



Queen's Gate Conservation Area Appraisal

February 2020



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA

Adopted: 26 February 2020

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 22 of the Council's Local Plan 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

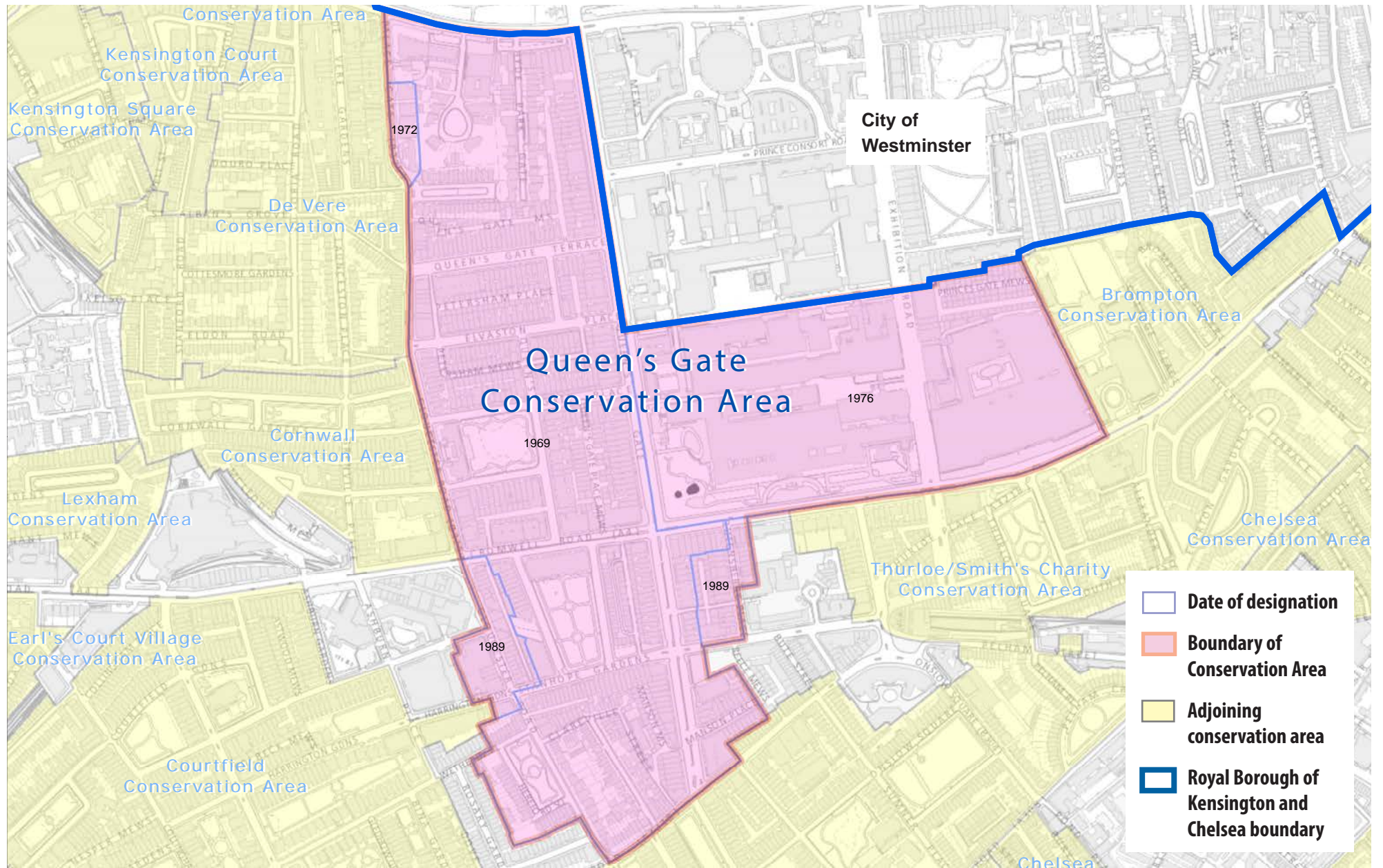


Fig 1.1: Conservation area boundary map

Summary of Character and Special Interest

1.5 Queen's Gate Conservation Area comprises groups of residential buildings that range from grand terraces to more intimate mews houses and streets that sit in strong contrast to a small number of mansion blocks / flats and world renowned museums, the Natural History Museum, Victorian and Albert Museum and the Science Museum.

1.6 The residential properties form attractive and characterful streets that date from the late Georgian period to the mid-twentieth century. These are primarily laid out as terraces with some detached / semi-detached houses in the northern and southern parts of the area.

1.7 Despite the predominantly residential and cultural institutional character of the area the western boundary has some shops and restaurants which are primarily situated along the eastern side of Gloucester Road.

1.8 The buildings are constructed from a limited palette of materials that use primarily London stock and red bricks, stucco, stone or terracotta with timber sash or casement windows. This gives the area coherence and a commonality where buildings sit in harmony with one another.

1.9 A significant contribution to the area is also made by the large number of mature trees and the lushly planted garden squares as well as the front and rear gardens of houses that can be found throughout the area. These provide visual amenity not only to residents but also to the public. A large part of the conservation area consists of Italianate terraces that, in some cases are adorned by formal parades



Nos. 53-62 (consecutive) Stanhope Gardens

of mature trees that complement the formality of the architecture and were intended to be as “architectural” as the buildings. The conservation area comprises a high quality built environment that is primarily residential in character with museum buildings and commercial premises along the western edges. The streets form an interesting array of housing and individual buildings that illustrate nineteenth century design and which are all set in a comfortable residential atmosphere with mature green spaces. The high

number of listed buildings, including a number listed at grade I and II*, is indicative of the quality of the conservation area.

Location and Setting

1.10 The Queen's Gate Conservation Area is situated in a central location within the Royal Borough of Kensington and Chelsea in an area that is largely bounded by Kensington Road, Imperial College Road and Princes Gate Mews to the north, Cromwell Road and Old Brompton Road to the south, the western boundary of The Oratory and Holy Trinity Church to the east and Gloucester Road, Hereford Square and Palace Gate to the west. The area incorporates parts of three wards Queen's Gate, Courtfield and Brompton and Hans Town.

1.11 Queen's Gate Conservation Area is bounded on its north and partially on its eastern sides by the City of Westminster (with the Royal Parks and the Knightsbridge Conservation Area). Continuing clockwise, the area is also surrounded by the Brompton, Smith's Charity, Thurloe Estate, Cornwall and De Vere Conservation Areas. Its boundaries have remained fairly much the same since the Museums were incorporated into the area from the former Brompton Square Conservation Area in 1976, the only alterations being the transferral of some properties at its north-western corner to De Vere Conservation Area in 1983 and extensions to include Queensbury Place and further properties on Gloucester Road in 1989.

1.12 Beyond the boundaries of the conservation area are yet more well-mannered Georgian/Victorian town houses arranged in terraces and larger blocks of twentieth century flats. The relatively low and consistent building heights and the frequent greening of the wider area by trees and open space, including the large expanse of Hyde Park, and the vitality

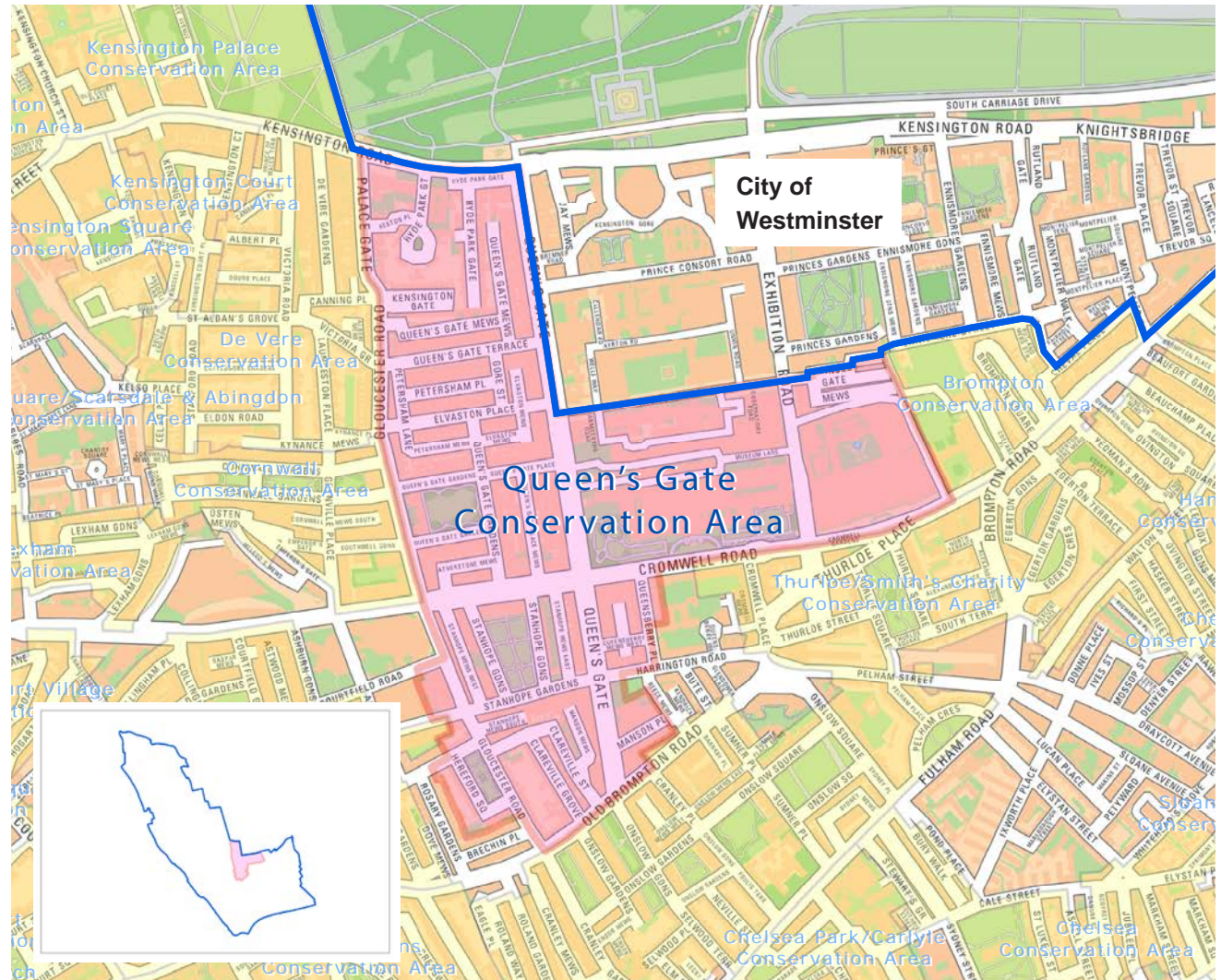


Fig 1.2: Conservation area context map

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offered episodically by the commercial streets and individual buildings contribute to the setting and desirability of the area. This setting combines with the conservation area to provide a swathe of attractive and historic places to live

and work, helping to ensure the longevity of this part of the borough's heritage.

2 Townscape

Urban Form

2.1 The Queen's Gate Conservation Area contains many buildings that vary from a very modest scale such as the two-storey mews houses to large grand terraces of seven storeys, large blocks of flats up to eleven storeys and large complexes such as the Natural History, Victoria and Albert and Science Museums. The buildings taken together create a mixture of finely grained terrace houses and more coarsely grained larger buildings that line the streets. A number of buildings stand out in their own right as larger individually designed buildings, such as the Church of St. Augustine of Canterbury, the museums and the Imperial College buildings to the south of Imperial College Road.

2.2 Most buildings front directly onto the street or are set back from the pavement with narrow lightwells to allow light to enter the lower ground floors. Large front gardens are few in number but can be found in Hyde Park Gate, some of the residential properties along the eastern side of Gloucester Road, south of Clareville Street and to the front of **nos. 108-124 (even) Old Brompton Road**. These allow for more substantial planting to be achieved and help soften the surrounding architecture. Most houses have small rear gardens/yards which allow separation and a clear distinction to be made between the different groups. Some of the larger detached houses have more generous rear gardens which can be found in Hyde Park Gate which contribute significantly to the setting of each building and emphasise it as a single architectural composition. Other smaller but

important gardens can be found to the rear of **nos. 133-151 (odd) Gloucester Road, nos. 108-124 (even) Old Brompton Road and nos. 1-43 (odd) Clareville Grove**.

2.3 Road widths vary, with the primary routes such as Kensington Road, Queen's Gate, Cromwell Road, Palace Gardens, Gloucester Road and Old Brompton Road, having some of the greatest widths and most generous pavements. A large number of secondary residential streets and pavements are also generous reflecting the grand terraces that line the streets particularly in Queen's Gate Place, Elevaston Place and Queen's Gate Terrace. The narrowest streets in the area are the mews which are often single laned.

2.4 The largest green spaces are the communal gardens to Queen's Gate Gardens, Hereford Square, Stanhope Gardens, Kensington Gate, Hyde Park Gate and the substantial gardens to the front of the Natural History Museum.

2.5 These elements have created an urban form that is highly legible with landmark buildings and substantial / modest residential properties that vary in age and style and represent a fine example of the borough's built heritage.

Street Layout

2.6 The street pattern evolved from ancient lanes which linked London with what were then isolated villages in Knightsbridge, Brompton, Earl's Court and Kensington.

2.7 Three historic routes form part of the conservation area boundary: Kensington Road to the north, Old Brompton Road to the south and sections of Gloucester Road to the west. Other old routes which comprised smaller lanes connected these roads through nurseries and market gardens. These were lost when the area was developed in the mid-nineteenth century for housing and institutions.

2.8 Preceding the more intensive development of the area in the mid-nineteenth century there were only a few short terraces on the south side of Kensington Road, a number of cottages alongside the ancient lanes and some half dozen villas or small country houses present.

2.9 As the area became more intensely developed, in the third quarter of the nineteenth century, new roads were laid out to accommodate the terraced houses, institutional buildings and mews that meant by 1869 the road layout we see today was largely established. The largest of the connecting roads at this time being Cromwell Road, Queen's Gate, Queen's Gate Terrace, Queen's Gate Place, Stanhope Gardens, Exhibition Road and Hyde Park Gate. The last significant route to be established was Imperial College Road which was created

when the Royal Horticultural Gardens were redeveloped for the Imperial Institute.

2.10 Due to the grand scale of the historic development, the streets are often long and usually permeable whilst others are laid out around formal garden squares such as Stanhope Gardens and Hereford Square. There are a few dead-end streets that do not connect with others such as Kensington Gate, Hyde Park Gate and many of the mews streets.

2.11 Despite a number of busy distributor roads such as Kensington Road, Old Brompton Road, Cromwell Road, Queen's Gate and Gloucester Road the residential streets between have retained a calmness and a quieter atmosphere which is in strong contrast to the primary routes which have high volumes of traffic throughout the day.

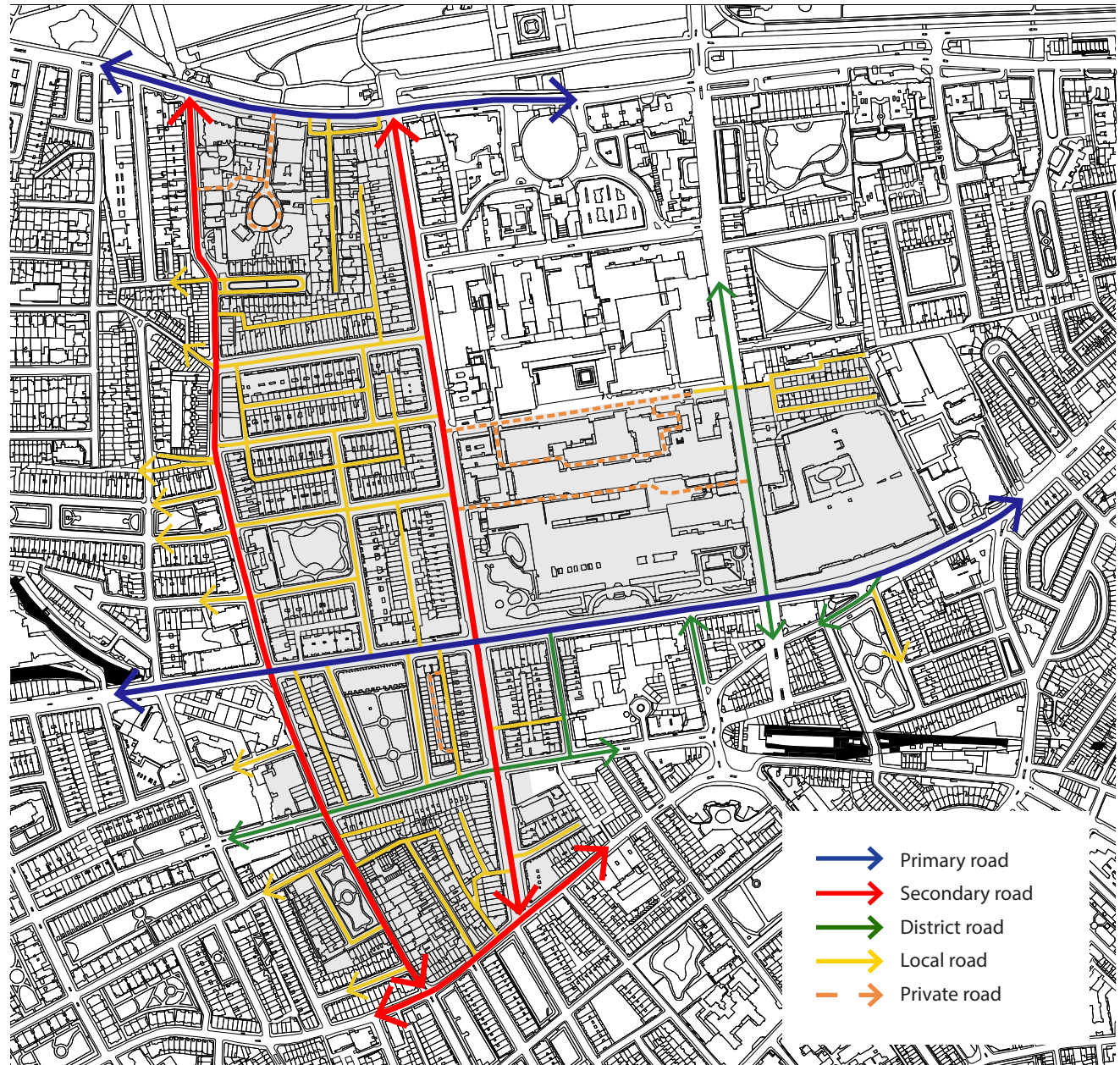


Fig 2.1: Road hierarchy map

Land Uses

2.12 The adjacent map shows the land uses as intended by the original landowners and developers. These uses have continued largely to the present day and have defined the different character areas of the conservation area.

2.13 The area is, however, predominantly residential with housing laid out as terraces, detached/semi-detached buildings or those which have been individually designed. Fourteen mews terraces (former stabling with living accommodation above to serve the large houses) exist throughout the area the majority of which have now been converted to dwellings.

2.14 Along, some parts of Gloucester Road there are rows of shops with living accommodation above. The shops, restaurants and public houses have, remained in their commercial uses since built and continue to serve the local population and visitors to the area. The eastern most portion of the area has a distinctive institutional character with the Natural History, Victoria and Albert and Science Museums.

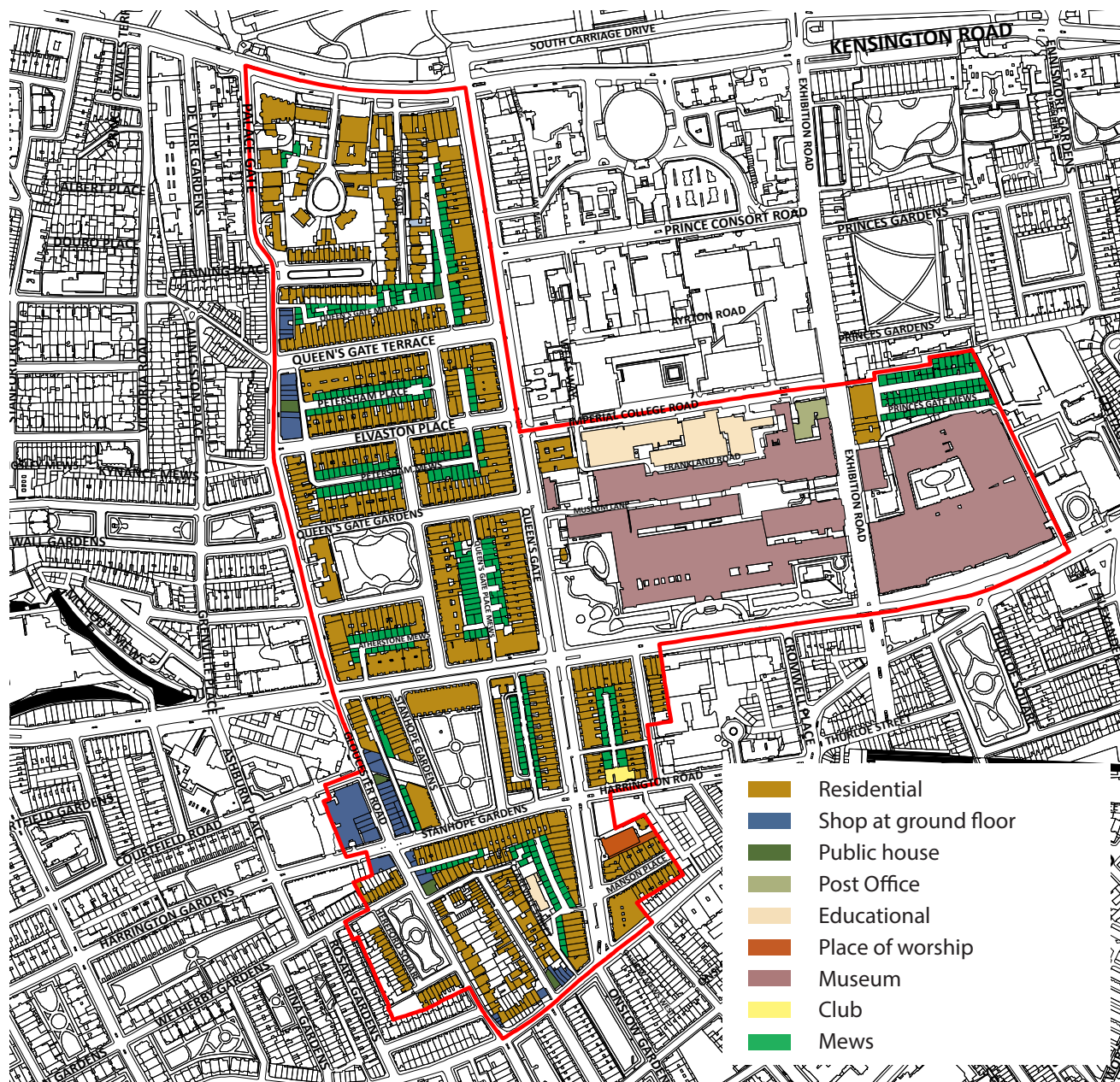


Fig 2.2: Historic land use map



Chard & Sons, no. 101 Gloucester Road

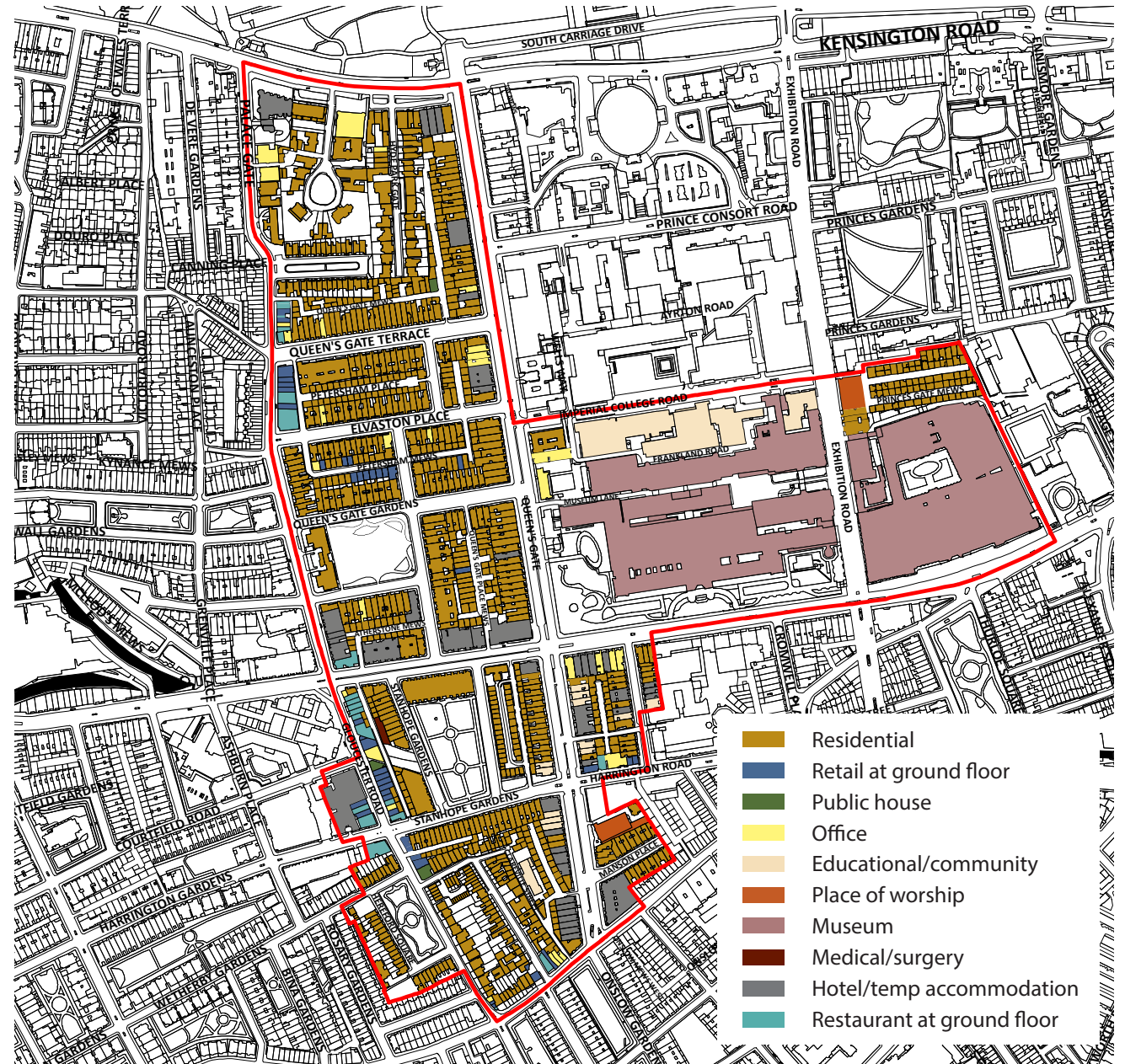


Fig 2.3: Present day land use map

Gaps

2.15 The conservation area is densely built up in most parts. In such a tightly grained urban area, even small spaces between and around buildings are all the more valuable in creating a pleasant and comfortable environment. The gaps shown on the map are therefore vital in providing a visual breathing space and extremely important to the character of the conservation area. Gaps that were an original part of the design of the architecture are of the utmost importance.

2.16 Important gaps usually fall into one of the following categories:

- Space around detached buildings
- Gaps between semi-detached pairs (both at ground floor and upper levels)
- Space between groups of terraced houses
- Gaps in the streetscape where communal and private gardens meet the street

2.17 Detached buildings, such as the houses found in Hyde Park Gate, the mansion blocks, flats on Kensington Road, the museums and St. Augustine's Church sit in their own plots with space all around them. Semi-detached houses, such as those found at the northern end of Clareville Grove have a similar setting whereby there is space to both sides of the pair giving them their characteristic form.

