Kensington Palace Conservation Area Appraisal

July 2025

THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA

Adopted: 17/07/2025

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

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1 Introduction

What does a conservation area designation mean?

1.1 The statutory definition of a conservation area is an "area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance". The power to designate conservation areas is given to councils through the Planning (Listed Buildings and Conservations Areas) Act, 1990 (Sections 69 to 78). Once designated, proposals within a conservation area become subject to local conservation policies as set out in Chapter 6 of the Council's Local Plan (adopted July 2024) and national policies outlined in part 16 of the National Planning Policy Framework (NPPF). Our overarching duty which is set out in the Act is to preserve or enhance the historic or architectural character or appearance of the conservation area.

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

1.3 This document has been produced using the guidance set out by Historic England in their document, *Conservation Area Designation, Appraisal and Management: Historic England Advice Note 1 (2016)*. This appraisal will be a material consideration when assessing planning applications.

Purpose of this document

1.4 The aims of this appraisal are to:

- describe the historic and architectural character and appearance of the area which will assist applicants in making successful planning applications and decision makers in assessing planning applications
- raise public interest and awareness of the special character of their area
- identify the positive features which should be conserved, as well as negative features which indicate scope for future enhancements

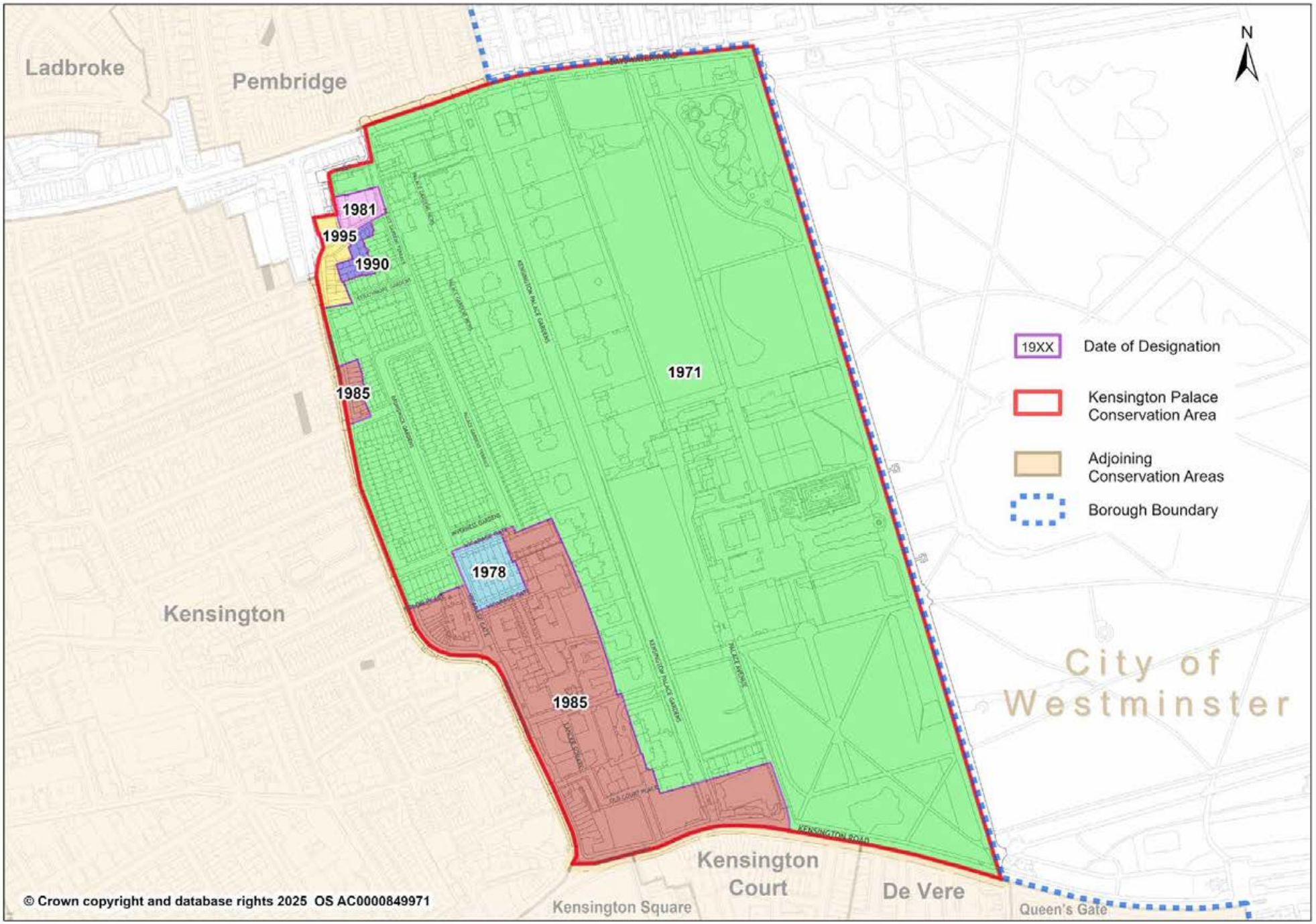


Fig 1.1: Conservation area boundary map

Summary of Character and Special Interest

Character Areas

1.5 The Kensington Palace Conservation Area contains three character areas. Firstly, **Kensington Palace**. The area located to the east of Kensington Palace Gardens, including the royal palace and a portion of Kensington Palace Gardens up to Broad Walk in the East. Secondly, **Kensington Palace Gardens**, the row of large properties located between the realms of Kensington Palace and Kensington Palce Gardens to the East and Palace Gardens Mews & Terrace to the West. The area is also known commonly as 'Millionares Row'. Finally, **Kensington Church Street and Gardens & Terraces**. The grid of streets and East of Kensington Palace Gardens with a mixture of residential and commercial, is the most varied area in the Conservation Area. This concentration has a mixture of roads in the northern part including Brunswick Terrace, Vicarage Gate and Palace Gardens Terrace.

1.6 Kensington Palace is still set apart from its neighbours with only incidental relationships to them and to surrounding streets. There are formal, axial views of the palace from various points including Dial Walk, Perk's Field and Broad Walk. The palace exhumes a quiet dignity.

1.7 Kensington Palace Gardens succeeds in townscape due to the scale of the street itself, its mature trees and a limited level of traffic, providing an attractive setting for properties along this road.

1.8 Many of the terraced houses located in the West can be attributed to Thomas Robinson, however, there is a great variety of architecturally detailed properties. Particularly in the western most area, there are further subdivisions, reflecting the complexity of urban development and variations in overall character.

1.9 In the south and south western areas, the areas which have Kensington High Street and Kensington Church Street as the conservation area boundary, there are commercial properties at ground floor level, some of which have retained traditional shopfronts particularly on Kensington Church Street.

1.10 The conservation area possesses historic, social and architectural merit and is indicative of the development of this part of Kensington from the 18th Century onwards, with Kensington Palace being developed from the beginning of the 17th Century.

1.11 To the north, west and south, the area is bounded by other conservation areas: Pembridge (north), Kensington (west), Kensington Square, Kensington Court and De Vere (all south). This demonstrates the wider building quality of the area as a whole. The east of the area marks the border with the City of Westminster.

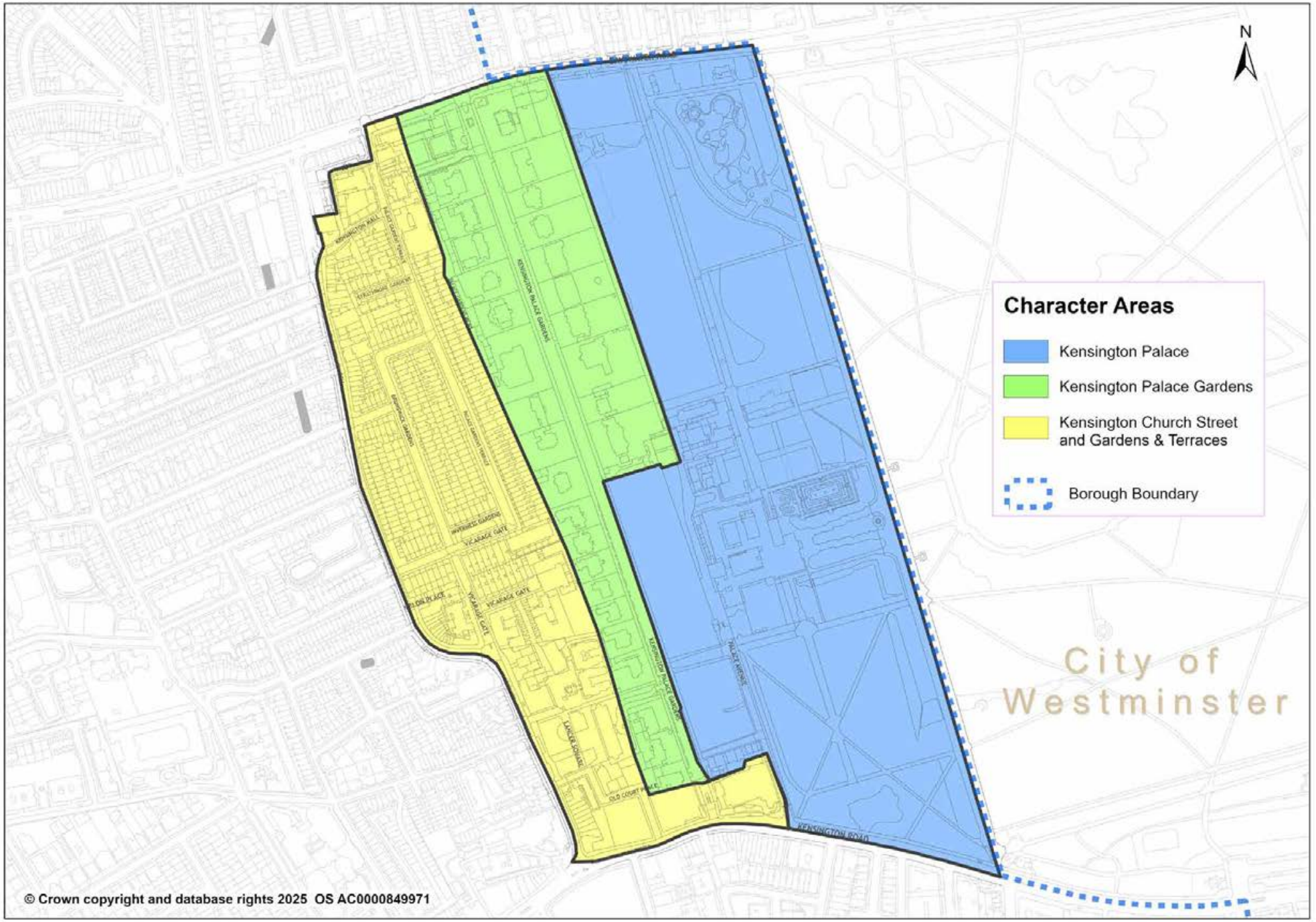


Fig 1.2: Kensington Palace Conservation Area Character Map

Location and Setting

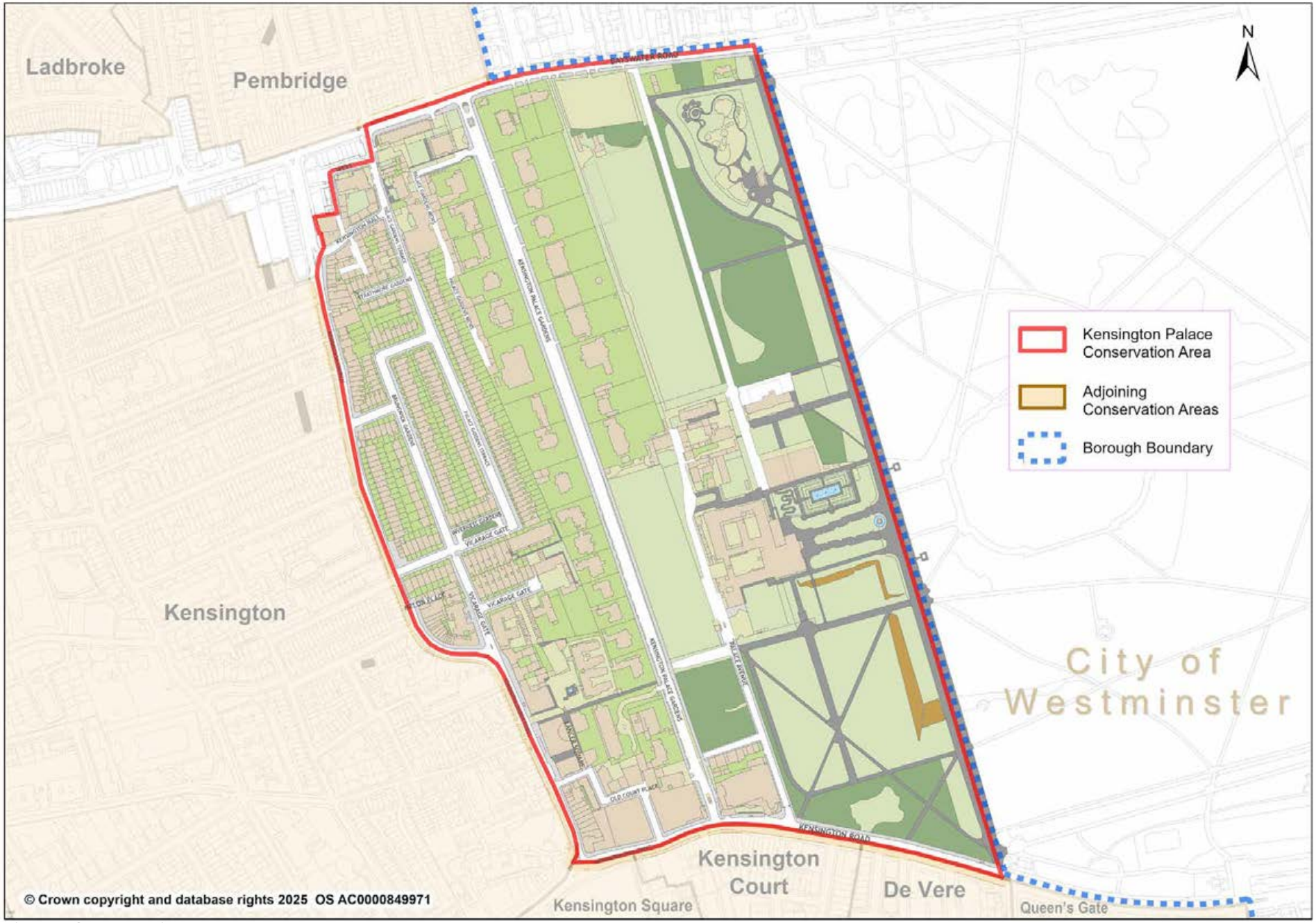


Fig 1.3: Conservation area context map

2 Townscape

Urban Form

2.1 The conservation area divides into four spaces of urban form. Firstly, the grand palace and parkland form a very open, bucolic and regal character with one large building (or group of buildings) set in an open space that is regal, rare and extremely special. Secondly, the splendid Kensington Palace Gardens - the peaceful, long, wide, tree lined avenue with large detached villas on both sides, set behind large boundaries and ample front gardens has a spaciousness not seen elsewhere in the borough. The trees and space around around each villa contribute to generous plot sizes and atmosphere of ease and tranquillity, with the lack of vehicles contributing to this atmosphere.

2.2 Thirdly, the long, straight, terraced streets consist of upright, tightly packed, elegant Italianate terraces with flourishing decorative finishes. The streets here are narrower and the houses in some places, taller than the villas. Their plot sizes and gardens are small and dense. The last element of distinct urban form includes the main roads with their shops and non-residential uses. These roads are wider than those of the terraces, but narrower than Kensington Park Gardens. The urban grain is still tightly packed, but the character of these streets is vastly changed by the presence of heavy traffic, both vehicular and pedestrian; the lack of trees; and the curving trajectory left by historic ownership patterns.

Nos. 112-124 (even) Kensington Church Street

2.3 Here and there these overarching groups are interrupted by different forms such as the mansion blocks or the small roads and alleys around the Kensington Mall area.

Street Layout

2.4 Kensington High Street and Bayswater Road / Notting Hill Gate were Roman roads. Early connecting roads running north and south were scarce in this location but one of the most important joined the centre of Kensington and its church with nearby settlement and gravel pits on Notting Hill Gate and survives as Kensington Church Street. Today these three roads remain the largest roads in the conservation area.

2.5 The reason for the kink towards the south end of Kensington Church Street is due to the existence of a vicarage which the road circumnavigated. In the 1870s a better and straighter road to Notting Hill was intended, so the site of the vicarage was given up for its construction. However, the road was never built, leaving the southern part of Vicarage Gate as a memorial. In 1913 Kensington Church Street was widened.

2.6 Kensington High Street was widened 1902-05 causing the demolition of the old houses on the north side of the street. At this time an old alley and mews: Clarence Place and Clarence Mews were changed to Old Court Place, a survivor of the old street pattern.

2.7 Similarly, the street pattern around Kensington Mall retains something of its earlier layout before speculative development.

2.8 The speculative roads are all straight and mainly long, particularly, of course, Kensington Palace Gardens. Later mansion blocks have also obliterated the former small scale street pattern. The alley, York House Place harks back to this earlier character, but mainly at its east end.

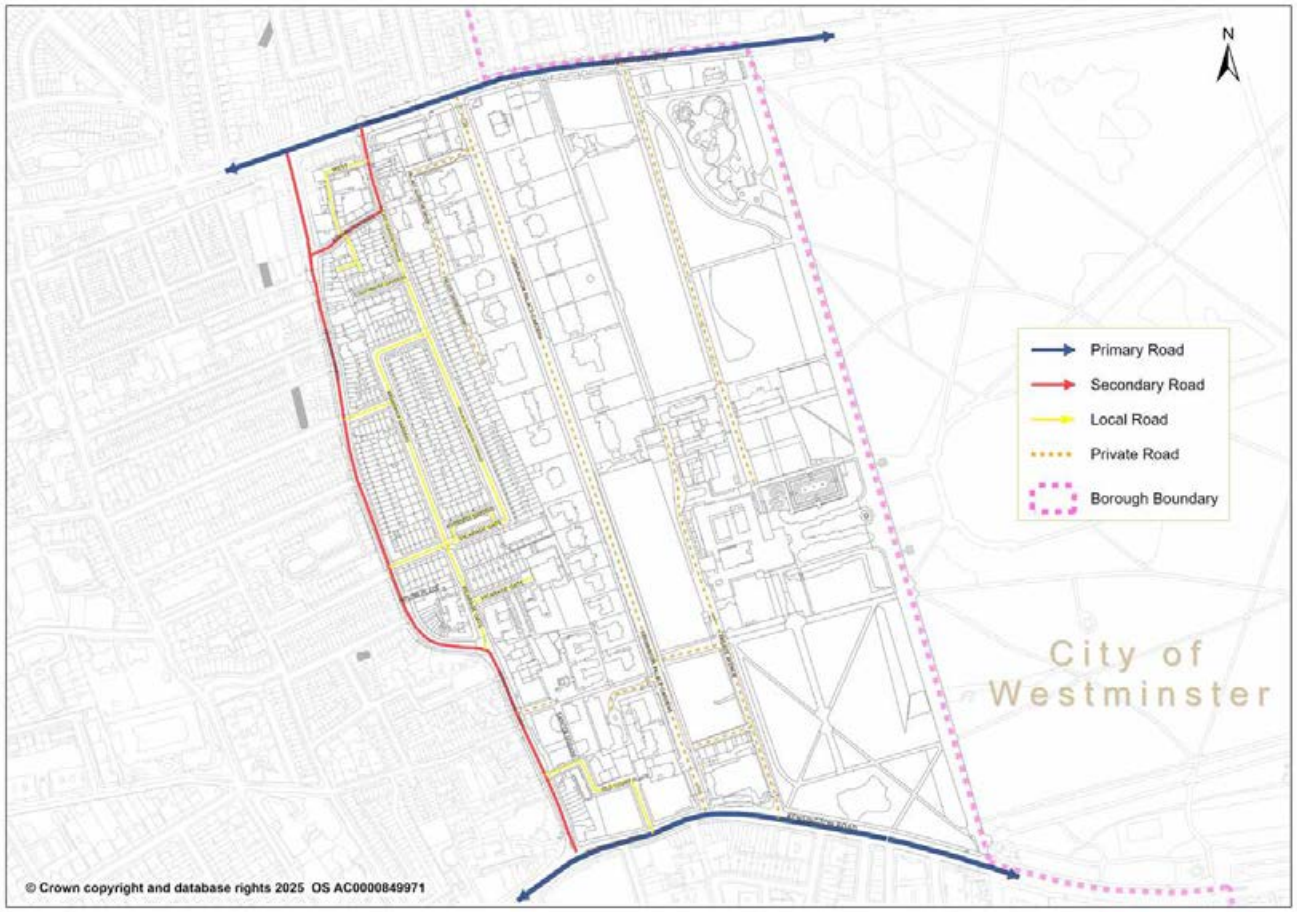


Fig 2.1: Road hierarchy map

Land Uses

2.9 The area to the east of Kensington Church Street is characterised by the presence of the palace which is a major major, public, cultural institution. The residential areas are characterised by streets of smaller terraced properties. This contrasts with the much larger scale properties to the east in Kensington Palace Gardens itself. This part of the conservation area has some scattered retail units at ground floor level, although the majority area unsuprisingly concentrated on the Kensington Church Street and Kensington High Street frontages.

2.10 Numerous public buildings such as churches and public houses are dotted throughout this area. The residential uses have remained largely unchanged since their original construction but the traditional retail uses occupying the ground floor of the commercial frontages have diminished in recent years.

2.11 Entered through gates at either end of the road and guarded by security booths, Kensington Palace Gardens is a half mile long tree lined avenue still lit by Victorian gaslight streetlights. The majority of properties are either national embassies or ambassadorial residences. it was home to the London Cage, the British Government MI19 centre during the Second World War. The few large detached residential properties remaining on the road signify the wealth of these residents.

2.12 The character area to the east of Kensington Palace Gardens has the Royal Kensington Palace and associated buildings and land opening out onto Kensington Palace Gardens and further to the west, Hyde Park. The palace also a major public cultural institution.

Fig 2.2: Present day land use map

Not all units have been assessed

Green Space

2.13 From its dense urban terraces in the west, the urban grain eases out to uninterrupted parkland in the east. Kensington Palace Gardens are registered and protected as Grade I historic parkland. Only the parkland up to the Broad Walk is included in the conservation area (and indeed in this borough) but the remainder creates an outstanding setting to the conservation area and an entirely appropriate surrounding to Kensington Palace. Palace Green is an important historical survivor from the gardens of the palace and serves to separate the palace from the built up streets to the west.

2.14 The northern section of the garden contains a play park which provides a vital service rather than being an attractive or historic feature. However, the wonderful Elfin Oak (Grade II) is located here (see page 94).

2.15 Other valuable pieces of green space are of course provided by private gardens, particularly the large ones surrounding the villas on Kensington Palace Gardens and the smaller ones on Palace Green. Even the tiny gardens behind the terraces contain trees and greenery that a vital to the setting of the buildings and the environmental health of the urban townscape. Vicarage Gardens has an important piece of green space dividing it from the road.

Fig 2.3: Green spaces aerial photo (2025)

Gaps

2.16 The map shows many of the gaps that make an important contribution to the character of the conservation area. Others will be revealed as sites become the subject of planning applications.

