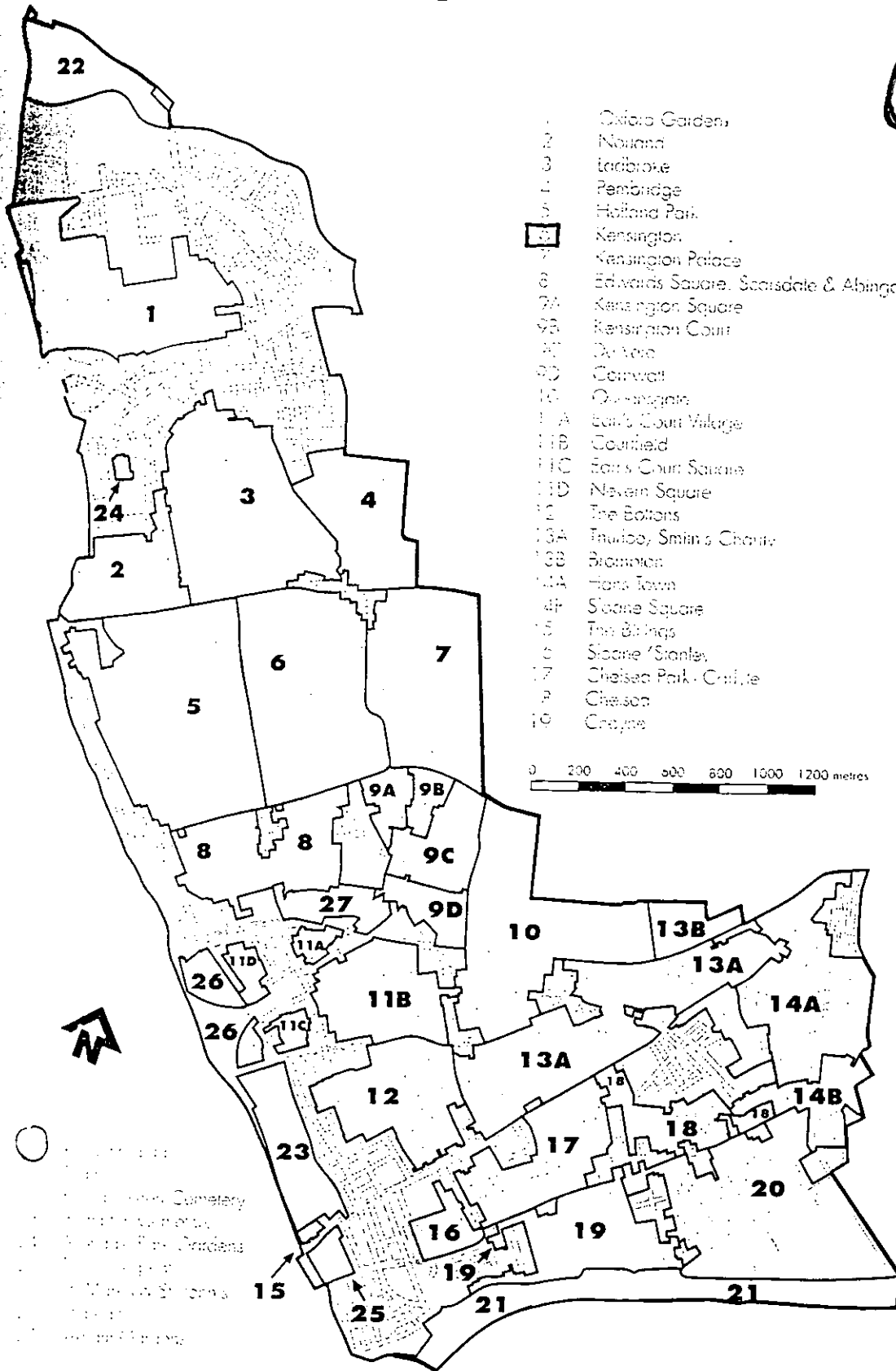
APPENDIX RT NO. 2.
 CONSERVATION AREAS AND LISTED BUILDINGS
 APPENDIX RT NO. 2.1.
 EXTENT OF KENSINGTON CONSERVATION AREA
 AND NEIGHBOURING CONSERVATION AREAS,
 (FROM C.A.P.S.)