2.18 Such gaps allow glimpses of the gardens and trees and create a breathing space in the dense urban environment as well as allowing pairs of houses or terraces to be read as one architectural composition as originally intended. Other gaps exist at the ends of streets where

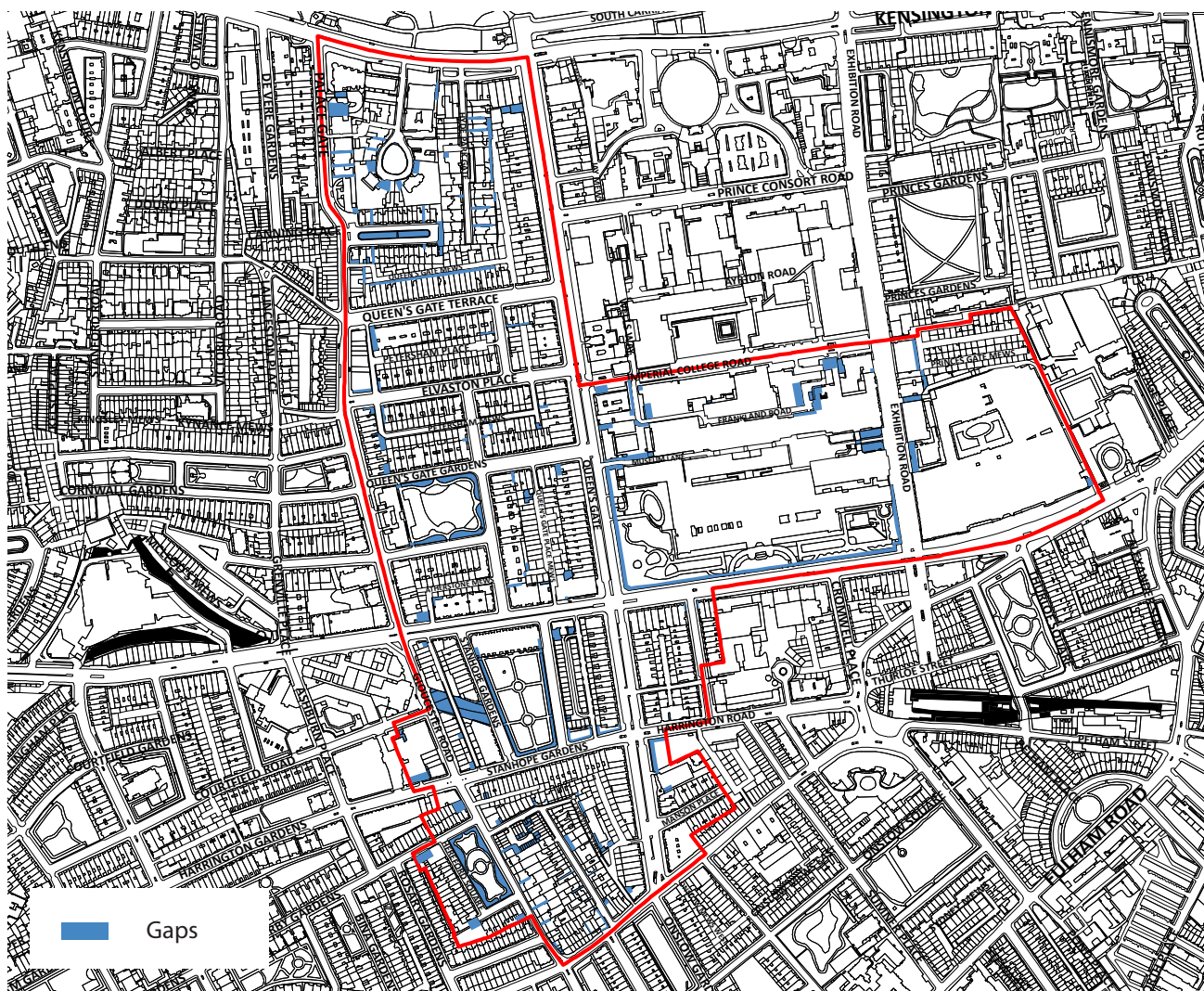


Fig 2.4: Important townscape gaps map

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back-to-back houses are separated by small yards or gardens providing views along the backs of properties and these also provide breathing space between developments.

2.19 Fortunately, the vast majority of historic gaps have been respected since the buildings were constructed and there has been very little infill development to harm the character and appearance of the conservation area.



Gap between terraced groups, nos. 21 & 24 Queen's Gate Place



Gap between linked pairs of semi-detached houses, nos. 26 & 28 Clareville Grove



Gap between nos. 9-11 Queen's Gate revealing rear elevations



High level gap between Hereford Square and Gloucester Road



Gaps either side of St. Augustine's Church, Queen's Gate



Garden gap between nos. 1a and 2 Queen's Gate

Materials and Finishes

2.20 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.

2.21 Traditional materials used in the Queen's Gate 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)

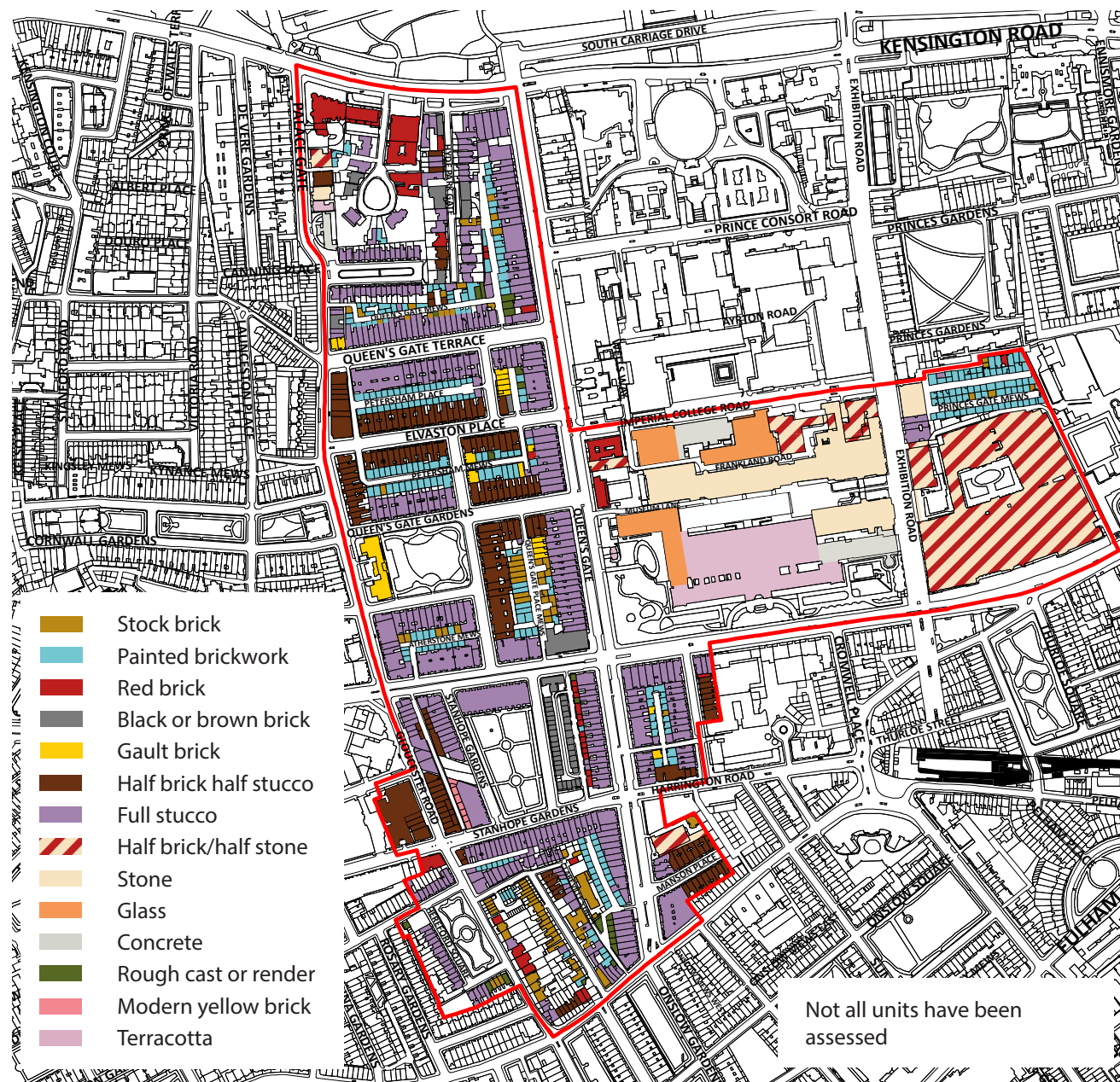


Fig 2.5: Materials map (front elevations)



Painted stucco



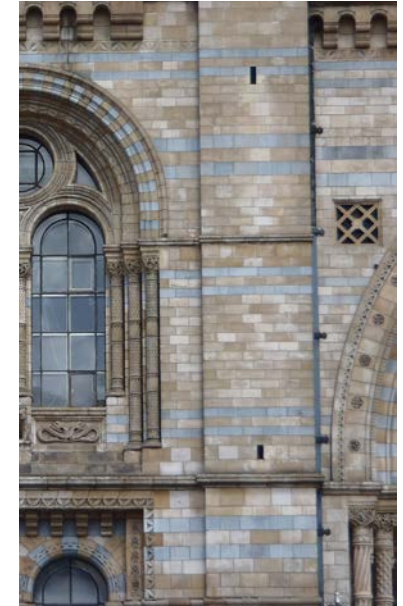
London stock brick



Natural slate roof



Stone



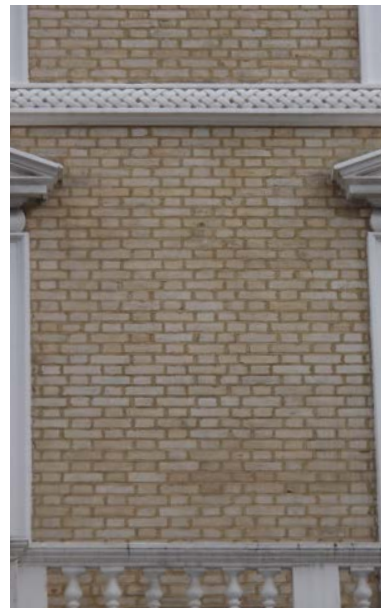
Terracotta



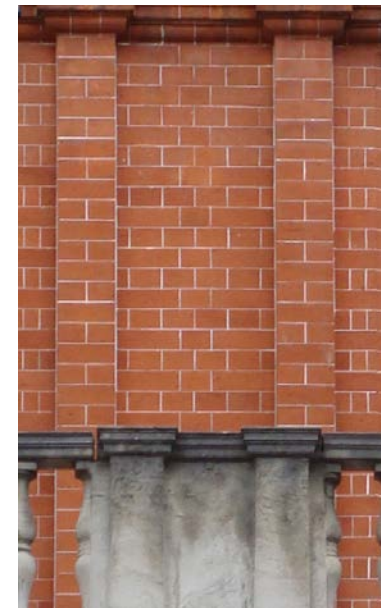
Decorative cast iron railings



Timber doors in mews



Gault brick



Red brick and stone



Timber window, glass and stucco

Buildings Audit

2.22 The buildings audit map shows the contribution made by buildings to the historic and architectural character of the area. For all buildings identified here as positive buildings, change must be managed to conserve and, where appropriate, enhance their significance in accordance with national and local planning policies. Where particular sites, buildings or additions to buildings are harmful or out of keeping with the broader character of the conservation area as outlined in this appraisal, the Council will support proposals and where possible, take opportunities to make improvements and enhancements in line with Policies CL1, CL2 and CL3 of the Local Plan.

Listed Buildings

2.23 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

2.24 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

2.25 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.

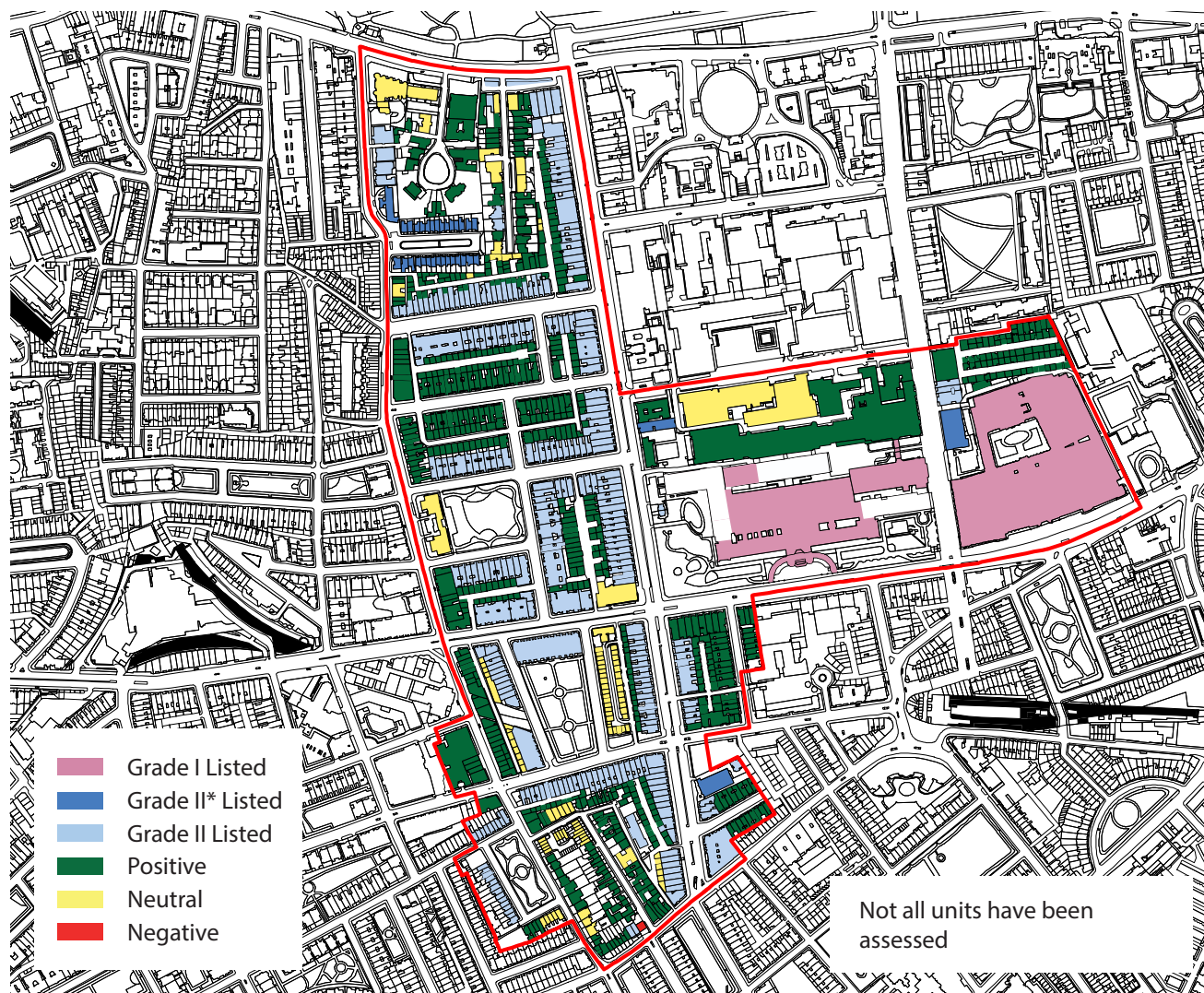


Fig 2.6: Buildings audit map

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Negative Buildings

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

3 Architecture

Housing

3.1 The Queen's Gate Conservation Area contains houses that date from the 1820s up until the present day. However, the vast majority of development occurred in the mid to late nineteenth century.

3.2 The Georgian theme of reflecting the vertical nature of individual houses within the horizontal framework of a terrace was continued into the Victorian and Edwardian period. The proportions of door and windows openings all emphasised verticality, as did those of door panels and of individual panes within window sashes. The vertical emphasis of individual houses was, however, subordinated to the horizontal lines of a long terrace; vertical lines were rarely continuous from roof to ground whilst horizontal cornices, parapet lines and rooflines were often constant along the length of the terrace. A fine balance was thus created between the length and height of a terrace. As such, the loss of any of the detailing can spoil the overall proportions of a terrace or group.

3.3 The significance of vertical details, such as door treatment and window openings, is increased when the building line abuts or is close to the pavement. Where houses are entered straight from the street or over basement areas, the eye is drawn to the elevational details at ground floor level, such as fenestration, bootscrapers and door fittings. Where a longer view of any group is available the importance of continuous details is emphasised. Cornices, parapets, roof lines,

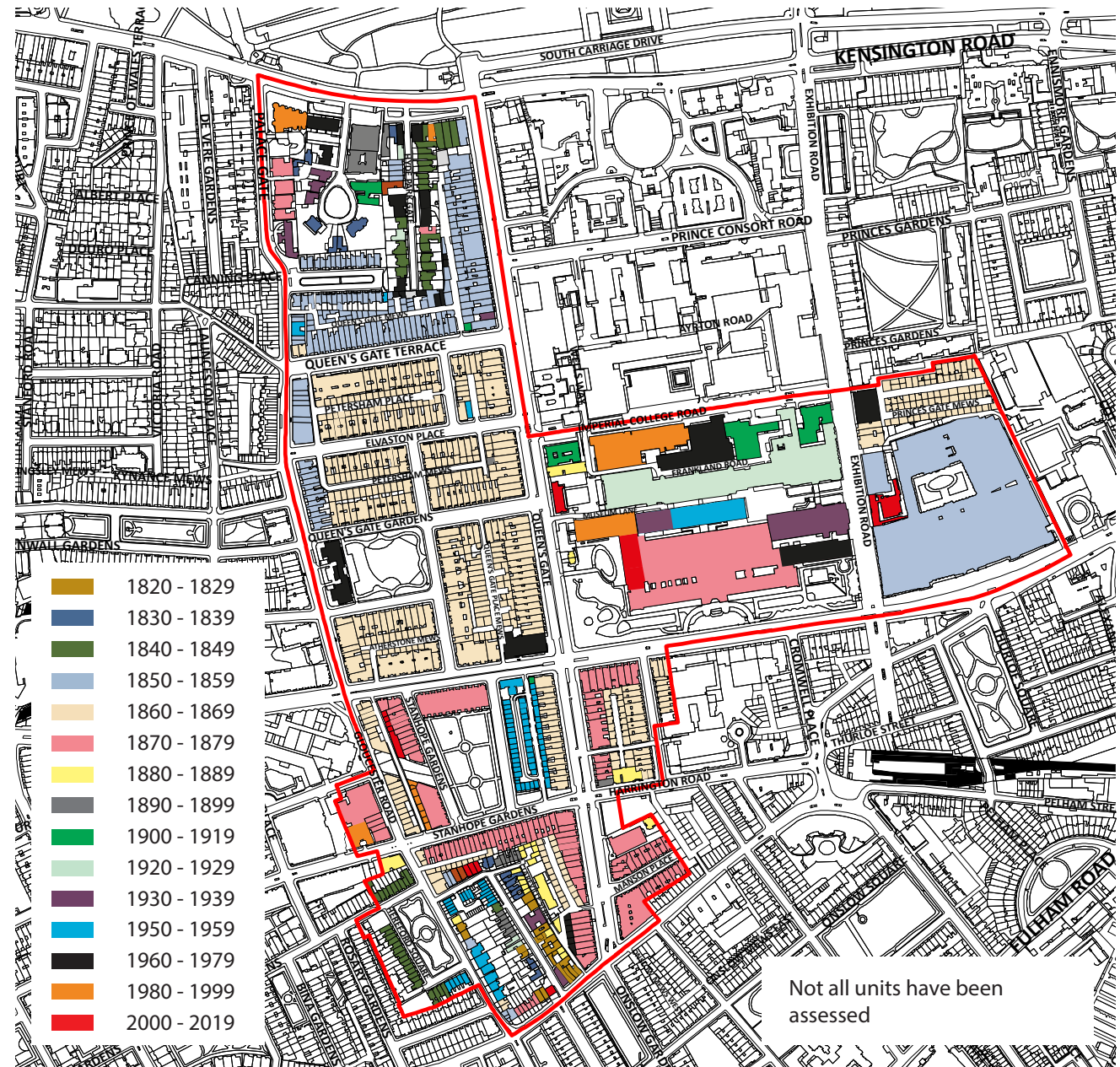


Fig 3.1: Historic Development map

chimneys and repeated ornamentation are all seen in the context of a group of buildings rather than in isolation and are a significant characteristic of the conservation area.

3.4 The design of many houses, terraces and other buildings is often unique so that particular features seen on one group may not appear on another. Some buildings are not mentioned in this text, but that does not mean they are of no value and for this the reader should consult the buildings audit map to ascertain if a building makes a positive contribution to the character and appearance of the conservation area.

3.5 There is a variety in the type and style of houses found within the conservation area but it is broadly characterised by two distinct groups: The large-scale formal principal terraces built between the 1850s-1870s and the much less homogenous groups comprising buildings earlier than 1890 and in almost all cases earlier than 1851 which can be found at the bottom end of Gloucester Road, the Clarevilles and Old Brompton Road at the southern end of the area and Hyde Park Gate, Palace Gate and Reston Place at the northern end. The other housing types comprising mews and mansion flats are discussed in their respective sections.

Principal Terraces

3.6 The most obvious feature of the area are the large Victorian Italianate stuccoed terraces which can be found on all or part of the following streets:

- Cromwell Road
- Palace Gate
- Elvaston Place
- Princes Gate
- Gloucester Road
- Queen's Gate
- Harrington Road
- Queen's Gate Gardens
- Hereford Square
- Queens's Gate Place
- Hyde Park Gate
- Queen's Gate Terrace
- Kensington Gate
- Queensberry Place
- Manson Place
- Stanhope Gardens

3.7 In the middle of the nineteenth century terraced houses underwent a transformation. With population expansion, increased wealth and industrialisation, houses were built larger and with more decorative detailing. Stucco was giving way to pale gault brick, window panes became larger so that sashes had a reduced number of glazing bars (if any), porticos and bay windows became fashionable as did a wealth of freely applied Classical stucco ornamentation.

3.8 These large stucco terraces, of four or more storeys, have remained largely unaltered

externally, although the stucco has been painted in a range of creams and whites. The houses are generally well looked after and remain in a good state of repair and are decorated regularly.

3.9 A number of houses in Kensington Gate remain in single family residential ownership, but clearly the large terraced houses throughout the area require very considerable sums to maintain. Originally there was an average of about six servants in each of these large houses, supporting an average of five people. This kind of household no longer exists and the houses have been passed on for other types of occupation, and have proved themselves over the decades to be highly adaptable attracting regular investment as they changed in turn to bed-sits, two-bedroom flats and later to grander apartments, even being restored in some cases to back to single family dwellings. A number of houses were also converted to offices and hotels as the area fell into decline in the mid-twentieth century and these uses can still be found in the area today.



Nos. 54-66 (even) Cromwell Road



Nos. 68-86 (even) Cromwell Road

Cromwell Road

3.10 The northern side of Cromwell Road, **nos. 54-66** (even) (grade II) and **nos. 68-86** (even) (grade II) were built on the Alexander Estate in the 1860s by Charles Aldin (The Younger). These two terraces are five-storeys in height with lower ground floors that are finished in stucco with the upper ground floors having channelled rustication. The façade is modelled with canted bay windows that rise to the second floor level and are finished with dentilled parapet cornices. The fenestration comprises vertical sliding timber sash windows that sit within

reveals with architrave surrounds, those to the first floor with hoods and segmental pediments. The houses at either end of the terraces advance forward emphasising the balanced composition of each group. All have paired porticos (except **no. 68**) with Corinthian capitals which are finished with a decorative dentilled cornice and bottle balustrade which continues across the façade around the canted bay windows. For Baden Powell House, see *Recent Architecture* section.

3.11 The southern side of Cromwell Road was constructed by different builders. **Nos. 37-41** (odd) and **nos. 43-57** (odd) were built in the late

1860s and early 1870s respectively by William Douglas on the Commissioner's Estate, on the eastern side of Queen's Gate. Each group shares the same design and detailing. They are five-storeys in eight with lower ground floors and are finished in stucco, the upper ground floor of which has banded rustication. The elevation is embellished with lower and upper ground floor canted bay windows, a moulded string course beneath the fourth floor windows and a large oversailing bracketed cornice to the roof parapet. The fenestration comprises vertical sliding timber sash windows that are of the tri-partite type above the canted bays and are



Nos. 43-57 (odd) Cromwell Road

set within architrave reveals with pedimented heads to the first and second floors. The first floor has French casements which open onto narrow balconies that are enclosed with bottle balustrades. The front doors are accessed from within columned porticoes that have Tuscan capitals which support a canopy finished with a plain frieze and dentilled cornice.

3.12 No. 57b Cromwell Road is a modest house that was built in the early part of the twentieth century on the western side of Queen's Gate forming part of the gateway into Stanhope

Mews East. This three-storey building is finished in stucco that has been lined out in ashlar. The fenestration comprises mullioned casement timber windows with leaded lights that are set within rectangular reveals, those to the second floor breaking through the eaves of the tiled pitched roof. This characterful house makes an attractive transitional building between the large Italianate houses on Queen's Gate and the more modest houses within mews.

3.13 The terrace of ten houses on the northern side of Stanhope Gardens, **no. 75 Stanhope**



No. 57b Cromwell Road

Gardens (grade II), date from the early 1870s and were constructed by Charles Aldin. The Cromwell Road frontage in both elevational treatment and articulation are similar to the terraced groups opposite and are known to be by the architect and surveyor Thomas Cundy III. The terrace is five-storeys in height with lower ground floor and is finished in stucco with banded rustication to the upper ground floor. The houses at either end of the terrace and at the centre are advanced with quoined corners helping to emphasise the balanced composition



Nos. 81 and 83 Cromwell Road

of the group. The houses are three windows wide with vertical sliding timber sashes that are set within reveals with architrave surrounds, those to the first floor with console bracketed hoods and pediments. Further ornamentation has been added to the second and third floors with attractive decorative black painted iron railings adding further interest to the façade. The lower and upper ground floors have canted bay windows which sit adjacent to the columned entrance porticoes above which sit dentilled cornices and bottle balustraded balconies to the first floor.

3.14 To the western side of Stanhope Gardens can be found **nos. 81 and 83 Cromwell Road** (grade II) which were built by William Jackson in the 1870s. These two houses are four-storeys in height with lower ground floors. The houses have the same detailing except **no. 83** which is double fronted with canted bay windows that extend up to the second floors. The houses are constructed from stucco with quoined corners and banded rustication to the upper ground floors. The fenestration comprises vertical sliding timber sash windows that are set within reveals with architrave surrounds. The façade is finished at roof level with an oversailing decorative



Nos. 1-20 (consec) Elvaston Place

cornice to the parapet. The front entrances are accessed via a portico, the canopies of which have a plain frieze and moulded cornice that support a bottle balustrade to the first floors.

Elvaston Place

3.15 **Nos. 1-20** (consec) on the northern side of Elvaston Place and **nos. 32-46** (consec) on the southern side were built by Charles Aldin in the 1860s. The two terraces of twenty and fourteen houses respectively, are five-storeys in height with lower ground floors that



Nos. 32-46 (consec) Elvaston Place

are constructed from gault brick with stucco dressings. The lower and upper ground floors have canted bay windows finished in smooth stucco which sit adjacent to columned entrance porticos. The houses are two and three windows wide with vertical sliding timber sashes that are set within reveals with architrave surrounds. The first floor has French casements that open onto narrow balconies enclosed with bottle balustrades that stretch across the canted bay windows and portico. Further embellishment is

added to the elevation with a decorative cornice above the third floor windows and to the roof parapet. **Nos. 14-20** (consec) are slightly taller and embellished with more stucco decoration around the windows that incorporate columned pilasters and pediments resulting in a greater presence on the street.

3.16 No. 21 and nos. 23-31 (consec) are to similar designs and complete the eastern end of the street, although the modern post war replacement flats at **no. 22** (see *recent*



Nos. 21-22 Elvaston Place

architecture section), are at odds with the Italianate architecture in the area.

3.17 Nos. 23a and 35c are much shorter houses of three-storeys which turn the corner into Elvaston Mews on the northern and southern sides. These houses are finished in stucco with banded rustication to the ground and first floors. They have symmetrical frontages with vertical sliding timber sash windows either side of a centrally positioned front entrance door. The second floors differ on each property with



No. 23a Elvaston Place

no. 23a having two sets of three tall rounded arched windows and **no. 35a** with more modest square sash windows. The buildings sit quietly in the street and provide a sympathetic transition to the mews from the large houses on Queen's Gate and Elvaston Place.



Nos. 37-59 (odd) Gloucester Road

Gloucester Road

3.18 The houses with shops **nos. 1-15** (odd), **17-35** (odd), **71-85** (odd) and **97-123** (odd) have been discussed under the ***Building with Shops*** section. These terraces are important as they help to 'bookend' the housing between Gloucester Road and Queen's Gate completing the perimeter blocks of Italianate architecture. **Nos. 37-59** (odd) and **no. 53 Queen's Gate**

Gardens and **nos. 61-69a** (odd) **Gloucester Road**, however, were purpose built terraced houses.

3.19 **Nos. 37-59** (odd) were built by Charles Aldin in the 1850s. They are five-storeys in height and constructed from white Suffolk brick with stucco dressings. The upper and lower ground floors have canted bay windows finished in painted stucco adjacent to which are paired porticoed entrances. The houses are two windows wide with vertical sliding

timber sashes that are set within reveals with stuccoed architrave surrounds with corniced heads. The first floor level has French doors, the four houses at either end of the terrace of which have pediments that open onto narrow balconies enclosed with bottle balustrades which sit above the canted bays and porticoes. Further embellishment has been added to the elevation with moulded stucco string courses above the first and second floor levels and a large oversailing decorative cornice above the third floor and a less ornate cornice to the roof parapet.

3.20 Nos. 53 Queen's Gate Gardens and nos.61-69a (odd) Gloucester Road form an attractive balanced composition of eleven houses that are five-storeys in height with lower ground floors that are finished in stucco. The houses are three windows wide with vertical sliding timber sashes that are set within reveals with architrave surrounds, those to the first floor with bracketed pediments. Greater emphasis has been given to the end houses which advance forward with pilaster surrounds and pediments helping to emphasise the terrace as one architecturally designed piece. The upper and lower ground floors have canted bay windows which sit adjacent to paired front entrance porticos with bottle balustrades above. Further decoration has been added to the elevation with cornice mouldings below the fourth floor windows and a larger oversailing cornice to the roof parapet.