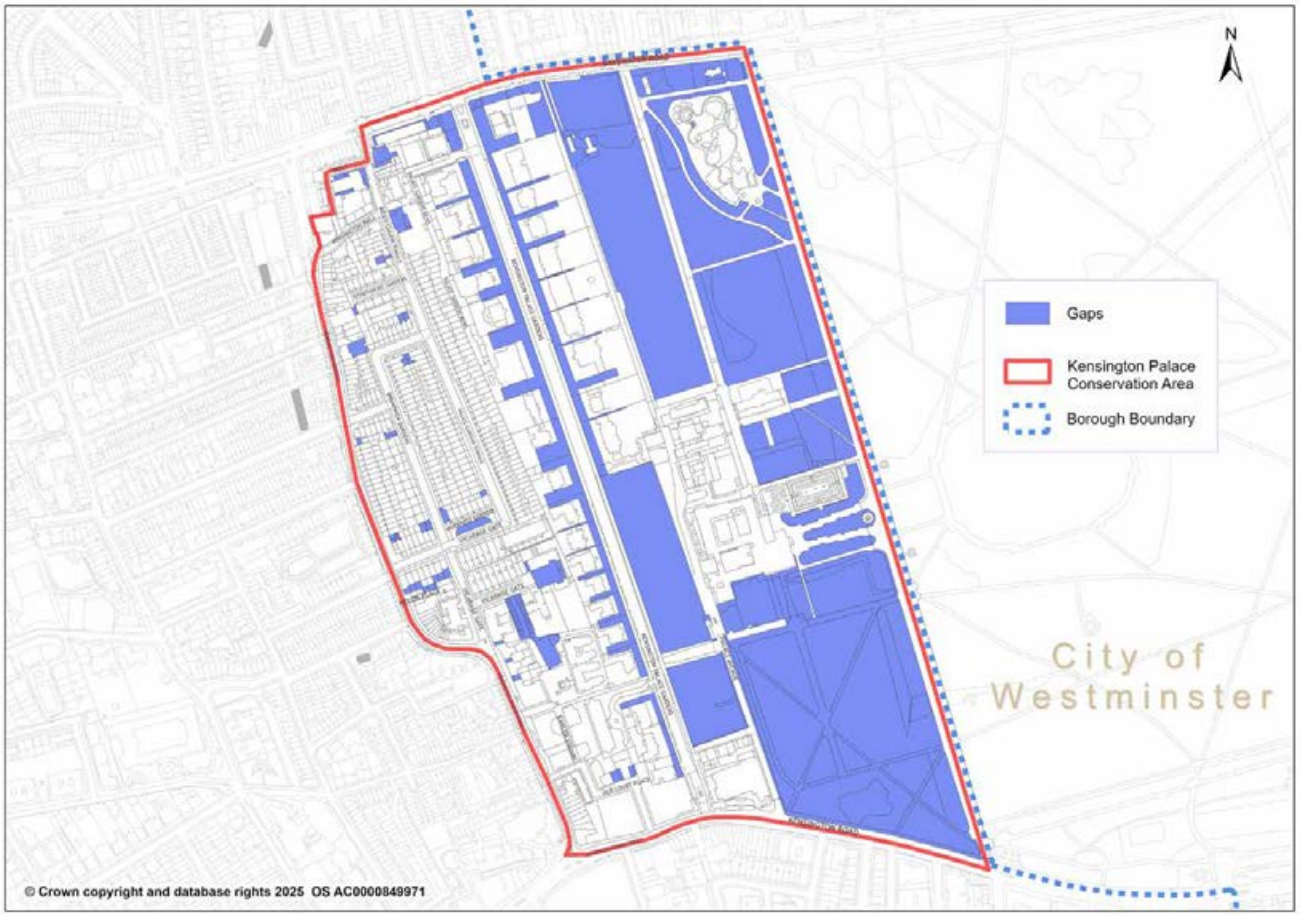


Fig 2.4: Important townscape gaps map

Entrance to Courtlands, Palace Gardens Terrace


Gap adjacent to no. 19 Brunswick Gardens


Gap adjacent to no. 16 Vicarage Gate


Gap at nos. 120-122 (even) Palace Gardens Terrace


Gap in green space outside nos. 1-8 (consec) Inverness Gardens


Gap behind no. 55a Palace Gardens Terrace

Materials and Finishes

2.17 Materials used in the construction of the historic buildings within the conservation area are either natural materials such as slate and stone or traditionally (and then locally) manufactured ones such as brick, stucco and glass. Their original method of fabrication results in a finish that is typical of traditional building materials. The imperfections in cylinder or crown glass and folds/wrinkles in hand made bricks, along with the natural process of ageing and weathering, give the buildings their authentic historic character and patina that makes the conservation area so special.

2.18 Traditional materials used in the Kensington Palace Conservation Area include:

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

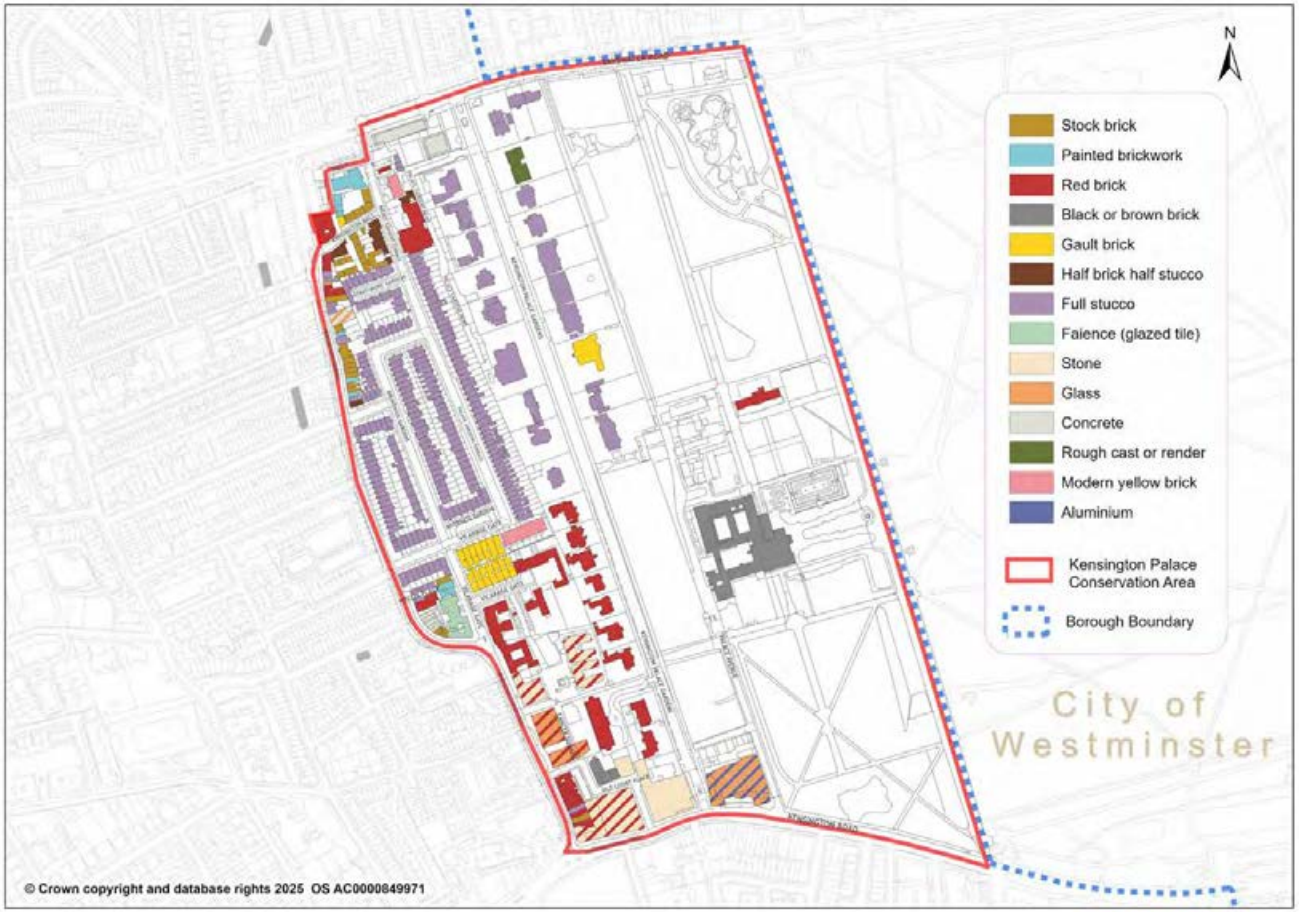


Fig 2.5: Materials map (front elevations)

Not all units have been assessed

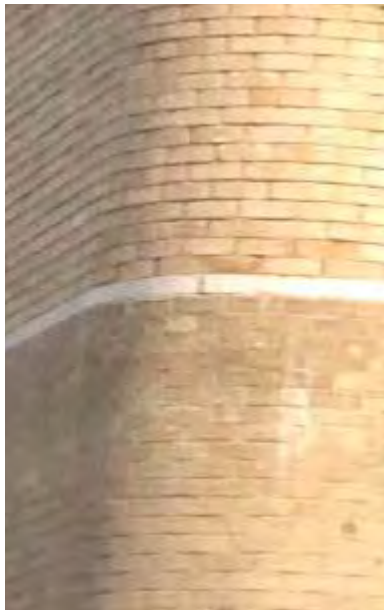

Painted stucco


London stock brick


Red brick


Stone

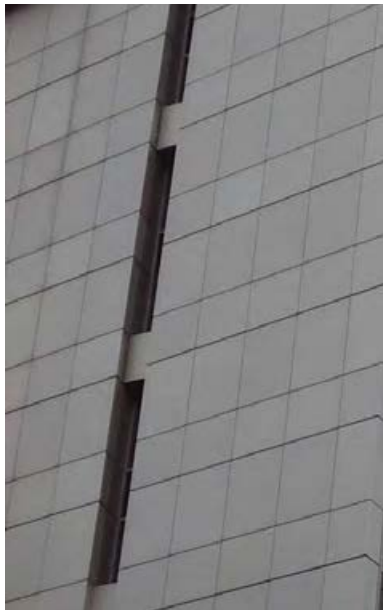

Faience (glazed tiles)


Modern yellow brick


Timber doors in mews


Gault brick


Concrete


Aluminium

Buildings Audit

2.19 The buildings audit map shows the contribution made by buildings to the historic and architectural character of the area. For all buildings identified here as positive buildings, change must be managed to conserve and, where appropriate, enhance their significance in accordance with national and local planning policies. Where particular sites, buildings or additions to buildings are harmful or out of keeping with the broader character of the conservation area as outlined in this appraisal, the Council will support proposals and where possible, take opportunities to make improvements and enhancements in line with Policies CD1, CD2, CD3 and CD4 of the Local Plan.

Listed Buildings

2.20 A listed building is a building designated by the Government on the advice of Historic England as a building of special architectural or historic interest, which local authorities have a statutory duty to preserve or enhance.

Positive Buildings

2.21 These buildings make a positive contribution to the historic and architectural character and the appearance of the conservation area. They are a key reason for the designation and significance of the conservation area.

Neutral Buildings

2.22 These buildings may blend into the townscape by virtue of their form, scale or materials, but due to their level of design quality, fail to make a positive contribution.

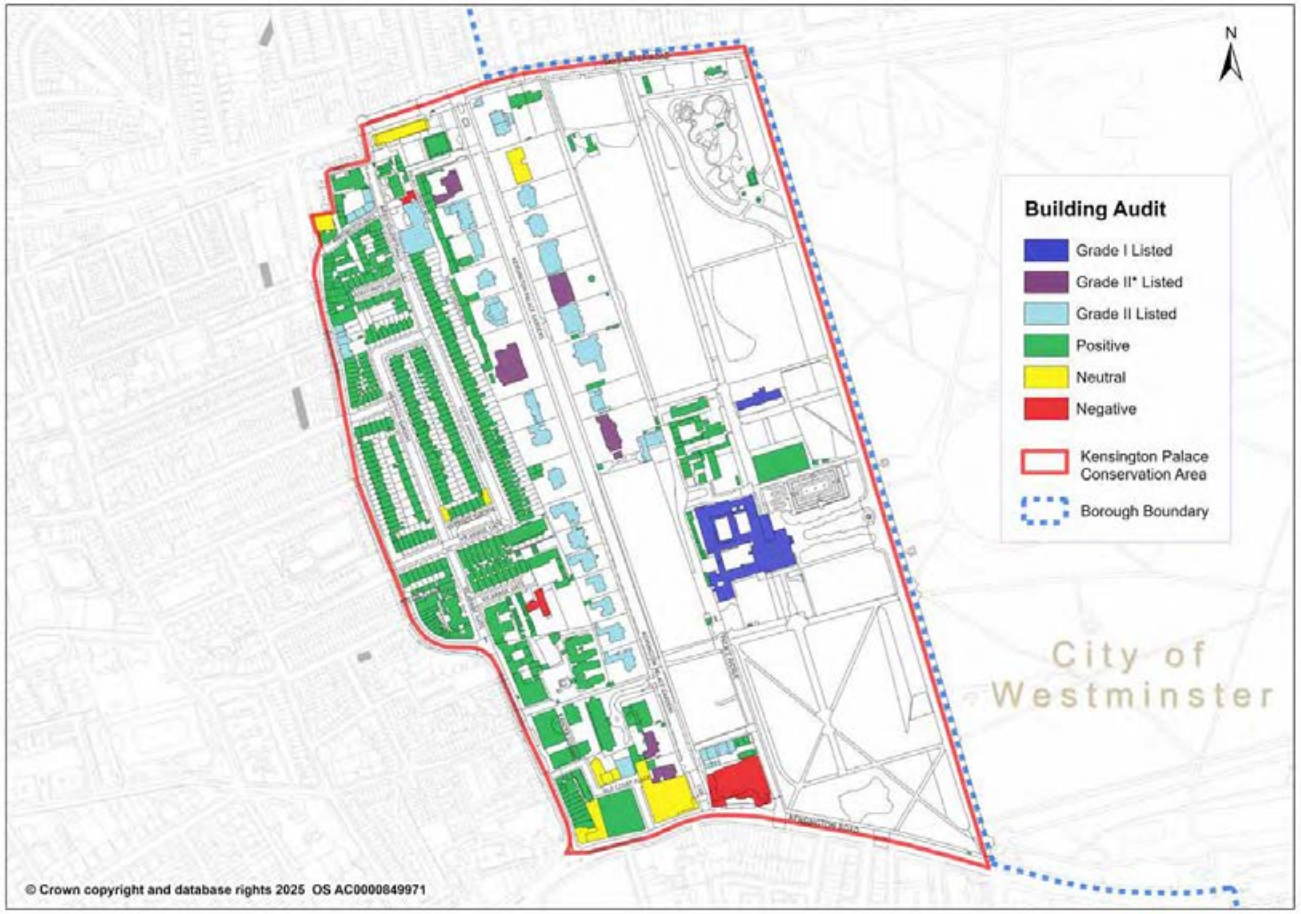


Fig 2.6: Buildings audit map

Not all units have been assessed

Negative Buildings

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

Archaeology

2.24 The Kensington Palace Conservation Area has two Archaeological Priority Areas (APA(s)), the Kensington Palace APA (Tier 1) and the Holland Park, Campden Hill and Kensington APA (Tier 2). The distinction in terms of the ranking of these two APAs, is the Scheduled Ancient Monument (of national importance) within the Kensington Palace APA, which is the palace itself. The Tier 2 Holland Park, Campden Hill and Kensington APA contains evidence of heritage assets of archaeological interest and this comes from the Great London Historic Environment Record.

2.25 The Kensington Palace APA covers the main areas of Kensington Palace, including the gardens to the east, to the properties that are located on the eastern side of Kensington Palace Gardens to the west. The Holland Park, Campden Hill and Kensington APA covers the rest of the Kensington Palace Conservation Area, from the western side of Kensington Palace Gardens to Kensington Church Street to the east.

2.26 There is only one Scheduled Ancient Monument within the Kensington Palace Conservation Area, which is Kensington Palace.

2.27 Any application that is located within these APAs, that do include any form of ground works as part of the proposed development, must take this into consideration. Any applicant would need to provide an assessment as to whether the proposed works would preserve or would provide a strategy to preserve the archaeology of the conservation area.

2.28 Full details of both of the APAs for the Kensington Palace Conservation Area can be found with the guidance provided by Historic England titled: Royal Borough of Kensington and Chelsea: Achaeological Priority Areas Appraisal (August 2016).

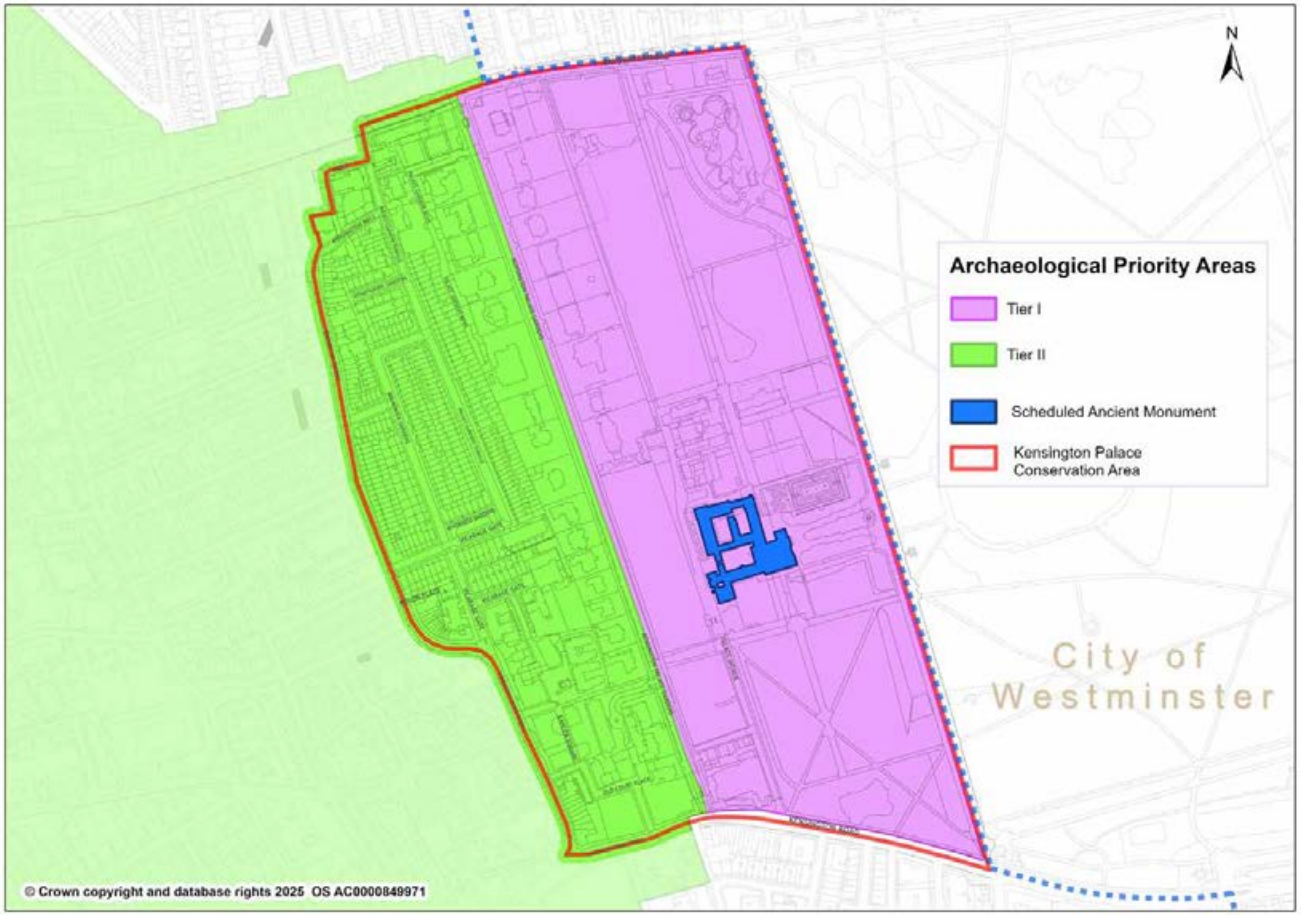


Fig 2.7: Archaeology map

Not all units have been assessed

3 Architecture

Housing

Kensington Palace

3.1 The Grade I listed royal palace with important ancillary buildings and statuary set in grade I registered park and garden. The palace is also a scheduled ancient monument. The palace came into being when Nottingham House was extended for William and Mary from 1689 as a fairly plain home for our only joint monarchs. It was then occupied by Queen Anne, Georges I and II and Queen Victoria were born there; Princess Diana and Prince Charles lived there; and is a residence for the Prince and Princess of Wales.

3.2 The palace is built in brown brick with red rubbed brick dressings in the English Baroque style. It was designed for joint monarchs, William and Mary whose names are associated with this red brick style. The palace was designed mainly by Sir Christopher Wren who had also designed a new wing at Hampton Court for them.

3.3 William and Mary's main home was Hampton Court but Government wanted them to be closer to Whitehall. It is perhaps because this was to be a secondary residence that the designs were modest for a palace and being extended at different periods has given it a piecemeal appearance. Nottingham House (which was located behind today's east entrance) was initially retained by Wren and extended to both sides.

Kensington Palace

East entrance of Kensington Palace

3.4 William and Mary's additions included the south range (King's Gallery), east ranges (Queen's Gallery) and the Clock Court (west). Initially Nottingham House was kept and extended to either side. The three window-wide eastern entrance building was added in 1718-26 (finally demolishing Nottingham House) to the designs of the Royal Works possibly with the involvement of Colen Campbell. It is a tall, thin structure with an arched window to the second floor and a pedimented gable at roof level. The iron loggia was added in 2011. But the three bays to both sides are from Wren's works in 1689 and were designed as extensions to Nottingham House. Mary's gallery (added 1690) is set back to the north of the entrance block – the upper windows retain their thick glazing bars.

3.5 To the left of the east entrance is the flank of the King's Gallery which was not actually built until 1695 after Mary's death, although it had been planned at the outset. Both these wings disrupt the symmetry of the park frontage that once existed, albeit for a short period. The south frontage is a better set piece providing one long frontage 11 windows wide crowned by a central brick pediment with urns and lined through by the bracketed eaves cornice and stone banding between the half-basement and ground floor levels.

3.6 The main entrance in Wren's scheme was through Clock Court in the west. The west elevation is interrupted by an arch that is topped with an elegant cupola and clock and is still the family's entrance today.

The Orangery

3.7 Designed by Hawskmoor and/or Vanburgh. 1704. A long single storey hothouse Grade I listed building built in red and amber

brick in a Baroque style with huge multi-paned sash windows. The central section has rusticated brick columns supporting a frieze and pediment whilst the end sections have arched windows and simpler pediments. Fronts onto lawn.

Garden Temple

3.8 Built c. 1700, designed by William Talman as a garden folly set into the brick boundary wall. Two tuscan columns in antis with carved panel depicting cherubs holding a crown above. The building is Grade II listed.

Buildings north of the palace

3.9 It has not been possible to inspect other buildings around the palace but certainly most of these make a positive contribution to the character of the conservation area, historic evolution of the royal occupancy and the setting of the palace.