70
 1874
 1874

MAP 4

The Royal Borough's Conservation Areas

SHS



- 1 Oxford Gardens
- 2 Notland
- 3 Ladbroke
- 4 Pembroke
- 5 Holland Park
- 6 Kensington
- 7 Kensington Palace
- 8 Edwards Square, Scarsdale & Abingdon
- 9A Kensington Square
- 9B Kensington Court
- 9C Devon
- 9D Cornwall
- 10 Queensgate
- 11A Earl's Court Village
- 11B Courtfield
- 11C Earl's Court Square
- 11D Navern Square
- 12 The Bottoms
- 13A Trillick, Smith's Church
- 13B Brampton
- 14A Hans Town
- 14B Sloane Square
- 15 The Buildings
- 16 Sloane Stanley
- 17 Chelsea Park - Crillite
- 18 Chelsea
- 19 Chelsea

0 200 400 600 800 1000 1200 metres

- Cemetery
- Church
- Churchyard
- Garden
- Green
- Park
- Square
- Street
- Terrace

List of Conservation Areas and Proposals Statements

71

1875

1875

- Areas with an Approved Proposals Statement
- 1 Oxford Gardens/St Quintins
- 2 Noiland
- 3 Ladbroke
- 4 Pembridge
- 5 Holland Park
- 6 Kensington
- 7 Kensington Palace
- 8 Edwardes Square, Scarsdale/Abingdon
- 9A Kensington Square
- 9B Kensington Court
- 9C De Vere
- 9D Cornwall
- 10 Queen's Gate
- 11A Earls Court Village
- 11B Courtyard
- 11C Earls Court Square
- 11D Neven Square
- 12 The Barons
- 13A Thurloe/Smith's Charity
- 13B Brompton
- 14A Hans Town
- 14B Sloane Square
- 15 The Billings
- 16 Sloane/Stanley
- 17 Chelsea Park/Cornhill
- 18 Chelsea
- 19 Cheyne
- 20 Royal Hospital
- 21 Thomas
- 22 Kensal Green Cemetery
- 23 Brompton Cemetery
- 24 Avondale Park Gardens
- 25 College of St Mark and St John
- 26 Phillbeach
- 27 Lexham Gardens

APPENDIX RT NO. 2.3.
Listing descriptions.

1876

ASHBURN MEWS SW7

72

Entrance Arch from
Ashburn Place

II

[Handwritten signature]

TQ 2678 NW
46/30
6.8.73

Circa 1879. White brick arch with flanking walls. Rusticated pilasters and architrave. Cornice, ball finials on the flanking walls.

TQ 2480 SE
24/88
29.7.49

AUBREY ROAD W8

Aubrey House

II*

Mid C18, circa 1730-1740. Brown brick, red window arches; 3-storey, 5 window centre with 2-storey, 3 window wings (possible slightly later), and modern additions to east. The centre has a dentilled brick cornice and parapet and a dentilled brick pediment over the 3-window central part which breaks forward slightly. There is a band between ground and first floors. The doorcase has a dentilled pediment and entablature above Tuscan pilasters. The east (to left) wing projects slightly and has a band across the front continuing that of the main block. The west wing has been enlarged and altered in C19. The back on the garden shows the same 3-storey centre with the top floor in the parapet and a brick cornice below. The central one-window part projects slightly. The wings on this side are in line with the main block. The windows on the first floor retain their original cased frames. On the garden front to the extreme east beyond the modern additions is a C19 Tuscan loggia.

Interior - the house is said to incorporate earlier features, but as far as could be seen retains little except some simple mid C18 pedimented door surrounds. The staircases appear to be C19. The house stands in very good grounds particularly at the back.

TQ 2580 SW
25/87
TQ 2480 SE
24/87

AUBREY WALK W8

Nos 2 to 6 (even)
including garden railings

II

Early C19 terrace. Three storeys, 2 windows each. Yellow brick. Stucco to ground floor. Round-headed doorways. Gauged flat arches to windows. Iron window guards to first floor. Spearhead and pineapple railings to gardens. Doorway to No 6 on return frontage to Hillsleigh Road.

1877 GABA

TQ 2580 SW
25/4

AUBREY WALK W8
Church of St George

GV

II

1864 by Bassett Keeling. Muscular Gothic style. Ragstone with ashlar dressings pinkstone bands. Brick flanks. Stumpy tower, and low arcaded porch to west. Interior painted and apse demolished.

TQ 2677 SE
68/8
7.4.83

BATTERSEA BRIDGE S
Battersea Bridge
(that part in
Kensington and Che

II

By J W Bazalgette 1890. Of 5 spans of unequal radii rising to a distinct centre. The cutwaters of the piers are stone-faced with channelled rustication. Each pier supports a stone pilaster rising to road level. Wrought iron spans spring from the piers, their outer margins swept back in concave section and ribbed. The spandrels carry iron panels with foliated decoration in relief. Above the spans a cornice breaking round the stone pilasters marks the line of road. It supports above each pilaster a stone pedestal with swept cornice and each 2 pedestals an iron balustrade. This is composed of coupled colonnettes of which spring stilted arches. (Southern half of bridge is in Borough of Wandsworth).

T
S
2
G

M
f
S

TQ 2580 NE
21/5

BAYSWATER ROAD W2
Black Lion Gate
(Kensington Garde

II

T
S
2
G

Mf

1862 cast-iron carriage gates of 2 leaves hung from open-work iron piers. Full bars with spear-head finials. Piers crowned with royal monogram, date and st. Order of the Garter.