No. 53 Queen's Gate Gardens and nos. 61-69a (odd) Gloucester Road

Harrington Road

3.21 Harrington Road is located in an area that is primarily made up of residential properties with shops and the former Queen's Gate Hall. This area has been covered in the relevant ***Buildings with Shops*** and ***Other Significant Buildings*** sections respectively.

3.22 The two houses present in the street can be found at **nos. 38 and 40** which now form part of the South Kensington Club comprising **nos. 38-44** (even). The two houses form part of a larger terrace which also incorporates two shops, **nos. 34 and 36 Harrington Road**. The terrace is five-storeys plus mansard in height and is constructed from gault brick with stucco decoration in the form of rusticated pilasters and cornices. The fenestration comprises vertical sliding timber sash windows set within reveals with architrave surrounds, those to the first floor with French casements with console bracketed and moulded corniced heads. The front entrances are accessed via paired porticos which along with the adjacent canted bay windows help support the bottle balustrades above.



Nos. 34-40 (even) Harrington Road including nos. 38 and 40



Nos. 1-9 (consec) Hereford Square



Nos. 10-26 (consec) Hereford Square

Hereford Square

3.23 Hereford Square is set back from Gloucester Road around a communal garden and was built on the Day Estate around 1845 by John Blore. The three-storey composition of stucco terraces on the northern, southern and western sides are in the Italianate style and is best witnessed on the western side of the square, where the nine-bay centrepiece with giant Corinthian paired columns and pilasters can be viewed in their entirety. The composition has recently been restored (2016) with the rebuilding of **nos. 25-26** which saw the

demolition of a 1950s Modern Movement block that had been built following war damage. **Nos. 1-5** (consec) on the southern side were also rebuilt in 1953-4 by Alexander Flinder following bomb damage during WWII and contrast sharply with the original houses being constructed from a plain brick with no ornamentation. Only the north range now survives intact. Most of the houses have three full storeys, a basement and garrets, but in the centre of the ranges are one or more houses with a full attic storey. The roofs and dormer windows of the three-storey houses were originally hidden behind balustrading, which has not survived. The houses are two windows

wide, except for the corner houses which have three, with vertical sliding timber sashes, those to the first floor with French casements that open onto a narrow balcony enclosed with masonry balustrades. The front entrance doors are accessed via rounded arched square columned porticos with pilasters and console decoration. **Nos. 10-23** (consec) and **nos. 27-35** (consec) are listed grade II.



Nos. 1a Queen's Gate and nos. 1-4 (consec) Hyde Park Gate

Hyde Park Gate (Large Italianate Houses)

3.24 The housing facing Hyde Park along Hyde Park Gate is varied with residential terraces, flats and mansion blocks (also see Hyde Park Gate entry under the *Less Formal Residential Streets* section). The large terrace of five houses, **No. 1a Queen's Gate and nos. 1-4 Hyde Park Gate** (consec) (grade II) are positioned on a corner site adjacent to the equestrian statue to Field Marshal Lord Napier. These grand houses were designed by C.J.

Richardson and date from the late 1840s and are five-storeys in height with basements and attics that are finished in stucco. The mansion at **no. 1a** has an impressive thirty metre tower, built in 1857-60 by John Tarring. The fenestration comprises vertical sliding timber sashes that are set within reveals with decorative architraves with console bracketed heads and decorative iron pot guards to the second floor. The first floor has French casements set within reveals with Ionic columns and dentilled pediments that open onto narrow balconies enclosed with bottle balustrades. The front doors are accessed via Doric porches that have Triglyph motifs to the



Kensington Gate

frieze. Further embellishment has been added to the facade with a Vitruvian scroll band over the second floor windows and a parapet cornice on consoles above the fourth floor with distinctive bearded masked faces. The terrace is finished with a mansard storey with rounded arched dormer windows that sit behind a parapet with spiked globes.

Kensington Gate

3.25 At the junction of Gloucester Road and Palace Gate is Kensington Gate, a unified



No. 1 Kensington Gate



Nos. 14 and 15 Kensington Gate

scheme comprising **nos. 1-29** (consec) (grade II*). The development was designed by Alfred Cubit Bean in 1852 and remains in an unspoiled condition. The house plots were arranged in two terrace-like groups overlooking a central garden. The grouping is symmetrical, each side being composed of a central terrace of ten houses flanked by semi-detached pairs and an additional detached house on the slightly longer south side.

An extra storey was added to the end houses in the terraces and squat 'campanile' towers were designed at the corners of the semi-detached pairs to add visual interest to the skyline rather than recreating yet another uniform terrace. The Italianate facades are three-storeys in height with lower ground floors that are faced in stucco with Ionic porticoes, an entablature with a large bracketed cornice to the roof parapet and a

pierced parapet and bottle balustraded balcony to the first floors. The fenestration comprises vertical sliding timber sash windows set within architrave surrounds with some French windows at first floor level.



Nos. 1-8 (consec) Manson Place



Nos. 9-17 (consec) Manson Place

Manson Place

3.26 Manson Place, **nos. 1-8** (consec) and **nos. 9-17** (consec), form the sides of a dead-end street that is orientated west to east from Queen's Gate and terminates onto the rear elevation of the houses within Reece Mews. The attractive four-storey terraced houses, with lower ground and mansard storeys, were built by Charles James Freake on the Mills' Charity Estate in 1874. The houses are constructed from a gault brick with stucco decoration that includes channelled stucco to the upper ground

floor, moulded string courses below the first and second floor windows and a bracketed over-sailing cornice to the roof parapet. The balanced composition of each group is emphasised with the two houses at each end of the terraces being advanced and finished with stuccoed quoins. Each house is three windows wide with vertical sliding timber sashes set within reveals and architrave surrounds, those to the first floor with French casements that open onto a narrow balcony enclosed with decorative bottle balustrades. The lower and upper ground floors have canted bay windows which sit adjacent to paired entrance porticos that are finished with

a dentilled cornice and bottle balustrade. The roof line is terminated with a bottle balustraded parapet behind which sit mansard roof extensions.

Palace Gate

3.27 The eastern side of Palace Gate has a different character with four individually designed large detached houses **nos. 2, 4, 6 and 8 Palace Gate**. **Ten Palace Gate** is discussed under the *Mansion Flats* section.

3.28 No. 2 Palace Gate (grade II) was built between 1873-1876 by the architect P.C. Hardwick for Sir John Everett Millais. The building is four-storeys in height with lower ground and mansard storeys. The house is constructed from red brick laid in Flemish bond with solid Italianate stone dressings. The main body of the house is three windows wide with vertical sliding timber sashes and French doors to the first floor with ornate iron balconies. The main feature of the façade is the two-storey projecting porch, with superimposed Doric and Ionic columns. To the northern end is a two-storey studio wing which is richly decorated with a large rounded arched window with flanking columns and side lights and is terminated, as with the main body of the house with a bottle balustrade.

3.29 No. 4 Palace Gate (grade II) was built in 1873 by Edwards Salomons and J.P. Jones for Paul Hardy Nathan. The building is two-storeys in height with lower ground floor and mansard roof that has been designed with a Continental air. The house is constructed from yellow brick laid in Flemish bond with stucco decoration that includes quoined corners, architrave window surrounds and a dentilled cornice to the eaves.



No. 2 Palace Gate

The house is five windows wide with the central window being recessed with a Doric porch beneath. Interest has been added to the facade with decorative console bracketed pediments to the ground floor windows and a bottle balustrade to the first floor windows. The fish-scaled mansard roof has tall masonry dormers with segmental pediments adding interest to the roofline along with tall chimney stacks.

3.30 No. 6 Palace Gate (grade II) is a detached house that was built between 1873-



No. 4 Palace Gate

1876 for Colonel A.W.H. Meyrick by the builder Cubitts. The house is four-storeys in height with lower ground floor and attic storey. The building has a fine stone façade with much ornamentation. The house is five windows wide with tall casement windows that are set within segmental headed architrave surrounds with keystones. The front right hand side has a canted bay window that extends up to the second floor level and is finished with a bottle balustrade. The doorway is centrally positioned

within a Doric portico that is finished with a bottle balustrade. Embellishment has been added to the façade with moulded string courses above the upper ground and first floors and to the eaves line with a bracketed cornice. The slated mansard roof has two square dormers that flank a stone centrally positioned dormer finished with a moulded architrave and pediment.

3.31 No. 8 Palace Gate (grade II) was designed by J.J. Stevenson and built between 1873-4, for H.F. Makins. The house is three-storeys in height with lower ground and attic storeys and is designed in a luscious Queen Anne revival style. It is constructed from red and yellow brick with some Portland stone dressings. The house is six windows wide with vertical sliding timber sash windows set within beaded reveals with gauged brickwork heads that are separated by red brick pilasters to the upper ground and first floors. The first floor has French doors that open onto a narrow bracketed balcony that is enclosed with decorative iron railings. The front left hand side has a canted bay window that extends up to the attic storey and is finished with a stone bottle balustrade. The facade has been further embellished with a niche style window with pediment to the first floor and a decorative brick frieze with festoon motifs. The roof storey has two shaped gables with pediments that create an attractive termination to the building particularly when seen against the skyline.



No. 6 Palace Gate



No. 8 Palace Gate

Princes Gate (Exhibition Road)

3.32 A short terrace of four houses on the eastern side of Exhibition Road, **nos. 69-72** (consec) (grade II) to the north of the Victoria and Albert Museum, were built by C.J. Freake in the late 1860s. The group originally formed part of a larger terrace of nine houses. However, **nos. 64-68** (consec) were demolished in the 1960s for the Mormon Church which is to the north. The remaining houses are in the Italianate style and are five-storeys in height with lower ground floors and later mansard roof additions. They are finished in painted stucco with ornate ornamentation. Each house is three windows wide with vertical sliding timber sashes that are set within reveals with architrave surrounds, those to the second floor with pediments and bracketed hoods. The first floor has French casements, set within reveals with columned and pilaster surrounds that open onto narrow balconies enclosed with bottle balustrades which extend around the entrance porticoes. The roof parapet is finished with an ornate bracketed oversailing cornice with decorative frieze.



Nos. 69-72 (consec) Princes Gate (Exhibition Road)



Nos. 1-15 (consec) Queen's Gate



Nos. 17-26 (consec) Queen's Gate

Queen's Gate

3.33 Queen's Gate was developed between 1855 and 1870 with large expensive town houses with very ornate facades.

3.34 Nos. 1-26 (consec) **Queen's Gate** (grade II) were designed by C.J. Richardson and built between 1856-8 by William Jackson and were the first to go up in the street. The houses are five-storeys in height with lower ground floors and later mansard roof extensions. They are finished in stucco in an elaborate classical style with Corinthian orders to the first and second

floors and ground floor colonnades to **Nos. 1 and 12** with linked porticos. The houses are three windows wide with vertical sliding timber sashes, those to the third floor with arched heads. The first floor has French casements that open onto balconies that are enclosed with bottle balustrades. **Nos. 20-24** (consec) are more elaborate with shell decoration above the windows and additional balconies to the second and fourth floors. **No. 25** (not listed) was rebuilt in the 1930s and contrasts strongly with the rest of the terrace being constructed from red brick with diaper work, stone dressings and rectangular casement windows.

3.35 **Nos. 27-35** (consec) **Queen's Gate** (grade II) were built 1867-1868 by Aldin & Sons and William Watts. These stuccoed terraced houses are similar in design to **nos. 1-26** (consec) but are plainer without pilaster treatment except for the Ionic porticos. The houses are five-storeys in height with lower ground floor and slated mansard. The houses are three windows wide with vertical sliding timber sashes set within reveals and architrave surrounds, those to the fourth floor with rounded heads. The first floor has French casements with rounded arched heads and segmental pediments that open onto balconies enclosed with bottle



Nos. 27-35 (consec) Queen's Gate



Nos. 36-41 (consec) Queen's Gate

balustrades that continue around the porticos. The facades are enriched with string courses and bracketed cornices, the one to the roof parapet with a decorative frieze. The terrace has been harmed by the loss of some architectural decorative finishes, in particular some of the bottle balustrading to the roof parapet.

the first floor French casements and apron details below the second floor windows.

3.36 Situated between Elvaston Place and Queen's Gate Place are **nos. 36-41** (consec) (grade II) and **nos. 44-46** (consec) (grade II) **Queen's Gate**. **Nos. 36-41** were built by Aldin & Sons in 1868 and are to the same detailed design as **nos. 27-35** directly to the north except with some more ornate decorative finishes above



Nos. 44-46 (consec) Queen's Gate

3.37 Nos. 44-46 (consec) were built slightly later in 1860 by James Whatman M.P. This group of three houses are five-storeys in height with lower ground and attic storeys that have more ornate stucco work and cast iron balconies. The houses are three windows wide with vertical sliding timber sashes to the lower, upper and fourth floor levels and French casements to the first, second and third floor levels that open onto balconies that are supported on heavily carved and enriched console brackets. The façade is further enriched with segmental pediments to the parapets above the central window of each

house and entrance porticos with crinoline shaped balconies above.

3.38 The next group of houses on the western side of the street have some of the most spectacular facades in the road. **Nos. 47-52** (consec) **Queen's Gate Terrace** (grade II) were designed by the architect C.J. Richardson and built in 1860 by James Whatman M.P. The "Albert Houses" are five-storeys in height with lower ground and mansard storeys that are in an extremely grand stuccoed design. The houses are three windows wide with vertical sliding timber sashes to the lower, upper and fourth floors and French casements to the first,



Nos. 47-52 (consec) Queen's Gate

second and third floor levels which open onto balconies supported on heavily carved and enriched console brackets. The colonnade to the upper ground floor support the individual first floor Ionic porticos. The intricately designed cast iron balustrades to the balconies are supported by enriched consoles with drops of flowers and grapes. The façade is further enriched with cornices and a central segmental pediment to each house.

3.39 Adjoining this ornate terrace directly to the south are **nos. 53-64** (consec) **Queen's Gate** (grade II) that were built between 1866-69 by William Watts, H.W. Marler and



Nos. 53-64 (consec) Queen's Gate

George Smith. The group originally comprised fifteen houses but **nos. 65-67** (consec) were demolished in the 1960s and redeveloped with Baden Powell House, **no. 65 Queen's Gate** (see *Recent Architecture* section). The remaining twelve houses are five-storeys in height with lower ground floors that are finished in stucco. The houses are three windows wide with vertical sliding timber sashes that are set within architrave surrounds, those to the first floor having greater emphasis with Corinthian pilasters. The first floor windows and the central window to the second floor open onto balconies with decorative stone brackets that are enclosed



Nos. 68-79 (consec) Queen's Gate

with bottle balustrades. The central houses, **nos. 59-61** (consec), are slightly advanced with rusticated quoins and urns to the balustrade and a cartouche to **no. 60**. **No. 52** is also advanced with rusticated quoins, however, the corresponding left hand pavilion was demolished with the redevelopment of **nos. 65-67**. The entrances are accessed through Ionic porticos which are terminated by bottle balustrades forming a continuation of the first floor balconies. The façade is enriched with an ornate bracketed cornice and balustrade to the roof parapet. The group has been harmed by the introduction of

some modern windows and French doors which detract from the elevation.

3.40 Nos. 68-87 (consec) **Queen's Gate** (grade II) form a long terrace of twenty houses that were built between 1866-87 on the Harrington Estate. The terrace is five-storeys in height with lower ground floors and later mansard roof additions. The houses are finished in stucco with rusticated upper ground floors, Doric porticos and a bracketed cornice to the third floor level. The houses are three windows wide with vertical sliding timber sashes that are set within reveals and architrave surrounds.



Nos. 88-99 (consec) Queen's Gate

The first floor has French casements that open onto balconies enclosed with bottle balustrades which extend around the porticos. The elevation has been designed as a balanced architectural composition with the two end and two central houses being advanced with stucco quoins and pediments.

3.41 Nos. 88-99 (consec) Queen's Gate (grade II) were built between 1871-2 by C.J. Freake. This group of twelve houses are five-storeys in height with lower ground floors that are finished in stucco with a Corinthian order to the first floor. The houses are three windows

wide with **nos. 97-99** being double fronted with the canted bays rising to the second floor. The windows comprise vertical sliding timber sashes set within architrave surrounds, some with pediments to the second floor. The first floor has French casements that open onto balconies enclosed with bottle balustrades that also extend around the porticos. The façade is embellished with Doric porticos and canted bay windows to the lower and upper ground floors, a large decorative bracketed cornice above third floor and decorative 'fretwork' masonry below the second floor windows. **No. 99**, the double fronted house, has been extended at the front with a



Nos. 100-107 (consec) Queen's Gate

summer room that is supported on decorative cast iron columns and brackets.

3.42 The final group on the western side are **nos. 100-107 (consec) Queen's Gate** which were built in 1874 by C.J. Freake and joined to **nos. 88-99 (consec)** via an attractive stuccoed mews arch that leads to Manson Mews. This attractive terrace is five-storeys in height with lower ground floor and latter mansard roof extensions that has a balanced composition with the two end and central houses being advanced with quoins to the corners. The houses are constructed from stock brick and finished in



No. 167 Queen's Gate

stucco with rusticated ground floors, Doric porticos, canted bay windows to the upper and lower ground floors and a bracketed cornice above the third floor. The fenestration comprises vertical sliding timber sash windows that sit within reveals with architrave surrounds, those to the second floor with pediments. The first floors have a Corinthian order with French doors that open onto balconies that are enclosed with bottle



Nos. 108-113 (consec) Queen's Gate

balustrades that also extend onto the Doric style entrance porticos.

3.43 The houses on the eastern side of Queen's Gate are primarily located south of Cromwell Road. There is, however, one significant individually designed house on the eastern side north of the Natural History Museum. **No. 167 Queen's Gate** (grade II*), with its eclectic façade, was designed by Mervyn

Macartney and built in 1889-9. The house is five-storeys in height with lower ground floor and attic storey finished with a pedimented Dutch gable. The building is constructed from red brick with a double-height Ionic stone portico and a canted bay-window that extends up to the second floor. The principal facade is three windows wide and articulated by moulded brickwork; mullioned windows with leaded glazing. A stone balustrade encloses the lower ground floor area at the front.



Nos. 115b-116 (consec) Queen's Gate



Former site of Nos. 112-117 (consec) Queen's Gate (now car park)

3.44 Nos. 108-113 (consec) Queen's Gate (grade II) were built in the 1870s by C.J. Freake and the property has now been converted to an hotel. The terraced group is five-storeys in height with lower ground and later mansard storeys that are finished in stucco with channelled rustication to the ground floor, canted bay windows to the upper and lower ground floors, Doric porticos and cornice to the third floor. The houses are three windows wide with vertical sliding timber sashes that a set within decorative architrave surrounds with corniced heads and some pediments to the second floor. The first floor has a Corinthian order with French casements

that open onto a balconies enclosed with bottle balustrades that also extend around the entrance porticos.

3.45 Nos. 115b-116 (consec) **Queen's Gate** (grade II) were built in 1871 by C.J. Freake. This short terrace of three houses are five-storeys in height with lower ground floor and are finished in stucco with Doric porticos, decorative quoins and canted bay windows to the lower and upper ground floors. The houses are three windows wide with vertical sliding timber sashes set within architrave surrounds with pediments to the second floor. The first floor has a Corinthian

order with French casements that open onto balconies enclosed with bottle balustrades that also extend around the porticos. The façade is embellished with a large decorative bracketed cornice above the third floor and ornate 'fretwork' masonry below the second floor windows.

3.46 To the north of St. Augustine Church is an unsightly gap in the townscape which is currently being used as a car park with hoarding around its perimeter. The Victorian terrace, **nos. 112-117** (that occupied the site) (grade II) were destroyed by fire in the early 1980s and the site is yet to be redeveloped.



Nos. 123-126 (consec) Queen's Gate



Nos. 127-134 (consec) Queen's Gate

3.47 To the north of Harrington Road are **nos. 123-126** (consec) **Queen's Gate** (grade II) which were built in 1871 by William Douglas. The terrace is five-storeys in height with lower ground floor and is finished in stucco with Doric porticos, upper and lower ground floor canted bays and a large decorative cornice to the roof parapet. The houses are three windows wide with vertical sliding timber sashes that are set within reveals with architrave surrounds and cornices to the first and second floor windows; some with pediments and keystones to fourth floor. The first floor has French casements that open onto balconies enclosed with bottle balustrades that

continue onto the entrance porticos. **No. 123a** was built in the latter part of the nineteenth century and largely follows the design of the terrace except for a canted bay that extends to the third floor with an iron balcony and a blanked off side portico.

3.48 The last stretch of terrace, on the eastern side of the street, is located north of the entrance to Queensberry Mews. **Nos. 127-134** (consec) **Queen's Gate** (grade II), were also built in 1871 by William Douglas and are to the same detailed design as **nos. 123-126** (consec) but have mansard roof additions.



Nos. 11-23 (consec) Queen's Gate Gardens



Nos. 24-32 (consec) Queen's Gate Gardens

Queen's Gate Gardens

3.49 Queen's Gate Gardens was built over a long period by Aldin & Sons between 1859-75 on the Alexander Estate. The Italianate development was set out round a garden square with slightly different terraced groups that vary in their elevational treatment. The first buildings to be erected were along Gloucester Road, **Nos. 1-10** (consec) in 1859 which were later demolished in the 1960s for the erection of Campbell Court (see *Mansion Flats* section).

3.50 The north side of the square, **nos. 11-23** (consec) (grade II) were constructed between 1860-9 to a symmetrical design by C.J. Richardson. The terrace is five-storeys in height with lower ground floor and later mansard roof extensions. The houses are constructed from stock brick and finished in stucco with added decoration in the form of a 'lattice' and 'wave' moulded string courses above the first and second floor windows respectively and a bracketed cornice above the third. The fenestration comprises vertical sliding timber sashes that sit within simple architrave surrounds those to the second floor with

pediments. The first floors and the four houses at either end of the terrace at second floor level have French casements that open onto a small bracketed balconies that are enclosed with bottle balustrades. The front entrances are accessed from within paired Doric porticos which have a plain frieze and bracketed cornice.

3.51 **Nos. 24-32** (consec) **Queen's Gate Gardens** (grade II) were built between 1861-3 on the eastern side of the square and have many similarities to **nos. 11-23** (consec) but are constructed from a gault brick laid in Flemish bond with a banded stucco upper ground floor. The other houses on the eastern side of the



Nos. 33-39 (consec) Queen's Gate Gardens

square to the south, **nos. 33-39** (consec) (grade II) are slightly plainer and do not have balconies at second floor level. The upper ground floors, however, have canted bay windows that extend up to the underside of the first floor balconies and pediments above the first floor French casements rather than the windows of the second floor.

3.52 The terrace to the southern side of the square, **nos. 41-52** (consec) **Queen's Gate Gardens** (grade II) were erected in 1869 and are finished in stucco like the northern side but have different architectural detailing. These houses are also five-storeys in height with lower ground



Nos. 41-52 (consec) Queen's Gate Gardens

floor and later mansard roofs. Some additional storeys have been built up less sympathetically in masonry that have seen the loss of the decorative cornice. The terrace forms a balanced composition with the end houses advancing forwards with the corners finished with rusticated quoins. The fenestration comprises vertical sliding timber sash windows that sit within reveals with architrave surrounds, those to the fourth floor with rounded arched heads. The first floor has French casements which open onto narrow balconies that are enclosed with bottle balustrades. Another distinctive element to these houses are the canted bay windows that extend

up to and include the first floor level which are terminated with a dentilled cornice.



Nos. 5-15 (consec) Queen's Gate Place



Nos. 16-18 (consec) and Nos. 19-21 (consec) Queen's Gate Place

Queen's Gate Place

3.53 The terraced houses in Queen's Gate Place were built between 1864-8 by Aldin & Sons. **Nos. 5-15 (consec) Queen's Gate Place** (grade II) on the north side are five-storeys in height and built from gault brick laid in Flemish bond with stucco decoration. The vertical sliding timber sash windows are grouped together in threes and sit within reveals with architrave surrounds, those to the second floor with segmental pediments. The first floor has rounded arched French casements that are

framed by Corinthian pilasters and pediments that open onto balconies enclosed with bottle balustrades. These are supported on the upper ground floor canted bay windows and the Doric entrance porticos. Below the top storey is a large modillion cornice with a smaller cornice to the roof parapet.

3.54 On the south side of Queen's Gate Place there are two similarly designed groups, **nos. 16-18 (consec)** (grade II) and **nos. 19-21 (consec)** (grade II) that sit either side of an elaborate mews arch designed in the Ionic order with a segmental pediment. The group forms an attractive balanced composition and makes

a positive contribution to the character and appearance of the conservation area.



Nos. 1-9 (odd) Queen's Gate Terrace



Nos. 11-49 (odd) Queen's Gate Terrace

Queen's Gate Terrace

3.55 Queen's Gate Terrace forms another attractive street of Italianate terraced houses comprising four different architectural compositions.

3.56 Nos. 1-9 (odd) Queen's Gate Terrace (grade II) is situated on the south side of the street and was built between 1856-7 by the architect William Harris. The houses are four-storeys in height with lower ground floors and attics that are finished in stucco with rusticated upper ground floors. The terrace forms a

balanced composition with the central three houses being advanced with quoined corners and the group finished with a large modillioned cornice. The houses are two windows wide with vertical sliding timber sashes that are set within reveals and architrave surrounds. The first floor has French casements that open onto narrow balconies that are enclosed with decorative cast iron railings. The front entrances are accessed via Doric porches which carry the iron railings of the first floor.

3.57 Nos. 11-49 (odd) Queen's Gate Terrace (grade II), on the southern side is a long terrace built in 1857 on the Harrison Estate by Aldin and

Sons. The terrace was also designed by William Harris and forms a large symmetrical facade that is finished in stucco. **Nos 11-19** and the right hand end of Furse House (**nos. 35-41**) are treated as end pavilions which are emphasised with rusticated quoins to the corners. The terrace is four-storeys in height with attic and lower ground floors (Furse House with extra attic). The fenestration comprises vertical sliding timber sash windows with segmental pediments to the first and third floors, and cornices to the second floor. The façade is embellished with a large over-sailing bracketed cornice to the fourth floor with foliated frieze and a smaller



Nos. 2-54 (even) Queen's Gate Terrace

moulded subsidiary cornice above the attic. The front entrance porticos are finished with a bottle balustrade that continues across the façade forming the balcony to the first floor which is also supported on large decorative brackets.

3.58 The northern side of the road is also occupied by a long terrace of 27 houses, **nos. 2-54 (even) Queen's Gate Terrace** (grade II) which were built by Jackson between 1859-60. The symmetrical composition is four-storeys in height with lower ground floor and attic and is finished in ornate stucco with a slated mansard

roof. **Nos. 24-32** are five full storeys with Jacobean ornament to parapets. The centre and end houses are advanced and greater emphasis provided with rusticated quoins to the corners of **nos. 50-54, 24-32 and 2-6**. The houses are two windows wide, with those grouped at the middle and ends in threes each with central pediments to first and second floor windows, with vertical sliding timber sashes that are set within architrave surrounds. The ground and first floors have French casements that open onto narrowly bracketed balconies that are enclosed



Nos. 56-58 (even) Queen's Gate Terrace

with bottle balustrades. The front entrances are accessed via Doric porches which are crowned with the same bottle balustrades as the first floor balconies. The building is finished with a large bracketed cornice above within which sits rounded arched attic windows with pediments and an open roundel designed parapet.

3.59 In contrast to the stuccoed terraces **nos. 56-58 (even) Queen's Gate Terrace** (grade II) form an impressive pair of houses in a Venetian Gothic style on a prominent corner site with Gloucester Road. The houses were designed

by Charles Gray and built between 1863-4. They are constructed from yellow brick with stone dressings and stucco ornamentations with Italianate Ruskinian features. The houses are four-storeys in height with lower ground floor and attic rooms. Each house is two to three windows wide with vertical sliding timber sashes. The first floor French casement windows have rope moulded arches and carved capitals whilst the windows on upper floors are grouped in threes with arched polychromed heads divided by pilasters, curved caps and archivolt. The houses are terminated with a large ornate overhanging eaves cornice with enriched brackets and coloured tile inlay. Further embellishment has been added to the elevation with a third floor string course emphasised by a twisted rope motif and a first floor balcony with Gothic iron balustrades. The front entrance doors are accessed via projecting Gothic arched porches.

Queensberry Place

3.60 Queensberry Place forms part of the eastern boundary of the conservation area and includes three individually designed terraces that were built by William Douglas (on the Commissioners Estate) and an individually designed red brick house.

3.61 Nos. 2-18 (even) were built in 1867-8 and are four-storeys in height with lower ground and mansard storeys. The houses are finished in stucco and are two windows wide with vertical sliding timber sashes. The windows above the



Nos. 2-18 (even) Queensberry Place

canted bays to the upper ground floor are of the tripartite type with pediments and those to the first and second floors are finished with bracketed hoods. The first floor has French casements that open onto narrow balconies that are enclosed with bottle balustrades. The Doric

entrance porticos and canted bay windows are finished with dentilled courses. The roof parapet is finished with a bracketed cornice behind within which sits a mansard roof that has square profiled dormers. The terrace is harmed by



Nos. 1-15 (odd) Queensberry Place



Nos. 20-26 (even) Queensberry Place

modern railings to the roof and the accumulation of unsightly wiring to the front elevation.