Old Barrack Block

3.10 Now staff accommodation. Built c. 1700 in red brick with mullioned and transomed windows and round headed arch to centre. The building is Grade II listed.

Gateways to the palace

3.11 The gateway at the junction of Kensington High Street / Palace Avenue is simple design in red brick with a lion and unicorn in Coade stone on the piers and wrought iron lamp brackets with square lanterns with royal crowns. Probably eighteenth century.

The Orangery

3.12 Behind **No. 15 Kensington Palace Gardens** survives a section of wall and pair of gate piers which formed one of the access points to the palace at the time of William and Mary. They are built in amber brick with red brick dressing, stone bases and cornices and acorn finials.

3.13 Palace Avenue is closed at the south end with a Victorian cast iron screen painted green with square lanterns with royal crowns.

3.14 All of the gateways are Grade II listed.

Kensington Palace Gardens

3.15 This remarkable and unique London street runs wide and straight and gently uphill for a little over half-a-mile between two entrance gates which prohibit most traffic. The large, mostly detached houses are set behind generous front gardens enclosed by many original, decorative iron railings or stuccoed walls with carriage entrances and mature trees lining both sides of the street to create an aristocratic architectural banquet and privileged atmosphere. All of the Victorian houses (with the exception of **Nos. 4-5** at the northern end) are listed with four houses being Grade II* listed.

3.16 The street is divided into two areas of distinct character with the considerable northern slope containing the early Victorian houses whilst the Edwardian houses lie on the southern slope.

Properties along Kensington Palace Gardens

Victorian Villas, Kensington Palace Gardens

3.17 The villas in this part of the street were designed by a number of different architects. The Italianate style had recently been made fashionable by Sir Charles Barry's 'palazzo' design for the Reform Club in St James' and it was this style that was used for most of the grand houses here with several being designed by his office. The commissioners' surveyors (Thomas Chawner and James Pennethorne) were responsible for approving the designs. Only one house diverts from this pattern and that is **No. 13** which was built in the Gothic style.

3.18 The commissioners' original plan was for 10 detached houses and 10 semi-detached houses. The only survivors of this early development are **nos. 4-5** which are semi-detached. Building plots proved difficult to let and so when the developer, John Marriot Blashfield speculatively leased the northern half of the street, he felt that detached houses would be more likely to attract the purchasers and all the subsequent houses (save two) are indeed detached. After Blashfield's bankruptcy in 1847 and then the financial upturn of the 1850s the final plots were mainly bought by owners for houses for themselves, but still continuing the palazzo style.

3.19 The detached character of the villas is one of their defining characteristics giving them the appearance of an Italian palazzo (or stately home) with the garden frontage

being as important as the street frontage. The commissioners required these high status houses to have deep ornamental front gardens to create the requisite gravitas to the street. Often the side elevations were also finished in stucco and well designed with the distance between each house being an important factor in its setting.

3.20 Most of the houses have fully stuccoed elevations to imitate stone with often elaborate Italianate details such as rusticated stuccowork, entablatures over windows, ornamented cornices, urns, porches, decorative chimney stacks, towers inspired by Queen Victoria's Osborne House. The houses were never designed to match exactly, but most were three storeys high over half-basements with symmetrical frontages.

3.21 The houses have been altered over the years, some from an early date, so that they are usually larger, taller, wider and deeper than they were originally and careful scrutiny is needed to discern the original. For example, by the turn of the twentieth century **No. 10**, originally symmetrical and of two storeys, had an an extra storey and a half added in the form of a pedimented gable and a large asymmetric porch. At the same period **No. 17** had been vastly extended and altered beyond all recognition. By contrast, the little changed **Nos. 21, 22 and 23** look positively homely.

3.22 The gates and lodge (1845, Grade II) at the northern end were funded by Blashfield and built to the designs of architects, Wyatt and Brandon. They consist of two stone gateways

Properties along Kensington Palace Gardens

and a monumental central pier displaying the royal coat of arms with attractive iron railings also used to Blashfield's houses.

3.23 The gates at the southern end were built to a simpler design due to the financial crisis of 1847. They were also designed by Wyatt and Brandon in 1849 in cast iron with royal lamps (Grade II). They were moved back when the high street was widened in 1903-04 and the south lodge was rebuilt.

3.24 On Bayswater Road there is a Lutyens style detached house called Black Lion Gate House with a sweeping roof in green Westmoreland slate.

3.25 The properties along Kensington Palace Gardens were developed by a series of architects between 1842-1856. These architects included: Samuel West Strickland (Nos. 4-5), Thomas Henry Wyatt and David Brandon (Nos. 6-7 and 16), Sydney Smirke (Nos. 9 and 11),

Philip Hardwick (No. 10), Robert Richardson Banks (No. 12), James Murray (No. 12a), C.J. Richardson (No. 13), Thomas Cubitt (No. 14), James Knowles senior (Nos. 15 and 15b), David Brandon (No. 15a), Henry E. Kendall junior (No. 17), Sir Charles Barry (Nos. 18-20), Charles Frederick Oldfield (Nos. 21-23) and Owen Jones (No. 24). These properties have been extended in both the 19th and 20th centuries.

Edwardian Houses, Palace Green

3.26 **No. 1** (Grade II*) was built as a house and studio between 1869 and 1870 to designs of eminent Arts and Crafts architect, Philip Webb who aimed to create a new style that did not ape Classical (and therefore foreign) precedents that had become ubiquitous and debased. It was the first house in the street to be built in red brick to much resistance from the Commissioners although he reluctantly agreed to add stone dressings as required. The key components of the design are its asymmetry, bay windows, tall chimneys, gables, pointed arches and brick detailing. The house was converted to flats following permission in 1957 when the north elevation had windows added that also caused the removal of and dilution of some of the detail.

3.27 **No. 2** (Grade II*). This house has a high grade as it was built for novelist, W.M. Thackeray who lived here till his death in 1863. The detached house in red brick with stucco dressings was designed by architect, Frederick Hering and built 1860-1862. Thackeray thought house design “not earlier than 1650, not later than 1750” was the ideal and this is how his own house was designed, the red brick harmonising with the palace rather than contrasting as the villas higher up.

Properties along Palace Green

3.28 **No. 3** was built following planning permission in 2014 to designs of Colwyn Foulkes & Partners.

3.29 **Nos. 4-10** (consec) (Grade II) were built when Edward VII agreed to development on the green to which Queen Victoria had previously objected. These are all Edwardian red brick houses built to similar designs by different architects between 1903 and 1913 and executed by two building companies who were also the developers. The achitects including Read and MacDonald (Nos. 4 and 6), E.P.Warren (No.5), Field and Simmons with Faulkner (No. 7), J.J. Stevenson and Redfern (No. 9) and E.J. May (No. 10). Builders for this range of properties involved the Holloway Brothers (Nos. 4-6) and William Willett (Nos. 7-10). .

3.30 The commissioners specified that the houses should not be over three main storeys (plus basements and attics) with a height restriction of 45 feet. By this time, red brick was the material of choice for houses in the Edwardian period. The houses were given Portland stone dressings and designed in the English Baroque style with Georgian paned windows, gables, tall hipped / pitched roofs and a strong symmetrical appearance. The houses have Portland stone boundary walls with iron railings and stone gate piers to the carriage entrances.

3.31 **Nos. 8 and 9**, the first to be built here (the latter by eminent architect J.J. Stevenson and Redfern) display the greater freedom and picturesque grouping that was such an important feature of house design round the turn of the century. These have stone double height hall windows to the front (to light large halls within) and their stone porches are set to one side. The latter both have two gabled bays with **no. 9** having Dutch gables and a canted double height bay to one side only.

3.32 However the innovative design of **no. 9** was initially deemed unsuitable so the drawings were amended and the subsequent houses were also modified. **Nos. 4-7** (consec) are therefore perfectly symmetrical with central porches and pedimented gables above at roof level.

3.33 Tall chimney stacks are a feature of this group and, being detached, their flank walls are also well detailed.

Properties along Palace Green

Terraced Houses

3.34 In 1854, a 99 year lease was drawn up by landowner, Thomas Robinson, to build houses on ground formerly occupied by Sheffield House and The Glebe with its vicarage – roughly where Sheffield Gardens (on Kensington Church Street) is now. The elevations were supposed to be approved by the Ecclesiastical Commissioners' architect, but there is no evidence that this happened. The layout was probably designed by architect, David Brandon who submitted applications for over three thousand feet of sewers to serve the houses. However, the appearance of the houses as a whole was not controlled and the groups of houses appear to have been designed separately by each builder based on loose / generic specifications from the Brandon or Robinson.

3.35 On the site of Sheffield House, Robinson sold most of the land to Jeremiah Little who leased much of it to his sons Henry and William.

3.36 Hence they are almost all houses of between three and four storeys (plus half-basements) in the Victorian Italianate style with stucco frontages, two windows wide with half basements and continuous parapet rooflines. The builders were then free to chose from the popular palette of architectural features of the time, such as bay windows, columned porches, iron or stucco balustrades and moulded ornamentation which they employed for each group of houses on their 'take'.

Nos. 59-67 (odd) Palace Gardens Terrace

Article 4 Directions are in place in the terraces to ensure the historic appearance of the houses is maintained. Check what permission is needed before doing any external works.

3.37 In places there are very distinct breaks between the groups of houses for example where the height of a terrace drops a whole storey or there is a surprising set back. These are features that give the area its distinctive character and set it apart from others.

3.38 A particularly strong feature of this part of the conservation area is that all the terraces are painted the same white colour which gives a great impression of unity and shows the terraces as the unified set-pieces they were intended to be.

3.39 Many retain original small details such as plant pot guards and boot scrapers.

Berkeley Gardens

3.40 Berkeley Gardens is a charming short street with an appropriate entrance into the stuccoed area having fully stuccoed houses on both sides and a vista to the stuccoed houses on Brunswick Garden at the east end. The small street trees are entirely appropriate in scale with the architecture. Houses on the south side (built by Jeremiah Little, 1857-58) have front gardens fronted with square-section bottle boundary balustrades and gate posts and a different design of stucco balustrade over the ground floor bay windows. The first floor windows are aediculated and topped with triangular pediments. The front doors are in recessed sections and the two end houses are emphasised by double height bays. The terrace is extremely well conserved except for the loss of the modillioned cornice to most of the parapets.

3.41 Opposite, the houses were by Thomas Finlay, built between 1856-62. Their design is simpler with canted bays only at ground floor and a continuous cast iron balustrade above which is unusual for this area. The stucco boundary balustrades have all sadly been lost but could be copied from **No. 33 Brunswick Gardens** also by Finlay.

Nos. 4-6 (consec) Berkeley Gardens

Nos. 8-10 (consec) Berkeley Gardens

No. 13 Brunswick Gardens

Nos. 23-33 (odd) Brunswick Gardens

Brunswick Gardens

3.42 Brunswick Gardens contains at least four different house designs. **Nos. 1-19** (odd) on the west side were built by Jeremiah Little 1858-59. They have a less common design in which the front door is flanked by bay windows making the house 'double-fronted' as they are narrow from front to back. The bays are topped with strapwork circles but the garden walls have sadly all lost their stucco boundaries.

3.43 **Nos. 21-33** (odd) were by Thomas Finlay, built between 1856-62. These have a cast iron balustrade running along the first floor level of the terrace. They do not have bays. The original boundaries are almost all lost, but could be copied from the end houses.

3.44 On the east side, **Nos. 2-20** (even) are by William Lloyd Edwards of Paddington, built 1858-61. These are three storey houses over higher basements with Edward's characteristic niche in between paired front doors which help to create a grand entrance with the long, wide flights of steps.

3.45 Further north, **Nos. 22-32** (even) were by Thomas Huggett, 1861. The houses have projecting Ionic porches topped with stucco balustrades above them; and canted bays all the way up to the second floor. Not all the houses on this side of the road have appropriate railings. Clearly those with the niche in between the doors should match their counterparts in

Nos. 30-50 (even) Brunswick Gardens

Nos. 35-49 (odd) Brunswick Gardens

Inverness Gardens and several remain which could be copied.

3.46 **Nos. 35-49** (odd) were built by Jeremiah and Henry Little between 1856-57 and they therefore have a similar design to houses on the north side of Berkeley Gardens which they also built. Most of the houses have their original square bottle balustrades to the front gardens.

Nos. 1-7 (consec) Inverness Gardens

Inverness Gardens (private garden on right)

Inverness Gardens

3.47 This terrace is a small jewel in the conservation area and is the only street to have a private garden filled with trees to the front of the houses aiming to give an arcadian setting. Built by William Lloyd Edwards c. 1860 whose take included this and the houses immediately to the north in Palace Gardens Terrace and Brunswick Gardens where his unusual and attractive triple arched and colonnaded entrances can be seen to grand effect.

Kensington Church Street

3.48 **Nos. 68-102** (even), originally "**Sheffield Gardens**" as it was built in the grounds of Sheffield House, form one of the area's most consistent formal palace frontages. The land was leased for building in 1854-56 and the terrace constructed by Jeremiah Little. They are all three main storeys with half-basement and mansards, but the four houses at each end are given emphasis with stuccoed attic storeys and triangular pediments to the first floor windows, whilst the 'inner' houses have segmental pediments.

3.49 Each house has a single open Doric porch that is linked to all the others by a bottle balustrade (that is sadly missing in places) whilst a string course connects the second floor window cills. Windows to the upper floors are Georgian-paned timber sashes (even to the balconies) but plain tripartite sashes to the ground floor.

3.50 The boundary wall is remarkably complete and has an unusual strapwork design to the top section and stuccoed gate piers with bracketed cap stones. The wall along with the good sized front gardens and their trees and shrubs create a high status setting for this terrace.

Nos. 78 and 80 Kensington Church Street

Nos. 88-94 (even) Kensington Church Street

3.51 Perhaps the terrace's greatest problem is that it faces a highly trafficked road and is not part of the comparative serenity of the streets to its rear. Some enrichment has been lost including, in particular, balustrading from balconies and dentillation from the eaves as well as the addition of unattractive downpipes and roof level guarding.

3.52 The land for **Nos. 128-138** (even) was previously occupied by Craven House and was sold by the First Baron of Craven to the architect Isaac Ware who, along with fellow developer Charles Carne leased the land to builder Richard Gibbons. It is not known whether Ware had any design influence over the houses which were built by Gibbons and his associates between 1736-37.

3.53 **No. 128** (Grade II) dates from this time, but was refronted probably c. 1842 which is probably when the projecting frontage and fourth storey were probably added too. This wide house is built in stock brick with stock brick flat arches over the Georgian paned windows, a simple stone coping to the parapet and delicate iron window baskets. A shallow canted bay has been added as has a porch and detracting downpipes and roof terrace guarding.

3.54 The house has been occupied by composer, Muzio Clementi; organist and composer, William Horsley and his son, the artist, John Callcott Horsley.

Nos. 98-102 (even) Kensington Church Street

No. 128 Kensington Church Street

3.55 **No. 136** (1736-37, Grade II) (photo on the next page) is a two window wide house of three main storeys over a half basement with a very narrow front area and with a later mansard. The windows are characteristically narrow and the entrance to the side is set in a moulded frame with a bracketed canopy probably from the mid-nineteenth century. There are two horizontal brick bands oddly close together with the first floor windows having been lengthened and cutting through one of them. The six over six over six paned sashes are appropriate.

3.56 The house has been painted black with white window arches, had an ungainly mansard added as well as uncharacteristic modern French windows which all harm its historic appearance and charm.

3.57 **No. 138** (1736-37, Grade II) (photo on the next page) has the best preserved front elevation in this group. It is of similar height to **No. 135** but of three windows wide in buff-brown brick with red brick flat arches to the Georgian-paned sash windows. The front door to the right is set in a simple brick arch with a fanlight and a timber frame to the door with paterae in the corners.

3.58 Between 1970-2011 it was the home and studio of artist, Lucien Freud.

Nos. 136 and 138 Kensington Church Street

Melon Place

3.59 Melon Place was laid out in 1856. It is a charming twitten with stock brick houses with timber sash windows and glazing bars giving a hidden historic character.

Palace Gardens Terrace

3.60 In 1854 and 1860 Thomas Robinson, who owned Sheffield House and most of the glebe land, entered into agreements with the Ecclesiastical Commissioners and Jeremiah Little (a major developer in Kensington) to build on this land. He then leased much of it to his sons Henry and William as well as other builders.

3.61 This is a long and interesting tree lined street with a number of distinctive groups house designs with the overall terrace.

Palace Gardens Terrace East Side:

3.62 **Nos. 2-40** (even) **Palace Gardens Terrace** were built by William Lloyd Edward c. 1859. They form a long palace fronted terrace in which the centrepiece (four houses) and end 'pavilions' (three houses) have bracketed pediments over tripartite windows. The inner houses have single windows with those to the *piano nobile* having being topped with bracketed cornices and swags. The whole group has vermiculated square bays to the ground floor, shallow porches with Ionic capitals and a

Melon Place

Nos. 12 and 14 Palace Gardens Terrace

Nos. 36-40 (even) Palace Gardens Terrace

Nos. 42-46 (even) Palace Gardens Terrace

continuous stucco balustrade to the balconies with a linked 'O' shaped design. None of the group has bay windows.

3.63 Many in this group have had roof extensions added above the continuous parapet.

3.64 **Nos. 42-58** (even) were built by Jeremiah Little c. 1858 but are very different from the previous terrace having a sharp step-down to three main storeys at the beginning of the terrace as well as being set further back from the next group.

3.65 These are wider houses that the previous group and have canted bays up to second floor level and a long, wide flight of steps up to the front doors which are set in deeper porches with Ionic columns, Doric friezes and individual stucco balustrades above.

3.66 Some of the steps have lost their original stone finish and profile which is particularly regrettable as they are so prominent. Roof extensions have also been added but the cornice profile has simplified and altered to the detriment of the roofline.

3.67 Houses from **No. 60** to the Church of Christ Scientist follow the same design and were built by Jeremiah Little in two stages, the houses with three main storeys (**Nos. 60-90** (even)) were built c. 1858, whilst the four storey houses (**Nos. 92-102** (even)) were built c. 1871.

No. 60 Palace Gardens Terrace

Nos. 98-102 (even) Palace Gardens Terrace

No. 110 Palace Gardens Terrace

3.68 These houses have the distinction of having small front gardens with planting enclosed by stucco balustrades instead of railings. As all the houses have the same building line, the gardens have caused the pavements to be reduced in width.

3.69 This long terrace has the same detailing despite their different heights. Their distinguishing features include the arched doorways (without porches) and canted bays (all to second floor level) with Jacobean strapwork-style balustrades above and mouldings around the windows which have curved heads to the second floor and arched heads at ground. Above the ground floor windows there are rusticated panels and divided by low relief capitals.

3.70 **No. 110 Palace Gardens Terrace** is a survival of a Victorian design different to others in the area. It only has stucco to the ground floor, leaving stock brick exposed to the upper floors. The first floor has French windows with arches over and the porch has been built out at first floor level. It is set behind a deep front garden containing a mature tree.

Nos. 116 and 118 Palace Gardens Terrace

Nos. 5 and 7 Palace Gardens Terrace

Nos. 27-31 (odd) Palace Gardens Terrace

Nos. 39-53 (odd) Palace Gardens Terrace

Palace Gardens Terrace West Side:

3.71 **Nos. 1-19** (odd) were built by Edwards c. 1860 and are a very distinctive group having the effect of a triple entrance within engaged ionic columns and entablature, with the arched doorways being separated by a niche. Bottle balustrades line each long flight of steps and have round stuccoed piers to the boundary. Further distinctive features of Edwards' work are the dentilled pediments over the canted bays with brackets and husk flower pendants.

3.72 Surprisingly for these ornate houses, the boundaries are finished with iron railings. **Nos. 1-5** (odd) were rebuilt in replica after World War II damage.

3.73 **Nos. 21-33** (odd) are a similar design to **Nos. 60-90** (even) but were built by Thomas Huggett c. 1860. They have subtle differences such as windows above the doors are set further back with the bays being in a projection.

3.74 At **Nos. 35-51** (odd) the gardens push out into pavement as they do further up on the east side. This group was built by Edwards between 1861-c. 1864 to the same design as **Nos. 2-40** (even) but they have front gardens and stucco boundaries instead of railings.

3.75 **No. 53** on the corner has its entrance on Brunswick Gardens and has two very successful

Nos. 55-57 (odd) Palace Gardens Terrace

No. 61-67 (odd) Palace Gardens Terrace

frontages, presenting windows and interest to both streets.

3.76 **No. 55a** does not have the same elegance and presents an almost blank elevation to Palace Gardens Terrace with small unsympathetic windows having been inserted.

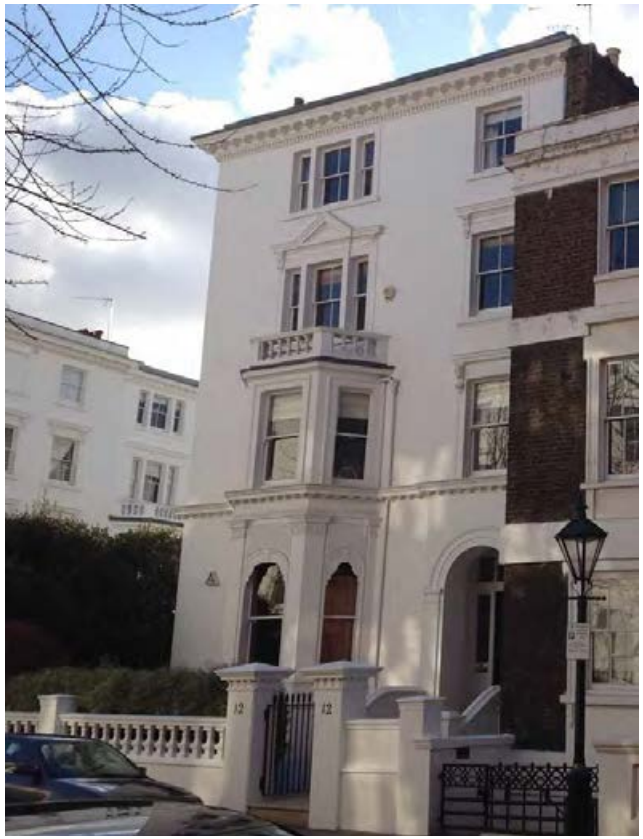
3.77 **Nos. 55-57** (odd) were built by Jeremiah or Henry Little c. 1856 and form an elegant mirrored villa pair of three main storeys with a shared hipped roof and central chimney stacks. Detailing used elsewhere in the street is employed here and includes canted bay windows to the ground floor, aediculated first floor windows (with pediment, frieze and brackets) and a modillioned eaves. The entrances are arched and set in slightly projecting porches and front gardens are enclosed by square-section bottle balustrades.

3.78 The two houses flanking the entrance to Strathmore Gardens are a whole storey taller than the others and form part of that small street, but sit awkwardly with **No. 57** in particular.

3.79 **Nos. 59 and 61** were built by Thomas Stanway c. 1859 on either side of the entrance to stables serving one of the houses on Kensington Palace Gardens and are unusual as they are double fronted symmetrical houses. The stables have since been redeveloped as a house called Courtlands.

No. 1 Strathmore Gardens

Strathmore Gardens



No. 12 Strathmore Gardens

3.80 For the remainder of the terrace, **Nos. 63-69** (odd), the principal builder seems to have been George Ingersent c. 1855 who also built The Mall Tavern.