SCHEDULE

1878

74
~~500~~

KENSINGTON &
CHELSEA

AIBREY WALK

TQ 2480SE

24/90

29.3.85

GV

Nos 15-19 (odd).

II

Terrace of three houses. 1951-2. By Raymond Erith for the Messrs Alexander. Brick, rendered garden front. Slate roof with four symmetrically placed brick stacks and wooden eaves soffit. Three storeys. Rectangular plan with large projecting bows on garden front. North (road) front a symmetrical five bay composition with blind windows on all storeys either side of centre and windows with margin-glazed sashes in outer bays. None on first floor set in single storey recesses. Central panelled door under low first floor window and low round-arched second floor window, both relatively small. Doors with arches also to extreme ends of facade and further door to right of right-hand ground floor blind window. All openings and recesses on this front have gauged heads, as have those on returns. South elevation is of seven bays with large margin-light casements, outer pairs of bays in semi-circular bay projecting slightly from line of facade. Windows flanking centre of tripartite proportions, thought not glazed in a tripartite fashion. Centre bay with small arched window on second floor, small square window on first floor and margin half-glazed door with transom light on ground floor. Two storey verandah masking central three bays, with cast-iron supports below and wooden supports above to pitched lead roof.

Interior not inspected but undoubtedly of interest. One of Erith's most successful compositions.

L Archer, Raymond Erith, 1985, pp 128-30.

10a.

1879

TQ 2580 SW
25/5

CAMPDEN HILL ROAD W8
(east side)

No 118
(West House)

II

1877-8. Norman Shaw. House for George Henry Boughton. Now converted to flats. Red brick, stone dressings and some tile-hanging. Tiled roofs. Three to 4 storeys and attic. Three main bays, the outer advanced as crosswings with gables (the left hand one rebuilt). Two-storey canted bay window to right hand side. Entrance to left hand, pilastered, with segmental arch; cut brick details. Relieving arch to ground floor centre with window under. Windows mullioned and transomed. Tall chimneys. Area wall. Return to Peel Street also gabled. Some alterations. Interior not seen.

Andrew Saint:- Richard Norman Shaw.
Survey of London Vol XXVI.



TQ 2480 SE
24/85

CAMPDEN HILL SQUARE W8
(east side)

No 1

II

Terraced house. Early C19. Three storeys plus basement. Five windows wide. Brick. Channelled stucco to ground floor. Stucco cornice. Return facade to Holland Park Avenue. Matching pair to No 53 opposite.



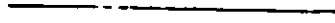
TQ 2480 SE
24/84

CAMPDEN HILL SQUARE W8
(east side)

No 8

II

Early C19. Brick. Three storeys plus basement. Two window centre with full height flat bays with rounded corners to left and right. Stucco band above ground floor and stucco to basement. Door off centre with simply ornamented fanlight.



~~1844~~ 1880

TQ 2778 NE
44/42

CADOGAN STREET SW3

St Josephs RC
Primary School - blocks
to rear and left of
playground

GV

II

School and chapel. 1844. Probably A W N Pugin. Yellow brick, stone dressings. Pitched slate roof to eaves. Two storey, 7-bay wing parallel to road, with advanced chapel wing to left, bearing date. Two towers with pyramidal roof at intersection. Main block with 4-light Tudor windows and door to each side with Tudor arch. Left hand wing with lancets, 2-light Geometrical window to road. Wall to playground in front somewhat rebuilt, but original Tudor-arched entrance.

TQ 2580 SW
25/6

CAMPDEN HILL W8
(north side)

Thorpe Lodge

II

Villa. Early C19, built by John Tanner, with embellishments by 1904-12 by W K Shirley. Roughcast. Garden front of 2 storeys, 3 bays, with central 2-storey bow window. Windows square-headed, sashed above, casements below, tripartite to ground floor centre. Tall chimneys. Entrance facade with early C20 extensions including buff brick porch with arched and gabled canopy. Fine metal gates to north-west entrance with oak leaf decoration, dated 1910. Listed principally for very fine early C20 Art Nouveau interiors, with decorative panelling, murals, plasterwork, metalwork and tilework.

TQ 2580 SW
25/40

CAMPDEN HILL ROAD W8

Nos 92 to 102 (even)

GV

II

Terraced houses. Early C19. Yellow brick and some stucco. Three storeys and basement. Two windows wide each. Channelled stucco to ground floor. Semi-circular entrances with fanlights. First floor wrought-iron balconies. Casement windows. Stucco architraves to windows of Nos 100 and 102 Campden Hill Road and 95 Bedford Gardens. Parapet.

APPENDIX RT NO. 3.
ARCHAEOLOGY (DELETED
SEE SECTION 6 OF PROOF).

1881



**APPENDIX RT NO. 4.
PHOTOGRAPHS OF CHARACTER
AND APPEARANCE (BOUND SEPARATELY).**

1882