3.62 The terrace opposite, **nos. 1-15** (odd) are of a similar design to **nos. 2-18** (even) but are finished in gault brick and have stuccoed lower and upper ground floors and smaller square columned porticos.

3.63 **Nos. 20-26** (even), directly to the south of the access road to Queensberry Mews West, are also stucco fronted but to a slightly plainer design with less deep porticos. These houses are two windows wide with the reveals to the first floor being finished with segmental pediments.

3.64 In contrast to the Italianate terraces **no. 1a** was constructed in red brick with a clay tiled pitched roof. The attractive elevation is embellished with a pedimented gable and string course above the first floor windows with dentilled brickwork and raised brick panels. The windows are also of the vertical sliding sash type but are broken into smaller panes with the advanced central section being of a tripartite design providing a greater coverage of glazing to the elevation.



Nos. 1-20 (consec) Stanhope Gardens

Stanhope Gardens

3.65 Stanhope Gardens was built on the Harrington Estate to the designs of Cundy and was set out around a rectangular communal garden. Substantial changes in the design of the terraces occurred when the development was undertaken by a number of different builders resulting in the differently designed terraced groups we see today. The terrace on the north side of the square, **no. 75** (grade II), has been

discussed under Cromwell Road. The other terraces found around the square can be broken into six distinct Victorian groups and a later redevelopment of the 1950s.

3.66 Nos. 1-20 (consec) were demolished in the 1950s and replaced in 1958-60 with a new terrace designed by Guy Morgan and Partners. These are much lower in height than the Victorian terraces and are to a more simplified design constructed from a plain brown brick laid in stretcher bond. The development takes some design references from the adjacent



Nos. 21-23 (consec) Stanhope Gardens

Victorian houses with vertical sliding timber sash windows, balconied French casements to the first floors and rendered lower and upper ground floors. The houses, however, lack the quality and proportions of the original terraces and stand out prominently from the earlier stuccoed architecture.

3.67 Nos. 21-23 (consec) **Stanhope Gardens** (grade II) were built by Freake in 1872. This group of three houses are five-storeys in height with lower ground and mansard storeys that are finished in stucco. The houses are three



Nos. 24-31 (consec) Stanhope Gardens

windows wide with vertical sliding timber sashes, the first and second floors of which are grouped together with pedimented heads. The French casements to the first floor open onto narrow balconies enclosed with bottle balustrades. There are canted bay windows to the lower and upper ground floors that are located next to the Doric entrance porticos. The façade is embellished with a large over-sailing cornice above the third floor windows, **no. 23** having stuccoed quoins to its western corner.

3.68 Nos. 24-31 (consec) Stanhope Gardens (grade II) directly to the west form a terraced

group of eight houses which were built by William Douglas in 1873-6. The houses are also five-storeys in height with lower ground and mansard storeys which are finished in stucco. The houses are three windows wide with vertical sliding timber sashes set within architrave surrounds. The first floors have French casements which are set within architrave surrounds with segmental pedimented heads that open onto balconies with bottle balustrades. The lower and upper ground floors have canted bay windows which are finished with dentilled cornices, a detail which is also shared with the adjacent Doric entrance porticos. The main



Nos. 32-43 (consec) Stanhope Gardens

cornice is bracketed and sits above the top floor a section of which is unfortunately missing.

3.69 On the south side of the square at the western end are **nos. 32-43 (consec) Stanhope Gardens** (grade II) which were designed by Thomas Cundy III and built in 1871. These houses are five-storeys in height with lower ground floors and are finished in stucco with each storey clearly defined by a plain banded string course. Each house is two windows wide with vertical sliding timber sashes set within architrave surrounds, those to the first and second floors with corniced heads. The first floor has French casements that open onto balconies



Nos. 43-45 (consec) Stanhope Gardens



Nos. 46-52 (consec) Stanhope Gardens

that are enclosed with bottle balustrades. The lower and upper ground floors have canted bay windows adjacent to which are Doric porches. The main cornice is bracketed and located above the third floor windows.

3.70 Nos. 46-52 (consec) and nos. 53-56 (consec) **Stanhope Gardens** (grade II) were built by William Douglas between 1874-5. The terraced groups are five-storeys in height with

lower ground and mansard storeys that are finished in stucco. Each house is three windows wide with vertical sliding timber sashes set within architrave surrounds, those to the first and second floors with corniced and pedimented heads. The first floor has French casements that open onto balconies that are enclosed with bottle balustrades. The lower and upper ground floors have canted bay windows adjacent to which are Doric porches with dentilled cornices. The main

cornice is bracketed and located above the third floor windows.

3.71 The northern most terraced group on the western side of the square, **Nos. 57-62** (consec) **Stanhope Gardens** (grade II), were built by William Jackson in 1870. The houses are also five-storeys in height with lower ground and mansard storeys which are finished in stucco. The houses are three windows wide

with vertical sliding timber sashes set within architrave surrounds. Canted bay windows extend up to and include the second floor with a channelled stucco finish and terminate with a bottle balustrade. The Doric entrance porticos have dentilled cornices and are finished with a bottle balustrade that stretches across the group. The main cornice is bracketed and sits above the third floor.



Nos. 53-56 (consec) and nos. 57-62 (consec) Stanhope Gardens

Smaller Less Formal Residential Streets

3.72 Not all housing is comprised of grand Italianate terraces and there are some more modest examples laid out on the earlier streets that predate the 1850s. These can be found on the Lee Estate at the bottom end of Gloucester Road. This encompasses the Clarevilles and a small length of the northern side of Old Brompton Road and Hyde Park Gate and Reston Place at the northern end of the area close to Kensington Road.

3.73 Since the houses were built from the 1820s onwards there have inevitably been alterations, in many cases these have been substantial and in some cases alterations have changed the property out of all recognition to the original design. There are no distinctive groups as such but the modest houses in a compact layout and within relatively secluded neighbourhoods' exhibit great charm making a significant contribution to the character and appearance of the area.



Nos. 135-137 (odd) Gloucester Road

The Lee Estate

3.74 The houses are predominantly constructed from brick along Old Brompton Road, Gloucester Road and Clareville Grove. Those along the northern side of Clareville Street are finished in painted stucco and the houses on

the western side, opposite the school, are either finished in painted stucco or painted brick.

3.75 Some examples of the earliest surviving houses can be found at **nos. 135-137 (odd) Gloucester Road** and **nos. 2, 9, and 16-18 (even) Clareville Grove**. These houses are only two-storeys in height and are lower than the buildings that were built later, and as in the case

of **nos. 16 and 18** are set back from the road with more substantial private gardens. These attractive late Georgian houses have vertical sliding timber sash windows with glazing bars and low pitched slate roofs where they have not been altered.

3.76 There are some attractive purposely designed groups of houses such as those on the



No. 2 Clareville Grove



No. 9 Clareville Grove

north-eastern corner of Clareville Grove, **nos. 20-30** (even), which were built between 1838-9. These houses comprise three linked pairs of semi-detached London stock brick houses with banded stuccoed ground floors. The houses are three-storeys in height with hipped slate roofs with centrally positioned chimneystacks. The houses are one window wide with vertically sliding timber sashes set within plain brick reveals with gauged brickwork heads and decorative iron work railings to first floor.

3.77 Another group are the Victorian terraced houses along Old Brompton Road, **nos. 112-**

122 (even), which form a terrace of six houses that were built in the latter part of the nineteenth century. These houses are three-storeys in height with lower ground floors and are constructed from red brick laid in Flemish bond with stuccoed ground floors and canted bay windows.

3.78 An attractive pair of neo-Georgian houses can also be found at **nos. 9c and 11a Clareville Grove** which were designed by Austin Blomfield and built in 1929. These houses are three-storeys in height and are constructed from stock brick with vertical sliding timber six-over-six sash windows that sit almost flush within the

brickwork. The roof parapet with urns is finished with a moulded stucco cornice.

3.79 Victorian houses are numerous and are to differing designs, in pairs or individually designed that add to the eclectic character of the Lee Estate. The traditional materials of stucco, brick, slated roofs and vertically sliding timber sash windows and the modest height of the houses that range from two to three-storeys add a level of cohesion to the estate allowing the houses to sit in harmony with one another.

3.80 The twentieth century redevelopments comprising the large 1930s block of six-storey



Nos. 16-18 (even) Clareville Grove



Nos. 20-30 (even) Clareville Road

flats, Clareville Court (**no. 19 Clareville Street**) and the 1950s terraced houses and flats at **nos. 147, 149, 151, 129-133 (odd) Gloucester Road, nos. 47-55 and 31-43 (odd) Clareville Street** are quite distinct from the earlier architecture. These modern styled buildings are often taller than the surrounding earlier houses and are of a much plainer brickwork construction with little embellishment. This includes rectangular metal casement windows rather than the traditional vertical sliding timber sashes. There is an exception, however, with the 1950s houses, **nos. 141-143 (odd) Gloucester Road**, having a more traditional detailing with Flemish brickwork,

porticos, vertical sliding timber sash windows and a clay tiled mansard roof with dormers that sit more quietly with the historic architecture. Much of this rebuilding work was undertaken as a result of bomb damage during the Second World War.

3.81 More recent developments, such as **nos. 30-34 (even) and 38-40 (even) Clareville Street** of the 2000s and 1990s respectively, are to traditional designs with a painted rendered finish, vertical sliding timber sash windows and slated pitched roofs that reference the earlier historic buildings. The introduction of garages into the

façades, however, have a negative impact and look incongruous in the street scene.



Nos. 108-114 (even) Old Brompton Road



Nos. 9c and 11a Clareville Grove



Nos. 30-34 (even) Clareville Street



Nos. 38-40 (even) Clareville Street



No. 36 Hyde Park Gate



No. 9-13 (consec) Hyde Park Gate

Hyde Park Gate

3.82 Hyde Park Gate was originally developed in the 1830s and its complicated layout is the result of different land ownership, the Campden Charities and Hanson Estates, resulting in two cul-de-sacs that run parallel to Queen's Gate. The house numbers run consecutively around the two cul-de-sacs including properties

that front onto Kensington Road. Over the intervening years many of the houses have been redeveloped and larger plots infilled with new houses and mansion blocks creating an attractive eclectic mix of residential properties.

Hanson Estate

3.83 The first part of the area to be developed by Joshua Flesher Hanson is covered by **nos. 5-37 (consec) Hyde Park Gate**. The earliest house to survive from this time is **no. 36 Hyde Park Gate** (grade II) which is set back from Kensington Road down a short drive. This Italianate house was built in the 1830s and

originally formed the central unit of a balanced architectural composition of three houses, the two flanking houses of which have now been redeveloped. It is four-storeys in height with lower ground floor and is finished in stucco. It is in the Nash tradition with channelled stucco to the ground floor which forms a podium that supports four Ionic columns over two floors with a full attic storey above the entablature. The house is three windows wide with vertical sliding timber sashes, the first floor of which has French casements that open onto bottle balustraded balconies. The façade is finished with a later pediment which is a reduced version of the original much larger one which stretched across the full width of the property.

3.84 Nos. 9-13 (consec) Hyde Park Gate form a distinctive group of five houses (**no. 9** of which was originally detached) that were built in 1846 by the building firm Thomas Grissell and Samuel Morton Peto. The houses have been altered over the intervening years which has impacted on their original compositions but they still make a positive contribution to the street. They are finished in stucco with **nos. 10-11** being the best preserved, with giant Corinthian columns in antis, leaded roofs to the canted bay windows and oeil de boeuf attic windows. The other house remaining from this development is **no. 6 Hyde Park Gate** which originally formed part of a terrace of four houses, **no. 5** of which was refronted in 1900 and **nos. 7 and 8** were redeveloped as flats in the 1970s.

3.85 Nos. 14-16 (consec) were also built by Grissell and Peto in 1847 but were designed as a more conventional terrace of three houses.



Nos. 14-16 (consec) Hyde Park Gate

The houses form an attractive composition with stucco decoration in the form of quoins to the corners and an oversailing bracketed cornice. The houses are three-storeys in height with lower ground floor and later roof additions, the latter of which have affected the appearance of the group. The houses are two windows wide with vertical sliding timber sashes that are set within reveals with architrave surrounds.

3.86 To the south of the 1960s block of flats, Chancellor House, is **no. 18 Hyde Park Gate**. This house and studio was designed by its



No. 18 Hyde Park Gate

owner, the painter E.W. Cooke, under the supervision of Norman Shaw and was built in 1871. The house is four-storeys in height rising to a gable-ended roof and finished in yellow stock bricks with some stone dressings. The fenestration comprises tall vertical sliding timber sash windows split with glazing bars that sit within brick pilaster surrounds. The elevation is embellished with a canted bay window to the upper and lower ground floors, a dog tooth string course above the first floor windows and a Gothic doorway.



Nos. 19-24 (consec) Hyde Park Gate



No. 26 Hyde Park Gate



Nos. 27 and 28 Hyde Park Gate

3.87 The remaining houses on the eastern side, **nos. 19-24** (consec), were built in the 1840s and form three pairs of much altered semi-detached dwellings. They are finished in stucco with the most intact pair **nos. 23 and 24**. Despite these alterations they still have period character that complements the conservation area with stucco detailing and vertical sliding timber sash windows.

3.88 On the western side of the street are a group of predominantly brick built buildings at **nos. 26-28** (consec) which were also built in

the 1840s. **No. 26** is two-storeys in height with lower ground floor that is two windows wide with vertical sliding timber sash windows set within reveals with stucco architraves. The elevation has been enlivened with stucco work in the form of 'recessed piers' that support a cornice and brick parapet with pierced circular motifs. **Nos. 27 and 28** form a semi-detached pair that are two-storeys in height with lower ground floor and attic. The projecting bays at either end of the houses are finished with pedimented gables with the roof finished in natural slate. Each house

is five windows wide with vertical sliding timber sashes set within plain brick reveals with stucco cheeks and gauged brickwork heads. **No. 28** was once the home of Sir Winston Churchill.

3.89 **No. 29 Hyde Park Gate** dates from the 1840s but is now a much altered stuccoed house which originally formed part of a pair of semi-detached houses with **no. 30** (which has long since been demolished and redeveloped). The house has been altered and extended many times, the most significant occurring in 1928 by Sir Edwin Lutyens for Sir Roderick Jones.



Nos. 29 and 29a (Monmouth House) Hyde Park Gate

The house has now been divided with the northern part having a frontage of three wide bays and a doorcase with Greek Doric columns which corresponds to the original 1840s house. Monmouth House, **no. 29a** to the south, steps back from the façade and has a semi-circular Roman Doric porch.

3.90 Nos. 31-34 (consec) Hyde Park Gate form an attractive terrace of four houses that have a symmetrical composition. It is four-storeys in height with lower ground floors and later roof extensions. The two central houses are



Nos. 31-34 (consec) Hyde Park Gate

finished in stucco with the flanking houses built from London stock brick laid in Flemish bond. The houses are two windows wide with vertical sliding timber sashes that sit within reveals with architrave surrounds, those to the first floor with decorative console brackets and pediments. The elevation is further embellished with Ionic porticos, stucco quoins to the corners, an oversailing cornice to the roof parapet and a first floor balcony enclosed with decorative cast iron railings.



No. 35a Hyde Park Gate

3.91 No. 35a, located to the north of **nos. 31-34** (consec), is an attractive low red brick house with stone mullion-and-transomed windows to the designs of A.M. Cawthorne. The Tudor style property was built in 1927 and is terminated with a gable to the street with a roof covering of clay tiles. The house is seen in strong contrast to the Italianate architecture of the immediate area and adds visual interest to the street.



No. 42 (Cleeve Lodge) Hyde Park Gate



No. 45 (Stoke Lodge) Hyde Park Gate

Campden Charities Estate

3.92 Nos. 42-50 (consec) Hyde Park Gate was constructed on part of Butts Field and was laid out in a frying pan shape around an attractive circular garden in the 1830s with houses in spacious plots. The earliest house to survive from this period is Cleeve Lodge in the south eastern corner (now **no. 42 Hyde Park Gate**) which was built by Robert Charles Kidd. The next house to be built and still survives is Stoke Lodge (now **no. 45 Hyde Park Gate**) which was built by Robert Thew in the late 1830s. When these houses were first built they were only three

bays wide but they have now been enlarged extensively. Both houses are finished in stucco and have wide over-hanging eaves with Cleeve Lodge having a clay tiled mansard roof and Stoke Lodge a natural slated roof. Both houses have vertical sliding timber sash windows and porticoed entrances. The brick stables that were erected for the houses at the southern end of the plots now form separate dwellings, **nos. 42 and 44 Hyde Park Gate**, and have a plainer less formal appearance reflecting their former uses.

3.93 Nos. 47, 48 and 49 were erected in the 1930s to a Georgian style. **Nos. 47 and 48** are two-storeys in height and are constructed from a

dark brick with vertical sliding timber six-over-six sash windows to **no. 47** and casement windows to **no. 48**. **No. 49** has been finished in stucco with decoration including quoined corners, astucco band below the first floor windows and the roof parapet finished with a cornice and bottle balustrade. The fenestration comprises vertical sliding timber sash windows with glazing bars. All three houses are finished with a clay pantiled roof.

3.94 No. 50, directly to the north of Reston Place, was built later in the 1960s when the block of flats, Broadwalk Houses was constructed replacing **nos. 52-54 (consec)** of



Nos. 42 and 44 Hyde Park Gate



No. 47 Hyde Park Gate



No. 48 Hyde Park Gate



No. 49 Hyde Park Gate



No. 50 Hyde Park Gate

the original layout. The house is three-storeys in height and to a classical design with a central pediment. The house is finished in stucco with banded rustication to the ground floor and string course below the second floor windows. The fenestration comprises vertical sliding timber sash windows set within reveals with architrave surrounds.

3.95 Connecting Palace Gate to Hyde Park Gate is Reston Place, an attractive enclave of three former coach houses, **nos. 6, 7 and 8** that were built in the 1830s. The houses are two-storeys in height and constructed from brick which has now been painted white. The



No. 6 and 7 Reston Place

fenestration comprises vertical sliding six-over-six and eight-over-eight timber sash windows set within brick reveals with cambered arched heads. The low pitched roofs are finished in natural slate with eaves gutter.

3.96 The character and scale of the Lee Estate and Hyde Park Gate areas is a welcome contrast to the higher and denser later buildings around their perimeters and they make an important contribution to the character and appearance of the conservation area.



Nos. 7 and 8 Reston Place

Shared Features of Houses

Windows and Doors

3.97 The architectural treatment of front windows and doors are key features of all houses in the conservation area and by and large, manage to reflect the architectural style in which they are set.

3.98 Door design is varied and quite often differs from house to house. These range from the fairly standard Georgian six-panelled and Victorian four-panelled style doors. A number of these examples can be seen along Queen's Gate and Stanhope Gardens, **nos. 89-98** (consec) and **nos. 53-62** (consec) respectively. An interesting variation to the four-panelled design can be found at **nos. 23, 26 and 27 Kensington Gate** which have cast iron decorative bottom panels with figurines and studded surrounds to the panels. Some other variations used at this time are vertically two-panelled doors with metal studs, such as **nos. 5-12** (consec) **Kensington Gate**. The houses that were built in the latter part of the nineteenth and early part of the twentieth century also stuck to these formats but also introduced variations with more elaboration and greater complexity in the panel layouts, and in some cases a combination of glazed panels and glazing bars. In each case the door panels are heavily moulded and typical of their period adding variety and character to the conservation area. A good example of the more elaborate door can be seen at **no. 21 Queen's Gate Gardens**.



6-panelled door, Queen's Gate

3.99 The doors are either positioned within, rusticated stucco reveals or porticos, decorative brick and stone surrounds or plain brickwork reveals, many with transom lights above or glazed side panels. Doors to the lower ground floors, where they exist, in the front lightwells tend to be less formal and plainer being of the four-panelled type without mouldings.

3.100 Windows, and in particular the pattern of their glazing bars, make a significant contribution to the appearance of the elevations of an individual building, and can enhance or



4-panelled door, Stanhope Gardens

destroy the unity of a terrace or building. The conservation area has a wide variety of window styles, but it is important that a single pattern of glazing bars are retained within any uniform architectural composition.

3.101 As a general rule, in the Georgian and early-mid Victorian terraces, each half of the sash was usually wider than it was high but its division into six or more panes emphasised the window's vertical proportions. Such glazing patterns are found in many of the terraces, for example **nos. 14-16** (consec), **nos. 26-28**



Decorative cast iron bottom panels, Kensington Gate

(consec) **Hyde Park Gate** and **nos. 135 and 137 Gloucester Road** and the former coach houses in Reston Place.

3.102 Many of the late nineteenth and early-twentieth century houses incorporated a one-over-one configuration. These can be seen to good effect on the grand stucco houses along Queen's Gate, Queen's Gate Terrace, Queen's Gate Place and Elvaston Place. Less common designs are mullion and transomed reveals with casement windows such as those at **no. 35a Hyde Park Gate**, **no. 167 Queen's Gate**,



Two-panelled door, Kensington Gate

no. 57b Cromwell Road and **nos. 108-110 (even) Old Brompton Road**, some of which are attractively finished with leaded lights.

3.103 The larger classically designed houses have windows that reduce in size and have simpler surrounds as they rise through the building with the most decorative windows being on the principal floor levels. Many of the terraces, such as **nos. 48-57 (consec) Stanhope Gardens** and **nos. 1-35 (consec) Hereford Square** have French casements with balconies providing greater emphasis to the first



Elaborate glazing bars at no. 21 Queen's Gate Gardens

floor level and grandeur to the façade with more elaborate surrounds.

3.104 The windows, like the front entrance doors, are quite often set within decorative surrounds and range from simple stuccoed architraves, such as those found at **nos. 11-21 (odd) Clareville Grove** and **no. 26 Hyde Park Gate**, to more ornate examples which incorporate pediments, bracketed cornices and pilasters such as **nos. 11-49 (consec) Queen's Gate Terrace** and **nos. 2-24 (consec) Queen's Gate** respectively. Moulded brickwork and



One-over-one sash windows



Two-over-two sash windows



French casements



Six-over-six sash windows

stone is less common but where this does occur it contributes positively, adding variety to the streetscapes and visual interest to the façade of a building. Good examples can be found at **no. 8 Palace Gate, nos. 167-169 (odd) Queen's Gate and no. 108-110 (even) Old Brompton Road.**

3.105 The simplest reveals are plain brickwork with gauged brick heads such as **nos. 20-30 (even) Clareville Road and nos. 135-137 (odd) Gloucester Road** whilst mews houses, such as those in Petersham Place and Princes Gate Mews, were even simpler having segmental heads.

3.106 Steps up to the front doors are a strong characteristic of most of the conservation area but have often been altered over time. Each group of houses or terraces would have used the

same material for the steps: large stone slabs or small tiles, but not the newer finishes, such as bitumen and square ceramic tiles of modern dimensions seen in many places today.



Metal casement window to a 1950s property



Mullion and transformed stone window with leaded casements



Mullion & transformed stone window



Characteristic stone entrance steps with boot scraper



Closeboarded timber doors in a mews with toplights



Panel details on a front door with original knocker



Stone entrance steps

Roofs



Hipped roof

3.107 There are a number of original roof forms in the conservation area:

- Hipped roofs
- London/butterfly roofs hidden behind parapets
- Traditional pitched roofs with dormers
- Traditionally pitched roofs with Dutch gables
- Original/later mansard roofs

3.108 Traditional hipped roofs are present in small numbers throughout the area appearing on individually designed buildings or semi-detached pairs of houses such as **nos. 47-48 Hyde Park Gate**, **nos. 153-155 (odd) Gloucester Road** and



London/butterfly roofs

nos. 56-58 (even) Queen's Gate Terrace. Other hipped roof examples are hidden from view behind parapets and many can only be seen from the upper storeys of adjacent overlooking buildings such as **nos. 70-86 (even) Cromwell Road**.

3.109 Traditional London/butterfly roofs are present in small numbers within the area. Where they exist they are formed by two pitched roofs that slope away from each party wall and downwards towards the centre of the house. The roof form is concealed from the front by a parapet, but the distinctive butterfly effect can often be seen to the rear where the roof form



Mansard roof

undulates against the skyline. A good example of this can be seen to the rear of **nos. 16-21 (consec) Queen's Gate Place**.

3.110 The large terraced houses have a variety of roof forms, some original and others that have been altered. Some of the most common forms are original natural slated mansard roofs either set back behind a parapet with dormer windows or having decorative stuccoed dormers that extend up from the façade. Good examples of these can be found at **nos. 1-4 (consec) Hyde Park Gate** and **nos. 2-22 (even) and nos. 34-54 (even) Queen's Gate Terrace** respectively. In other instances the original roof structures



Mansard roof with masonry parapet



Dutch style gables

remain, comprising even pitched roofs that have a T-shaped plan with hipped rear or as two parallel pitched roofs than run parallel to the front façade forming an M-shaped profile. These roof forms are often well hidden from view behind a blocking cornice and only reveal themselves from the upper storeys of adjacent overlooking buildings. Examples of these can be found at **nos. 32-40** (consec) **Stanhope Gardens** and **nos. 4, 5, 12, 13, 18, 19, 26 and 27 Kensington Gate** respectively. In some instances the plain pitched roofs have been replaced with mansard roof additions. These are of much less heritage value, but are acceptable where they have been applied to the majority of the houses in a terrace or group and are of an

appropriate and consistent design. Unfortunately there are a number of terraces including mews which have acquired mansard roof additions of indifferent quality and design and have been added in a piece-meal fashion over many years. They have created a cluttered appearance and detract from the uniformity of a terraced group.

3.111 There are a few examples of traditionally pitched roofs covered in clay tiles with dormer windows to the attic rooms and large decorative Dutch style gables. Good examples of these can be seen at **no. 169 Queen's Gate, no. 167 Queen's Gate, no. 17 Elevaston Mews and nos. 108-110** (even) **Old Brompton Road**. As with all roof forms, chimney stacks punctuate

the roofs at every party wall or at the end of a terrace or individual house adding interest and character to a roofline.

3.112 The Queen's Gate Conservation Area is fortunate to have retained a number of its original roof forms intact. These are of great heritage significance and make a strong positive contribution to the character and appearance of the conservation area particularly where they are present as a group, providing consistent rooflines and terminations to the buildings.

Side and Rear Elevations



Plain stock brick side elevation



Plain London stock brick rear elevation

3.113 The front elevations of houses in the conservation area were designed to be the most formal and decorative. Side elevations are in many cases constructed with less ornamentation and used cheaper construction materials, such as stock brick. Examples of this can be seen on the flank elevations of **nos. 20-30 (even) Clareville Grove**, the flank wall of **no. 108 Old Brompton Road** and the flank walls to **nos. 40-41 Queen's Gate Gardens** that front onto Atherstone Mews. Given the high status of many of the larger terraced houses the flank

elevations tend to be either quite formal or have some degree of ornamentation, for example stuccoed facades with moulded decoration or good quality gault brick with stucco moulded string courses and cornices. Good examples of these can be seen at **nos. 46 and 47 Queen's Gate** that front onto Queen's Gate Place and the flank elevations of **nos. 31 and 32 Elvaston Place**.

3.114 The practice of using cheaper materials and less ornamentation often occurred on the rear elevations where it was deemed

unnecessary to the more secluded parts of the building. This can be seen on **nos. 11-49 (odd) Queen's Gate Terrace** and **nos. 1-20 (even) Elvaston Place**. There are, however, some exceptions to this such as the stuccoed rear elevations of **no. 75 Stanhope Gardens** which has a more formal rear elevation which is seen in views across the communal gardens and adjoining streets.

3.115 Rear elevations are enjoyed from public vantage points, the rear gardens themselves



Ornate stucco side elevation



Formal stuccoed rear elevations to no. 75 Stanhope Gardens

and from the upper storeys of adjacent overlooking buildings.

3.116 The fact that the rear of some terraced houses are less decorative does not mean that they do not make a positive contribution to the conservation area. On the contrary they are a key feature of Georgian, Victorian and Edwardian house design and wherever original form or historic uniformity remains, these make a very positive contribution to the areas architectural and historic character.

3.117 Closet wings, where they exist, usually project approximately half way across the rear elevation and are generally attached to each

other as pairs or singularly to each house. This leaves the characteristic void between structures which have now frequently been infilled at lower ground floor level with conservatory type extensions. This relationship of projection and void creates rhythm and uniformity to the rear and is highly characteristic of these type of terraced houses in the conservation area, such as the rears of **nos. 19-29** (consec) **Kensington Gate** and **nos. 27-35** (consec) **Hereford Square**.

3.118 Another characteristic at the rear of the larger terraced houses are the distinctive configurations of sloping arched chimney stacks which connect either to outrigger extensions

or to mews houses with the formation of a distinctive rounded arch over the rear yards. This configuration allows for the stacks to terminate above the roof level of the tallest houses. Good examples of these can be seen to the rear of **nos. 74-86** (even) **Cromwell Road**, **nos. 42-52** (consec) and **nos. 11-22** (consec) **Queen's Gate Gardens**. In other instances they appear as distinct triangular fins that have sometimes been compromised with further extensions. Examples of these can be seen at **nos. 33-46** (consec) **Elevaston Place**, **nos. 27-35** (consec) and **nos. 36-46** (consec) **Queen's Gate**. They have a pleasing architectural form and make a positive contribution to the character and appearance of the conservation area.