Strathmore Gardens

3.81 Strathmore Gardens was built between 1868-70 by Jeremiah Little and contains two of the taller terraces in the area at four storeys over half-basement. The houses have canted bays to first floor level topped with bottle balustrades. The houses are an almost exact match to those adjacent in Palace Gardens Terrace, also by Little, but the detailing around the first floor windows is different and the Strathmore Gardens houses have railings and front areas rather than balustrades and front gardens as their neighbours.

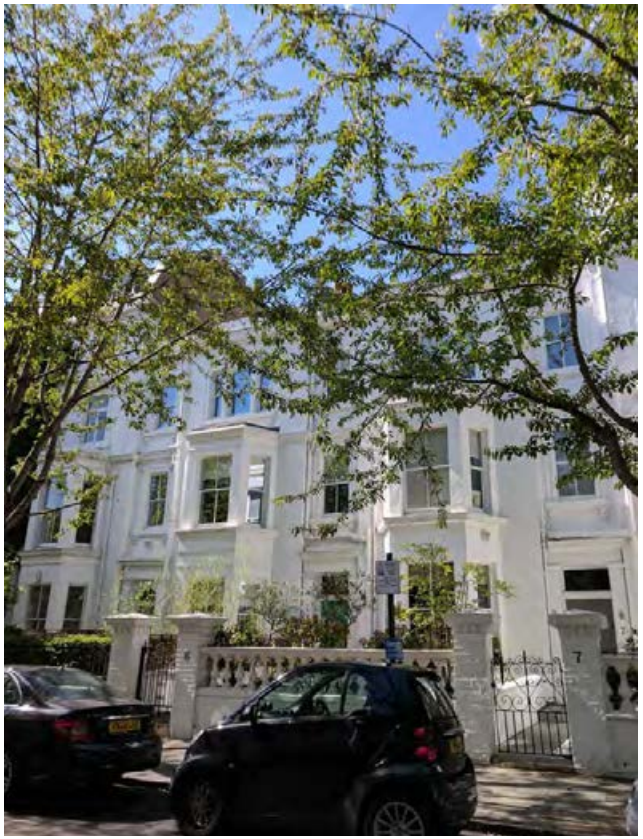
3.82 The cul-de-sac is elegantly completed at the west end by a very narrow detached house with a symmetrical frontage. It has an elegant balustrade and urns at parapet level as well as a distinctive central square-section bay that has a slightly Jacobean air.

Vicarage Gardens

3.83 The terraces on the south side of this short street match those on the south side of Berkeley Gardens whilst those on the north side have canted bays to the first floor without balustrades and bottle balustrades (round section) to the gardens. Again, small trees add to the charm. Almost certainly by Little.

Vicarage Gate

3.84 These two terraces (photos on the next page) were built following the demolition of the vicarage by Joseph Mears (except **no. 7**) between 1878-79 and break completely with the design of stucco fronted houses to the north. They are tall (four storeys plus half-basement and original attics); they are built of yellow stock brick with contrasting ornamentation in red cut brick, incised stucco and, for the porch columns: red polished granite. The continuous balcony railings have curving designs in wrought iron whilst the boundary railings follow a sturdy Gothic cast iron model. They all survive and the terraces are well conserved although it is a shame that they back onto each other rather than facing each other. The houses have three windows across and three small stuccoed dormers are aligned over them emphasising the jauntiness of the style.



Nos. 6 and 7 Vicarage Gardens

Nos. 9-12 (consec) Vicarage Gardens

No. 4 Vicarage Gate

No. 16 Vicarage Gate

Shared Features of Houses

Windows and Doors

3.85 Painted timber windows and doors are key features of historic houses and reflect their architectural period and style, making an essential contribution to the historic and architectural character of the conservation area.

3.86 Most of the houses in the conservation area were originally given single glazed sliding timber sash windows which were painted whilst only a few had casements. Sash windows were an important British invention that allowed a room to be aired without the window projecting outwards and breaking the Classically inspired building line. Windows are the same uniform design and appearance across each group within a terrace whilst they reduce in size as they rise up the house.

3.87 The earlier houses in the conservation area such as the Georgian ones at the northern end of Kensington Church Street have multi-paned sashes divided by glazing bars as only small panes of glass could be made at that time. The palatial villas on Kensington Palace Gardens have a range of sash designs, some with multiple glazing bars and others with single glazing bars.

3.88 Most of the stucco fronted Italianate terraced houses have single glazing bars dividing the sash windows elegantly into two panes and reinforcing the verticality of their design. They were most probably all built like this, but some have lost their glazing bars for single large panes of glass. Victorian sashes

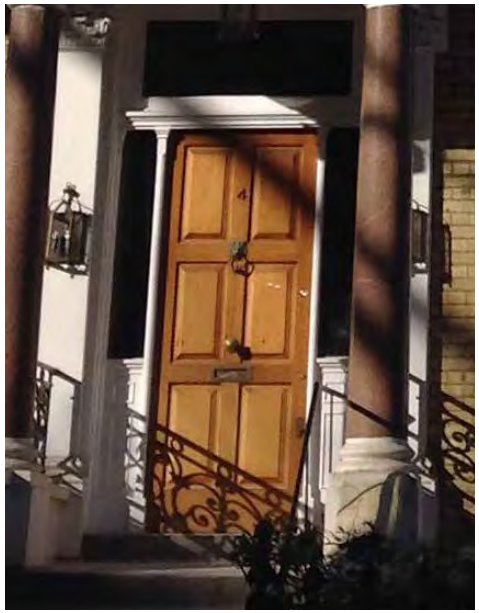
Examples of doors and front porches

also have horns to strengthen the frame required by the larger sheets of heavier plate glass that was invented in 1832. These details are essential to the character of the conservation area.

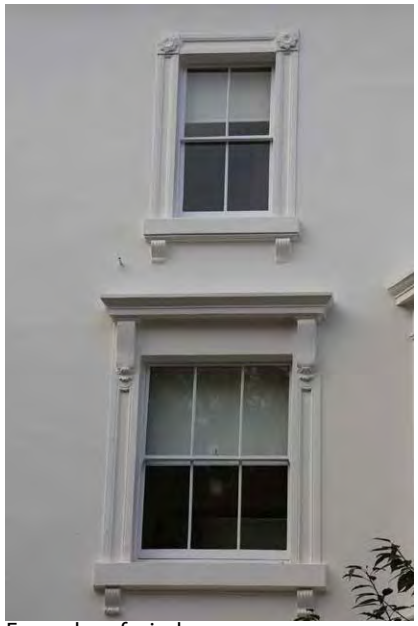
3.89 Bay windows are a typical Victorian feature which allowed more light and air into a room and were often used for the principal rooms to the ground and first floors.

3.90 The houses with balconies generally have French windows giving access and these usually have one or two horizontal glazing bars and hoppers above them. These can be seen in Berkeley Gardens and Vicarage gate.

3.91 The Edwardian houses on Palace Green have either multi-paned casement windows or multi-paned sashes in accordance with their Neo-Baroque design that was drawn from Kensington Palace.



Examples of doors and front porches



Examples of windows

Examples of windows

Stone entrance steps

Roofs

3.92 The terraced houses were built to look like a single unit with the whole terrace being united by a long shared parapet finished with a moulded cornice. The object of this elegant roofline was to conceal the roof behind and provide an unbroken finish to the frontages. This treatment makes a very important contribution to the character and appearance of the conservation area and survives well in most streets.

3.93 Chimney stacks are the highest point of each house and create an important feature along the rooflines. Matching terracotta chimney pots are particularly attractive in views of rooflines.

3.94 Behind the parapets roof forms are either London / butterfly roofs (with a central valley); plain pitched roofs (with a slope to the front and a slope to the back); or mansards with dormer windows. The first two types are make a particularly strong contribution to the character of the stucco fronted houses in the conservation area and there is a good display of original mansard roofs in Vicarage Gate.

3.95 Many rooflines in the conservation area are well conserved so that there is still a continuous parapet running along the whole terrace with nothing visible above. However, there are instances where this important character has been harmed such as the two unsightly stuccoed projections in Brunswick Gardens. Another problem at the north end of Brunswick Gardens is where parts of the parapet have been removed to allow better views from the added dormers.

3.96 The houses in Kensington Palace Gardens often have large complex roof structures to cover such large surface areas, however most are finished wity a cornice or parapet and have hipped roofs behind. The mansards are generally later additions.

3.97 The Edwardian houses on Palace Green have hipped slate roofs with lead dressings as well as gable with dormers. These have all been well conserved and their chimneys are a great features accentuating verticality.

Examples of rooflines

Rear Elevations

3.98 Rear elevations make an important contribution to the historic and architectural character and appearance of the conservation area. As with the frontages, rear elevations of terraces were designed as a piece with their neighbours albeit using less ostentatious designs and details. The rear elevations (and indeed side elevations) of the grand villas on Kensington Palace Gardens were designed to have formal facades of equal importance to the front.

3.99 The backs of houses are brought into the character of the conservation area by being visible across garden walls, in gaps between houses, from rear windows and from back gardens. Features of rear elevations that contribute to the character of the conservation area include their original design (eg. closet wings, chimneys), materials (eg. stock brick and painted timber) and features (eg. sash windows, brick arches).

3.100 Most of the terraced houses were built with closet wings to the rear which are a key feature of Victorian house design and the relationship of projection and void creates rhythm and uniformity to the rear which contributes greatly to the historic and architectural character of the conservation area.

3.101 The rears of the brick terraces on Vicarage Gate and Vicarage Gardens can clearly be seen from the street and are highly prominent with unusually high closet wings which, due to their great uniformity, make a considerable contribution to the character of the area.

Rear elevations of Nos. 35-49 (odd) Brunswick Gardens

Rear elevations seen through gap at No. 19 Brunswick Gardens

3.102 Some houses in Brunswick Gardens and Palace Gardens Terrace don't have closet wings, but instead have canted bays, which is a particularly attractive and well considered way of finishing the rear elevations. They are also regularly spaced and of matching designs with sash windows that makes an important contribution to the character of the conservation area.

3.103 A few have flat rear elevations without any projections and this is another type that contributes strongly to the character of the conservation area, particularly where they are seen as a uniform grouping.

3.104 The houses towards the southern end of Palace Gardens Terrace have been extended both upwards and outwards, with the space between the projections infilled at lower levels, conservatories added behind; and mansards added to the closet wings. This has altered their character and given a congested appearance.

3.105 The sash windows to the closet wings, and indeed often to flat rear elevations, are

Rear and side elevation of No. 104b-d Kensington Church Street

Side elevation of No. 28 Kensington Church Street

smaller and set lower than those to the main rear wall due to the stair landings inside. This is an important characteristic that further contributes to the character of the conservation area.

3.106 Rear elevations can be harmed in similar ways to other elevations, that is to say, that additions which spoil the uniformity and rhythm such as rendering, replacement windows (as well as changing their size or location) and disproportionate extensions can all harm the historic characteristics outlined here.

Rear elevations of Nos. 13-16 (consec) Vicarage Gate

Boundary Treatments and Front Areas

3.107 Most terraced houses in the conservation area have either a front area (lightwell) enclosed by cast iron railings or a small front garden often enclosed by a stucco balustrade. This important space sets the houses away from the pavement to denote their status. Matching boundary treatments reinforce the uniformity of the terraces whilst their open designs still allow views through to the frontages. These features make an essential contribution to the character of the conservation area.

3.108 The villas in Kensington Palace Gardens of course have large gardens and carriage drives to the front creating an even greater sense of their importance. Many original stucco boundaries as well as Blashfield's original railings survive here.

3.109 The most distinctive boundary treatment in the terraced streets are the stucco strapwork designs to Sheffield Gardens on Kensington Church Street, most of which survive, creating an extremely characterful group, particularly as they are backed by trees and dense shrubs. There are other terraced groups which have square section bottle balustrades and this is usually associated with small front gardens.

3.110 The other characteristic boundary type consists of plain railings with simple tips, individually planted into a low coping stone. Houses on the east side of Brunswick Gardens, Inverness Gardens and half of the west side of Palace Gardens Terrace have highly unusual round section pillars marking the entrance and stucco balustrades to the steps. Others such as those in the north section of Brunswick Gardens have square section piers and those in Berkeley Gardens have taller stuccoed piers with dentillation beneath the stone caps.

Palace Gardens Terrace

3.111 Strathmore Gardens have spear shaped tips and hoop top railings to the entrances. But an unusual design in the conservation area can be seen to the stock brick Vicarage Gate houses which have thick, decorative High Victorian Gothic style railings with dog bars, all of which are intact.

Kensington Church Street

3.112 The west-east section at the north end of Brunswick Gardens contains the only houses to have gates to the main entrances. Elsewhere gates are only used to close off the entrances to the basements.

3.113 The listed houses at the north end of Kensington Church Street have simple railings with simple dagger-like tips. Houses on Kensington Mall front directly onto the pavement and this denotes their lower status and more commercial environment.

Vicarage Gate

Brunswick Gardens

Brunswick Gardens

3.114 Where houses have lost their original boundary treatments there is harm to the character of the area. Houses on the north side of Berkeley Gardens and the corresponding north section of Brunswick Gardens have a variety of railing types but would benefit from the reinstatement of stucco balustrades seen on the south side of Berkeley Gardens.

3.115 The open character of lightwells or 'front areas' is an important feature. Many have historic stone slab steps with simple iron 'D-section' handrails. Basement doors were originally the servants' entranceways and were usually tucked under the steps to the main front door. Such doors were designed as part of the house as a whole and were often black painted with four panels and of smaller proportions than the main door. Many original doors have been lost, but where they remain they can provide templates for more suitable replacements and are of high historic value in themselves. Coal cellar doors were usually ledged and braced plank doors painted black. These have often been replaced with inferior and inappropriate plain flush doors. Entrance steps over the areas were originally of stone, but many were later covered with tiles and this trend has continued usually with unsympathetic results.

3.116 Iron security bars have been installed within the reveals of many basement windows. These were not part of the original design and can, if not designed sympathetically, can be unattractive and intrusive features.

Inverness Gardens

Strathmore Gardens

Front and Rear Gardens

No. 13 Vicarage Gardens

No. 1 Strathmore Gardens

No. 110 Palace Gardens Terrace

3.117 Many houses have a small amount of planting which enhances the setting of the terraces whilst other houses benefit from small front gardens such as those in Sheffield Gardens and on the west sides of Palace Gardens Terrace and Brunswick Terrace.

3.118 The back gardens to the terraced houses are extremely small and sometimes just yards. This can be seen at Vicarage Gardens in particular. The other terraces have small rear gardens, some big enough to enjoy small trees. All green space contributes to softening the hard urbanity of the area.

3.119 The villas have the largest gardens in the area, followed by those to the Edwardian houses on Palace Green whose gardens are actually comparatively very small but nonetheless important.

Front gardens, Brunswick Gardens

Planting at Vicarage Court

Palace Gardens Terrace

Kensington Church Street

Other Building Types

Nos. 26-40 (even) Kensington High Street

Commercial Streets

Kensington High Street

3.120 **Nos. 26-40** (even) were designed by Sir Reginald Blomfield (exterior) and H.L. Cabuche (interiors) in 1924 as one of John Barker's department stores. The building is five storeys high by seven bays wide with a grandiose symmetrical frontage that is crowned with a central cupola. In keeping with such a grand composition, the building is fronted in smooth Portland stone and the windows are contained in giant arches with Classical details such as scrolled keystones, a deep modillioned cornice and Classically inspired wreaths in the spandrels (space between the arches). Both end pavilions are given prominence by an extra storey topped with a balustrade. The roof itself is concealed behind a bottle balustrade above the parapet and the windows are multi-paned steel framed units in keeping with the period.

3.121 The shopfronts are mainly entirely glazed modern units of different designs in which the prominence of a main central entrance as would have originally existed has been lost. The right hand flank is also an elaborate design, appropriate for the entrance to Kensington Palace Gardens.

3.122 The side elevations are just as decorative and well designed as the front elevation. The east elevation fronting Kensington Palace Gardens is of three bays with oculus windows to the third floor and a formal entrance in an open portico with Ionic columns, triangular pediment and balustrade to the ground floor. This leads to a blank, balustraded elevation further north set behind railings and shrubs.

3.123 The west flank is very similar to the front but has been marred by the insertion of an additional floorplate above the ground floor and modern canopies.

Nos. 42-58 (even) Kensington High Street

3.124 **Nos. 42-58** (even) - '**Old Court House Mansions**' were designed by Philip Pilditch, also for Barkers (c. 1905) and is another large detached commercial building in red brick with stone dressings in the Edwardian Baroque style. The main frontage is symmetrical, save for the polygonal turret with decorative cupola to the right hand corner. Otherwise, the central two bays are topped by a two storey pediment and the end bays have shallow curved bays and single storey gables. The mansard roof is covered in slate and has two storeys of canted bay windows. The striped chimney stacks separate they bays and are an integral part of the design.

3.125 The flank elevation in Old Court Place has a matching design with a Baroque entrance with broken pediment with a decorated tympanum (the space within the pediment).

3.126 The front elevation has two storey shop windows which mostly have their fascias covering the floor plate. The shop windows are modern and mainly plain glazed which is at odds with the elaborate historic architecture.

3.127 **Nos. 62-70** (even) was designed by Paul Hoffmann post 1905. This is another well designed building in red brick with stone dressings and a symmetrical façade that is topped by a lead-clad cupola and flanked by shell shaped pediments with obelisk finials. The timber framed sash windows have nine-over-nine panes and are set in shallow bays with carved festoons above or flat stone panels topped with friezes.

3.128 The slate roof is pierced with dormer windows with six-over-six patterned sashes and the projecting chimney stacks soar above.

3.129 The shops to the ground floor are all modern and unfitting for this type of architecture except for that to **No. 70** which has an attractive timber framed shopfront with a cambered arch over the entrance. The original stone cornice separating the shops from the building above survives to the whole group.

Nos. 62-70 (even) Kensington High Street

No. 2 Kensington Church Street

Nos. 6-12 (even) Kensington Church Street

Kensington Church Street

3.130 **No. 2** turns the corner from Kensington High Street with a bay fronting the corner with a mock Tudor decorative timbered gable and stone oriel windows to the flanks. Stone shop frontage at ground floor with frieze and dentilled cornice above and decorative capitals.

3.131 **No. 6** is a narrow attractive building of 1912 in red brick with stone or stucco dressings around the tripartite plain sash windows and it is topped with an elegant Dutch gable. The shopfront is a traditional timber design with a deeply recessed entrance and colonettes and is fitted into a wide arched opening.

3.132 **No. 10** is in red brick and of three windows wide and Georgian brick bands between the floors, but the windows are different on each floor rather than having Georgian paned windows throughout.

3.133 **No. 12** has bay windows and has been stuccoed and has two floors of canted bays with 'Queen Anne' style sash windows above the shop. The top window is set in a wide pediment supported on pilasters and there are two Giant Order pilasters flanking the bay windows.

Nos. 14-24 (even) Kensington Church Street


Nos. 26-28 (even) Kensington Church Street

3.134 **Nos. 14-24** (even) have the appearance of Georgian houses, but were refronted following road widening in 1913. However they have retained their early Georgian character being three windows wide, built in red brick with brighter red brick used for dressings around multipaned sash windows with visible sash boxes. The shared roofline is finished with a simple unbroken brick parapet. There is a moulded red brick cornice running along the terrace under the third floor windows and under the first floor windows, visually separating the flats from the shops below.

3.135 **Nos. 26-28 (even)**, the corner building, is clearly a rebuild in a less sympathetic design and the long flank into Old Court Place is equally uninspiring.

Church Close, nos. 32-34 (even) Kensington Church Street

3.136 Church Close, a Tudoresque block of shops and flats, with a central courtyard (1927–8, Yates, Cook and Darbyshire, architects). This interesting building is not quite symmetrical with four shops to the left but only three to the right of the wide gated entrance. It is of three storeys with a high hipped clay tiled roof and tall decorative terracotta chimney pots projecting above a shallowly crenellated parapet. The black painted windows are metal framed with diamond pattern leaded lights set in stone. Most historic painted timber framed shopfronts survive with characteristic recessed entrances and names hand painted on the fascias above.

Vicarage House, nos. 58-60 (even) and nos. 62 and 64 Kensington Church Street

Nos. 66 and 66a-d Kensington Church Street

3.137 **Vicarage House**, **Nos. 58-60** (even) is a bold five storey red brick Edwardian building with white contrasting stucco banding and decoration. The roofline is hidden behind a parapet with tiny Dutch gables and the attic storey is underlined by a deep modillioned cornice whilst the fourth floor is emphasised by arched windows flanked by two female statues and divided by low relief Arts and Crafts style plants.

3.138 Flanking Melon Place are **Nos. 62 and 64**, two mid nineteenth century Italianate houses with stucco fronts and stock brick flanks which display their simple matching pitched roofs. Windows to both are Georgian paned sashes with stucco architraves and those to **No. 62** have bracketed cornices over those to the first floor. The shopfronts are sympathetic.

3.139 **Nos. 66** are shops added into the flank wall and garden of the first house on Vicarage Gardens. The shopfronts are timber and in keeping with the character of the conservation area.

3.140 **Nos. 106-124** (even) were built between 1856-62 by Thomas Finlay and were the only terrace built on the Sheffield House estate in stock brick rather than being stucco fronted. They form a complete three storey terrace terminated at both ends by four storey pavilions with stucco dressings to the windows which include pediments to emphasise the end pavilions. The butterfly roofs are all intact so that the roofline is finished by an attractive uninterrupted continuous bracketed parapet. However, it is highly regrettable that the uniformity of this fine group is interrupted by several units being painted. The sash windows

Nos. 106-124 (even) Kensington Church Street

Nos. 132-134 (even) Kensington Church Street

all have a single vertical glazing bar. The shopfronts are mostly of traditional design with stallrisers and recessed entrances and the individual units are separated by pilasters and console brackets although some of these are missing.

3.141 **Nos. 132-134** (even) (grade II) was built by Gibbons for Isaac Ware and Charles Carne in 1736-37 (see ***Terraced Houses, Kensington Church Street, Nos. 128-138*** for further details). It was refronted around the middle of the nineteenth century giving it a stucco frontage, stucco window dressings and blocked quoins. The windows have been changed to casements with glazing bars instead of sashes. There is a deep moulded cornice to the parapet with a modern mansard above.

3.142 The shop fronts date from the mid-later Victorian period and have a mirrored design with the three entrances grouped centrally. The timber framing is very delicate and set over a stallriser, which is glazed to **No. 132**. The shop doors are ¾ glazed with a moulded, recessed panel to the bottom of the door and plain overlights above with curved corners to match the shop windows.

Nos. 144-148 (even) Kensington Church Street

Nos. 150-152 (even) Kensington Church Street

3.143 Nos. 144-148 (even) (timber yard) is a lower building at two main storeys with a mansard and a pair of mirrored shopfronts with the entrance to the yard in between and three multi-paned sash windows to the first floor. The building is rendered to the front and brick chimneys project above the later mansard. The shop frontages have their entrances on chamfered corners which creates a sense of entry as well as having a practical function.

3.144 From this point up to Kensington Mall the styles, materials, widths and heights of buildings change considerably resulting in an interesting urban mix that has a different character to the rest of the conservation area. **Nos. 152-168** (even) were built by Richard Gibbons for Isaac Ware and Charles Carne in 1736-37 (as were **nos. 128-142** (even)) but have all been altered from their original appearance.

3.145 Nos. 150-152 (even) was built by Gibbons for Isaac Ware and Charles Carne in 1736-37. It retains its small window sizes and its narrow frontage. The attractive shopfront is characteristic of the antiques businesses in the area.

No. 154 Kensington Church Street

No. 156 Kensington Church Street

No. 158 Kensington Church Street

3.146 **No. 154** projects forward from the building line of the upper levels. Built c. 1930s/40s it is a grand Neo-Georgian composition with emphasised central windows and quoins. The simple and elegant shopfront is probably original.

3.147 **Nos. 156-166** (even) may have eighteenth century remnants within, but have been altered and refronted, two in red / brown brick and **Nos. 160-162** in stucco. They all have timber framed sash windows but the added shopfronts are of traditional design rather than historic fabric.

3.148 **No. 170** has an Edwardian frontage of red brick with pink unglazed terracotta dressings and canted bay windows and **No. 172** on the corner with Kensington Mall is a slim, inoffensive post war building of the same height and floor levels.

Nos. 162-168 (even) Kensington Church Street

Nos. 170-172 (even) Kensington Church Street

Places of Worship

Essex Unitarian Church, No. 112 Palace Gardens Terrace

3.149 This simple modern church replaced two earlier churches and was designed by architect Tom Atterton and built by Ashby and Horner. The first service here was held on 24 July 1977.

3.150 This is a small building which uses curving elements to create an air of quiet dignity. Openings are functional, as is the unpierced wall on the right. Small trees and some planting create a setting along with a low boundary wall and modern railings. The roof extension was added in 1999.

Second Church of Christ Scientist, Palace Gardens Terrace

3.151 The Christian Scientists bought a chapel on this site in 1911 and had plans for new buildings drawn up by the architects, Sir John Burnet and Partners, but their execution was delayed by the First World War. Eventually the hall was completed by 1923 and the church by 1926 from designs by Thomas S. Tait, a partner in the firm.

3.152 The purpose built complex contains a large church (square in plan), vestibules, a hall, offices, and a house with the external design including motifs from Early Christian, Byzantine and Romanesque architecture. The buildings are set around two sides of the site leaving an open front garden enclosed by a contemporaneous boundary wall with stepped openings and iron gates which create the setting to the complex.

Essex Unitarian Church, no. 112 Palace Gardens Terrace

3.153 All the buildings are built in distinctive narrow red bricks with raked joints. Most of the window surrounds and architectural decoration are in matching brick, but there is some Portland stone detailing including columns with a variety of unusual shaped capitals to the arcade and west windows which have round arches. Romanesque detailing includes the Lombardic banding to the eaves. The hipped roofs are covered in clay pantiles.

3.154 The complex is contained between two Italianate Victorian houses cleverly following the

Second Church of Christ Scientist, Palace Gardens Terrace

different building lines of both and being joined to the south by a part single / part two storey red brick link building.

Public Houses

Mall Tavern, No. 73 Palace Gardens Terrace

3.155 Grade II. Completed in 1856, the builder appears to have been George Ingersent, who was also the first landlord. This is a fine corner building with its name in the pediment over the slightly chamfered entrance bay. The building follows the Italianate style of those in the street having a channelled stucco ground floor, stucco dressings and stock brick facades. The chamfered corner bay is flanked by two magnificent Ionic pilasters and the roof is concealed behind a deep modillioned cornice and parapet. The windows all have stucco architraves and those to the first floor having bracketed cornices too. Two windows on the southern elevation are blind whilst some attractive sashes with additional glazing bars survive to the second floor of the north elevation.

Mall Tavern, no. 73 Palace Gardens Terrace

Prince of Wales, no. 8 Kensington Church Street

3.156 The pub is fronted in stock brick in contrast to its red brick neighbours. The building dates from 1874 (date on building) and was built in a Gothic Revival style with stuccoed pointed windows divided by columns with foliate capitals and a pediment at roof level. The later ground floor pub frontage has a central bay window flanked by two columns and separate entrances which would have led to separate bars. An old photograph shows that underneath the black cladding there were window with a stone/stucco surround and 'Trumans' in individual lettering above. The hanging pub sign is very distinctive and a feature of this streetscape and the coach lamps and hanging baskets are also typical pub features.

Prince of Wales, no. 8 Kensington Church Street

Artists' Studios

3.157 The Survey of London (written 1973) says that a studio survives behind **No. 128 Kensington Church Street** which was built for the artist, John Callcott Horsley.

No. 128 Kensington Church Street

Mansion Flats

Broadwalk Court

3.158 Broadwalk Court was built in 1934-35 to the Art Deco designs of Robert Atkinson. It is a similar height to the other mansion flats at eight storeys but one of the most unusual with its rendered walls and ocean liner-like balconies and small square windows. The style is emphasised by its smooth, concentric geometric entrance and its clean parapet roofline. The side elevation has a similar design to the front but the rear is articulated so that the upper storeys step back with the eye being drawn to a monumental stair tower.

Front of Broadwalk Court

Rear of Broadwalk Court

Campden Mansions, The Mall

3.159 This is a five storey red brick block with stucco dressings built in 1905. It has a symmetrical frontage centred on a central section topped with a curved parapet over an oriel window, but the extra bay sits on the west end with a chamfered ‘flat-iron’ like corner. The attic windows are underlined by a large cornice and the flat roof is concealed behind a stucco balustrade creating a firm and attractive finish to the building.

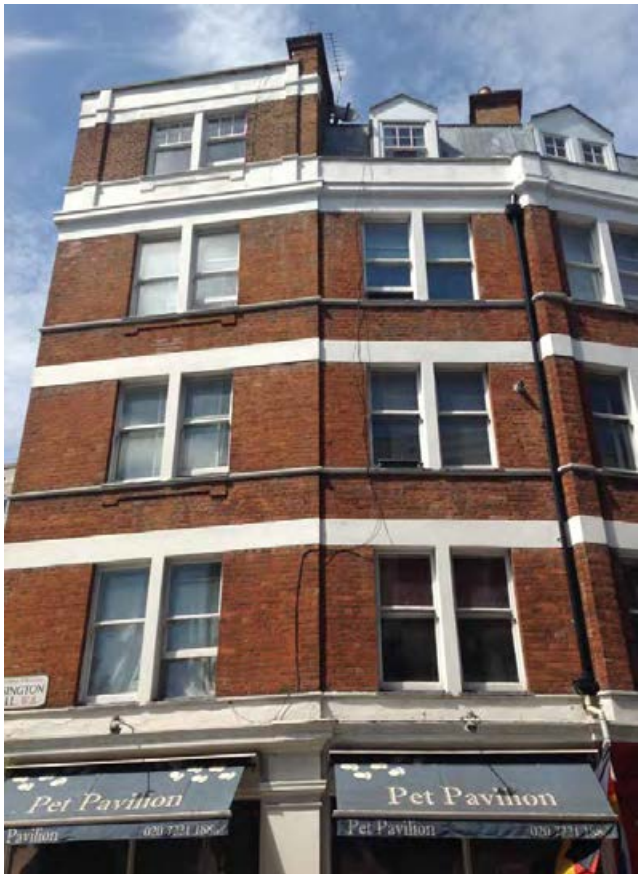
3.160 The name of the block is picked out in black Art Nouveau lettering in a delicate swirling plaque above the pair of mahogany doors. The flank wall is unpierced, matching that to **No. 7 Kensington Mall** creating a simple entrance into Lucerne Mews.

Campden Mansions, The Mall

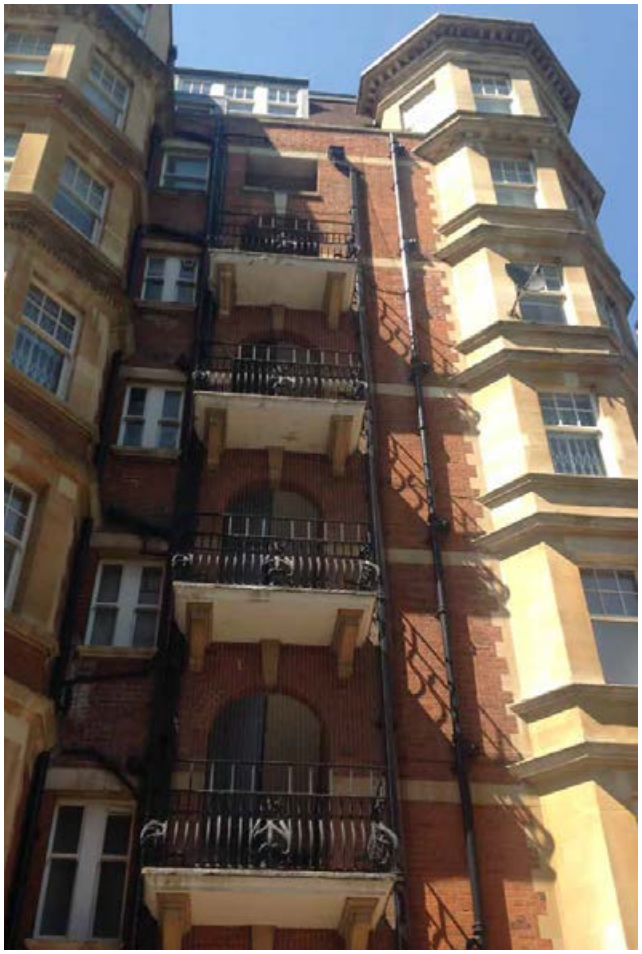
Carlyle Mansions, The Mall

3.161 The block was built in 1897 and has sides fronting three streets. It is also of five storeys (with the fifth storey in a mansard) in red brick with contrasting stucco dressings but the detailing is different and includes projecting brick pilasters which frame the windows and a stucco band between each floor level. The entrance on Kensington Mall has a stucco cornice supported by elongated brackets and a simple four panelled door with overlight and sidelights.

3.162 As the building turns the corner into Rabbit Row it curves elegantly and forms an attractive but narrow entrance into what is only a back street. Shops line the ground floor on the Kensington Mall and Kensington Church Street frontages.



Carlyle Mansions, The Mall



York House, York House Place

York House, York House Place

3.163 These two blocks of mansion flats were designed by architect, Durward Brown in 1904-5. They are typical of turn of the century mansion flat design for wealthy owners. The buildings are of eight storeys and built in red brick with sandstone dressings to the bays and stripes in the gables and chimneys. Some of the windows are timber sashes with the upper panes divided by glazing bars whereas others are canted casements set into the building line.

3.164 The blocks have great liveliness and joy in their design which is similar on all elevations with the corners being chamfered and topped with oriental leaded domes. The bombé iron balconies have Art Nouveau tulip motifs and from Palace Green the imposing striped chimney stacks can be seen through the trees. The top two floors are set into original clay tiled mansards which are a key feature of the design.

Vicarage Court

3.165 This is one of the tallest buildings in the conservation area at nine storeys but its mansard above the attic storey gives it a top-heavy appearance. It is a large block built c. 1934 in a design that uses elements from the Art Deco style (the streamlined entrance and horizontal Crittall windows) as well as the Neo-Georgian style (the blocked quoins and pediment over the entrance window). The curving boundary railings on the Vicarage Gate frontage match the railings to some of the windows.

Winchester Court

3.166 Winchester Court was built to the designs of architects, D.F. Martin-Smith and D. Beswick in 1935. It was described at the time as '*decidedly the most meritorious building to appear in this district for a long time*'. The block exhibits a boldly layered facade rising from the glazed black faience base which is still striking after the passage of years. The building's powerful scale addresses the south with a strong curve and two sheer eight storey frontages drawing away uphill, containing horizontally proportioned Crittall windows with fine glazing bars and balconies to the extremities. The building is capped with an attic storey in a paler brick and outlined by the flat roof and simple cornice.

3.167 The wide entrance is on Vicarage Gate, set within a deeply modelled section with further layers of balconies. Winchester Court is joined to its Victorian neighbour by **No. 18 Vicarage Gate** which is painted black but shows similar period detailing.

Winchester Court

Winchester Court and no. 18 Vicarage Gate

Philanthropic (Social) Housing

Mall Chambers, Kensington Mall

Mall Chambers, Kensington Mall

3.168 This Grade II listed block was built for the Improved Industrial Dwellings Company between 1865-68 to the designs of James Murray. Its purpose was to provide homes for the working classes on low incomes and to improve their living conditions which would otherwise have been cramped and unsanitary.

The Improved Industrial Dwellings Company became one of the largest and most successful of such companies and it designed Mall Chambers for "*a class somewhat above ordinary mechanics and labourers*" (Building News) in what Nikolaus Pevsner described as Venetian Gothic. He went on to say it is "*considerably more attractive in design than most of its kind*".

3.169 It is a large corner block of five storeys over half basement in stock brick with stone dressings which include a balustrade to the parapet, string courses, window dressings and a distinctive open arcade on the corner section. The sash windows are divided into four panes each and divided by columns with rusticated detailing to the lintels and the brickwork to the ground floor has a channelled finish. Iron railings enclose a narrow front area and the roofs are concealed behind the elegant balustrade above a bracketed cornice.

Lucerne Chambers, Kensington Mall

3.170 This also appears to be a block built for people on low incomes at some time between 1874-96. It is constructed in gault brick with gauged red brick segmental arches to the plain sash windows which are painted black. A prominent chimney stack visually separates this building from Mall Chambers. It has a chamfered corner which contains the entrance to the shop on the ground floor, whilst the Italianate stucco entrance to the flats are located to the right of the shop. The shop frontage has original elements such as the pilasters, fascia and colonettes (to the south) but an unattractive modern fascia and tiling have been added to the western elevation along with garish adhesive words and image over the whole western window.

3.171 The building adds to the historic character of this street and helps to articulate the corner into Rabbit Row. It has a hipped roof that is not seen from the street which gives the impression that the buildings in Kensington Mall are all the same regular and homogenous height.

Lucerne Chambers, Kensington Mall

Mews

3.172 Mews were separate service streets built for horses and carriages in the age before cars. They are typically only two storeys high with pitched roofs largely concealed behind brick parapets. They were built simply in cheap stock brick but nonetheless had small elements of detail to give them an attractive appearance as a group. Their plain and diminutive two storey appearance, without attics or basements, is a defining characteristic of mews and makes a strong contribution to the character of the conservation area as well as providing a contrast to the taller, formal houses.

3.173 Mews were surfaced in hard wearing square granite setts to withstand the wear from the carriage wheels and horses' hooves and had either central or side gulleys to drain them. Original setts that have been worn smooth remain an essential feature of mews and make an important contribution to the character of the conservation area.

No. 6 Lucerne Mews

Lucerne Mews

3.174 This mews was built at some time between 1874-96 and is a very attractive T-shaped mews with granite sett surfacing and many original features. The roofs are all pitched and unextended giving a uniform roofline and the sash windows and wide carriage doors are all present giving a strong historic character that makes a very positive contribution to the character of the conservation area.

3.175 The timber framed sash windows all have a six-over-six configuration and the cambered arches above are in red and black bricks rising to a point. The eaves have been well designed with the space between the yellow brick 'brackets' filled with red brick dentillation and raised panels. Many original strap hinges survive to the stable / carriage doors which are painted in dark colours – red, blue and green. A particularly attractive feature is the curved corners to the end buildings.

Rabbit Row

3.176 There are four white painted units here that have been much altered but appear to have been built as mews around the 1860s. Today they are lone historic survivors in a back alley surrounded by the backs of late twentieth century flats and offices.

3.177 Their original appearance must have included wide stable / carriage doors to the ground floor, perhaps with an external gallery access to the first floor (as reproduced today) and sash windows. The roofs have been raised to accommodate a roof storey which would not have existed originally and the whole frontage, including the latter projecting additions, have been painted white.

Nos 9-11 (consec) Lucerne Mews

Nos 2-16 (even) Rabbit Row

3.178 Nevertheless the buildings make a positive contribution to the character of the conservation area providing a remnant of its history and reminding us of the former character of this part of the conservation area.

Palace Gardens Mews

3.179 The historic entrance to the mews was blocked during the construction of the Czech Embassy (No. 26 Kensington Palace Gardens) and the new entrance was formed between No. 24 Kensington Palace Gardens and No. 25 Kensington Palace Gardens.

3.180 This mews was built around 1846, in conjuncture with properties along Kensington Palace Gardens, and were predominantly used for stables.

3.181 Their original appearance must have included wide stable / carriage doors to the ground floor, perhaps with an external gallery access to the first floor (as reproduced today) and sash windows. Many of the properties do not have their original of historic stable doors, some have retained historic and well proportioned doors.

3.182 Some of the roof forms have been altered from pitched roofs to parapet roofs, which would not have existed originally. Some of the properties have overly large skylights on the roofslopes that face properies of Kensington Palace Gardens.

3.183 The buildings make a positive contribution to the character of the conservation area providing a remnant of its history and reminding us of the former character of this part of the conservation area.

Other Significant Buildings

Fire Station, Old Court Place

3.184 Grade II. Designed by H.F.T. Cooper of the Fire Brigade Branch of the London County Council Architect's Section. Completed in 1904. The fire station has an unusual design in which the stone fronted 'appliance room' is located in a single storey structure to the front with a slender first and second floor structure immediately above (also stone fronted) and a five storey red brick block behind. Single male firemen lived in rooms above the appliance room and men with families lived in the taller block behind. The list description says this "*is one of the most distinctive, and architecturally ambitious, of a remarkable series of fire stations built by the London County Council between 1900-1914*" and gives its style as "*Edwardian Baroque with Arts and Crafts mannerisms*".

3.185 The two storey stone clad projection is highly distinctive and enhanced by the low single storey elements to both sides which are topped with bottle balustrades. The flanks of this element are red brick as is the residential block behind which has high chimneys and a prominent slate covered hipped roof. The building is a surprising hidden charm at the end of this small street as well as being a structure of great presence in its own right.

Fire Station, Old Court Place

No. 30 Kensington Church Street

3.186 Built in 1926 by H. Austen Hall, as a show piece for the Gas Light and Coke Company – four elaborate wrought iron gas lamp holders are still present. This is a Neo-Baroque style building in red brick with a hipped roof and dormers, and twelve-over-twelve paned sash windows set in carved stone architraves with keystones. The ground floor displays tall arched windows and channelled stone cladding whilst the first floor is given emphasis with a Juliet balcony and segmental pediment to the central window.

3.187 The quoins are in stone and there is a stone cornice running beneath the first floor windows. An original slate covered mansard roof finishes three sides of the building. Space to both sides of the building create an attractive setting, allowing side elevations to be enjoyed and giving the building a high status setting.

No. 30 Kensington Church Street

Recent Architecture

Royal Garden Hotel, Nos. 2-24 (even) Kensington High Street

St Mary Abbots Centre, Vicarage Gate

Royal Garden Hotel

3.188 Oversized and insensitive to both its Kensington Palace, Kensington Gardens and the High Street as well as being of intrinsically unmeritorious design and interest. The hotel was designed by Richard Seifert & Partners and completed in 1965. Reclad in aluminium in 1997. Makes a negative contribution to the character of the conservation area.

St Mary Abbots Centre, Vicarage Gate

3.189 By Anthony Lloyd, 1968. This Neo-Georgian group of buildings stands at the far end of the cul-de-sac and is dignified yet restrained with the church hall to the north being of a monumental simplicity. St Paul's Church which stood on this site was badly damaged in the Second World War and demolished. A pleasant grouping making a positive contribution to the character of the conservation area.

Olaf Court, no. 46-56 (even) Kensington Church Street


Embassy of the Czech Republic, nos. 26-30 (consec) Kensington Palace Gardens

Olaf Court, No. 46-56 (even) Kensington Church Street

3.190 A low grade Brutalist building of insufficient architectural merit in its own right to make a positive contribution, although it is comparatively recessive in design and height; and follows the curve of the street pleasingly. Designed in 1961 by architects Lush and Lester.

Embassy of the Czech Republic, fronting Notting Hill Gate

3.191 1968-69. Designed by Czech architects Jan Sramek, Jan Bocan and Karel Stepansky in association with Robert Matthew of Johnson-Marshall and Partners. Brutalist seven storey slab block in coarse textured concrete with horizontal form and flat roofs containing prominent concrete service structures. Cantilevered above ground floor level giving a covered walkway in front of shop fronts. Designed as a slab to address Notting Hill Gate. The east end has balconies and a planted bed at ground floor. Concrete wall sculpture at ground floor with pebble paving is a key feature.

3.192 The buildings were granted a prestigious RIBA Architecture Award in 1971.

Embassy of Slovakia, No. 25 Kensington Palace Gardens

3.193 Built as part of the above but the two buildings were divided in 1993 when the

countries became independent of each other. As the Czech Embassy was built in the context of Notting Hill Gate, so this building was built in the context of Kensington Palace Gardens. It is therefore smaller in scale and height, it has a detached appearance and is only four storeys. The design presents greater interest that its counterpart: the windows are angled in their concrete frames which in turn have open space between them. The ground floors have greater vertical emphasis and a hammered concrete drum feature.

3.194 Although these buildings are in sharp contrast to the Victorian villas in this prestigious avenue, they are of great design interest in their own right should therefore be conserved and protected by their conservation area situation.

No. 8 Kensington Palace Gardens

3.195 Also by Richard Seifert. 1961. Out of place in this regal avenue and a dull off-the-peg design.

No. 140-142 (even) Kensington Church Street

3.196 This post war building has more glazing that wall on its front elevation and a horizontal emphasis and set-back top storey that are not seen elsewhere in the conservation area. It was designed in 1959 by architect, George F. Long to be an art gallery / shop so it is in keeping with the character of the particular retail offer in Kensington Church Street. The building has the merit of a clean, simple design, but lacks enough interest to make more than a neutral impact on the character of the conservation area.

No. 140-142 (even) Kensington Church Street

Hamilton House, Vicarage Gate

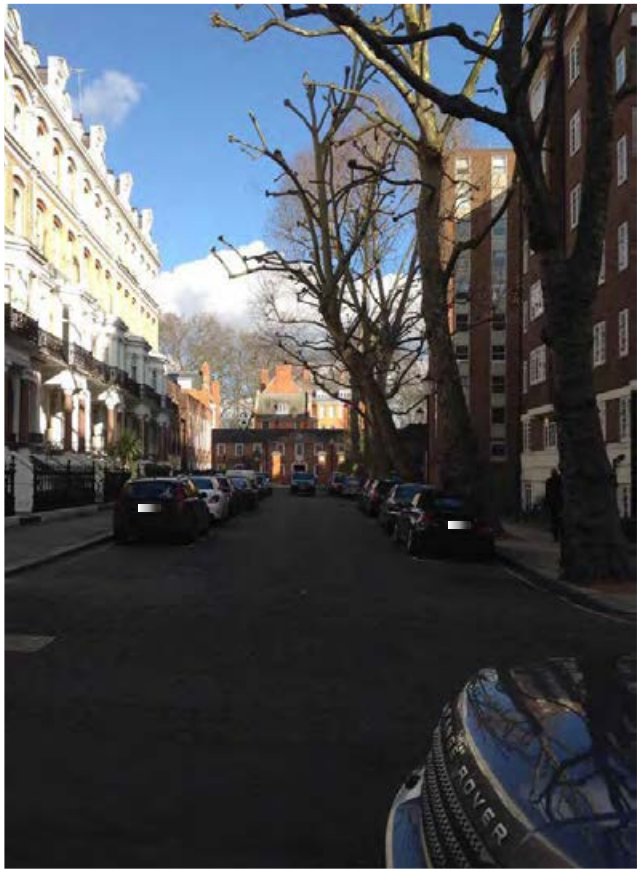
3.197 Tall red brick building. Harmful to character of conservation area.