Arched chimney stack



Sloping chimneybreast

3.119 The height of the closet wings and outriggers is characteristic of each group, with some houses having wings of only one or two storeys, while others extend to the eaves of the main house having been built upon over the years. Typically, closet wings finish at least one storey below the roof parapet or eaves line.

3.120 The rebuilding of rear elevations causes harm to the conservation area. It has seen the loss of original yellow stock brickwork which had settled and weathered to an attractive

patina. New construction works appear in stark contrast to neighbouring properties and in some instances have involved the removal of the half-landings of the stairs within the house to create a level floor plate. This has resulted in the characteristic staggered window pattern being lost, harming the fenestration rhythm at the rear, to the detriment of the terrace and conservation area.

3.121 Where later extensions have infilled the void between closet wings, a solid and flat

appearance is created that harms the pleasant articulation of the rear. Where individual rear elevations have been painted so that they stand out from the others, they harm the regular appearance of the whole group.

Boundary Treatments



Railings surrounding Stanhope Gardens



3.122 The conservation area is enriched by the great number of original boundary treatments which enhance the setting of the buildings they enclose and contribute to the historic character of the streets.

3.123 There are three main types of boundary treatment found within the area, the most numerous being iron railings which are generally found on properties dating from the nineteenth and early twentieth centuries. Far less frequent are stock brick boundary walls, bottle balustrades and timber fencing.

3.124 Railings provide streets with a unified appearance and yet can include a variety of patterns and details so that richness is ensured

and visual interest sustained. Cast iron railings not protecting basements were generally removed during the Second World War.

3.125 Good examples of complete runs of original decorative cast iron railings can be found surrounding the front lightwells of the mid to late nineteenth century terraced houses such as **nos. 2-54** (even) **Queen's Gate Terrace**, **nos. 27-35** (consec) **Queen's Gate** and **nos. 1-29** (consec) **Kensington Gate** to name but a few. Railings serve not only to prevent passers-by from falling into basement areas or intruders from entering communal gardens but also to emphasise the unity of a building group without masking it from view. Railing patterns vary considerably between terraced groups

due to the different developers involved and the replacement of original sets at a later date.

3.126 Large runs of railings can also be found around the communal gardens of Kensington Gate, Queen's Gate Gardens and Hereford Square. These are plain modern replacements the originals of which were probably removed to help the war effort. Good original railings can, however, be found around the garden square of Stanhope Gardens (grade II) which contribute significantly to the area complementing the Victorian architecture. The most impressive stretch of railings can be found around the Natural History Museum and are grade I listed. The wrought iron decorative railings are topped with curved spikes and are set between Portland



Cast iron decorative railings



Iron railings, Natural History Museum

stone piers of octagonal section. The Cromwell Road entrances have more substantial square piers, topped by lanterns, with inset terracotta reliefs and elaborate wrought iron gates. The centre section has openwork wrought iron piers that are topped by gilded lions providing a lighter appearance and result in less interrupted views of the Museum's principal facade from Cromwell Road.

3.127 Boundary walls are not present in large numbers but where they do occur they enclose front and rear yards or gardens. Although many rear walls are not readily seen from public vantage points they are seen from the upper storeys of adjacent overlooking houses and also from within the gardens and yards themselves

and make a positive contribution to the character and appearance of the conservation area. They are usually constructed from a stock brick laid in Flemish bond and finished with a soldier course across the top such as the rear wall to **nos. 1-3** (consec) **Kensington Gate** seen from Queen's Gate Mews.

3.128 Front boundary walls are not common but can be found in small numbers across the area. The most prominent of which is the high boundary wall to Our Lady of Victories School in Clareville Street which is constructed from London stock brick laid in Flemish bond with a red brick soldier course and tile creasing. Two pedestrian access points are framed in Portland stone with headstone finished with a cornice

detail which would have formed separate entrances for both boys and girls. Another large wall can be found to the front of the 1980s block of flats, Thorney Court which is located on the corner with Palace Gate and Kensington High Street. The wall is constructed from red brick laid in Flemish bond with a brick and stone plinth and concrete coping. The 1930s block of flats Ten Palace Gate (grade II*) has a low rendered wall with projecting coping which sweeps round the corner to Kensington Gate and is in keeping with the design of the flats. Some of the smaller residential houses have front boundary walls either constructed from brick or finished in render such as **nos. 9a and 11a** (North House) **Clareville Grove** and the houses opposite at



Iron railings, Kensington Gate



Railings to the south side of Queen's Gate Terrace

nos. 16 and 18 Clareville Grove and no. 9 Hyde Park Gate.

3.129 Another boundary treatment found within the northern and southern sections of the area are plinth walls of either brick or render, some of which are finished with railings set between piers. Examples of these can be found along Hyde Park Gate and the southernmost section of Gloucester Road and Clareville Road.

3.130 Bottle balustrades are also present in small numbers. The longest stretch can be found to the front of **nos. 1-8 (consec) Hyde Park Gate** that encloses more private carriage access roads from the busy Kensington Road and is grade II listed. Other examples are found

enclosing the frontages of individually designed buildings and houses such as **nos. 21-24 (consec) Queen's Gate, 167 Queen's Gate, nos. 14 and 15 Hyde Park Gate, nos. 2 and 6 Palace Gate** and to the former Royal Mail Sorting Office, **no. 25 Exhibition Road**. In each case they complement the building they enclose and make a positive contribution to the character and appearance of the conservation area.

3.131 The circular garden to the western section of Hyde Park Gate has a more unique boundary treatment comprising hard wood fencing with square posts and triangular pickets attached to rails giving a more rustic appearance.

3.132 The vast majority of the Victorian houses in the conservation area have lower ground floors which have lightwells that sit immediately next to the pavement creating a continuous feature along the street.

3.133 The open character of lightwells is an important feature. Many have historic stone slab steps with simple iron 'D-section' handrails. Lower ground floor 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



London Stock brick boundary wall



Garden boundary walls



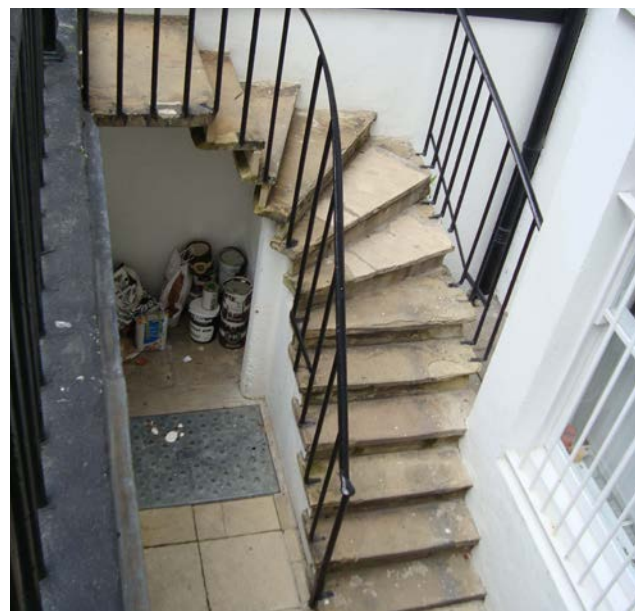
Bottle balustrades, Hyde Park Gate

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 sometimes been replaced with inferior and inappropriate plain flush doors. Entrance steps over the areas were originally of stone, but many were later covered with modern tiles and this trend has continued with usually unfortunate results. The poor treatment and untidy condition of some lightwells detracts from the appearance of the property and terrace particularly on corner sites which are particularly prominent from the street.

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



Rendered walls with railings, Gloucester Road



Front lightwell steps

Front and Rear Gardens



Gardens to Natural History Museum



Front gardens, Clareville Grove

3.135 The greenery, both to the front and rear of the terraced houses, mansion flats and the large number of smaller houses in Hyde Park Gate, Kensington Gate and the Clarevilles is an important feature of the conservation area.

3.136 The largest garden can be found at the front of the Natural History Museum which contains large mature trees and shrubs. The gardens not only complement the setting of the museum buildings but also acts as a public open space that can be enjoyed by visitors and local residents.

3.137 Rear gardens where they exist are larger than front gardens and allow for more mature

planting to grow with small trees and larger shrubs. The trees help to provide screening between neighbouring properties, shade where there may be none and also help to break up the solid lines of the architecture close by. Where these gardens sit next to the street, often where one street bisects another, it allows the greenery of the private space to visually spill into the public realm to form a welcome contrast to the hard surfacing and buildings around. The gaps around buildings allow breathing space and glimpses of greenery between and around the buildings and contribute positively to the character of the conservation area.

3.138 The larger terraced houses do not have front or rear gardens due to the nature of development which is set close to the street, most houses having front lightwells and small rear yards that back onto mews properties. In response to the lack of front garden space there is an attractive array of smaller scale planting throughout the conservation area, particularly behind the ground floor railings of some terraces or mansion blocks, whether in the form of window boxes behind traditional pot guards, attached to the railings in planter boxes or to the front entrance steps in plant pots.



Front gardens, Gloucester Road



Rear gardens, Hereford Square



Planting to Stanhope Mews south



Planter boxes



Entrance step planters and railing boxes



Balcony planting

Other Building Types

Places of Worship

Church of St. Augustine (grade II*)

3.139 The Church of St. Augustine (grade II*) was designed by William Butterfield in 1865. Building works commenced in the summer of 1870 and it was finally consecrated on 20th December 1886 when the internal finishes had largely been completed.

3.140 The church consists of a five-bay clerestoried nave with lean-to aisles (the westernmost bay being narrower than the others) and a two-bay chancel with one-bay aisles. The distinctive western frontage has a central two-light window surmounted by a quatrefoil that is flanked by single lights. Above sits a Gothic style bellcot and either side of the nave are octagonal turrets with stone spires that create an attractive skyline. The ornate elevations are constructed from bands of red Suffolk brick, yellow brick and Bath stone, with blue Staffordshire bricks and panels of buff-coloured Pether's patent moulded bricks.

3.141 To the rear of the church is **no. 117 Queen's Gate** (grade II), St. Augustine's Vicarage a building that was also designed by William Butterfield in 1881. The three-storey building is constructed from yellow stock brick with multi-coloured bands and diagonal patterns to the gable and beneath the eaves. The roof is of a traditional even pitched construction with a covering of natural slates and finished at eaves level with dentilled cornice. The windows comprise narrow vertical sliding timber sashes



Church of St. Augustine, Queen's Gate

with horizontal glazing bars that sit in brick reveals with segmental heads. The first floor window to the projecting gable section is further embellished with an ornamental pointed stone relieving arch. Other embellishment includes ornamental buttresses in brick with stone finials, a bay window to the ground level and a decorative iron canopy above the six-panelled entrance door and fanlight.

3.142 The two buildings form an important group that adds visual interest and variety to the street and makes a positive contribution to the character and appearance of the conservation area.

The Church of Jesus Christ of Latter Day Saints

3.143 The Church of Jesus of Latter Day Saints is located on the eastern side of Exhibition Road on the corner with Princes Gate Mews. The building was designed by T.P. Bennett and Son and was dedicated in 1961. The church occupies the site of five former Victorian terraced houses, nos. 64-68 (consec) Princess Gate that formed part of the group that included **nos. 69-72** (consec) to the south which have survived. The church is four-storeys in height with a six-storey tower at its northern end from which a golden spire rises from the western face. The church is built of reinforced concrete with Portland stone facing and has stained glass windows designed by Pierre Fourmaintraux. Although the building is modern in design the



St. Augustine's Vicarage, no. 17 Queen's Gate

verticality of the framing and the detailing and modelling to the façade allow the church to sit “quietly” in the street and adds interest to the varied character of Exhibition Road.



Church of Jesus Christ of Latter Day Saints, Exhibition Road

Public Houses

3.144 Originally five public houses were located in the conservation area of which two have been converted to restaurant use.

- **no. 25 Gloucester Road:** *The Harrington* (1857), now restaurant
- **no. 97 Gloucester Road:** *Stanhope Arms* (1869)
- **no. 127 Gloucester Road:** *Hereford Arms* (1865)
- **no. 102 Old Brompton Road:** *The Denmark* (1930s), now restaurant
- **no. 30 Queen's Gate Mews:** *Queen's Arms* (1859)

3.145 Public houses were usually the first buildings to be built in a street to give somewhere for builders to drink and pick up their wages whilst the houses were being built. Pubs are important for their determinative historic and cultural significance creating a focus in the street scene and making a significant contribution to the character of the conservation area both in their architecture and also in their social role.

3.146 Public houses have often occupied their site for many years even though the building may have been rebuilt or changed name. Features that are important to pubs include their traditional hanging signs, coach lamps, etched windows and granite setts and hatches in the pavement for barrel delivery into the cellar.

3.147 The upper storeys of public houses were usually more decorative than the rest of the terrace, particularly where the public house is located on a street corner. This is evident in the rounded corners of the *Hereford Arms* and the



The Harrington, no. 25 Gloucester Road

Queen's Arms and the pedimented windows and stuccoed quoins to the upper storeys of the *Stanhope Arms*.

3.148 The pubs are either stucco fronted or of a brick construction and usually embellished around the window openings with architrave surrounds and pediments and roof parapets which help to distinguish them from the adjoining terraces. Some elevations stand out as more decorative than others, such as the *Hereford Arms* which has architrave surrounds to the



Stanhope Arms, no. 97 Gloucester Road

windows with scroll brackets and corniced heads and pilasters formed in the stucco work at first floor level. Greater emphasis has also been given to *The Harrington* which was built at the centre of the terrace at a greater height and advances forward with stuccoed quoined corners.

3.149 Good traditional pub frontages are still present at all five pubs. Particularly nice examples survive at *The Stanhope Arms* with its fluted pilaster surrounds with Corinthian



Hereford Arms, no 127 Gloucester Road



Queen's Arms, no. 30 Queen's Gate Mews

capitals and timber lancet style windows and the former *The Harrington* with its panelled stallriser, windows with transom and margin lights and pilaster surrounds with corbel brackets.

3.150 Not all public houses survive today in their intended use and this has caused the loss of historic features from the exterior (as well as the interior) as well as the loss of their social and neighbourhood function resulting in a negative impact on the character of the conservation area. Of the five pubs two have now been converted to restaurants.



The Denmark, no. 102 Old Brompton Road

Buildings with Shops

3.151 The shops within the Queen's Gate Conservation Area make a particularly important contribution to its character. As well as the commercial aspects, they provide the setting for residents and visitors to the area to meet socially, while in visual terms their prominent locations and variety in style and finish make them a prominent feature that adds interest to the area.

3.152 The shopping area is primarily concentrated along Gloucester Road and some small groups along Old Brompton Road and Harrington Road. The contribution of the shopping frontages to the character of the area is immense with busy pavements and interesting shop windows appearing as a contrast to the comparatively quietness of the residential streets.

3.153 Regardless of what has happened to the shopfrontage itself, the original framing of the shopfront, be it the decorative surround remains in almost every case. This framework is important structurally in that it supports the upper floors and it is important visually in establishing a context for the shopfront display and in relating it to the rest of the building.

3.154 Original shop frontages, where they survive, have historic and architectural significance in their own right as well as making a strong contribution to the character and appearance of the conservation area. Other shopfronts are modern, but most have still been built in timber to traditional designs which respect the character and appearance of the area. Important parts of shopfronts include



Nos. 71-85 (odd) Gloucester Road

narrow fascias, timber columns, stallrisers, pilasters, console brackets, recessed doors as well as other historic details characteristic of historic frontages.



Nos. 1-13 (odd) Gloucester Road



Nos. 17-35 (odd) Gloucester Road

Gloucester Road

3.155 Nos. 1-13 (odd) Gloucester Road originally formed a stuccoed terrace of seven houses with shops on the ground floor that were erected in the 1850s. The terrace received bomb damage during World War Two resulting in **nos. 5-9** being demolished and replaced with a block of flats (Lindsay House) in the 1950s. The remaining Victorian parts of the terrace are four-storeys in height with mansard roofs that are finished in stucco with quoins to the corners and a bracketed cornice to the roof parapet. The fenestration comprises vertical sliding timber

sash windows set within architrave surrounds with bracketed corniced heads. The rebuilt section of the terrace, by contrast, is finished in a buff brick laid in Flemish bond with the two projecting portions having brick quoin detailing and the recessed central portion canted bay windows with stuccoed spandrel panels. The 1950s block is also four-storeys in height with mansard roof and has more modern side hung metal casement windows that are set within plain brick reveals with soldier coursed heads. The shopfronts are replacements and to differing designs. The Victorian parts of the terraces have lost the decorative shopfront surrounds but

the plain 1950s concrete shopfront surrounds have survived. The group has been affected by the introduction of some replacement uPVC windows, the loss of architectural decorative features, unsympathetic modern signage and a boarded over shopfront.

3.156 The next group of shops can be found directly south at **nos. 17-35 (odd) Gloucester Road**. This balanced composition of ten houses above shops is four-storeys in height with the central unit being slightly taller and having a mansard roof addition. The terrace is constructed from gault brick with rusticated stucco decoration to the ground floor and string



Nos. 17-35 (odd) Gloucester Road



Nos. 71-85 (odd) Gloucester Road

courses to the second and third floors. The fenestration comprises vertical sliding timber sash windows with glazing bars set within stuccoed architrave surrounds, those to the third floor with rounded arched heads. The parapet line is finished with a dentilled and moulded cornice. The shopfront surrounds have rusticated stucco piers and a cornice above the fascia. Unusually there are no corbel brackets between the fascia panels except at the former pub at **no. 25 Gloucester Road** (see *pub* section) and are likely to have been removed following refurbishment works in the latter part of the twentieth century. The shopfronts are modern

replacements, except the one at the former public house, but the majority are of timber construction based upon traditional mullion and transomed designs that complement the terrace.

3.157 Close to and partially opposite Gloucester Road Station are **nos. 71-85 (odd) Gloucester Road** a row of eight houses with shops. The group are four-storeys in height with **nos. 73-83** having mansard roof additions that are enclosed by **nos. 71 and 85** at each end with hipped roofs. The terrace may originally have been a row of houses without shops as can be evidenced by the surviving portico and balcony to **no. 77**. The group is stucco fronted with

moulded decoration in the form of quoins to the corners and cornices above the second and third floors. The houses are two windows wide with vertical sliding two-over-two sashes that are set within architrave surrounds. Greater emphasis has been given to the first floor of **nos. 71-77 (odd)** with French casements, **nos. 75-77** of which open onto a narrow balcony enclosed with decorative iron balustrades. The shopfront surrounds vary across the group with different pilaster and corbel designs but generally have a cornice moulding above the fascia signs. The shopfront designs also vary with a few traditional designs but generally they are modern with large



Nos. 87-95 (odd) Gloucester Road

areas of glass and metal box section frames. The inconsistent fascia sizes and non-traditional materials along with raised street platforms detract from the appearance of the terrace and street.

3.158 Directly south of **nos. 71-85** (odd) are **nos. 87-93** (odd) and **no. 95 Gloucester Road** which comprise single-storey shops with rounded corners that are built over the Circle and District Underground lines. **Nos. 71-85** (odd) **Gloucester Road** are the plainer of the two with large frameless glass openings set within smooth stuccoed surrounds with corbels and a dentilled cornice to the parapet which in



Nos. 97-117 (odd) Gloucester Road

turn is crowned with decorative urns with swags. The more decorative portion is the bank at **no. 95**. The elevations are also finished in stucco but with greater embellishments with rounded arched windows and moulded architraves and keystones and a dentilled cornice. The unit is finished with a bottle balustraded parapet with an expressed rounded panel above the front entrance. The windows are mahogany with decorative, mouldings margin lights and scroll pediments to the central pane. The main entrance doors are also of mahogany and two leafed with transom light above set within a rounded arched opening with architrave

surrounds and bracketed pediment above. The group make a positive contribution to the conservation area adding visual interest and variety to the street.

3.159 Nos. 97-127 (odd) form a terrace comprising a public house (see *pub* section) and ten shop units all with residential accommodation above. The units are four-storeys in height and constructed from gault brick with stucco moulded decoration. The frontages are two windows wide above ground floor level with the exception of the public house which is five windows wide. Greater emphasis has been given to the units at either



Chard and Sons shopfront, no. 101 Gloucester Road



Nos. 119-121 (odd) and 123 Gloucester Road

end of the terrace with stuccoed quoins to the corners and **no. 127** which steps forward. The fenestration comprises vertical sliding two-over-two sash windows that are set within reveals with architrave surrounds. Further embellishment has been added to the façade with a large projecting moulded cornice above the second floor windows and a smaller cornice to the parapet. The building is terminated with a parapet behind which sits low pitched roofs that leave a clean and uniform termination to the group. The shopfronts vary across the terrace with both modern and traditional designs. Of particular interest is *Chard and Sons* at **no. 101**

Gloucester Road. This former butchers shop has a rather spectacular faience shopfrontage that is highly decorative. The addition of a fan extractor within the decorative grill of the fanlight above the front door, and the painting of the pilasters in white paint are regrettable alterations and detract from its appearance. The later more modern shopfronts to the terrace are set within traditional shopfront surrounds the best and most decorative examples of which are found at **nos. 97-103** (odd). The terrace has been harmed by some inappropriate window alterations, oversized fascias and internal illumination to some signage.

3.160 South of Stanhope Gardens are **nos. 119-121** (odd) and **no. 123 Gloucester Road**. This five-storey block has a distinctive canted corner which accommodates the entrance to **nos. 119-121**. The group is constructed from gault brick with stucco quoins to the corners and a bracketed cornice to the parapet. The fenestration comprises vertical sliding two-over-two sash windows, except for a series of blind windows to Stanhope Gardens that are set within architrave surrounds, those to the first floor with consoles. The building is terminated with a parapet behind which sits low pitched roofs that create a clean termination



Shopfront to no. 123 Gloucester Road



No. 123a Gloucester Road

to the group. **Nos. 119-121** have modern shopfronts set within rusticated stucco piers with a continuous fascia panel above which stretches across the frontage. **No. 123** by contrast is an attractive Victorian shopfront with delicate glazing bars rounded posts and decorative spandrel brackets to the top corners. The console bracketed pilasters support an ornate dentilled and bracketed cornice with narrow fascia panel which turns the corner onto Stanhope Mews.

3.161 On the opposite corner of Stanhope Mews is **no. 123a Gloucester Road**, an

individually designed three-storey shop with living accommodation above the ground floor. The front façade is finished in stucco that is lined out to appear as stone ashlar. The distinctive gable frontage is embellished with decorative pilasters that form a square and visually break through the even pitched gable. The fenestration comprises timber framed windows that are single paned and set within plain stucco surrounds with a moulded keystone. The attractive Victorian shopfront has a splayed recessed entrance and delicate mullion and transomed framing and stallriser.

3.162 The adjacent shop and residential accommodation at **no. 125 Gloucester Road** is also three-storeys in height and finished in stucco with decoration including quoins to the second floor and a dentilled cornice and open balustraded roof parapet. The fenestration comprises vertical sliding two-over-two timber sash windows that are set within architrave surrounds, those to the first floor with segmental pediments and corniced heads. The building currently has two modern shopfronts of traditional design. The smaller of the two to the front left had side has a single pane of glass set within a timber frame with stallriser whilst



No. 125 Gloucester Road



Nos. 157 and 159 Gloucester Road

the larger shopfront is to a similar design but incorporates glazing mullions. Both shopfronts are set within altered and relatively plain shopfront surrounds that sit “quietly” with the Victorian architecture.

3.163 The last of the shops on the eastern side of the road are located close to the junction with Old Brompton Road. **Nos. 157-163** (odd) **Gloucester Road** form a group of four projecting single-storey shops. A residential façade is set back from the street behind **nos. 157 and 159** with the other two, **nos. 161 and 163**, located directly to the south. The residential part is three-storeys in height and finished in stucco

with a moulded cornice to the roof parapet and the fenestration comprises vertical sliding two-over-two sash windows that are set within reveals with architrave surrounds. The projecting shopfrontage is to a traditional Victorian design with a pilaster surround with corbels that frame the fascia panels. The timber shopfront itself has mullions and transoms and a stallriser that complements the façade. The adjoining shop **no. 161** is single storey with a late 20th century shopfrontage finished in small tiles that create a “modern” uniform appearance across the pilasters and fascia. The shopfront is likely to be contemporary with the surround being of an

aluminium box section construction with vented stallriser. The final unit of the group is **no. 163** which is likely to have Victorian origins with one console bracket still in existence to the front right hand side of the fascia. The rest of the shopfrontage is modern but retains a traditional appearance with a timber mullioned frame, transom lights, stallriser and a plain fascia panel.

3.164 On the eastern side of Gloucester Road there is a short row of terraced shops. **Nos. 144-152** (even) form a group of four shops with residential accommodation above that are to the same style as the adjoining Bailey's Hotel directly to the north. The group is five-storeys



Nos. 161 and 163 Gloucester Road



Nos. 144-152 (even) Gloucester Road

in height with a mansard roof and pedimented dormers and tall chimney stacks at the party wall line. The terraced units are two windows wide, except the advanced façade of **nos. 150-152** which is four windows wide emphasising the larger end unit. The shopfront surrounds are intact and attractively detailed with pilasters that are finished with Corinthian capitals and a moulded cornice above the fascia panels. The shopfronts themselves are a mixture of modern and Victorian examples. **No. 146** is a good Victorian example with slender moulded frames stallriser and a recessed entrance door. **Nos. 150-152** (even) is also Victorian but to

a more substantial design with pilasters with Corinthian capitals with inset moulded masonry frames which contain large framed windows with margin lights. The group has been harmed by an oversized fascia panel which breaks up the rhythm of the street frontage.

Old Brompton Road

3.165 A small group of residential properties with advanced shop units on the ground floor can be found at **nos. 94-100** (even) **Old Brompton Road**. These stucco fronted properties can be broken into two elements, a single unit at **no. 100** and three units at **nos. 94-98** (even) which form one large unit. **No. 100** is three-storeys in height with a plain stuccoed façade finished with a simple moulded cornice. The fenestration comprises vertical sliding two-over-two sash windows to the second floor and French casements to the first floor. The shopfrontage is modern with a ceramic tiled pilaster and a mullioned window and boxed fascia sign above. **Nos. 94-98** are also three-storeys in height but have greater embellishment with moulded cornices to the roof parapet and a further cornice to the bottom of the second floor windows. The fenestration comprises French casements to the first floor and vertical sliding six-over-six timber sash windows that are set within architrave surrounds, the central first floor casements of which have consoles that support a cornice above. The shopfronts are of a contemporary design being fully glazed but are set within traditional Victorian pilasters with lion motif corbels. The signage fascia has been removed and the glass frontage extended up to the underside of the flat roof.

3.166 Further west along Old Brompton Road across from Queen's Gate are **nos. 88-92** (even). These three shops form part of a much larger terrace of sixteen shops with residential accommodation above, the latter portion of



Nos. 94-100 (even) Old Brompton Road

which is situated outside the conservation area. The terrace is four-storeys in height and constructed from a gault brick laid in Flemish bond with painted stucco decoration in the form of quoins and a bracketed cornice to the roof parapet. **No. 92** is double the width of the other units in the terrace having a tripartite window flanked by single vertical sliding timber sash windows. The fenestration on the two adjoining properties has tripartite windows only. In each case the windows are set within moulded stucco surrounds with corniced hoods and pediments to the tripartite windows to the first and second floors. The shopfronts are modern replacements with **nos. 88 and 90** being to traditional timber designs that complement the terrace and **no. 92** being more contemporary with large panes of glass and steel framing. The shopfront surrounds have rusticated pilasters and a dentilled cornice above the fascia which is in contrast to the rest of the terrace which has shopfront surrounds that incorporate red granite pilasters and a decorative corbel.



Nos. 88-92 (even) Old Brompton Road

Harrington Road

3.167 On the north side of Harrington Road there are three small shops that have been built onto the flank elevation of **no. 123a Queen's Gate**. The Victorian shop elements to Harrington Road project forward with three modern shopfronts, **nos. 48 and 50** which are set within pilaster surrounds with consoles whilst **no. 46** curves round to meet the façade of the principal building with a moulded cornice.

3.168 Directly to the east is **no. 44 Harrington Road**, another shop with residential accommodation above. The building is five-storeys in height with a mansard storey. The façade is constructed from gault brick laid in Flemish bond with stucco decoration in the form of quoins to the corners, a dentilled cornice above the second floor windows, a bracketed cornice above the third floor windows and a moulded cornice to the roof parapet. The fenestration comprises vertical sliding timber sash windows that are set within reveals with decorative stucco architrave surrounds, those to the first floor with console and corniced hoods. The shopfront is modern but to a traditional timber design with mullions and a stallriser that is set within an original Victorian shopfront surround with decorative pilasters, consoles and a dentilled cornice which frame the fascia panel.

3.169 Further east along the terrace are two further shops, **nos. 34 and 36 Harrington Road**. These form part of a group of four five-storey properties that are constructed from gault brick with stucco decoration in



Nos. 44-50 (even) Harrington Road

the form of rusticated pilasters and cornices. The fenestration comprises vertical sliding timber sash windows set within reveals with architrave surrounds. The first floor has French casements with consoles and moulded corniced heads. The shopfronts are modern and of no particular interest being of an aluminium boxed section frame. They are, however, set within the original Victorian shopfront surrounds with moulded pilasters, corbels and are an important architectural feature of the group.



Nos. 34 and 36 Harrington Road

Mansion Flats

3.170 The conservation area contains a number of flats that are of historic significance. Mansion flats were a new and distinctive building type which was imported from continental Europe and had its heyday in this country between c. 1880-1910. Although flats, they provided high status accommodation with spacious apartments and rooms for servants. At the time they were thought of as avant-garde and were popular with artists and writers. The earliest examples in the area are built in red brick in loose Queen Anne Revival styles, sometimes with Art Nouveau or Aesthetic details that were fashionable at that time. They are usually extremely well managed so that their original features, such as windows, railings and brickwork are all retained to preserve the buildings' high quality and unified appearance. In addition to the Victorian and Edwardian examples there are some that date from the 1930s and also from the latter part of the 19th century.

3.171 The earliest mansion block to be built in the area is Gloucester Mansions, **nos. 154-156** (even) **Gloucester Road**. The building was designed by W.H. Collbran and built by Martin, Wells and Company in 1881. The building is five-storeys in height and constructed from red brick laid in Flemish bond with fine red brick dressings and a stuccoed dentilled cornice above the third floor. The block was designed with a large shop at ground floor level that was originally intended for the display of coaches. The building is finished with a later mansard roof extension, with dormer windows and a large plant housing which detracts from the appearance of the building. The windows have been replaced with metal windows that sit within red brick reveals



Nos. 154-156 (even) Gloucester Road

with bead mouldings and gauged brick heads. Interest is added to the elevation with canted bay windows terminated with bottle balustrades and bracketed stone balconies enclosed with decorative cast iron railings. The main entrance to the flats is from Harrington Gardens and comprises a red brick portico with square stone columns and decorative capitols and a bottle

balustraded parapet. The doors to the flats are traditional timber two-leafed doors that are half glazed. The shop entrance is located on the corner and comprises modern timber glazed doors that are flanked with grey granite columns with capitals. The building has been harmed with the introduction of modern metal windows and an unsympathetic mansard roof addition.

3.172 The next blocks to be built in the area were **nos. 38 and 39 Hyde Park Gate** in 1891-2 by A. Steer of Victoria Street, Westminster. **No. 38** is located on a corner forming the gateway on to Hyde Park Gate with the more modern block of flats Broadwalk House to the west. The block is part seven and five-storeys in height and constructed from red brick with red brick dressings including a dentilled cornice to the 'octagonal' turrets at the corners and the eaves with a decorative panelled frieze below. The fenestration comprises timber mullion and transomed timber casement windows and French casements that are set within plain brick reveals with gauged brickwork heads. The French casements open onto narrow balconies that are supported on moulded stone brackets and enclosed with decorative iron railings. The roof is traditionally pitched and covered with natural slate with visual interest added to the skyline with spires to the corners and a Dutch style gable above the main entrance. The entrance portico has square pilasters and is finished with a moulded cornice and low parapet to the flat roof. The forecourt is enclosed with a stuccoed wall with recessed plain panels and decorative railings set between piers, those to the main entrance with cast iron lanterns. The plainer flank elevation along the cul-de-sac has decorative railings set within a white painted stone plinth.

3.173 No.39 is located directly to the south of **no. 38** and is seven-storeys in height with a later eighth storey finished in render. The building is also constructed from red brick with an 'octagonal' turret to the south west corner and canted bays that extend up from ground



Nos. 38 and 39 Hyde Park Gate

level to the seventh floor. The elevations are embellished with decorative brick cornices at each floor level and to the eaves line. The fenestration comprises tall timber casement windows set within plain brick reveals with gauged brickwork heads. The southern elevation is enlivened with balconies on decorative

brackets that are enclosed with black painted iron railings.

3.174 There are two early 19th century mansion blocks located at **no. 40 Hyde Park Gate** and **no. 169 Queen's Gate**. **No. 40** is located directly south of **no. 39** and had been built by 1907 in an attractive Tudor style. This more

ornate block is constructed from red brick with terracotta full height columns, banding and window and door surrounds. The northwest tower element has a three-storey canted oriel bay window and a stepped gable, whilst the northeast corner is terminated with a leaded copula. The fenestration comprises timber casement windows many of which are located in terracotta mullion and transomed bays.

3.175 No. 169 is an attractive ornate mansion block constructed from red brick with decorative cut brick panels and white painted stucco banding, quoins and architraves. The block is five-storeys in height with basement and attic storeys. The slated roof is punctuated with pedimented dormers that are flanked by two Dutch style decorative gables constructed from red brick with stuccoed scroll motifs and pilasters. The northwest octagonal tower is terminated with a short spire and columned copula which along with the Dutch gables create an attractive skyline. The fenestration comprises six-over-one vertical sliding timber sash windows that sit within red brick and stone block reveals. The ornate front entrance portico is constructed from red brick and is heavily adorned with white stucco ornamentation incorporating a vouissoired arch, Ionic pilasters and decorative panelled parapet with finials. The front lightwell is enclosed with simple spiked railings with dog railings and ornate panelled standards with swirl motifs.

3.176 In contrast to the ornate late Victorian and Edwardian mansion blocks, **no. 10 Palace Gate** (grade II*) built in the 1937 by Wells Coates, is to a much plainer modernist design. The block is



No. 40 Hyde Park Gate

built using an innovative system utilising a frame with monolithic reinforcement that is clad in concrete panels. The building is seven-storeys in height and to a symmetrical composition with projecting, slightly concave, entrance block, with two roomed flats above that are three windows wide. The larger rear blocks are connected by a fully glazed stair-well containing eight flats. The central flats (four per floor) are arranged in an innovative 3-2 plan with three bedrooms



No. 169 Queen's Gate

equalling the height of two living rooms which are accessed by a corridor and hallway on the second and fifth floors. A penthouse is located on the flat roof. The fenestration comprises metal rectangular and square windows that are split vertically into fixed and opening casements.

3.177 More recent post war blocks of flats were built in the area in the 1950s, 60s and 70s.



No. 10 Palace Gate



Campbell Court, nos. 1-7 (odd) Gloucester Road

Campbell Court, **nos. 1-7** (consec) **Queen's Gate Gardens**, designed by I.P. Bennet and Son, was completed in 1962 replacing an earlier terrace of 1859. The block comprises sixty-six flats of between one and three bedrooms and is nine-storeys in height including two penthouse apartments. It is constructed from a light buff brick laid in Flemish bond, some structural elements of which are picked out in concrete, with white steel tubular balconies. The fenestration comprises slender steel windows that have side hung casements that sit within plain brick reveals with concrete lintels and cills. The building has a high degree of symmetry

and a regulated design that has two different facades, the principal façade fronting Gloucester Road and a garden frontage overlooking the Queen's Gate Gardens communal garden. The front facade has three projecting bays and is predominantly a symmetrical composition with steel balconies that sit off the centre line whilst the garden elevation is wholly symmetrical with a calmer appearance. The block is set back from the street providing a drive through area and parking. The block is enclosed with traditional Victorian style railings with decorative finial heads that sit on a low plinth wall with stone coping.

3.178 Broadwalk House, **no. 51 Hyde Park Gate**, is a large block of flats that was built in the 1960s to the designs of Chapman, Taylor and Partners. The block is 12 storeys in height and constructed from red brick. The block is rather plain in appearance with some visual interest being added with steel framed glass balconies to the front and spandrel panels to the ground and first floors. The fenestration comprises rectangular openings with metal framed windows with top opening and side hung casements that are set within plain brick reveals. The front garden area is enclosed with diamond and circle



Broadwalk House, no. 51 Hyde Park Gate



Thorney Court, Palace Gate

patterned railings set between stone piers and stock brick walls.

3.179 Adjacent to Broadwalk House is Thorney Court a block of flats that was built in the 1980s to the designs of John R. Harris and is situated on the junction where Palace Gate meets Kensington Road. The block is 11-storeys in height and constructed from red brick. The facades are articulated with canted bays and balconies as well as chamfered recessed brick panels. The fenestration comprises white metal framed casements windows that are set within plain brick reveals with soldier coursed heads and chamfered brick cills. The main entrance is

discreet and accessed via Palace Gate under a covered way at the rear of the block. The grounds of the flats are enclosed with high red brick walls that are visually broken with a series of black painted metal railings and rusticated block piers with ball finials to the main entrance.

Mews

3.180 Mews were originally built for horses and carriages to serve the nearby houses. They have a great deal of character in themselves as well as their historical association with the form of transportation before the car. The mews, like the rear elevations of the principal terraces, were never designed to be great architectural masterpieces and have a more functional appearance which reflected their former use. They have always had great character, however, and many mews retain much of their original appearance.

3.181 The mews buildings originally comprised a row of stables, with carriage houses below and living quarters above. These were built around a cobbled yard or along a street, behind the large terraced houses. Most have now been converted to dwellings, a large proportion of the conversions happening after the First World War when fewer families were able to afford large houses. This has led to the introduction of often inappropriate street level doors, windows and dormer extensions.

3.182 The mews were built to front directly onto the street and never had basement levels. The ground floors had pairs of double timber doors, painted and side hung, often on large cast iron Collinge hinges. The mews were surfaced with hard wearing granite stone setts and where elements of these have survived they have been worn smooth by horse's hooves and carriage wheels. Originally the mews were not painted and this allows the beauty and patina of the stock brick to be enjoyed.



Atherstone Mews looking east

3.183 A mews relies on the retention of original features to recall their original constant noisy and smelly workaday use for horses, transportation and grooms' living quarters. Loss of carriage doors and the addition of too many windows or elements associated with housing can harm this fragile charm and give the mews the look of any other type of housing.

3.184 The contrast between a traditional mews and the garage court to Stanhope Mews East (where all interest and variety was designed out on rebuilding) is most instructive.

3.185 Very often the character of a mews is largely derived from a variety of uses: Queen's Gate Place Mews and Petersham Mews, for example, are notable in this respect.



Nos. 16-23 (consec) Atherstone Mews



Nos. 3-5 (consec) Atherstone Mews

3.186 There are fourteen mews streets in the area:

- *Atherstone Mews*
- *Clareville Grove Mews*
- *Elvaston Mews*
- *Grenville Mews*
- *Manson Mews*
- *Petersham Mews*
- *Petersham Place*
- *Princes Gate Mews*
- *Queen's Gate Mews*
- *Queen's Gate Place Mews*
- *Queensberry Mews West*
- *Stanhope Mews East*

- *Stanhope Mews South*
- *Stanhope Mews West*

Atherstone Mews

3.187 Atherstone Mews is an attractive mews that was constructed in the 1860s. The mews is L-shaped in plan with houses lined either side of a cobbled street connecting Cromwell Road to Queen's Gate Gardens. The houses are two-storeys in height and constructed from stock brick laid in Flemish bond. The roofline has remained unaltered leaving a consistent

termination to the group with a bracketed cornice to the parapet. The windows comprise vertical sliding timber sash windows set within plain brick reveals with cambered brick heads. The mews has now been converted to dwellings with many of the timber carriage double doors being replaced with windows. The houses are now largely painted in different pastel colours with only a few left in their natural brick state. These give an indication as to how the mews would originally have appeared.



Clareville Grove Mews



Elvaston Mews looking east

Clareville Grove Mews

3.188 On the corner of Clareville Street is a small mews called Clareville Grove Mews which was built in 1882 by George Green of Clapton. This attractive enclave of five houses are two-storeys in height and built from stock brick laid in Flemish bond, three of which have now been painted white. The windows comprise vertical sliding timber sashes set within plain brick reveals with chamfered stone lintel and cambered arched heads. **Nos. 2 and 3** have under-croft parking, the result of the ground floor frontage having been removed leaving

the cobbled stable and carriage floor surface exposed. **Nos. 1, 4 and 5** have retained vertical timbered carriage doors with bressumers above which contribute positively to the character of the mews. The group has been harmed by the insertion of inappropriate windows and the loss of the ground floor walls of two units to create undercroft parking.

Elvaston Mews

3.189 Elvaston Mews was laid out and built in the 1860s in two parts. The southern part is L-shaped and lined either side of the cobbled

street with mews houses that connect Elvaston Place and Queen's Gate Place together. The other part of the mews is situated on the northern side of Elvaston Place and forms a cul-de-sac leading up to the rears of the houses along Queen's Gate Terrace. The character of the mews varies having been subject to many alterations over the years and is predominantly residential with some commercial properties. The mews houses are predominantly two-storeys in height with some later mansard roof additions. The exception are the three-storey mews houses within the northern cul-de-sac section on the western side of the cobbled



No.17 Elvaston Mews



Elvaston Mews north of Elvaston Place

street. The houses are constructed from gault brick and generally terminate with a dentilled brick eaves cornice. The fenestration at first floor level comprise vertical sliding timber sash windows with glazing bars that are set within plain brick reveals with cambered brick heads. A number of vertically boarded doors remain at street level and contribute positively to the character of the mews. Many of the houses have now been painted with only a few examples remaining in their natural brick state and provide a glimpse of how the mews would originally have looked. A distinct house within the mews is **no. 17** which terminates the view east along

the southern part of the mews. This Tudor style house, built in 1899, sits in strong contrast to the other properties in the group being constructed from red brick with stone dressings. The elegant central window is of a moulded stone mullion and transomed design with decorative leaded glazing. The house has 'octagonal' columns at the corners which extend up to the bottom of the Dutch style gable and are terminated with ball finials. Harm has been caused to the mews with some alterations to the original windows, the loss of timber boarded doors and the introduction of roller shutters.



Granville Mews

Grenville Mews

3.190 Grenville Mews was demolished and rebuilt as part of the Bailey's Hotel (**nos. 140-142** (even) **Gloucester Road**). Fortunately the strong mews arch and flanking two-storey wings facing Harrington Gardens have survived. It was built by Gibbs in 1876. Over the intervening years the mews behind was gradually demolished and rebuilt as extensions to the hotel culminating in the late 1980s with a large Neo-Georgian block of six-storeys. The building has a balanced composition with a central pediment behind which sits a mansard

storey. The fenestration comprises six-over-six timber sash windows that sit within plain brick reveals with gauged red brick heads. The mews arch and side wings are finished in stucco with decoration in the form of rustication to the arched windows and banded stucco to the ground floor. The arch is finished with a pediment and the parapets of the side wings with bottle balustrades. The windows comprise vertical sliding timber sashes, those to the first floor with curved heads. The archway itself is decorated with blocked square pilasters that flank an arch with voussoirs from which a coach lamp and iron gates are hung.



Nos. 13-24 (consec) Manson Mews

Manson Mews

3.191 Manson Mews is located at the southern end of the area and is accessed from both Queen's Gate via a mews arch to the east and Clareville Street to the west. This attractive cobbled mews was constructed in the 1860s and contains 29 properties. The houses are two-storeys in height with many now having been altered with a variety of mansard roof additions. The houses are constructed from London stock brick laid in Flemish bond with pronounced corbelled party wall lines at eaves level. The mews houses are three windows



Nos. 1-12 (consec) Manson Mews



Petersham Mews looking east

wide with vertical sliding timber sashes at first floor level that include in many instances the former pitching door opening. These are set within brick reveals with cambered heads. The street level varies from property to property with new windows and doors but many have retained vertically boarded carriage doors with Collinge hinges which help to retain a strong mews aesthetic. The houses have now been painted white or in subtle pastel colours and retain a calm appearance. The mews has been affected by the insertion of some modern style windows and doors as well as inconsistent roof

additions which detract from the character and appearance of the conservation area.

Petersham Mews

3.192 Petersham Mews dates from the 1860s and is L-shaped in plan with an entrance to the north on Elvaston Place and to the east on Queen's Gate Place. The mews houses comprise two rows of 13 houses positioned either side of a cobbled street. The houses are two-storeys in height and are constructed from stock brick laid in Flemish bond and finished at the eaves line with a dentilled course. Most of

the original roof forms survive with traditional pitched roofs whilst a small number have been modified with dormer roof extensions or the insertion of rooflights which have impacted on the uniformity of the group. The mews houses are predominantly two or three windows wide, many with pitching openings that have been altered to accommodate windows. The windows comprise vertical sliding timber sashes set within plain brick reveals with cambered arched heads. The vast majority of houses have now been painted in an array of soft pastel colours or in white. Some houses retain their traditional vertically boarded double carriage doors which



Nos. 21-39 (consec) Petersham Place



Nos. 12-20 (consec) Petersham Place

help to reinforce the original character of the mews. Other residential alterations, including replacement garage doors and windows of less traditional materials or design, have had a negative impact on character and appearance of the mews.

Petersham Place

3.193 Petersham Place also dates from the 1860s and is accessed via a mews arch to the east on Gore Street and from Petersham Lane to the west. The mews houses are located along the lane directly behind the terraced houses of

Queen's Gate Terrace and Elvaston Place and comprise two rows of 20 houses positioned either side of a cobbled street. The majority of houses are two-storeys in height with mansard roof additions, the exception being **nos. 9, 18 and 19** which have a third storey built up in brick. The houses are three windows wide with the houses at either end of the terrace being four windows wide, those at the eastern end being set slightly back from the street frontage. They are constructed from stock brick laid in Flemish bond and are generally finished with a moulded cornice to the roof parapet. The fenestration comprises vertical sliding timber

sash windows to the first floor with a centrally positioned pitching opening that has now been altered to accommodate windows. These sit within plain brick reveals with cambered arched heads and stone cills. The houses have now been painted white or in muted pastel colours. Some houses retain traditional vertically boarded double carriage doors which help to reinforce the original character of the mews, however, other residential alterations include replacement garage doors and windows of less traditional materials and design have had a negative impact on the appearance of the mews.



"Central arm" of Princes Gate Mews looking east



"Southern arm" of Princes Gate Mews looking east

Princes Gate Mews

3.194 Princes Gate Mews was built by C.J. Freake in 1869 and is accessed from Exhibition Road between the block of flats **nos. 62-63 Princes Gate** and The Church of Jesus Christ of Latter Day-Saints. The mews forks into three parallel cobbled cul-de-sac streets lined with 89 properties. The northern most side of the mews, which has Victorian and modern mews houses and offices is located in the City of Westminster. It plays an important role in enclosing and completing the northern edge of mews. The houses are two-storeys in height

with a later set-back mansard additions which vary in design across the group. The houses are constructed from stock brick laid in Flemish bond and are generally finished with a plain parapet and coping with a pronounced corbelled party wall line. The fenestration comprises vertical sliding timber sash windows to the first floor with many pitching door openings altered to accommodate windows. These sit within plain brick reveals with cambered arched heads and stone cills. The mews houses are painted in various pastel colours with only a few now left in their natural brick state which give a visual reminder as to how the mews would originally

have looked. Some houses retain traditional vertically boarded double carriage doors which help to reinforce the original character of the mews, however, other residential alterations that include replacement garage doors and windows of less traditional materials and design have had a negative impact on the appearance of the mews.



Queen's Gate Mews looking south



Queen's Gate Mews looking east

Queen's Gate Mews

3.195 Queen's Gate Mews was erected in the 1850s and is accessed from the north side of Queen's Gate Terrace and also from Gloucester Road between **no. 1 Kensington Gate** and **no.1 Gloucester Road**. The layout comprises a cobbled through road with three short cul-de-sacs that runs parallel to Queen's Gate Terrace and a northern section running parallel with Queen's Gate. The houses are two-storeys in height along the long cul-de-sac running parallel to Queen's Gate whilst the section running parallel with Queen's Gate Terrace are

two-storeys in height with many mansard roof additions. The buildings are constructed from London stock brick laid in Flemish bond many of which have now been painted. The fenestration comprises vertical sliding timber sash windows that are set within plain brick reveals with cambered arched heads. Some houses retain traditional vertically boarded carriage doors which help to reinforce the original character of the mews, however, other residential alterations including the replacement of garage doors and windows to less traditional materials and design have had a negative impact on their appearance.



Western side of Queen's Gate Place Mews looking north



Eastern side of Queen's Gate Mews looking south

Queen's Gate Place Mews

3.196 Queen's Gate Place Mews runs parallel with Queen's Gate and is accessed from the north end from Queen's Gate Gardens via an ornate columned mews arch and from the south by Cromwell Road between **nos. 52 and 54**. The mews has an unusually wide cobbled street with short cul-de-sacs along its length. The houses are two-storeys in height many with mansard roof additions. The buildings are constructed from either London stock brick or gault brick laid in Flemish bond, those on the eastern side and northern end finished with a

dentilled course to the eaves or roof parapet and those on the eastern side with a simple stone coping. The fenestration comprises vertical sliding timber sash windows set within plain brick reveals with cambered arched brick heads. Many of the houses retain vertically boarded timber carriage doors with Collinge hinges which add considerably to the character of the mews. However, more modern alternatives including roller shutters and metal up and over doors detract from the appearance of the mews.



Queensberry Mews West looking south



Queensberry Mews West looking north

Queensberry Mews West

3.197 Queensberry Mews West is entered from Queensberry Place to the east and Queen's Gate to the west and runs north and south of the access road with a cobbled street. The houses are to a more distinct design than other mews in the area with units having external steps up to the groom and carriage men's accommodation (via a balcony). Originally the design of all the units would have been the same, but some have been altered to their detriment with the removal of the external steps and building out of the ground floor. The houses are two-storeys in

height and constructed from brick laid in Flemish bond, many of which have now been rendered or painted. The houses are finished with a simple parapet and flat stone coping behind which sit unaltered pitched roofs providing a clean and uniform termination to the group. The fenestration comprises vertical sliding timber sash windows set within reveals with cambered arched heads. The carriage doors are located on the ground floor and project out from the façade to which open stone steps with a simple iron balustrade was attached to allow access to the accommodation above. A few mews houses remain unpainted or have had their paint

removed which is a welcome reinstatement of the original brick finish. Some units have oversized or modern garage doors or seen the loss of original features such as steps which has damaged the integrity and uniformity of the group.



Nos. 69-86 (consec) Stanhope Mews East



Nos. 1-12 (consec) Stanhope Mews East

Stanhope Mews East

3.198 Stanhope Mews East was originally built in the 1860s, however, it suffered significant bomb damage along with the eastern side of Stanhope Gardens resulting in its redevelopment in the 1950s. The mews has a through road connecting Cromwell Road and the southern side of Stanhope Gardens, the Cromwell Road entrance having retained its original stuccoed mews arch. The road surface is tarmacked and has narrow pavements giving the street a more residential character than the mews which previously occupied the site. **Nos. 1-12** (consec)

on the eastern side of the street are two-storeys in height with traditionally pitched roofs. The central four houses are set back at first floor level with a continuous balcony enclosed with a glass balustrade. The houses are constructed from red brick laid in Flemish bond with slate roofs. Other than the height which reflects the character of the mews the windows to the ground floor are large and reminiscent of carriage openings which would have been present previously. This is reinforced on the four central houses which have been designed with garage doors. The first floor windows to the four houses at either end of the terrace are more traditional with vertical sliding

timber sashes whilst those to the central houses have full height glazing and small rectangular windows tucked up under the eaves. The eastern side of the mews has a different character and was rebuilt in the 1950s/60s in a variety of styles with different detailing to the houses. They are two-storeys in height many with mansard type roof additions. They are constructed from red brick or stucco and have a more traditional townhouse appearance. However, many do incorporate garage doors which catch the spirit of the former mews to some degree.



Stanhope Mews South looking west



Stanhope Mews South looking east

Stanhope Mews South

3.199 Stanhope Mews South is an attractive cobbled cul-de-sac that was built in the 1860s and is accessed from the west end between **nos. 23 and 23a Gloucester Road**. The mews houses are located on the southern side with the northern edge of the mews comprising the rear wings of the large terraced houses on the southern side of Stanhope Gardens many of which have been converted to

separate residential properties. The houses are constructed from stock brick laid in Flemish bond and have either been painted white or in a buff colour. The mews houses are two-storeys in height with low pitched roofs that are set back behind a parapet with decorative moulded cornice providing a fairly consistent and clean termination to the group. The only exception is the mews house at the eastern end which has a gable and remodelled elevation. The houses are generally three windows wide including

the former centrally positioned pitching door openings. The fenestration comprises vertical sliding timber sash windows set within plain brick reveals with cambered arched heads. The mews is fortunate to have retained many vertical boarded carriage doors with Collinge hinges that help to retain a strong mews character. However, some modern replacement windows and doors detract from the appearance of the mews.



Nos. 1-9 (consec) Stanhope Mews West



Nos. 17-20 (consec) Stanhope Mews West

Stanhope Mews West

3.200 Stanhope Mews West comprises a through road that connects Cromwell Road and the south side of Stanhope Gardens via attractive stuccoed Victorian mews arches. There has been much alteration to the properties within the mews as well as substantial rebuilding in more recent times. The western side of the mews is made up of the rear wings and extensions of the houses with shops to **nos. 71-117 (odd) Gloucester Road** which in some cases have been converted to offices and residential properties creating an eclectic mix

of formal and less formal elevations ranging in height between one and three storeys. The eastern side of the mews has a more traditional mews character despite it having been rebuilt sporadically in the latter part of the 20th and early part of the current century. **Nos. 1-9 (consec)** form two-groups that are two-storeys in height with mansards set back behind a parapet. These are traditionally designed in the mews style having wide carriage style openings to the street level and vertical sliding sashes above. Directly to the south is a high boundary wall of London stock brick that encloses the garden to **no. 48 Stanhope Gardens** (above the

underground lines) and connects to **nos. 10-16 (consec) Stanhope Mews West** a larger four-storey block built in the 1990s. Although this has been designed in a traditional style in stock brick with a stuccoed ground floor and vertical sliding sash windows it has resulted in the more modest mews character of the street being eroded.



Petersham Place Mews arch



Stanhope Mews West arch (southern end)



Stanhope Mews West arch (northern end)

Mews Arches

3.201 Much interest is added to the area by a fine array of mews arches. Mews arches survive at the entrances to Elvaston Mews, Grenville Mews, Manson Mews, Petersham Place, Queen's Gate Place Mews and Stanhope Mews East and Stanhope Mews West. All make a significant contribution to the character of the area and all are listed with the exception of Petersham Place. Unfortunately Elvaston

Mews north was lost to bomb damage during the Second World War but its column bases and plain pedestals have survived and can still be seen at the entrance.

3.202 Most mews arches are in good condition but are always vulnerable to decay and damage, being decorative free-standing structures straddling vehicular routes.



Elvaston Mews arch



Elvaston Mews arch pedestal remains



Grenville Mews arch



Manson Mews Arch



Queen's Gate Place Mews arch



Stanhope Mews East arch

Schools

3.203 There are a number of small specialist schools in the area that have been converted from the Italianate terraced houses. There is, however, only one purpose built school, *Our Lady of Victories* Roman Catholic School (grade II) located in Clareville Street.

3.204 This Board School (formally known as Gloucester Grove East School) was designed by E.R. Robson (the Board's architect) in the Queen Anne style and was built in 1880-1881 by the builder John Grover of New North Road. The school is three-storeys in height and constructed from London stock brick with red-brick dressings, stone voussoirs, keystones, brackets and ornamental plaques. The windows comprise timber sashes and casements that are painted white. The roof is hipped and tiled with gabled dormers and tall chimneys. The west (Clareville Street) front has a projecting centre to the street and has tiers of windows in the centre rising to a straight gable flanked by blank walling punctuated only by ornamental plaques in round-arched niches. There are wings set back to the left and right with open corridors and arches between storeys, the latter square-headed between the ground and first storey and round-headed between the first and second storey.

3.205 The boundary wall is original and has three pedestrian entry points with stone lintels inscribed 'BOYS', 'GIRLS' and 'INFANTS'. In the playground is an iron canopy providing a covered playing area. This was a common structure in board schools and the one present is likely to be original.



Lady of Victories Roman Catholic School, Clareville Street

The Museums



Victoria and Albert Museum



3.206 These powerful and important buildings are so much a part of the image of London it is not necessary to include much description of the constituent buildings in this document. What can be examined, however briefly, is their importance in townscape and their relevance to their surroundings. Further historical information on the museums can be found in the History Section in Appendix 1 and also from the *Survey of London Volume XXXVIII The Museums Area of South Kensington and Westminster (1975)*.

3.207 It is important to note that the Natural History, Victoria and Albert, Geological and Science Museums found in the eastern part of

the Queen's Gate Conservation Area form part of a larger area of cultural institutions that also include Imperial College, the Royal Albert Hall and the Albert Memorial all directly to the north and located in the Knightsbridge Conservation Area in the City of Westminster.