Hamilton House, Vicarage Gate

4 Public Realm

No. 78 Kensington Church Street

Trees outside nos. 66a-d Kensington Church Street



Trees in Vicarage Gate

Trees

4.1 In 1870 trees were planted at the residents' expense in the southern half of the road with those in the northern section being planted around 1879.

4.2 Regarding publically owned trees, two of the streets within the KPCA have excellent tree lined street planted exclusively with the double flowering cultivar of the native Wild Cherry. The Prunus avium plena trees were originally planted much closer to each other than would probably be likely today but the effect when the trees are all in flower in late April is absolutely stunning and one of the highlights of all of the publicly owned trees in the Borough.

4.3 The trees are present in both Brunswick Gardens as well as Palace Gardens Terrace. A few, but not many of the originally planted trees still survive in both streets but probably 95% of the trees have replaced the relatively short lived original plantings. The local residents association is named after these Cherry Trees.

4.4 In terms of private trees in Kensington Palace Gardens, the street is full of a mix of large residential properties, Consular

York House

Palace Gardens Terrace

residences, and Embassies. Rows of mature London Plane Platanus x hispanica trees line either side of this street from the Junction with Notting Hill Gate down to where the grounds of Kensington Palace. Where the grounds of the Palace begin the use of London Plane continues with plantings in both the Palace grounds as well as some private residences on the West side being home to some of the best examples in the Borough. Good quality ornamental trees are in abundance in most gardens.

4.5 Probably the most visually impressive tree planting in or around Kensington Place is the row of early mature Maidenhair trees Ginkgo biloba along the Western boundary. The Deep yellow autumn colour from these trees is a sight to behold in late Autumn. On the East Side of Perks Field to the North of the Palace is an excellent quality row of native Small leaved Lime trees Tilia cordata stretching up to the boundary of Kensington Gardens with the Bayswater Road.

4.6 A small number of trees to the South and East of the Palace were made subject to a Tree Preservation Order during the redevelopment of the grounds in around 2010. The order was served in the birthing room where Queen Victoria was said to have been born, possibly the most historical place for a Tree Preservation Order to ever be served.

Street Surfaces

4.7 Historic and sympathetic street surfaces make an important contribution to the character of the conservation area. Historically, pavements were paved in large, riven York slabs and survivals of these are of great value. Modern paving in York slabs, albeit smooth, rather than riven, are sympathetic.

4.8 Many cast iron coal hole covers survive as a reminder that coal for heating and cooking in these houses was originally delivered through the pavement to the coal cellars beneath and accessed by the servants at lower ground floor level. These too are valuable features in the conservation area.

York stone slabs behind Broadwalk Court

Coal hole cover

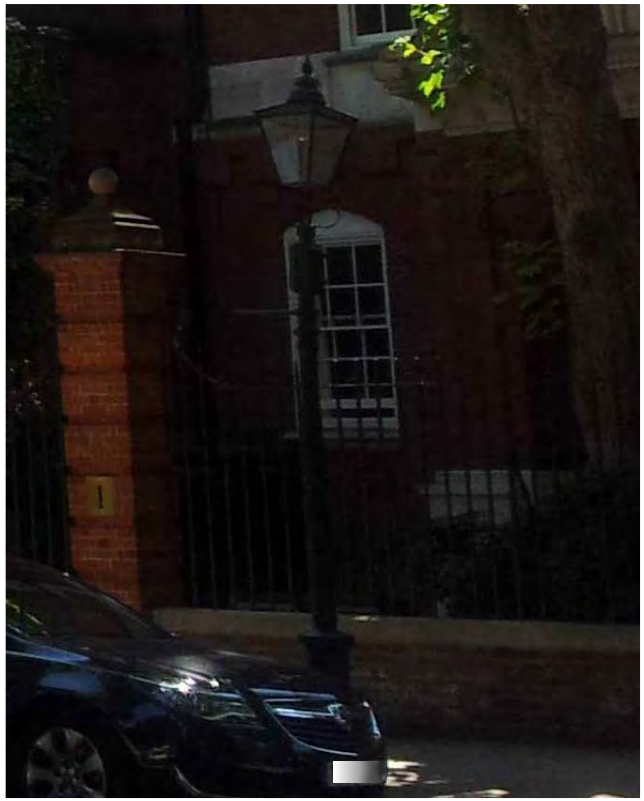
York stone paving, Vicarage Gate

Street Furniture

Lamp Column

Modern street lamp

Wall mounted lantern, Lucerne Mews



Original gas lamp, Kensington Palace Gardens

LAMPS

4.9 Historic and sympathetically designed street lamps are important to the character of the conservation area. Historic “Kensington Vestry” lamp posts survive in in most of the stuccoed streets and are of great conservation value.

4.10 The lamps in Kensington Palace Gardens are original gas lamps still running today. These are rare examples and extremely important to the character of the conservation area.

PILLAR BOXES

- Penfold design. Outside **No. 12 Kensington Palace Gardens** (Grade II) 1860s
- 1980s design. Rare. At entrance to York House Place
- Junction with Palace Gardens Terrace and Brunswick Gardens
- No cipher. Junction of Vicarage Gate and Brunswick Gardens

TELEPHONE KIOSKS

4.11 Historic telephone kiosks are historic buildings in their own right and contribute positively to the historic character of the conservation area and the street scene. The K6 was designed by Sir Giles Gilbert Scott as a simplified version of his earlier kiosk and it was widely installed to commemorate the silver jubilee of George V.

- K6 design. Pair. 1935. Outside **no. 30**

Lamp Column

Lamp Column

No cipher pillar box

Penfold design pillar box

Red painted pillar box

Kensington Church Street (Grade II)

- K6 design. Formerly a pair. By south-west entrance to Kensington Gardens (Grade II)

OTHER STREET FURNITURE

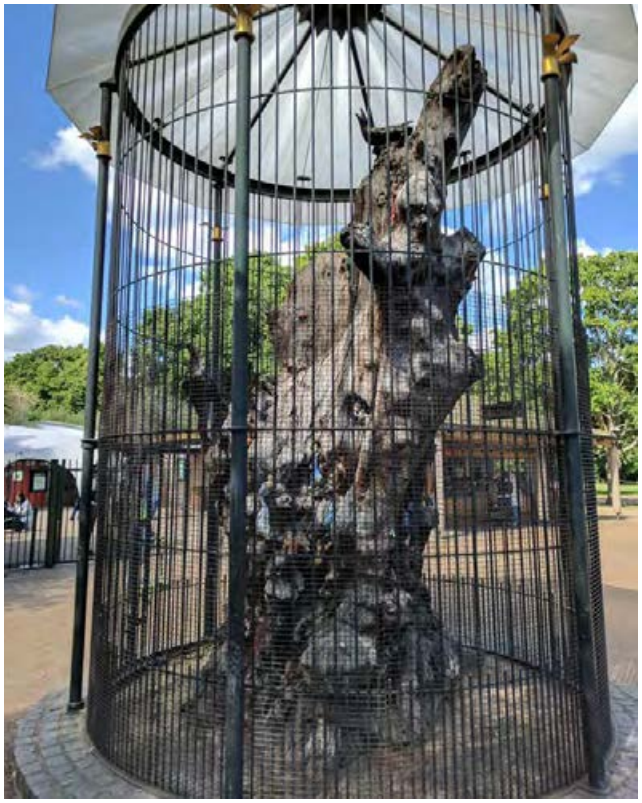
4.12 An old boundary stone survives by the left-hand entrance to **No. 22. Kensington Palace Gardens**.

Historic enamelled blue/white sign

Modern painted sign, Strathmore Gardens

Pair of K6 cast iron telephone kiosks

Public Art, Statuary and Blue Plaques



The Elfin Oak

Statue of William III

Blue Plaque, Petersham Mews

The Elfin Oak

4.13 Carved oak tree stump (Grade II). 1928-1930, by Ivor Innes. The sculpture depicts the world of Little People and is covered with representations of animals, elves and fairies, mostly carved from the oak, some believed to be plaster, all painted.

Statuary, Kensington Gardens

- Statue of Queen Victoria (grade II)
- Statue of William III (grade II)

Blue Plaques

- Sir Max Beerbohm (Petersham Mews)
- James Clerkwell Maxwell (Palace Gardens Terrace)
- Percy Wyndham Lewis (Palace Gardens Terrace)
- Muzio Clement (Kensington Church Street)

Statue of Queen Victoria

Views

4.14 Views in and out of the conservation area give a sense of the area's wider environment as it is experienced when travelling through or around it, or to and from it, and are important part of its character.

4.15 Crucially, Kensington Gardens offers views of open space and trees and it is important that this skyline remains unpierced by modern intrusions. The parkland offers views to the palace and across roofs, where the skyline is consistently formed of traditional residential roofscapes, which is a key feature of Kensington as well as the conservation area.

4.16 Another view to a landmark building is views to the spire of St Mary Abbots from Brunswick Gardens and elsewhere.

4.17 The terraced streets offer several views such as from Palace Gardens Terrace to Brunswick Gardens and vice versa as well as outwards to streets beyond. A particularly good closer is provided by the fire station in Old Court Place and another into the charming Strathmore Gardens.

4.18 Glimpses of the onion domes on **no. 24 Kensington Palace Gardens** are tantalising as of course are views to the private parts of the palace such as to the Clock Tower, but serve to add charm atmosphere to the conservation area.

4.19 Another important characteristic of the area is the way gardens and rear elevations are visible from lateral streets and rear windows. In both cases these views are important to the character of the conservation area as they reveal other historic parts of the houses (such as closet wings and valley roofs) as well as important green space.

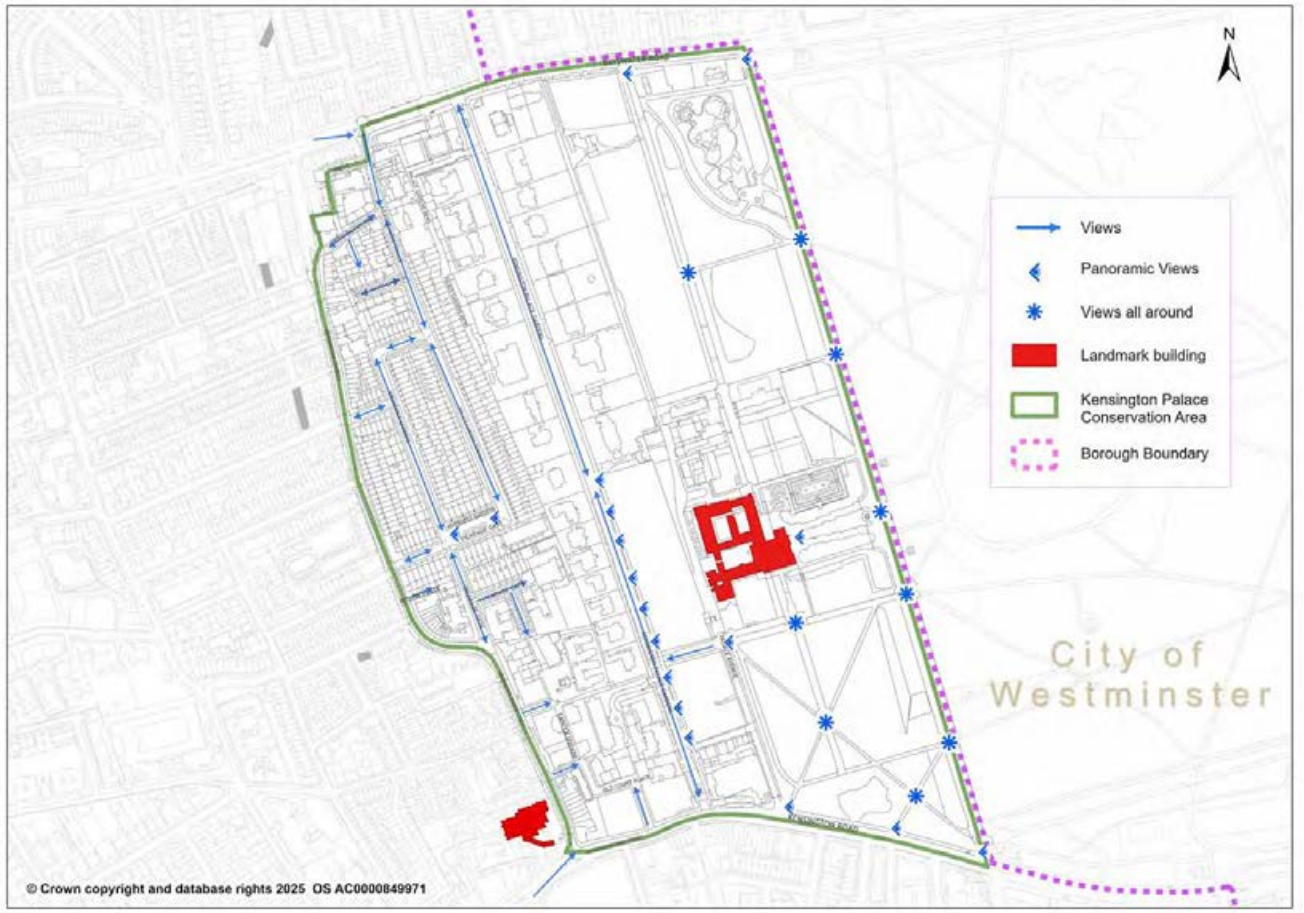


Fig 4.1: Views map

4.20 Kensington Palace has key views that are visible from within and into the grounds surrounding it. This includes kinetic views along the edge of Perks Field.

View along Palace Gardens Terrace

View of St Mary Abbots Church (outside of the conservation area) from Brunswick Gardens

Lucerne Mews

View of Berkeley Gardens from Kensington Church Street

View of Melon Place from Kensington Church Street

View towards Courtlands from Palace Gardens Terrace

View along Strathmore Gardens

Panoramic view of the Round Pond (outside of the conservation area and Royal Borough of Kensington and Chelsea) from Broad Walk, Kensington Gardens

View of Kensington Church Street from Vicarage Gate

View towards Statue of Queen Victoria from Kensington Palace

5 Negative Elements and Opportunities for Enhancement

Lack of repairs and maintenance to roof

Lack of repairs and maintenance to roof

5.1 This section itemises some of the alterations that cause harm to the historic and architectural character of the conservation area. the NPPF and the Council's Local Plan policies require opportunities to be taken to enhance the character of conservation areas and listed buildings when opportunities arise and this includes the removal of negative elements. This list can serve as a checklist of opportunities for enhancement to the area which are public benefits.

5.2 Historic areas are sensitive to change. Once a historic feature is lost it can only be replicated and the loss of authenticity and integrity that results in the loss of historic fabric is harmful to the conservation area as a whole. As houses make up the bulk of the area, an ill considered alteration to any one of them will have an impact on the wider conservation area. Examples include the loss of windows and their original glazing pattern, the loss of historic front doors and their original design, loss of railings and their replacement with inappropriate additions, different roof coverings, rooflights and satellite dishes cause harm to the historic character of the area.

5.3 Other regrettable installations include security bars over windows, the use of modern surfacing to entrance steps and inappropriate materials installed on front boundary walls. Other small scale interventions that can cause harm include the installation of insensitive cabling and pipework, CCTV cameras, small roof porch coverings, ill-placed air conditioning units and bin stores. Roof level clutter such as railings and trellises from terraces, is also an unwelcome intervention.

5.4 Insensitive additions can also harm the uniformity of a group of buildings, which is a defining feature of much of the conservation area. Extensions have had an impact on the area and they are harmful where they have been poorly designed and spoiled the harmony of a group of buildings. The addition of a mansard roof on an uninterrupted roofline for example, the painting of a house in a uniform terrace

can harm the regularity of the group. There are examples of poor quality mansards and front dormers at roof level. To the rear, inappropriate extensions, such as overly tall closet wings can also harm this uniformity. This includes rear extensions that infill a gap where a view of the rear elevation of a group of properties would have been previously visible.

5.5 Inappropriate painting can be both the colour and the type of paint with paintwork having the potential to trap water and cause damage to stucco and underlying brickwork over time. Masonry cleaning can cause harm by damaging the brick and making the house stand out visually from its neighbours. Inappropriate re-pointing, using a thick weatherstruck finish again causes harm to the brickwork and visually alters the appearance of the building.

5.6 The retail units throughout the conservation area are particularly sensitive to change, given the changing nature of retail. Any historic shopfronts should be preserved. Modern materials, large fascias, awnings, back lit signs all threaten the established historic character of the retail areas. The Mansion block stone entrances on Kensington High Street and entrances on Kensington Church Street have been affected by modern fascias and shopfronts, with some historic entrances lost.

5.7 The building audit maps shows negative buildings that have an impact on the conservation area and these, as with all other negative elements, can provide locations for enhancements to the area in the future.

Inappropriate historic rear infill extensions

Metal railings in front of a mansard roof

External wires

Boarded up windows

Appendix 1: History

EARLY HISTORY

6.1 Kensington Palace Conservation Area covers a considerable area at the foot of the favoured south and west slopes of Campden Hill, five miles (eight kilometres) west of the City of London. Its development began with two tiny medieval settlements astride the old Roman roads from London to the west, now known as Notting Hill Gate and Kensington High Street. Connecting roads running north and south were scare in this location: one of the most important joined Kensington with its smaller neighbour on Notting Hill Gate and survives as Kensington Church Street.

6.2 From Elizabethan times the area had a reputation as a healthy place to live, with spas and extensive market and nursery gardens. With its pleasant position and proximity to London, Kensington became popular with those who wished to get away from the thickly-populated and occasionally plague-ridden city. Proclamations from 1580 onwards and throughout the next century prohibited all new buildings within specified distances of London but these proved hard to enforce. Pressure for accommodation was met by a continuous yet modest expansion of Kensington village. It was not until Thomas Young's initiative in laying out what is now Kensington Square in the late seventeenth century that speculative development began to change the face of the area.

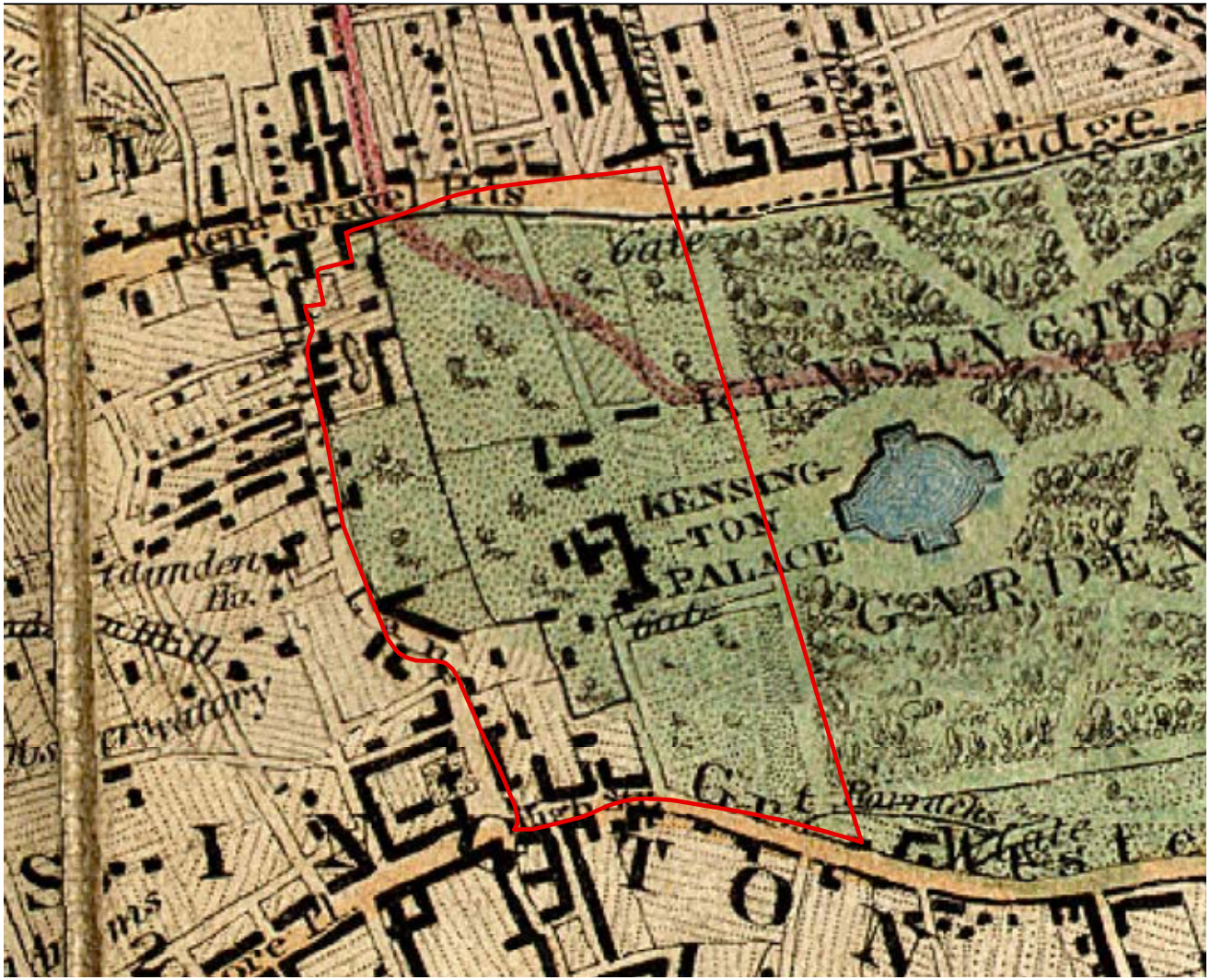


Fig 6.1: Davie's map of 1841

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KENSINGTON PALACE

6.3 An indication of the popularity of Kensington can be found in its selection for several substantial houses in the seventeenth century including Holland House (commenced in the 1590s, part of which survives in Holland Park), Campden House (erected or substantially extended in 1612 roughly in the location of Sheffield Terrace), and, east of Kensington Church Street, a smaller house for Sir John Coppin again dating from around 1605 in which the architect John Thorpe may have had a hand (later Sheffield House was built there). Nothing remains visible of this house which passed to Sir Heneage Finch in 1619 and thence to the Earls of Nottingham to become Nottingham House.