Victoria and Albert Museum

3.208 The Victoria and Albert Museum (grade I) has a long and complicated construction history. It was built in different phases with the earliest elements built in 1857 with the Sheepshanks

Gallery on the eastern side of the garden by Sir Henry Cole and Captain Fowke. The most recent phase of development includes the creation of a new entrance from Exhibition Road with alterations to the Aston Webb Screen and a new subterranean gallery has recently been completed (2019). With such a common background it is interesting that the Victoria and Albert Museum and the Natural History Museum have developed very different external characters. The Victoria and Albert Museum has a heavy, almost brooding weight to its principal façades constructed from red brick, stone and terracotta. It fills its smaller site and

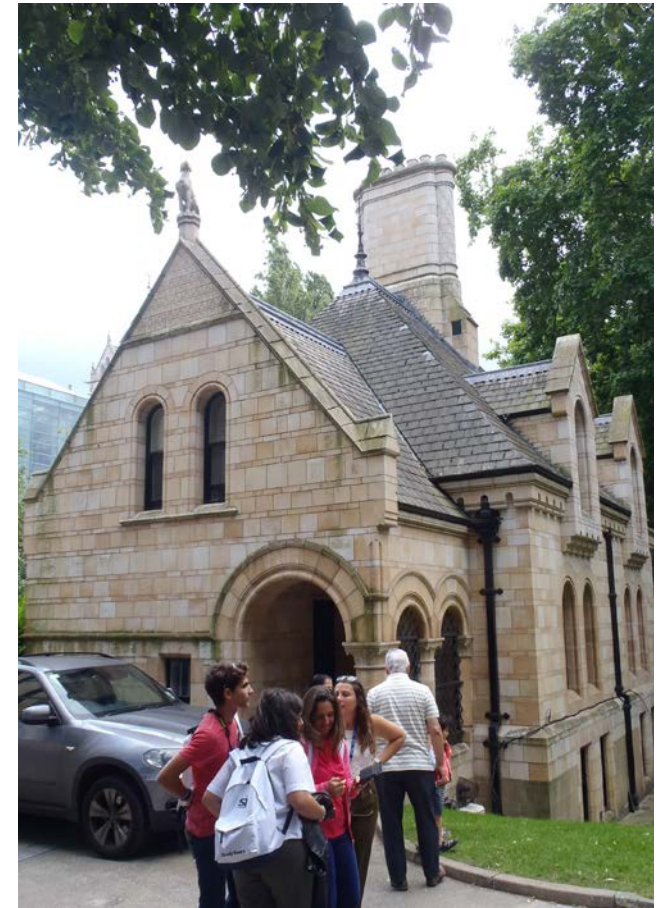


Natural History Museum

rises from the back of the footpath behind its screen of street trees. The screen is parted to reveal the main entrance, easily accessible from Cromwell Gardens. The north and east façades are generally plain and massive, but not much in evidence: little delights such as the footbridge to what is now Cole Wing have to be sought out.

Natural History Museum

3.209 The Natural History Museum (grade I) was built between 1873-81 and designed by the architect Alfred Waterhouse utilising buff and grey terracotta with pitched slated roofs. In strong contrast to the Victoria and Albert Museum, the main part of the Natural History



The Lodge

Museum can be taken in easily by the passer-by. Set well back behind attractive railings and gardens, it contrives a pleasant interplay with the screen of mature trees within its boundaries. Subsidiary items, such as the lodge on Queen's Gate (grade II) and the entrance ramps from Cromwell Road retain a human scale. The Natural History's Museum's more expansive site has allowed a diversity of structures to be



Geological Museum

erected around it. Those on Exhibition Road have variety and a suitable monumental scale to match the Victoria and Albert Museum and its astonishing Cole Wing with the construction of the classically designed Geological Museum (1929-33) (now the Earth Galleries Wing) and the Palaeontology Wing built in 1973 by John Pickard, the modern design with contrasting materials of concrete and dark glass. Extensions and accretions towards the western boundary are more contemporary with the Darwin Centre constructed primarily of glass with some



Science Museum

terracotta elements (constructed 2002-2008) which replaced the Spirit Building (1920-1932) and the Entomological Block (constructed 1935-38).

Science Museum

3.210 The Science Museum on Exhibition Road sits between the Natural History and Geological Museums to the south and the former postal sorting office, no. 25 Exhibition Road, and post war modern blocks of the Imperial College of

Science and Technology on Imperial College Road to the north. The museum was built between 1913-28 by the architect Sir R. Allison of the Office of Works. It is constructed from a concrete frame that has then been faced with stone to create a classical facade. Similar to the Geological Museum it is built to front directly onto the pavement making full use of the land available and contributes positively to the museums group.

Other Significant Buildings

3.211 There are a small number of buildings in the Queen's Gate Conservation Area that do not fit into the previous categories, but are nonetheless important historic buildings that contribute significantly to the architectural character of the conservation area as a whole.

The Royal British Society of Sculpture, no. 108-110 (even) Old Brompton Road

3.212 Nos. 108-110 (grade II) originally date from the early 1820s but were refaced in 1885-6 when the houses were adapted to a photographic studio for Messrs, Elliot and Fry. The attractive façade was designed by William Flockhart in a 17th Century Dutch style and is three-storeys in height and dominated by its two prominent gabled bays. It is built from red brick with stone dressings and quoins with stone mullioned windows and ornamental leaded windows. The elevation is embellished with a delicate wrought iron balcony at first floor level which originally included the name-plates of the firm. The hipped mansard roof is part tile and part slate from which a centrally positioned diamond set chimney stack protrudes above the ridge line. The front entrance to the studios is by a decorative stone arched doorway with side lights. The timber door itself has a diamond moulded bottom panel and narrow lancet type glazing with rounded transom light above. The boundary has a wide pedestrian access comprising two gate piers constructed from red brick with stone banding that are terminated with



The Royal British Society of Sculpture, no. 108-110 (even) Old Brompton Road

obelisks. In 1919 the lease was acquired by the sculptor, Cecil Thomas, who later brought the freehold and bequeathed the building to The Royal British Society of Sculptures in the 1960s.

Bailey's Hotel, nos. 140-142 (even) Gloucester Road

3.213 Bailey's Hotel is located on the western side of Gloucester Road on a corner site with Courtfield Road opposite Gloucester Road Station. The hotel dates from 1874 and was constructed by Aldin and Sons for the MP James Bailey. It is believed to be one of the earliest privately built hotels in London. The hotel is six-storeys in height including an attic with brick gables and pedimented dormer windows. The building is constructed from red brick laid in Flemish bond with stucco decorative elements including string courses, a bracketed cornice above the third floor windows and a channeled stucco ground floor. The windows comprise vertical sliding timber sashes set within architrave surrounds, those to the second and third floors with keystone details. The first floor windows by contrast are taller with corniced hoods and consoles and diamond patterned inset panels which open onto a bracketed balcony enclosed with simple iron railings with the letters 'BH' picked out in gold. The ground floor windows comprise tall rounded arched timber vertically sliding sashes set within stucco surrounds also with keystone details. The main entrance is accessed from Courtfield Road via a large portico with red granite columns. The front entrance door is of a two-leafed timber glazed construction with a large fanlight above and two side lights.



Bailey's Hotel, nos. 140-142 (even) Gloucester Road

Former Post Office, no. 25 Exhibition Road and Pedestrian Subway

3.214 The former Post Office, now Dyson School of Engineering, is situated on a prominent corner site where Imperial College Road meets Exhibition Road. This attractive building was designed by the architect Sir Henry Tanner and was built in 1908-10 in the Edwardian Baroque style as a combined Post Office and headquarters of the Meteorological Office. The building is built from red brick laid in Flemish bond and is embellished with richly decorated Portland stone dressings in the manner of other large post offices of the period. These include a banded and decorated Portland stone facing to the upper ground floor and double height pilasters to the first and second floors that support a large oversailing bracketed cornice. The fenestration comprises timber mullion and transomed windows with glazing bar casements set within decorative architrave surrounds.

3.215 At the south east corner of the former Post Office is the entrance / exit to the pedestrian subway (grade II) which runs under Exhibition Road to South Kensington Station. The entrance is marked by a projecting Underground sign that is attached to decorative banded Portland stone façade at street level with a taller red brick façade with mullion and transomed windows set back behind. It was built in 1885 by the Metropolitan District Railway under the Engineer in Chief Sir John Wolfe Barry with J.S. McCleary



Former Post Office, no. 25 Exhibition Road and Pedestrian Subway

and is constructed from brick and clad in cream and yellow-brown glazed brick in alternating header and stretcher courses. The subway provides access to the each of the museums with the access points to the Victoria and Albert Museum and Natural History Museum gardens.

It has brick segmental arches flanked by cast-iron Egyptian columns.

The Former Queen's Gate Hall, nos. 40-42 (even) Harrington Road

3.216 The former Queen's Gate Hall is located on the north side of Harrington Road and is currently used as a club. The building probably dates from the early 1880s and sits slightly awkwardly in the street, being positioned in the gap that was intended to be the entrance into Queensbury Mews and accounts for the splayed corners of the slightly earlier flanking houses at **nos. 40 and 44**. The hall itself is discreetly positioned behind the red brick building fronting Harrington Road from which it is accessed from the ground and first floors. The rendered rear elevation of the hall can be partially seen from Queensberry Mews West looking south from where its 'Gothic' windows and rounded bay can be viewed. The frontage to Harrington Road is in a domestic Baroque style and constructed from red brick laid in Flemish bond with stone dressings that include quoins to the corners and an oversailing bracketed cornice. The building is two windows wide with vertical sliding timber sashes that sit in plain brick reveals and stone lintel heads. The roofline is finished with two stuccoed dormers which have pedimented heads supported on brackets. The distinctive street-frontage comprises a series of blocked columned pilasters which have windows and doors set between. The columns carry a moulded cornice and are finished with a decorative parapet with gables and circular motifs. The building is an interesting architectural quirk in the street and contributes positively to the character and appearance of the conservation area.



The former Queen's Gate Hall, nos. 40-42 (even) Harrington Road



Rear of the former Queen's Gate Hall, nos. 40-42 (even) Harrington Road

Recent Architecture



Baden-Powell House, no. 65 Queen's Gate

3.217 The conservation area was completely developed by the early twentieth century leaving little or no room for later development. In the few instances where new buildings have been erected these have generally involved the demolition and redevelopment of existing buildings. These more recent buildings often stand out in comparison to the well-established buildings and their more traditional detailing.

Baden-Powell House (no. 65 Queen's Gate)

3.218 Baden-Powell House was designed by the architect Ralph Tubbs and built between 1959-61 in a restrained modern architectural style. The building functions as a scouting hostel and conference centre and was built as a tribute to Lord Baden-Powell the founder of the Scouting movement. The building is six-storeys in height with lower ground floor and is constructed from brown brick laid in stretcher bond. The first to fifth floors over-sail the ground floor freeing the



The Palaeontology Wing, Natural History Museum

building from the ground. The windows vary across the building with two almost full width windows to the ground to second floors fronting Cromwell Road and side hung casement windows with glass spandrel panels below. The windows on the third to fifth floors are square with casement windows and a top light that sits flush within plain brick reveals. The main entrance is characterised by a two-storey glazed screen above which sits an open columned floor level that is enclosed with a simple square patterned balustrade.



The Darwin Centre Phase 1



The Darwin Centre Phase 2

New blocks to Natural History Museum: The Palaeontology Wing, The Darwin Centre Phases 1 and 2 (NHM)

3.219 The Palaeontology Wing located on the eastern side of the museum fronting onto Exhibition Road was built in 1971-5 by G.A.H. Pearce, architect for the Department of the Environment. The wing is a bold addition to the museum being built with an exposed

white concrete frame with bronze glazing and a distinctive polygonal pavilion and corona marking the corner of the lecture theatre.

3.220 The Darwin Centre (phases one and two) are located on the western side of the Natural History Museum and form the most important and ambitious development since the Museum was constructed. They represent some of the most contemporary style buildings in the conservation area. Phase one sits closer to the western boundary and was designed by HOK (international) 1997-2001 and houses the Zoology Department. It is part 9 and 10 storeys in height and is constructed primarily of

glass with some terracotta dressings at either end. Phase two was designed by C.F. Møller Architects and was opened in September 2009. This building replaced the Entomology building and re-houses the botany and entomology collections along with the science and administrative staff. The building is seven and part eight-storeys in height and is constructed from steel and glass through which the internal eight storey “cocoon” housing the state of the art laboratories can be seen.



Science Museum, Dana Library and Research Centre

Science Museum, Dana Library and Research Centre (No. 165 Queen's Gate)

3.221 The Dana Library and Research Centre was designed by Sir Richard MacCormac of MJP Architects and was opened in 2003. This contemporary building is constructed from red brick laid in Flemish bond with thinner and longer brick courses creating a banding affect that is terminated with an over-sailing eaves at roof level. The fenestration comprises grey

metal framed windows, those to the first floor with part stone reveals and grey metal cladding. The large glazed screen is set within a plain red brick reveal with dark grey brise soleil adding visual interest to the façade. The entrance into the building from Queen's Gate is marked with a double height free-standing square sectioned stone arch providing access to a glazed screen and entrance door. The railings that run along the front of the property on Queen's Gate are a continuation of those that surround the Natural History Museum. The building is to a good contemporary design and makes a positive contribution to the conservation area.



Service Station, nos. 104-106 Old Brompton Road

Service Station, nos. 104-106 (even) Old Brompton Road

3.222 The service station on Old Brompton Road was constructed in 2005 occupying a site which has previously been in use as a service station since at least the 1950s. The canopy design is standard for its type with brightly coloured signage. The sales area is single storey with white rendered masonry, heavy fascias and a glazed entrance. The building is at odds with the traditional architecture of the adjoining streets

and its functional design harms the character and appearance of the conservation area.

No. 22 Elvaston Place (flats)

3.223 No. 22 Elvaston Place dates from the early 1950s and was built following bomb damage sustained during the Second World War. The replacement 'modern' block of flats is seven-storeys in height with lower ground floor. It is constructed from a multi red brick laid in Flemish bond with painted rendered elements to the lower and upper ground floors and above the front entrance. The fenestration comprises metal casement windows, those to the living rooms turning the corner into Elvaston Mews. The two tall windows to the front elevation on the upper ground floor are traditional vertically sliding timber sashes whilst those to the first floor have French casements that open onto a balcony above the front entrance. The entrance door is of a galvanised metal and glass construction with side and transom lights. The front railings that enclose the front lightwell are hooped with long spiked finials.



No. 22 Elvaston Place (flats)

Nos. 27 and 27a Queen's Gate Mews

3.224 Nos. 27 and 27a Queens Gate Mews were built in the mid-1970s. They are two and a half storeys in height and are constructed from red brick laid in stretcher bond with 'toothed' brick canted corners. The first floor has square oriel windows that project from the building with

side hung casements. The second floor windows project through the parapet and are clad in zinc matching that of the the main roof. The garage door openings make reference to the traditional mews properties but its overall feel is one of 1970s domestic architecture that is in stark contrast to the traditional mews houses within the street.



Nos. 27 and 27a Queen's Gate Mews

No. 30 Hyde Park Gate

3.225 No. 30 Hyde Park Gate comprises three modern residential units that were designed by Igal Yawetz Associates and built in the late 1970s. The houses are four-storeys in height including mansard and are built from a red/brown brick laid in stretcher bond. The elevations are modelled with brick balconies to the first floor and an oriel window to the second. The windows are generally rectangular in form with thin framed aluminium sliding casements and slot windows which sit within chamfered brick reveals. The 'mansard' roof element is finished in anodised aluminium sheets. The entrance doors are of flush panelled construction with natural wood finish that sits within a frame with side and transom lights. The garage doors are of the up and over type and constructed from pressed steel with embossed panels. Although the properties sit in contrast to the traditional houses within the street their scale, massing and materials allow the building as a whole to sit quietly in its historic context.



No. 30 Hyde Park Gate

4 Public Realm



Hereford Square



Kensington Gate

4.1 Buildings are complemented and enhanced by their surroundings and elements of the public realm make an important contribution to the character of the conservation area, particularly where they were part of the original development of the area or are reproductions from that time.

4.2 There are no publicly accessible green spaces within the conservation area (although the area adjoins Hyde Park), but there are five private communal garden squares: Hereford Square, Kensington Gate, Queen's Gate Gardens, Stanhope Gardens and the 'island' at the centre of **nos. 40-49 (consec) Hyde Park Gate**. Although these are not accessible to the

public they do make a positive contribution, providing visual amenity within the streets and can be enjoyed by the public when moving through the area.

Trees

4.3 Trees make a very important contribution to the character and appearance of the conservation area, having a softening effect on the solid architecture and bringing an element that changes throughout the year with their cycle of fresh young leaves, blossom, autumn colour and finally bare branches in winter. They have

numerous other qualities including screening traffic, filtering noise and pollution as well as their ecological benefits.

Street Trees

4.4 The dominant tree species throughout the conservation area is without doubt the London Plane with over a hundred individual trees planted along Queen's Gate alone. The planting of this species is also mirrored on the eastern side of the museum complex with slightly younger trees growing along the length of Exhibition Road. Arguably the most impressive examples of this species can be found in



Garden to Hyde Park Gate



Plane trees, Queen's Gate

Imperial College Road where the canopies touch over the centre of the street.

4.5 Close to the southern end of the conservation area in the relatively narrow street of Clareville Grove, grows a short but good quality avenue of common Lime trees.

Garden Square Trees

4.6 Stanhope Gardens, Hereford Square, Queen's Gate Gardens and Kensington Gate are all garden squares within the area and each has a varied tree stock from the others. Kensington Gate is the smallest square but

with good semi –mature examples of Red Oak, Ginkgo and Golden Robinia.

4.7 Stanhope Gardens Square is home to a fine Weeping Silver Lime and possibly the largest Yellowwood or Lutea that exists in London. Both Hereford Square and Queen's Gate Gardens have a good mix of tree species with excellent examples of Tree of Heaven found in both gardens.

Privately Owned Trees

4.8 Few privately owned trees are visible from public vantage points within the conservation

area due to the lack of front or rear gardens provided with the local architecture. Possibly the most visible of them is the uncommonly planted Pride of India growing at the junction of Gloucester Road and Kensington Gate, which is probably the best example of this species within the Royal Borough of Kensington and Chelsea. Many of the properties in Hyde Park Gate have mature trees such as Plane, Lime and Horse Chestnut growing in their gardens which dominate the space. A good young example of a tree species discovered less than 25 years ago in Australia, the Wollemi Pine, is growing, perhaps conveniently, in the garden of the Australian High Commissioner in Hyde Park Gate.



Common lime trees, Clareville Grove



Gloucester Road/Kensington Gate



London plane trees, College Road



Stanhope Gardens

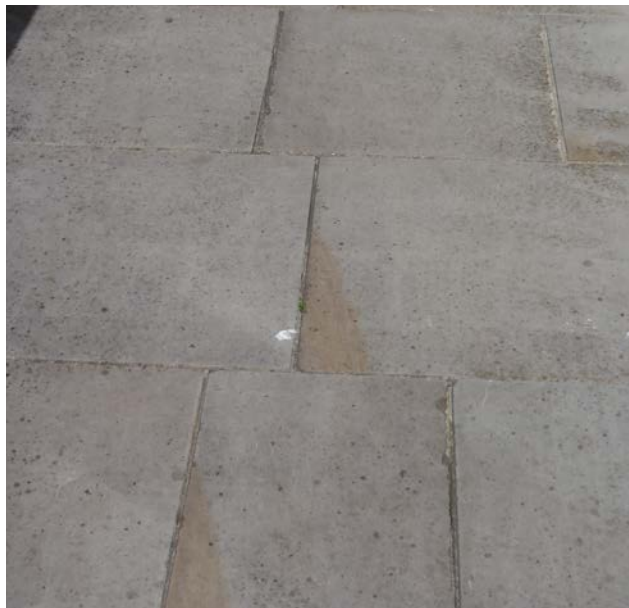
Street Surfaces

4.9 When first paved, most of the area's footways would have been covered with riven York stone slabs of various sizes. This expensive material is of a high townscape value and has survived in some isolated locations, notably at **nos. 1-37 (consec) Hyde Park Gate** and around some parts of the communal gardens to Queen's Gate Gardens and Hereford Square. Today, the pavements are surfaced with new sawn cut York stone or concrete paving slabs which are edged with granite kerb stones. The sawn York stone complements the architecture and is an improvement on the less expensive concrete paving slabs, with a grey uniform appearance.

4.10 The carriageways are surfaced generally with bituminous macadam or hot rolled asphalt with some roads having granite sett borders, such as in Kensington Gate, Queen's Gate, Stanhope Gardens and Hereford Square. The majority of the mews have original granite stone setts that were used because of their hard wearing properties that would not be worn down by horses' hooves and metal rimmed carriage wheels. Granite stone is also present at some crossover points, such as **no. 38 Hyde Park Gate** and the western lodge to The Natural History Museum. These are important features and are of significant heritage value to the conservation area. The most recent and significant new road / pavement surfaces can be found along Exhibition Road which were completed in 2011. The scheme was based around the concept of a simplified streetscape and shared space that incorporates high quality paving of Scoutmoor York Stone paving and



Riven York stone slabs, Hyde Park Gate



New sawn cut York stone



Granite stone setts and central sett gully

setts and a mix of four types of granite to create an attractive diagrid crisscross pattern.



Granite kerbs, setts and York stone paving



New paving to Exhibition Road

Street Furniture



Cast iron Victorian style lamp post



Cast iron lamp post, outside V&A



Modern traditional style lamp post



Swan neck style lamp post



Contemporary mast lighting

4.11 The conservation area contains various items of historic and reproduction street furniture that have design and historical interest in their own right and enrich the character and appearance of the conservation area. Unnecessary clutter and unsympathetic styles have been mostly avoided. However, there are instances of groups of modern telephone kiosks and street cabinets that detract from the area.

4.12 Original Victorian cast iron lamp posts have not survived but some good replicas exist in areas of Hyde Park Gate, Clareville Grove, the eastern side of Stanhope Gardens, Imperial College Road, Hereford Square, Kensington Gate and two ornate examples to the front of the Victoria and Albert Museum on Cromwell Road. They all make a significant contribution to the period character of the area. A number of

residential streets now have traditional style lamp posts with 'lanterns' and decorative metal ladder supports such as those found in Queen's Gate Terrace, Queen's Gate Gardens and Elvaston Place. Although much taller than their original Victorian counterparts their consistency of design helps to unify the street and complements the architecture of the area. The lamp posts in Palace Gate, Cromwell Road, Queen's Gate and the southern side of Stanhope Gardens are also new but are to a traditional swan neck design that also complements the street and wider architecture. More modern and plain style lamp posts are present on the main thoroughfare of Gloucester Road which has the light attached to a metal arm at ninety degrees to the main post. Contemporary lighting was incorporated into the Exhibition Road improvement works

with the introduction of bespoke stainless steel lighting masts which have lights positioned at the base middle and top. Manson Mews, Petersham Lane, Petersham Place, Queen's Gate Mews, Queen's Gate Place Mews, Princes Gate Mews and Queensberry Mews have Victorian style wall mounted lanterns which complement and contribute to the character of these more modest streets where more standard lamp posts would be overbearing and intrusive.

4.13 The road signage is consistent across the area comprising modern steel signs that have a white background with the wording picked out in black, and the name of the borough in red along with the postcode. These are usually attached to residential railings, walls and onto the sides of buildings. Historic signage is far less frequent, with a blue and white enamelled sign to Gore



Wall mounted lantern

Street of Victorian date and some later painted tin signs, examples of which can be found at Queen's Gate Mews, Gloucester Road and Queen's Gate Place Mews.

4.14 There are six red painted pillar boxes in the area which can be found in these locations:

- The corner where Queen's Gate Terrace meets Gloucester Road
- The corner on the north side of Queen's Gate Gardens with Gloucester Road
- Outside no. 72 Queen's Gate
- Outside the Church of St. Augustine of Canterbury, Queen's Gate
- Corner where Queen's Gate Place Mews meets Queen's Gate
- Outside the former Postal Sorting Office, Imperial College Road



Historic enamelled blue/white sign



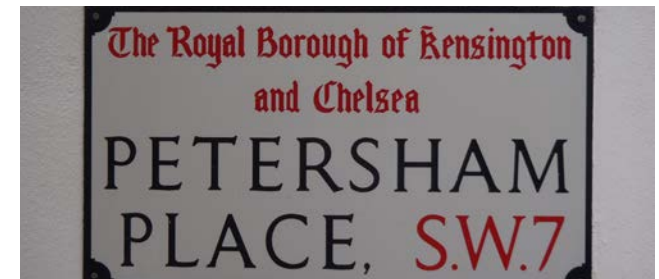
Painted tin sign, Queen's Gate Mews

4.15 These long established traditional cast iron pillar boxes make a positive contribution to the streetscape and are all in a good state of repair and regularly painted.

4.16 There are six listed cast iron red telephone kiosks in the area. Two K2 (1927) kiosks can be found on the junction where Queen's Gate meets the Cromwell Road (grade II), two K6 (1935) kiosks (grade II) to the front of the Victoria and Albert Museum on Cromwell Road and two K6 kiosks (grade II) on the forecourt of **nos. 150-152 (even) Gloucester Road** on the corner with Harrington Gardens. These were designed by Giles Gilbert Scott and have domed roofs. The K6 boxes can be identified by the unperforated crowns to the top panels and margin glazing to the windows and doors. These iconic pieces of street furniture add to the character and



Painted tin sign, Queen's Gate Place Mews



Modern sympathetic steel street signage

appearance of the conservation area and are admired by both local residents and visitors to the area.

4.17 There are a number of cast iron street bollards around the area of various modern designs. The most numerous are modern heritage style bollards which have a squat rounded appearance with rose motif collar and domed top with the initials RBKC emblazoned in gold on the front, such as those found on the south western corner of Stanhope Gardens; the junction with Queensberry Place and Harrington Road; outside the Church of St. Augustine of Canterbury on Queen's Gate; on the corner where Courtfield Road meets Gloucester Road, and the entrance to Clareville Grove from the south. The other type of bollard commonly found has fluted columns with an oversailing cap such



Red painted pillar box



K6 cast iron telephone kiosks



Historic bollard



Modern fluted bollard



Red painted pillar box



Red painted pillar box



K6 cast iron telephone kiosk



Modern heritage style street bollards

as those found in Clareville Street, the north end of Queen's Gate Place Mews and the entrance to Reston Place from Gloucester Road. The only historic bollard can be found on the southern side of the circular garden to Hyde Park Gate which has a distinctive octagonal cast iron design.

4.18 There are a fine variety of cast iron coal-hole covers within the pavements outside many of the terraced houses where coal was delivered to the vaults beneath. Good examples can be seen outside the terraced houses on Kensington Gate, Elvaston Place, Queen's Gate, Queen's Gate Gardens, Queen's Gate Terrace and Hereford Square, and are of particular importance to the character of the conservation area.

4.19 Guard stones are also present at the entrances to some of the mews. These were erected to protect the corners of buildings from being knocked by horse drawn carriages. These stones are usually made from hard wearing granite and have a rounded top and sides that were designed to deflect carriage wheels. Good examples of these can be found at the entrances to Petersham Place, Queen's Gate Place Mews, Stanhope Mews East and Stanhope Mews West.

4.20 There are also more modern additions to the street furniture. These include docking stations for the public bicycle hire scheme such as those in Queen's Gate, the frontage of Campbell Court on Gloucester Road and the Victoria and Albert Museum on Cromwell Road. Stainless steel and wooden benches have also been introduced along Exhibition Road as part



Cast iron coal hole covers



of the 2011 enhancement works adding much needed rest space for the high volume of visitors to the area.

4.21 Doorknockers, letter plates, balcony rails, bootscrapers and pot guards represent some of those delightful details which not only complete the appearance of a building but also contribute to its period character. These elements make a significant contribution to the character and appearance of the conservation area.

4.22 A couple of parish boundary markers are also present in Princes Gate Mews. These comprise stone blocks set into the brick elevations of nos. 66 and 69 and are inscribed with the date 1861 and K.P. / Kensington Parish. Below the boundary marker on no. 66 is a surviving fire insurance plaque.

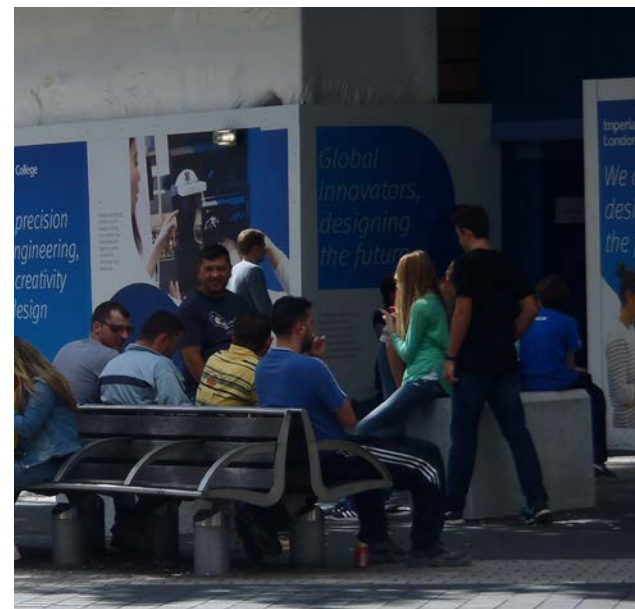




Guard stone to mews arch



Bike docking station



Benches, Exhibition Road



Cast iron boot-scraper



Cast iron boot scraper



Original Victorian doorbell



Cast iron pot guards



Parish boundary marker

Public Art, Statuary and Blue Plaques



Statue of Field Marshal Lord Napier

4.23 The bronze equestrian statue to Field Marshal Lord Napier (1810-1890) (grade II) is situated opposite the gates to Kensington Gardens. It was sculptured by Sir Joseph Edgar Boehm RA (1834-1890) and was moved to Queen's Gate in 1921 to make way for the equestrian statue of Edward VII. Today, it stands in front of the ornate Queen's Gates which lead into Kensington Gardens, on the boundary between the City of Westminster and the Royal Borough. It stands on a grey granite base and makes a prominent and positive contribution



Statue of Lord Baden-Powell

to the character and appearance of the conservation area.