6.4 The desirability of the area received a tremendous boost when Nottingham House, by then enlarged and improved by Wren, was purchased as a country seat by William III in 1689. Plans were immediately drawn up for its enlargement by the Office of Works under Wren, yet while these proposals were being implemented Queen Mary decided that further extensions were required. After her death in 1694, William made the new house his principal residence. Despite the ingeniously dignified proposals of the Office of Works, what was later to be known as Kensington Palace remained an irregular grouping of structures round three courtyards through the reigns of Anne and George I. "*Never did a powerful monarch of the age of Louis XIV build a less ostentatious residence*" wrote architectural historian, Nikolaus Pevsner, who also remarked that William's

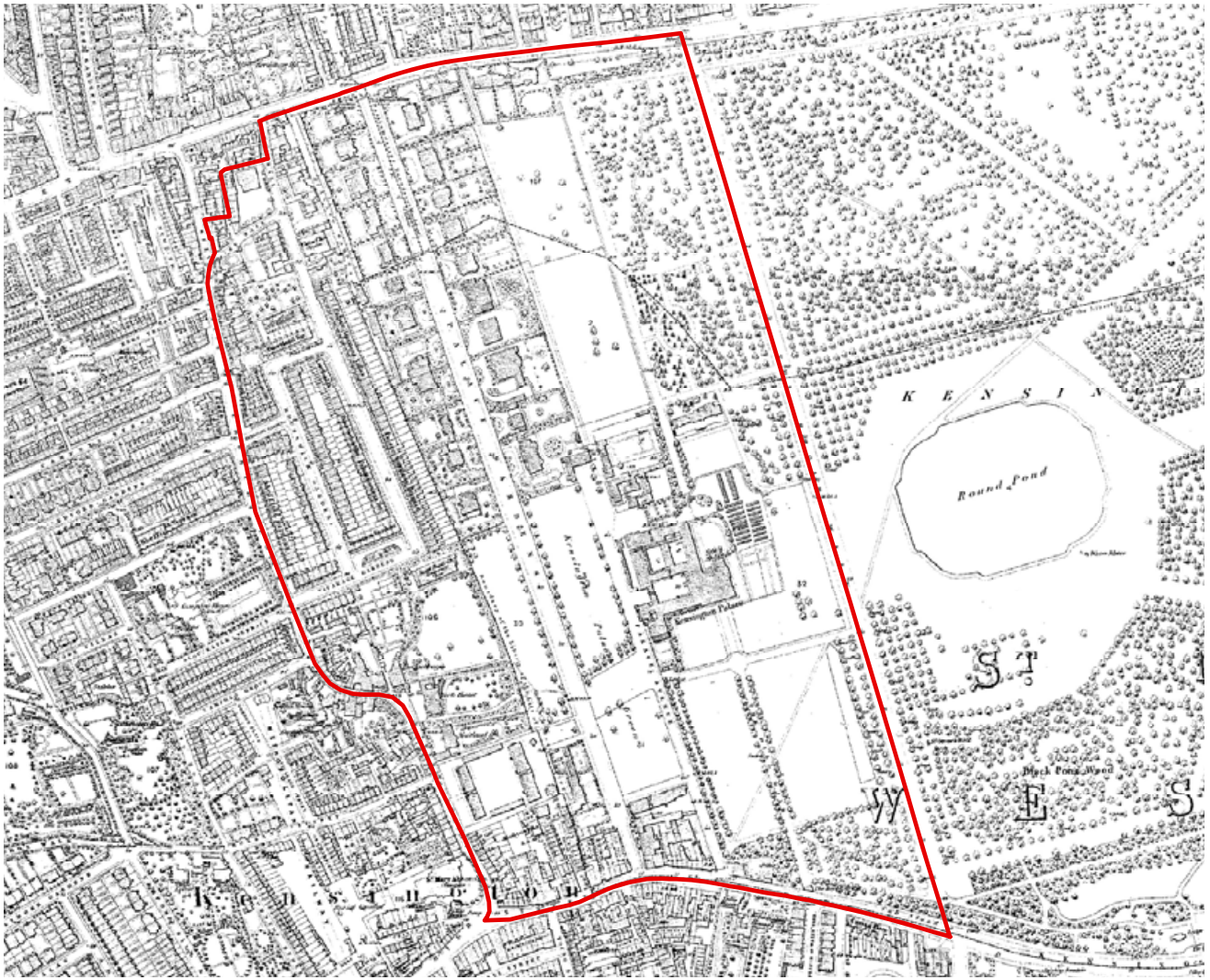

Fig 6.2: Map of 1869

retreat at Het Loo in his native Netherlands was also restrained.

6.5 Kensington Gardens had initially been the western end of Hyde Park, which had been created in 1536 by Henry VIII to use as hunting grounds. In 1728 Queen Caroline, wife of George II, had Kensington Gardens separated and landscaped by Henry Wise and Charles Bridgeman to include a sunken Dutch garden,

the Round Pond and tree lined avenues. At this time the gardens were private gardens for the royal family and not opened to the public until much later.

THE NINETEENTH CENTURY

6.6 By the time Queen Victoria was born in Kensington Palace in 1819 the population of Kensington had reached 12,000. Financial uncertainty around 1825 severely restricted the plans of various developers, schemes by Lord Holland and J.W. Ladbroke elsewhere in the district being affected. However, the population of Kensington doubled during Queen Victoria's childhood and at her death in 1901 there were 176,000 residents in the parish. While some of the population explosion can be credited to better living conditions, higher birth rates and increased life expectancy, the great majority of the increase, four-fifths of the 50,000 in the 1860s for example, came from migration. In Kensington's case this was generally provided by people moving "*upward and outward*", those with increased wealth looking for an attractive home, in contrast to the "*downwards and inwards*" migration of the London revealed by Mayhew and Barnardo. The development of the elegant stucco terraces of Kensington Palace Conservation Area on the site of Sheffield House and the Glebe Estate provides a good example of the speculative builder at work.

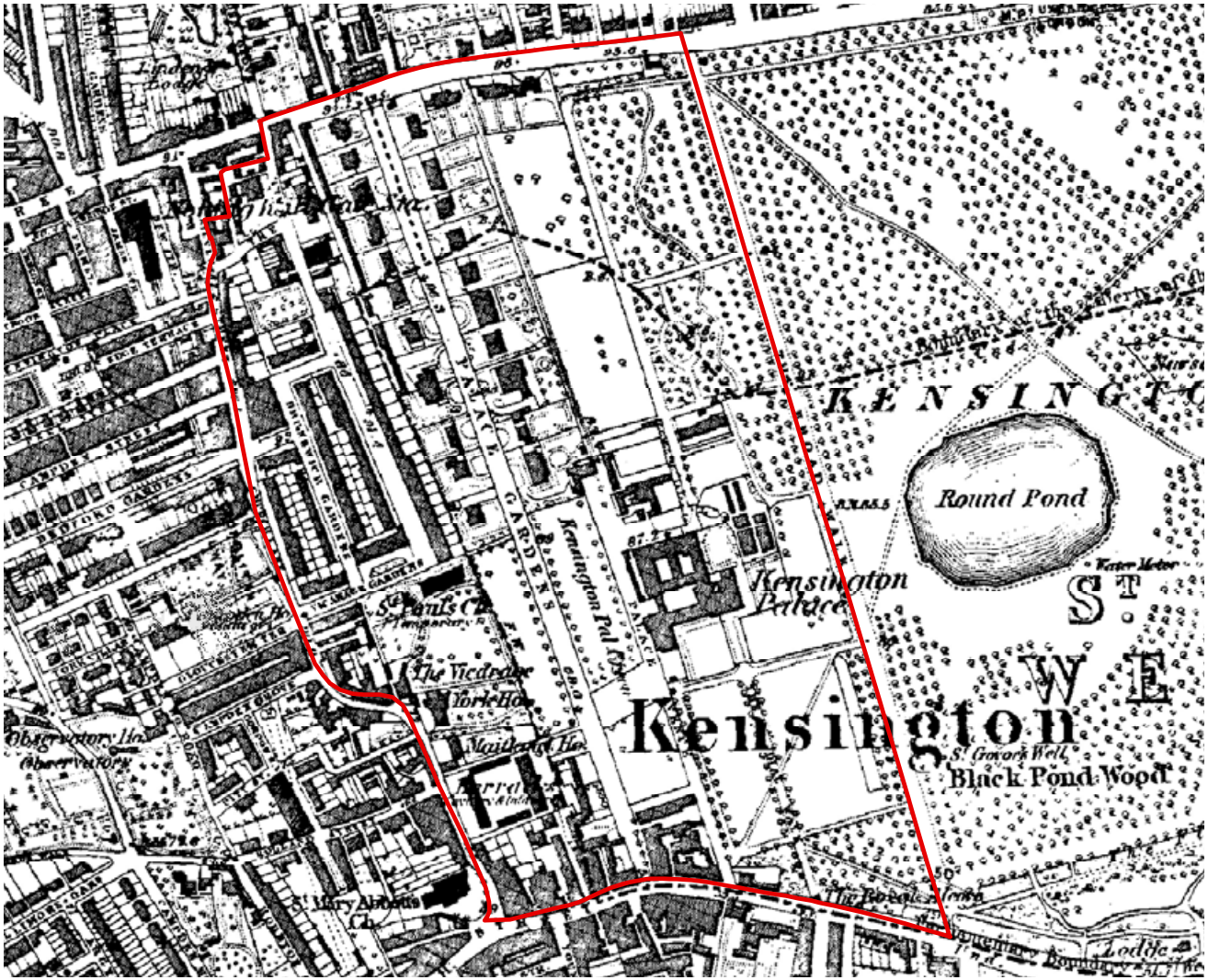

Fig 6.3: Map of 1874

THE SHEFFIELD HOUSE AND GLEBE ESTATES

6.7 Sheffield House stood on the east side of Kensington Church Street opposite Sheffield Terrace, its grounds occupying the strip east to where Brunswick Gardens is now. An earlier house on the site had been part of Sir Walter Cope's holdings who sold it to Sir George Coppin who in turn sold it on in 1613, presumably when he moved into the new house later to become Kensington Palace. The mansion was eventually sold or leased to a local builder and a bricklayer in 1744, and was demolished and its grounds used as a brickfield. By 1798 the house had been rebuilt by Thomas Robinson and after his death in 1810, the estate found its ways to his nephew, Alexander Ramsay Robinson, who owned the area now occupied by Bedford Gardens, Campden Street, Peel Street and Edge Street immediately before they were developed. It was his eldest son, another Thomas, who entered into agreements for the final demolition of Sheffield House and the development of the Estate and the adjoining Glebe.

6.8 The Glebe occupied the site of Palace Gardens Terrace, Strathmore Gardens and Vicarage Gate. It had belonged to successive vicars of Kensington from at least 1260 and its thirteen acres corresponded quite closely to the half a virgate mentioned in the Domesday Book as the priest's holding in Kensington. Until 1877 the vicarage stood where Vicarage Gate joins Kensington Church Street today. It was demolished to make way for an intended new straight road to Notting Hill that was never completed, leaving the old, narrow and winding Church Street as seen today. The replacement vicarage was a red-brick house where Hamilton House now stands.

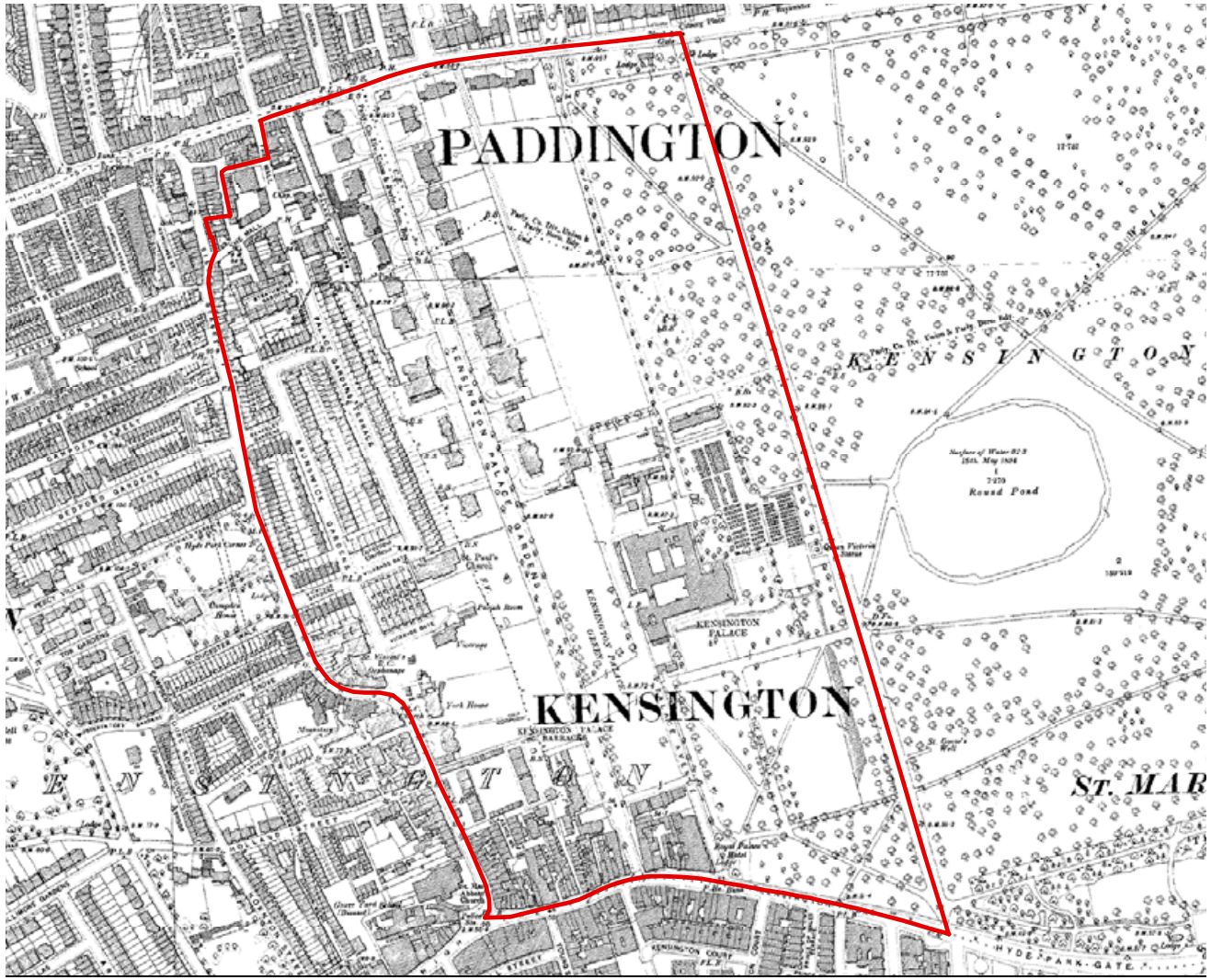

Fig 6.4: Map of 1896

6.9 As owner of Sheffield House and leaseholder of the Glebe, Thomas Robinson arranged in 1853 with Archdeacon Sinclair, the vicar of St Mary Abbots, to surrender his lease in return for an agreement to develop both

holdings. A second agreement in April 1854 granted Robinson a new lease of ninety-nine years from March 1854 over the houses he would erect on glebe land. House elevations were to be approved the architect of the Ecclesiastical Commissioners, though there is no evidence that any such approval was sought; indeed, the whole agreement was not put to the Commissioners of the Bishop of London and a more formal agreement followed in 1860.

6.10 The layout of the development was probably designed by the architect David Brandon who submitted the applications for over three thousand feet of sewers to serve it. No single architect controlled the appearance of the project, however, so that while the resulting terraced houses are almost entirely of stucco with extensive ornament, there is considerable variety in elevational treatment employed by the various builders and developers. William Lloyd Edwards of Paddington, for example, uses classical ornament in unusual ways, most clearly seen in the doorcases to Inverness Gardens and related properties where Doric friezes sit on Ionic columns and narrow windows are contrived in niches. Elsewhere it is possible to detect stylistic similarities with schemes in other parts of Kensington. The prolific local builder, Jeremiah Little, was responsible, amongst others, for **Nos. 60-102** (even) **Palace Gardens Terrace** which are similar to **Nos. 9-55** (odd) **Argyll Road** built on the Phillimore Estate at roughly the same time. The projecting two-storey bays of the terraces in Strathmore Gardens he constructed between 1868 and 1870 have a strong resemblance to those in Campden Hill Gardens erected at the end of his career and completed by his son, Alfred, after his death in 1973.

6.11 Building began on the Sheffield House site where Robinson had taken the unusual course of selling most of the land to Jeremiah Little who leased much of it to his sons, Henry and William. Courtland Terrace, now **Nos. 35-49** (odd) **Brunswick Gardens** with **No. 55a Palace Gardens Terrace**, were erected by Little under contract to Robinson in 1856. Melon Place was also laid out at this time. The last houses to be built in the first stage of development were **Nos. 35-43** (odd) **Palace Gardens Terrace**. The 1854 agreement had reserved a space for a permanent church to replace the temporary St Paul's in Vicarage Gate if arrangements could not be made in time. These provisions were not in place when Robinson required the land for development, and he obtained the lease by default in 1863.

MILLIONAIRES' ROW

6.12 "Millionaires' Row" was a popular name for Kensington Palace Gardens, which scheme arose from the recommendation by a Treasury Committee in the late 1830s that there should be an extensive reorganisation of the Royal Gardens, financed by letting some Crown land for building. In 1841, a swathe of land which had been the kitchen gardens for Kensington Palace was transferred to the Commissioners of Woods and Forests, predecessors of the Crown Estate Commissioners who are still the ground landlords today.

6.13 The Commissioners' architects, Thomas Chawner and James Pennethorne, prepared a plan for a broad road lined with 10 detached houses and 10 semi-detached houses, in an exclusive low-density development to attract suitable neighbours for the palace. The road, originally called The Queen's Road, had a width of 70 feet (21.3m) with the requirement that houses should be set back behind a building line a further 60 feet (18.3m) on either side. The leases required the erection of low walls with railings and pairs of carriage entrances to retain security without the loss of spacious views. Preference was to be given to people wishing to build houses for their own occupation.

6.14 The Commissioners were ready to advertise the plots by 1842, but found the response very poor. Their terms were too high, the only acceptable offers being for minor plots along Bayswater Road where semi-detached houses were planned. Five houses were eventually built here by S.W. Strickland of Bayswater, the sole survivors being **Nos. 4 and 5**.

6.15 The Commissioners were rescued by John Marriot Blashfield, a manufacturer of inlaid and tessellated pavements in Blackfriars who had been a sculptor with the Coades and who bought the Coade Stone moulds and models after the business closed down around 1836. He took on 21 sites now occupied by **Nos. 6-14** (consec) and **Nos. 16-26** (consec) in 1843. The Commissioners specified the houses should be faced in imitation stone or best malms or facing bricks and Blashfield chose to build them in the

Italianate style, eventually spending far more on them that was originally intended.

6.16 Before the year was out he had begun his first house (**No. 8**, designed by Owen Jones and replaced by flats by R. Seifert and Partners in 1961). Blashfield eventually built three more himself, of which only **No. 24**, also by Owen Jones, survives although it was incomplete after Blashfield's bankruptcy in 1847. Blashfields's two other Italianate villas, close to the north gates, which he provided at his own expense, were demolished to make way for the Czech Embassy of 1968-69.

6.17 Blashfield never intended that he would undertake the entire development himself but initially he was no more successful than the Commissioners in finding other builders. His most notable success was in persuading the building contractors Grissell and Peto to take the plots now occupied by **Nos. 12, 18, 19 and 20**. This firm was at the time a principal contractor for the New Palace of Westminster; they had been responsible for the Reform Club in Pall Mall and it was to the architect of both these schemes, Charles Barry, that they turned. The designs for all four houses were described as "*emanating from Mr Barry*" which, with the attribution of **No. 12** to Robert Richardson Banks, a Barry pupil and the architect in charge of Barry's office, suggests that Charles Barry himself was not principally involved. They were built between 1845-47. **No. 12** itself is in the Italian palazzo style used by Barry at the Reform Club and with which he sounded the death-knell of the Greek Revival style. It was occupied by Sir Samuel Morton Peto who went on to build

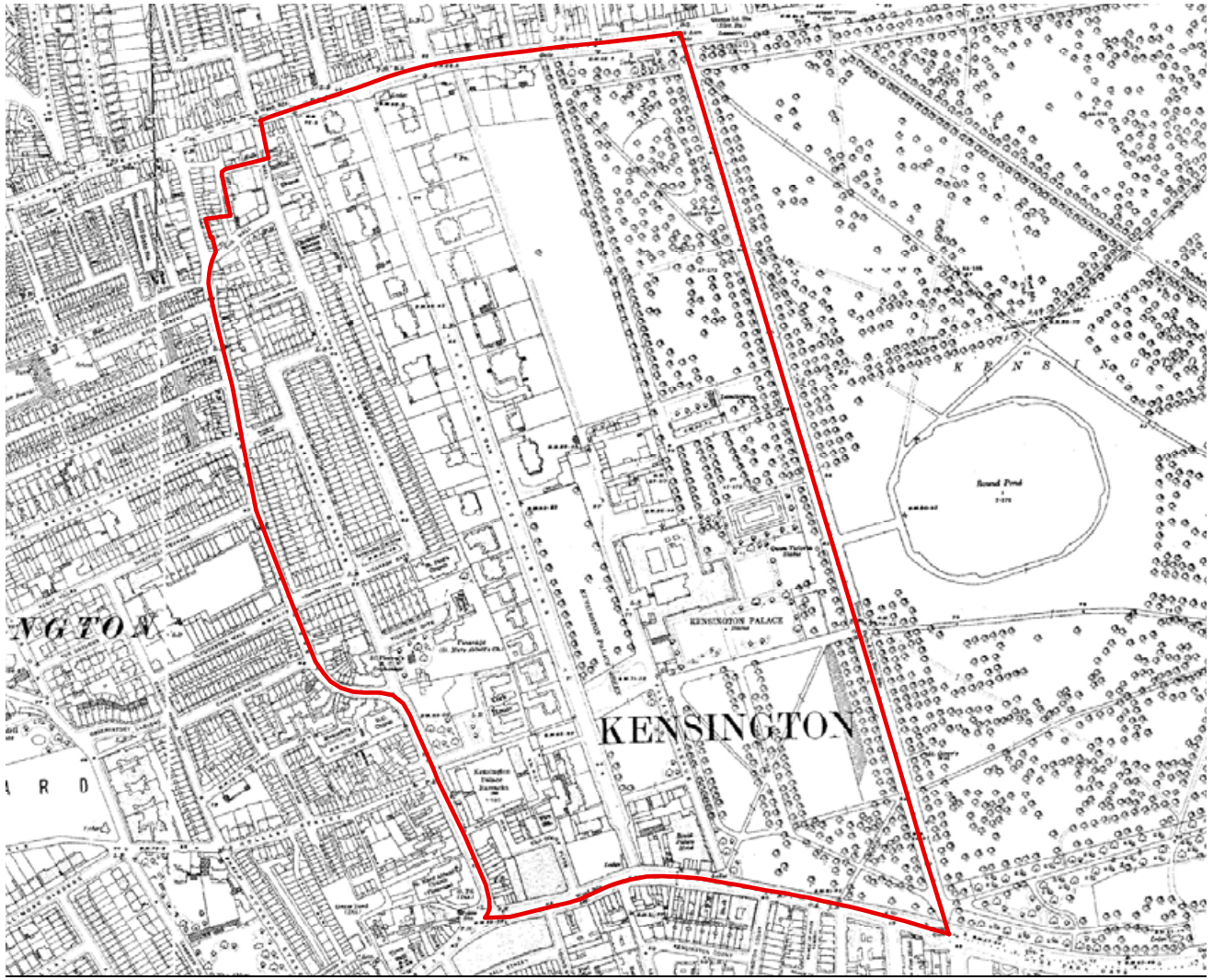

Fig 6.5: Map of 1915

No. 12a for himself at great expense in 1863-65 to designs by James Murray, not long before the bankruptcy of the firm. **No. 12** survives in remarkably good condition, including the superb Moorish-style billiard room added with other alterations by Wyatt in 1864. **No. 20** dates from 1845-46 with exterior alterations in 1857-58 while **Nos. 18 and 19** make a successful composition of two semi-detached properties of different sizes. Grissell and Peto were

able to use surplus stone from the Palace of Westminster in their construction.

6.18 In May 1846 Blashfield had not sold any of his five houses and complained that the Commissioners were being slow to complete the road and that the barracks were off-putting to purchasers. The Commissioners helped by extending his peppercorn rent on the land and he then found purchasers for two houses and sold two of his plots but he was declared bankrupt in May 1847 and his land was assigned to a trust.

6.19 It was not until the upturn in the the general economic situation in the 1850s that the Commissioners were able to dispose of Blashfield's vacant plots, **Nos. 11, 13, 14, 22 and 23**; his three remaining houses, **Nos. 8, 24 and 25**; and his stables in Palace Gardens Mews. Of these, **No. 11** was designed by Sydney Smirke between 1852-54; **No. 14** was designed by Thomas Cubitt in 1850-51 (with considerable extension and alteration in 1887); and **no. 22** by Charles Frederick Oldfield in 1851-53.

6.20 **No. 13** (1851-54) by C.J. Richardson is in the Gothic style (the only such design in the street) at the insistence of its owner, the Earl of Harrington. **No. 15** was designed by James Knowles senior in 1854 for the lace manufacturer and philanthropist George Moore, who confessed he felt mortified at the extravagance, ostentation and "*vain show*" of it. **No. 15b** was originally its stable block.

6.21 Trees were first planted in the avenue around 1850 in response to a request by residents, but most of the trees were soon destroyed by grazing. In 1870 trees were planted at the residents' expense in the southern half of the road with those in the northern section being planted around 1879. Kensington Palace and most of Kensington Palace Gardens were for a long time within the "*Liberty of the City of Westminster*". An old boundary stone can be seen by the left-hand entrance to **no. 22**.

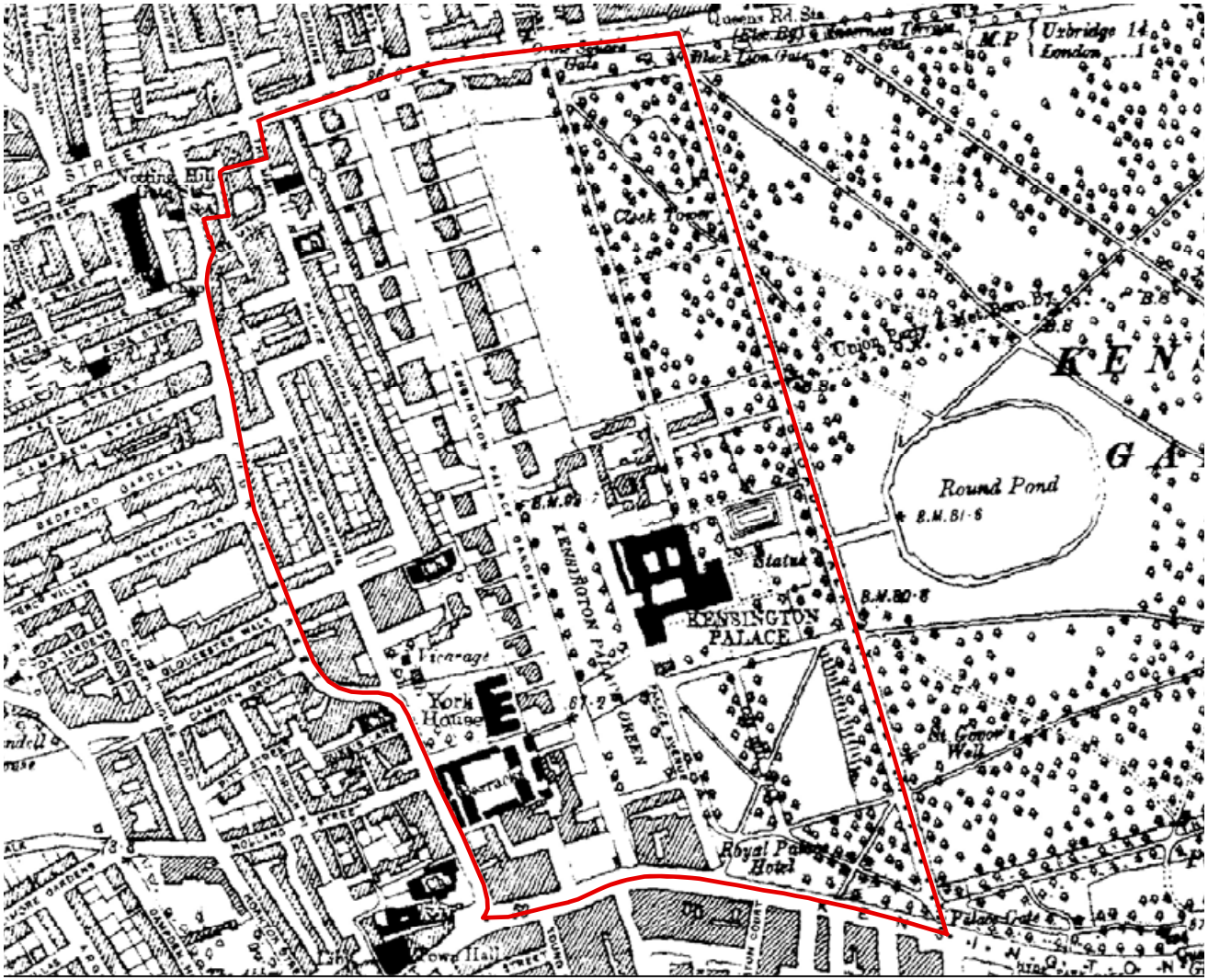

Fig 6.6: Map of 1920

PALACE GREEN

6.22 Land to the south of the Victorian villas, known as Palace Green, remained undeveloped for 50 years, not because the Commissioners' fund-raising objectives had been achieved but apparently to comply with Queen Victoria's wish that building should not continue opposite the palace. Not long after his accession, Edward VII was sounded for his views on further building leases to which he agreed to raise funds for improvements to his gardens at Windsor. Thus seven large detached houses were built between 1903 and 1912: **Nos. 7-10** (consec) **Palace Green** by builders, William Willett; and **Nos. 4-6** (consec) to the south by Holloway Brothers with various architects being involved in their designs.

6.23 Further south again had been the location of grace and favour houses for Kensington Palace staff that were sold off for redevelopment. **No. 2** was designed and built for writer, W.M. Thackeray between 1860-62. He died here in 1863. It is said that Thackeray had a major hand in its design and that its early use of red brick was an important precursor. The plans were however the work of Frederick Hering and actual contemporary interest in the design was muted.

6.24 Further south again at **no. 1** is the house Philip Webb designed for the young George Howard, later 9th Earl of Carlisle, and built between 1869 and 1870. The Commissioner's architect rejected the original design though Webb regarded as a compliment the authorities' inability to identify the stylistic sources of his design. Webb eventually compromised and introduced a certain amount of stonework in the elevations. The interiors were decorated to designs by Webb and artists associated with William Morris, including Walter Crane and Edward Burne-Jones. During the First World War it was used as a furniture store by Barkers and narrowly escaped demolition proposed by them in 1922. Significant external alterations and the removal of the interior took place when it was converted to flats in 1957.

THE SOUTH WESTERN CORNER

6.25 While the Victorian developments of Kensington Palace Gardens and the Sheffield House and Glebe estates have remained with generally little alteration since their inception, the earliest buildings in the area, those associated with the frontages to what are now Kensington's High Street and Church Street, have been redeveloped, sometimes more than once. Commercial pressure is in part to blame, frontage properties extending to capitalise on enhance land values, but the other culprit is London's traffic, though the motor car is not necessarily the 'villain of the piece', as the first highway widening scheme in the vicinity involved the setting-back of what is now the Barkers frontage in 1868-71.

6.26 At this time, the facing frontage now within Kensington Palace Conservation Area was the usual mixture of shops and public house concealing a warren of short closes, some with small dwellings crammed on tiny plots. The frontage returned up Church Street with a terrace, of which **No. 12** may be the only, though much altered, survivor. This tightly-knit enclave was isolated from its neighbours by the Palace kitchen garden and by houses and the old Barracks on Palace Green.

6.27 As the century progressed, more and more land was built upon. Clarence Mews, serving a row of houses and a Wesleyan Chapel off the High Street, was punched through to Church Street where Old Court Place emerges today. The palace's kitchen garden gave way to the barracks in 1856-58, probably to designs by Colonel Frederick Chapman, and it was a requirement that the elevations were to be "*in a plain but good style of architecture as shall not... be unsightly or in any use detrimental to the houses on each side of [Palace Green]*". These barracks ceased operation in 1972 and Lancer Square built and was subsequently being redeveloped at the time of writing in 2019. The former barracks that survive today perpendicular to the southern end of Kensington Palace Gardens were built either in the late seventeenth or early eighteenth century.

6.28 There have been considerable changes since the turn of the twentieth century. Old Court Mansions, designed by Philip Pilditch and erected for Barkers on the north side of the High Street, marks the beginning of the consolidation of these commercial frontages into larger single blocks following the wholesale widening of the High Street in 1902—5. This also led to the formation of the southern area of Old Court Place linking to Clarence Mews, graced with the Fire Station of 1903, a typically lively design by London County Council architects under the direction of W E Riley. **Nos. 26-40** (even)

Kensington High Street next to the entrance to Palace Green followed in 1924, also for John Barker and Co and designed by Sir Reginald Blomfield and H.L. Cabuche. It respects the amenities of Palace Green and "*steps down*" most effectively to the side.

6.29 Road widening also affected Church Street frontages. **Nos. 14-28** (even) were rebuilt or possibly just refronted in 1913 in a mid-eighteenth century style and on a slightly different alignment to eradicate a relative "*pinch-point*" just north of St Mary Abbots Church.

6.30 Further north, three houses used to dominate the scene, Maitland House and York House stood side-by-side behind impressive forecourts. Princess Sophia, daughter of George III, lived in York House between 1839 and 1848. However, they were demolished and their combined gardens provided the boundaries of the present mansion flats, York House, designed by Durward Brown in 1904-5. Concerning the Church Street frontages, here is a pleasant Neo-Georgian building, designed by H. Austen Hall in 1924-26, which contrasts with its neighbour, Church Close, a block of flats and shops designed around a courtyard by Yates, Cook and Darbyshire in 1927-28. The Tudor style is carried through to some very convincing chimneys.

6.31 Beyond these buildings, the road originally turned sharply left and dwindled into Vicarage Place in front of the third house, the vicarage. This was relocated when Vicarage Gate was taken through to Robinson's developments and some properties were demolished to widen what became Church Street throughout its length,

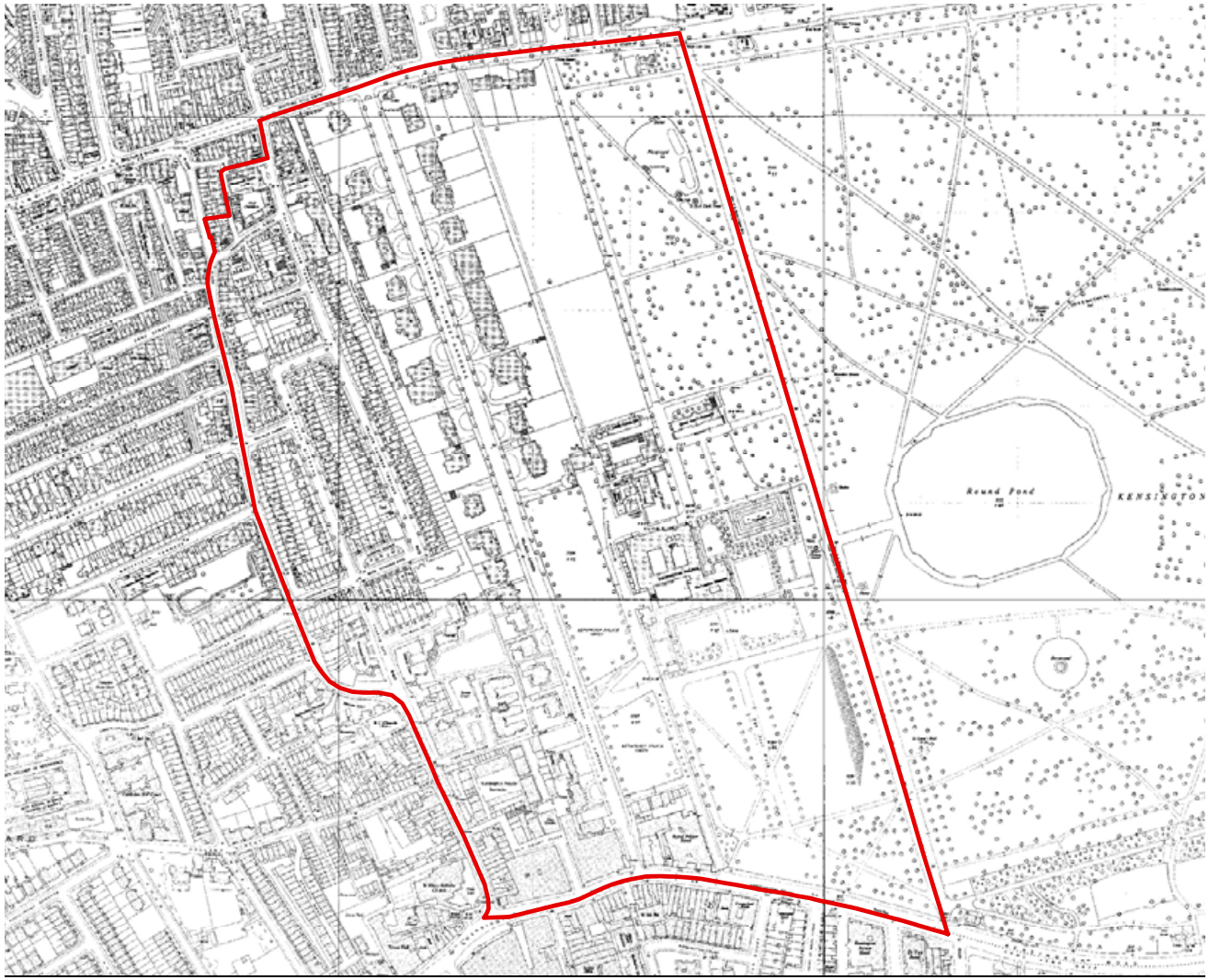

Fig 6.7: Map of 1955

while two substantial terraces and an isolated group of brick-and-stucco houses were built, served by the new road. These alone remain, as the Church Street properties were redeveloped a second time with two large inter-war mansion blocks flanking the southern entrance to Vicarage Gate. Winchester Court with its lower floors faced in black faience, was described on its construction in 1935 as "*decidedly the most*

meritorious building to appear in this district for a long time".

THE NORTHERN BOUNDARY

6.32 A rectangular area at the north east end of Kensington Church Street, or Silver Street, as it was then known, was already quite densely developed at the turn of the nineteenth century. Many varied properties fronted the main roads and The Mall running behind, with Rabbit Row and West Mall serving properties within the rectangle.

6.33 As the century progressed this relatively isolated group became surrounded by building activity with the physical connection via Palace Gardens Terrace to Robinson's schemes as well as the speculative development of Kensington Palace Gardens and, across Silver Street, the laying out of what is now Hillgate Village from around 1850 onwards. The tiny sliver of property now known as **No. 150 Kensington Church Street** is a relic of the sometimes disorganised process of land assembly prior to building. At the same time, the Baptists built a Union Chapel, later the Christian Science Church, near the junction with The Mall, to be replaced in 1921-26 to designs by T.S. Tait of Sir John Burnet and Thomas S. Tait. It was joined in 1886-87 by the Unitarian Chapel on the site of a pleasant old house: this building has itself been replaced to designs by architect Tom Atterton in 1976-77.

6.34 One of the most interesting buildings in the area is Mall Chambers, built in 1865-68 to designs by John Murray, who was also responsible for the opulent **No. 12a Kensington Palace Gardens** for Sir Samuel Morton Peto MP. Peto's stables were nearby in Rabbit Row where Broadwalk Court now stands. Mall Chambers themselves were "*improved dwellings intended for a class somewhat above ordinary mechanics and labourers*" as the Building News put it at the time. Early residents included a surgeon, a stockbroker's clerk and a librarian as well as plumbers, porters and printers.

6.35 Opposite, Lucerne Mews was built in 1850 with charming brick details including unusual cornice-work. Another striking building of its kind is Broadwalk Court to the north of Mall Chambers, designed by Robert Atkinson and built in a restrained Art Deco style in 1934-5.

FAMOUS RESIDENTS

Royalty

- William III, Mary II and Anne made the palace their main residence, dying here in 1702, 1694 and 1714 respectively. George I and George II also lived here, and George II's queen, Caroline of Ansbach, died in the Palace in 1737. George III did not favour the Palace and reigning monarchs have not lived here since his accession in 1760.

- Princess Caroline of Brunswick (1768-1821), niece to George III, married George IV when Prince of Wales in 1795. Estranged from him, she lived in Kensington Palace from 1808 to 1814.

- Augustus Frederick, Duke of Sussex (1773-1843) was Queen Victoria's uncle and built up a famous library at the palace. He was President of the Society of Arts, a reformer and supported of Caroline and a noted eccentric.

- Queen Victoria was born in the Place as the daughter of the Duke and Duchess of Kent on 24 May 1819.

- Princess Louise, daughter of Queen Victoria, moved into the Palace with her husband the Marquess of Lorne, later Duke of Argyll, in 1873. She lived at the Palace until her death in 1939. An artist and sculptress, she was responsible for the Jubilee Statue of her mother presented by the people of Kensington and unveiled on the Broad Walk by Queen Victoria on 28 June 1893.

- Princess Beatrice (1857-1944), Victoria's youngest and last surviving daughter, moved to Kensington Palace during the First World War. She heavily edited her mother's letters and diaries over a period of 30 years and burnt the originals.

- Prince Francis of Teck and his wife Princess May Adelaide of Cambridge lived at the Palace between 1867 and 1870. Their daughter Princess May, later Queen Mary, wife of George V, was born in the Palace on 28 May 1867.

- Her brother, Prince Alexander, was created Earl of Athlone and married Princess Alice,

daughter of Leopold, Queen Victoria's fourth son. Princess Alice lived at Kensington Palace and took a great interest in Kensington, being a founder member of The Kensington Society. She died in 1981.

- Her Royal Highness Princess Marina, daughter of Prince Nicholas of Greece and Denmark, married Prince George, Duke of Kent (1902-1942) in 1934. A well-known and much-loved resident of Kensington, she helped restore the palace after the last war and died in 1968.

Other notable residents include:

- Beerbohm, Sir Max (1872-1956), artist and writer, was born at **No. 57 Palace Gardens Terrace**.
- Canziani, Louise Starr (1845-1909), portrait and figure painter, lived at **No. 3 Palace Green** from 1885 until she died. Her daughter Estella (1888-1965), a talented amateur painter known as "*the Bird Lady of Kensington*", spent all her life at **no. 3**.
- Carlisle, George James Howard MP, 9th Earl of (1843-1911), patron of the arts, lived in the house he commissioned from Philip Webb at **No. 1 Palace Green** from 1870.
- Clementi, Muzio (1752-1832), composer, lived at what is now **No. 128 Kensington Church Street**.
- Harrington, Leicester Fitzgerald Charles Stanhope CB, 5th Earl of (1784-1862), owner of an extensive South Kensington estate, lived at **No. 13 Kensington Palace Gardens** from 1853. His widow Elizabeth remained there until her death in 1898.
- Heywood, James MP FRS (1810-1897), library pioneer, found the Free Public Library at no. 106 Notting Hill Gate which he donated as Kensington's first public library. He lived at **No. 26 Kensington Palace Gardens** from 1858 until his death.
- Horsley, William (1774-1858), composer, moved to **no. 128 Kensington Church Street** in 1823. His son John Calcott Horsley (1817-1903), artist, spent his life there.
- Maxwell, James Clerk (1831-79), physicist, lived at **No. 16 Palace Gardens Terrace**.
- Peto, Sir Samuel Morton (1809-1889), building and railway contractor and politician, lived at **Nos. 12 and 12a Kensington Palace Gardens** between 1854 and 1866).
- de Reuter, Baron Julius, (1852-1899), founder and director of the international news agency, lived at **No. 18 Kensington Palace Gardens** from 1868 until his death.
- Thackeray, William Makepeace (1811-63), author of 'Vanity Fair', spent the last two years of his life in the house he built at **No. 2 Palace Green**.
- Wyndham-Lewis, Percy (1882-1957), painter and writer, lived at **No. 61 Palace Gardens Terrace**.

Appendix 2: Historic England Guidance

Conservation Area Designation, Appraisal and Management: Historic England Advice Note 1 (2016)

This guidance sets out ways to manage change in a way that conserves and enhances historic areas through conservation area designation, appraisal and management.

https://historicengland.org.uk/images-books/publications/conservation-area-designation-appraisal-management-advice-note-1/

The checklist below has been taken from this publication and has helped to identify the buildings that make a positive contribution to the historic and architectural character of the conservation area.

- Is the building the work of a particular architect or designer of regional or local note?
- Does it have landmark quality?
- Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?
- Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?
- Does it contribute positively to the setting of adjacent designated heritage assets?
- Does it contribute to the quality of recognisable spaces including exteriors or open spaces with a complex of public buildings?
- Is it associated with a designed landscape eg a significant wall, terracing or a garden building?
- Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?
- Does it have significant historic association with features such as the historic road layout, burgage plots, a town park or a landscape feature?
- Does it have historic associations with local people or past events?
- Does it reflect the traditional functional character or former uses in the area?
- Does its use contribute to the character or appearance of the area?

Additional criteria set by the Council:

- Does the building have architectural, historical, archaeological, evidential, artistic or communal significance that contributes to the character or appearance of the conservation area?
- Has the building retained its original design, materials, features and setting or ones that are appropriate to its style and period?
- Does it contribute to the evolution and diversity of the conservation area
- Was it built by an important local builder or one who also built other significant buildings in the area?

Conservation and Energy Efficiency

Historic England have produced useful guidance on how homeowners can improve energy efficiency and reduce carbon emmissions whilst still respecting the historic and architectural significance of their properties. For more information follow this link:

https://historicengland.org.uk/advice/your-home/saving-energy/

Appendix 3: Relevant Local Plan Policies

The table opposite indicates those policies in the Royal Borough's Local Plan, which have particular relevance to the preservation and enhancement of the conservation area.

These policies are the primary means through which the Council ensures that proposed development within designated conservation areas preserve or enhance the area's character and appearance.

This list is not comprehensive and any development proposals will have to take account of the whole suite of policies contained within the Council's Local Plan. Please consult the Council's website.

Chapter 4: Green-Blue Future	
Policy GB15	**Parks, Gardens and Open Space**
Policy GB16	**Trees and Landscape**
Chapter 6: Conservation and Design	
Policy CD1	**Context and Character**
Policy CD2	**Design Quality, Character and Growth**
Policy CD4	**Heritage Assets – Conservation Areas**
Policy CD5	**Heritage Assets - Listed Buildings**
Policy CD10	**Small Scale Alterations and Additions**
Policy CD11	**Basements**
Policy CD12	**Existing Buildings – Roof Alteration/Additional Storeys**
Policy CD13	**Existing Buildings – Extensions and Modifications**
Policy CD14	**Shopfronts**
Policy CD15	**Views**
Policy CD8	**Tall Buildings**
Chapter 10: Streets and Transport	
Policy T4	**Streetscape**