4.24 The statue of Robert, Lord Baden-Powell of Gilwell (1857-1941) was erected in the 1960s and stands proudly outside the Scouts' Headquarters (**nos. 65-67** (odd) **Queen's Gate**). Lord Baden Powell founded the scouts in 1908, followed by the Girl Guides in 1910 and the Wolf Cubs in 1916. Its international appeal led to his promotion to World Chief Scout in 1920. Donald Potter was chosen as the sculptor who created the stature from Cornish granite. The



"Unfurl", Palace Gate

statue stands 9'10" (3m) high on a plinth with a dedication plaque made of slate with gold lettering. To the left of the main entrance can be found a large scout badge cast in bronze.

4.25 On the eastern side of Palace Gate adjacent to **no. 10** can be found a sculpture titled Unfurl by the artist Eilis O'Connell which was erected in 2001. The sculpture was commissioned by the residents of Palace Gate in 2000, with the assistance of the Henry Moore Foundation. The sculpture is composed of a thick bronze sheet around an empty centre, in

the shape of an unfolding plant. The exterior surface of the upright conical shape is marked by a ribbed horizontal pattern with a green patina; its inner surface has a smooth black patina. The sculpture was erected on an underused piece of land and along with the back drop of trees and the stuccoed houses of Kensington Gate adds visual interest to this part of the conservation area.

4.26 The character of the conservation area is also enriched by a number of notable residents who are celebrated by blue plaques on their former residences. Further information on these can be obtained from English Heritage.



Blue Plaque, Petersham Mews

Views

4.27 The conservation area is made up of various short and medium views that are constantly changing as one travels through the area. There are a number of landmark buildings which are seen in longer distance views from within and outside the conservation area that include: The Natural History Museum, The Victoria and Albert Museum, Science Museum, and the Church of St. Augustine of Canterbury.

4.28 Medium distance views can be enjoyed along many of the terraces that line the streets. Some good examples of these can be found in Queen's Gate, Queen's Gate Terrace and Elvaston Place where the long and uninterrupted classical terraced facades can be enjoyed in full. Other vistas of terraces are further enhanced with the softening of greenery of gardens squares such as Queen's Gate Gardens, Stanhope Gardens, Hereford Square, Kensington Gate and Hyde Park Gate East with both views along the streets and across the gardens onto the terraced houses on the other side of the square. Similar views can also be had along the mews such as Stanhope Mews South with its attractive array of planting and Atherstone Mews.

4.29 Short vistas within the conservation area are confined to short streets looking on to buildings in other streets that bisect them. These are welcome end stops in the townscape, but were not generally planned and often the buildings sit off-centre rather than being framed symmetrically. Good examples of these can be seen in Elvaston Mews looking east onto the Tudor styled façade of **no. 17**; views that terminate the short cul-de-sacs on the eastern

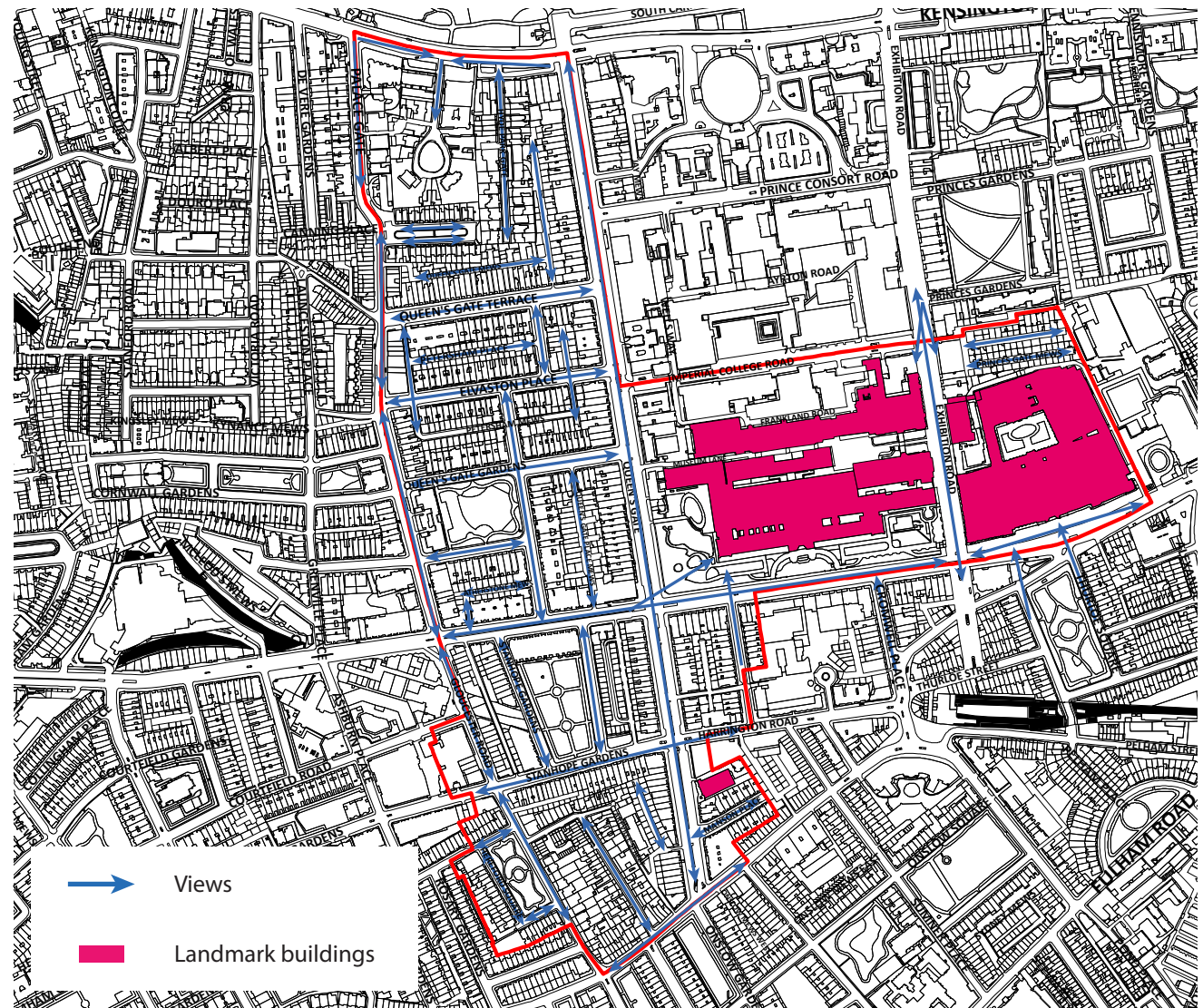


Fig 4.1: Views map

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side of Queen's Gate Place Mews; views looking north along Clareville Grove onto **nos. 26-28 (even) Clareville Street**; views looking

south from Queen's Gate Gardens onto **no. 75 Stanhope Gardens** and views looking east



The Natural History Museum from Queensberry Place



Victoria and Albert Museum from Thurloe Square



Church of St. Augustine of Canterbury

along Atherstone Mews onto **no. 39 Queen's Gate Gardens** to name but a few.

4.30 Views looking into and out of the conservation area offer similar effects, such as the views from the north side of Cromwell Gardens looking east onto **nos. 47 and 49 Gloucester Road**; views looking east from Canning Place through to Kensington Gate; Bremner Road and Prince Consort Road looking west on to the terraced houses of Queen's Gate; views from the north side of Queen's Gate Gardens looking west onto Cornwall Gardens; Elvaston Place looking west onto **nos. 64-72**

(even) **Gloucester Road**; Queen's Gate Terrace looking west onto the *Gloucester Arms* public house and **no. 36 Gloucester Road**, and views looking east along Elvaston Place onto **no. 170 Queen's Gate** and the mansion block directly to the north called Alexandra Court, with the Queen's Tower of Imperial College rising up in the background.

4.31 Attractive views can also be had from Queen's Gate looking north out of the conservation area towards Hyde Park with the bronze equestrian statue to Field Marshal Lord

Napier and the ornate Queen's Gates to Hyde Park beyond.

4.32 Views of rear elevations of terraces also make a positive contribution. They show a distinct rhythm of rear wings and rooflines such as those to **nos. 19-29 (consec) Kensington Gate** and **nos. 27-35 (consec) Hereford Square** or in the case of the terrace at **no. 75 Stanhope Gardens** a more formal stuccoed garden elevation with canted bay windows and decorative iron balconies.



Terraces and trees along Queen's Gate



Terraces along south side of Queen's Gate Terrace



Cromwell Road looking west at junction with Queen's Gate



Hyde Park Gate East



View of Atherstone Mews from Cromwell Road



Elvaston Mews looking east on to no. 17



Queen's Gate Gardens looking south to Stanhope Gardens



Cromwell Road looking north towards Queen's Gate Gardens



Elvaston Place looking east towards the Queen's Tower



Views looking north along Queen's Gate towards Hyde Park



Cromwell Road looking east at junction with Gloucester Road

5 Negative Elements and Opportunities for Enhancement



Lack of repairs and maintenance to bracketed cornice



External clutter with air conditioning, staircase, satellite dish and security cameras

5.1 The area is well conserved with houses, shops and gardens which are generally well maintained with the streets clean and in good repair. Very few buildings actually have a harmful impact on the character and appearance of the conservation area and it is generally the smaller changes and development to the existing residential properties and shops that can cause harm.

5.2 Common alterations to buildings that have caused harm in the area include:

- the attachment of wires
- burglar alarms
- plumbing

- TV aerials
- vents
- flues and lights to the exterior of buildings.

These create unsightly clutter if not sympathetically located.

5.3 Heavy weather struck pointing of brickwork creating larger joints, hard straight edges and shadow gaps making buildings appear darker and placing visual emphasis on the joint rather than the brick. Unsympathetic re-pointing in the past has seen the loss of original forms such as struck, tuck and flush pointing.

5.4 The cleaning of brick buildings can be harmful to their appearance as the fabric can be damaged and the attractive patina of age lost. Terraces which have individual houses that have been heavily cleaned and/or have been unsympathetically re-pointed stand out and result in a less harmonious groups to the detriment of the conservation area.

5.5 Some replacement windows have introduced modern designs and materials, such as uPVC and aluminium. These have little regard to the original joinery which they have replaced. They do not replicate the profiles and more delicate elements, such as glazing bars or leaded windows. Double glazing of larger

one-over-one sash windows result quite often in distortion of the panes in different atmospheric conditions, drawing undue attention in the street scene. Similar harmful installations are the use of glass that has a tinted appearance. Both double glazing and 'tinted' glass appear as discordant elements in a uniform terrace and harm the character and appearance of the conservation area.

5.6 Some original doors have also been replaced. Although the replacement doors tend to be of timber construction they are usually poorly detailed and do not respect the quality and design of the ones they have replaced which were originally heavily moulded.

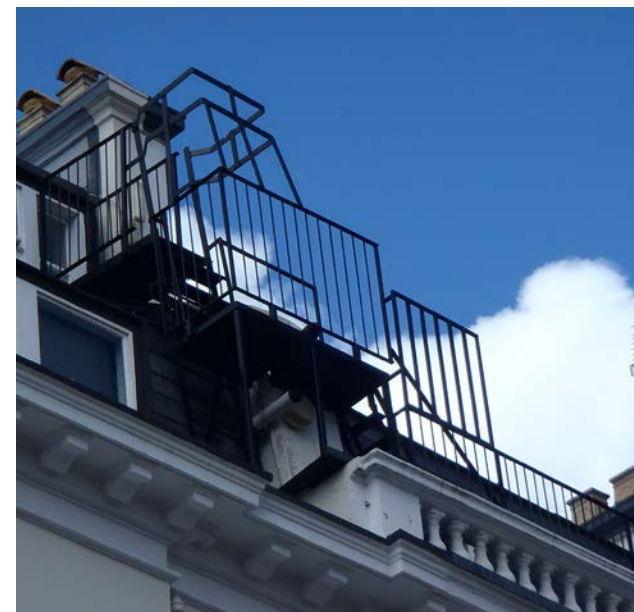
5.7 Roof extensions that either stand alone in a group of unaltered roofs or that have different designs have a negative impact on the appearance of the buildings and the street scene.

5.8 Exposed plant at roof level adds unsightly clutter and breaks the roof line. Additional clutter is also caused by roof terraces which attract elements such as tables, chairs, railings, trellis, umbrellas and patio heaters all of which can be harmful.

5.9 Many front entrance steps have been rebuilt or refaced and sadly many original stone or tile finishes have been lost. Modern finishes, such as standard metric sized tiles, bitumen or concrete are harmful to the quality and character of the conservation area.



External wires



Fire escape railings to roof



Inappropriate weather struck pointing



Inappropriate uPVC windows

5.10 Lightwells are a feature that is part of the public realm and structures or clutter within these, or modern coal cellars and basement doors, can be seen to harm the character of the conservation area as well as the setting of individual houses.

5.11 The loss of original parts of buildings, in particular features that match in a group of buildings such as cornice mouldings, architrave surrounds and railings, have a detrimental impact on the conservation area.

5.12 The car park on the corner of Harrington Road and Queen's Gate was created following the demolition of the former terraced houses nos. 117a and nos. 118 to 122 (consec) due to fire damage in the 1980s. This has left an unfortunate gap in the streetscape, which detracts from the area. The site, with its hoarding, appearing as an undeveloped piece of land. The site would benefit from sympathetic redevelopment to complete the perimeter block and enhance the site, whilst also being sympathetic to the Church of St. Augustine of Canterbury directly to the south, and wider conservation area.



Trellis above portico



Tiled recladding of front entrance steps



Car park junction at Harrington Road/Queen's Gate



Non-original railings and I-beam posts, Queen's Gate Gardens

Appendix 1: History

EARLY HISTORY

6.1 The majority of the buildings within the boundaries of the Queen's Gate Conservation Area were built in the third quarter of the nineteenth century. There was almost no development except in the extreme north and south of the area at the time of the Great Exhibition in Hyde Park in 1851. There are no buildings in the area known to be older than 1823. Kensington Square had developed after William III's move to Kensington Palace at the close of the seventeenth century, but the land between there and Westminster remained predominantly rural in character for many years. It has been famous since Elizabethan times for its market and nursery gardens supplying the needs of Westminster and London. The area was divided into a number of estates of varying sizes, the most prominent of which was the Harrington-Villars Estate. On these were several substantial houses, notably Noel House (at the top of what is now Palace Gate), Hale House (near the Cromwell Road-Queen's Gate interception), Lee House (at the bottom of Queen's Gate) and Gloucester Lodge (near Gloucester Road underground station). Methwold's Almshouses, near St. Augustine's Church, and a workhouse at the entrance to what is now Kensington Gate, were also built before 1851. Of all these not one survives, nor is there any substantial reminder of any of them. Noel House was demolished for the building off Palace Gate in 1861, Gloucester Lodge had given way to new Cromwell Road in the mid-1850s and Hale House to Queen's Gate in 1853. The line of Gloucester Road is roughly

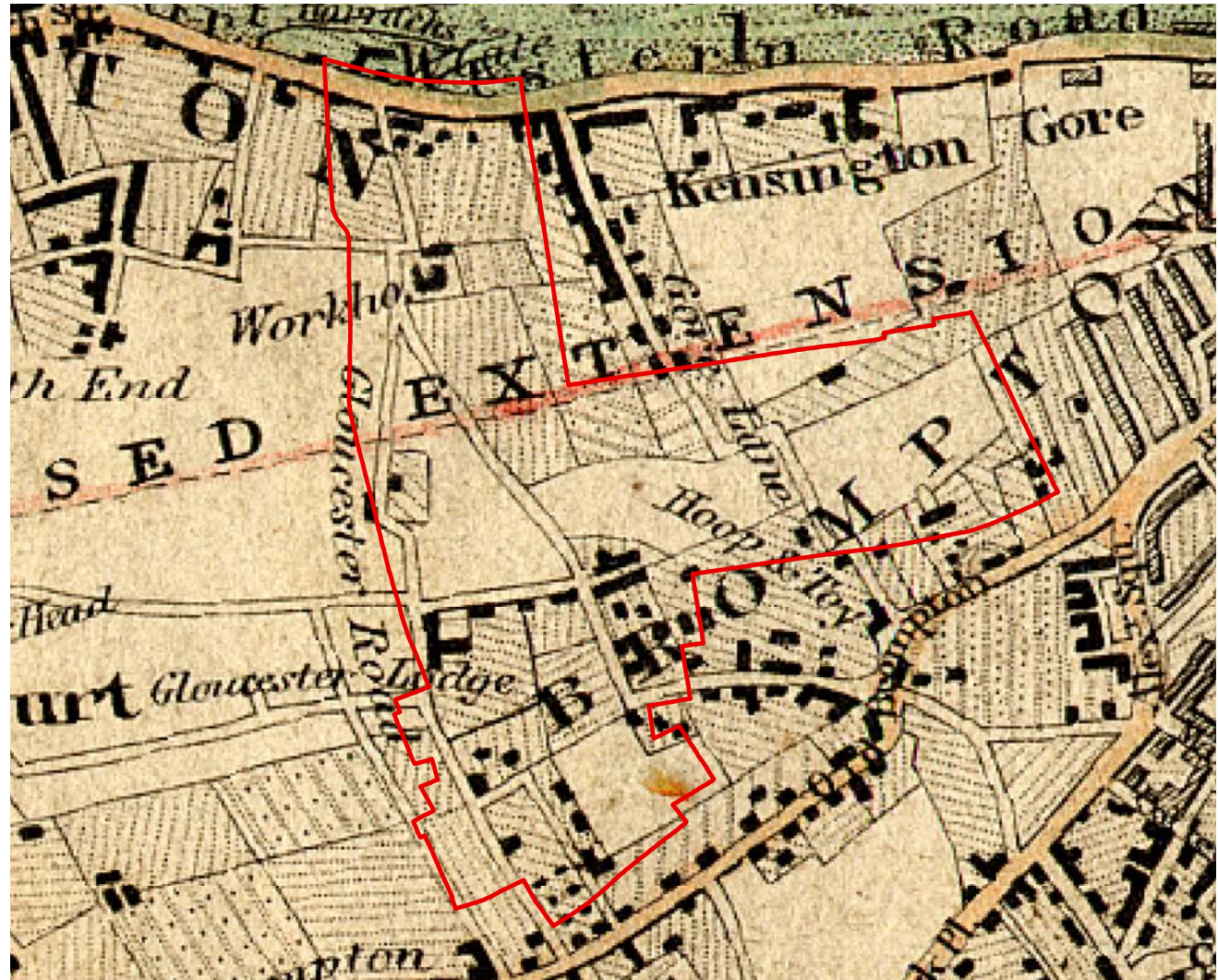


Fig 6.1: Davie's map of 1841

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that of Hogmore Lane, laid out (possibly by Sir Christopher Wren in 1693) from Kensington Palace to the Fulham Road by way of Brompton Village. A path running diagonally from Hogmore Lane down to Cromwell Lane, known as Love

Lane, has left no trace. Kensington Road and Old Brompton Road, the northern and southern boundaries of the Conservation Area, are also of considerable antiquity. Apart from these, all the

roads within the major part of the area were laid out after 1851.

CLAREVILLE GROVE: THE LEE ESTATE

6.2 At the southern boundary, however, a certain amount of development had been taking place since the mid-1820s. The six acre site on the corner of Old Brompton Road and Gloucester Road passed into the hands of Edward Lee of Brompton, gentleman, in 1789. It then went to his unmarried daughter Catherine in 1797 who let the ground to William Blake of Chelsea. During the first phase of development, which took some twenty years, approximately seventy five new houses were erected, of at least the standard for a “fourth rate” house laid down in the London Buildings Act of 1774. The first development was along the two existing roads, but as building proceeded the two roads that are now Clareville Street and Clareville Grove were laid out – Clareville Cottage having been just to the west of Gloucester Road. The first homes to be built, and as such the oldest buildings still standing in the conservation area, were 108 and 110 Old Brompton Road, leased in 1822 and 1821 respectively. They were extensively remodelled later.

6.3 By 1830 most of the Gloucester Road and Old Brompton Road frontages were developed. Building started in Clareville Grove with the leasing in 1826 of no. 2 to a local carpenter. Others were built during the next decade, so that by 1840 the estate was almost complete.

6.4 Subsequently the area has been subjected to many alterations and much infilling.



Fig 6.2: Map of 1869

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One of the houses least altered externally since the 1830s is no. 16, a small two-storey stuccoed building leased in 1832. Lee Cottage and Lee House were sold in 1842, the land on which these stood having been excluded from the

1820 lease to Blake, and passed in 1870 to the adjoining landlord Alexander. Their sites are now occupied by the lower end of Queen’s Gate.

HYDE PARK GATE

6.5 At the opposite end of the conservation area, development was also taking place before 1851. This has also been the subject of many subsequent alterations and additions. Of the three estates to be developed at the north-west corner of the area, the first to be built on was the central, and largest, one belonging to the trustees of the Campden Charities. The southern portion of this present day Kensington Gate was the site of the old workhouse built in 1778. The remainder of the estate (also known as Butt's Field) proved surprisingly unattractive to builders. S.P. Cockerell submitted a development plan in 1810 but this was subsequently abandoned. In 1821 a plan was drawn up by Thomas Drew for four deep plots fronting onto Kensington Road behind a wide planted strip, and between the middle ones a road leading to a 'square' of eight further plots. Only the former were built on, even with the threat of litigation. But of these large stuccoed houses, none remain. It is possible though that the house now known as no. 8 Reston Place was once the mews cottage serving no. 54 Hyde Park Gate. The remainder of the estate was auctioned in 1828 and 1831 but without success. The proposed layout was then changed to the present 'frying-pan' pattern, and in 1838 and 1840 Stoke Lodge and Cleeve Lodge (now **nos. 42 and 45 Hyde Park Gate**) were leased. Both have now been altered subsequently, and their stables now form **nos. 43 and 44**. In 1849 the workhouse was demolished and built to the present layout by a seemingly incompetent architect named Bean. The result, known by 1852 as Kensington Gate,

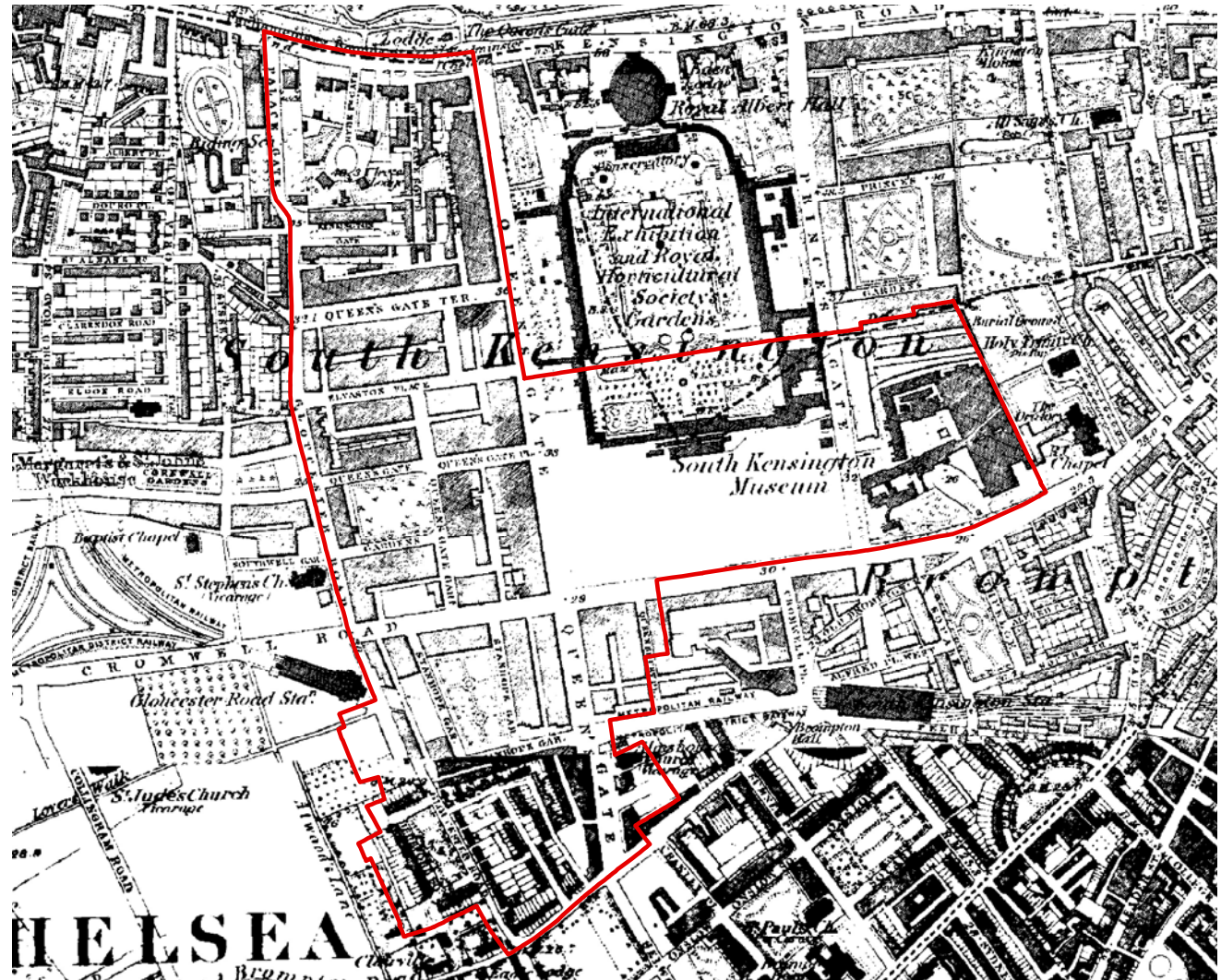


Fig 6.3: Map of 1874

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still retains a character distinctive from that of the rest of the area.

6.6 Joshua Hanson, a property speculator who had been responsible for Regency Square

in Brighton as well as for other developments to the west of London, purchased the field to the east of the Campden Charities' Estate in 1833. On this he laid out a long north-south cul-de-sac with house plots on either side, and

a short terrace facing onto Kensington Road on either side of the opening. The first part of this development to be built was the group of nos. 35 – 37, to the west of the head of the new road. Of these three, only the central one, **no. 36** remains, although with its pediment sadly reduced in size. Hyde Park Gate Mews was laid out in 1836 to serve these three houses. The stables were later converted but have now all given way to recent development. By 1842, four houses had been built on the west side, now **nos. 27 – 30**. Nos. 25 (now demolished) and **26** followed in 1843 and 1847 respectively. Hanson's own house (no. 17) and three semi-detached parts to the south of it were also built at the same period. The development was completed by the erection around 1845 of twelve houses at the north-east corner of the site. Of the four on the main road, only **no. 6** survives in anything like its original state. Those fronting the new road have also been subsequently altered. The original effect, for example, of the two identical semi-detached pairs, **nos. 10 – 13**, has been lost by later accretions.

HEREFORD SQUARE

6.7 The one other separate piece of early development was Hereford Square, laid out in 1846 on the Day Estate, just to the north-east of the site of Hereford Lodge demolished about 1840. The first record of the estate was in 1847, and it was completed by 1852. The architect was John Blore, who was doing work at Thurloe Square. The builders were Holmes. This development consisting of three symmetrical terraces on the north-west and southern sides of



Fig 6.4: Map of 1896

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the square has the distinction of having survived almost completely unaltered, with the exception of the infilling of parts destroyed by enemy action in the war.

QUEEN'S GATE AND NEIGHBOURING TERRACES

6.8 It was decided by Parliament to use the profits of the Great Exhibition together with additional funds to be provided by the Treasury for the laying out of a magnificent new residential estate and the setting-up for a 'cultural centre' for the nation. At this time, large – and in some cases very large – houses had been or were being built in Thurloe Square, Onslow Square, Hereford Square, Hyde Park Gate and (most recently) Kensington Gate. Accordingly the 1851 Commissioners, together with the other estate owners (principally Harrington and Alexander) caused the present roads to be laid out by 1855 to a severely rectilinear pattern. Queen's Gate itself was in the end exactly 100 feet wide and almost a mile long, possibly echoing Baron Haussmann's work in Paris, completed between 1853 and 1858.

6.9 Building started in 1855 with a terrace of houses on the west side of the northern end of Queen's Gate, on the Harrington Estate. The developer was William Jackson. The architect C.J. Richardson produced in 1857 a tempting lithographic view of the new development from Hyde Park, based on an Academy exhibit of two years earlier. The first terrace, **nos 5 – 19 Queen's Gate**, was a large symmetrical block, almost immediately extended by **nos. 1 – 4**, and within two years the north side of Queen's Gate Terrace was built, leased in 1859 – 60. This later development was also by Jackson, even though on a different estate. The Commissioners had purchased this from Harrington together with Queen's Gate from **no. 22 to no. 41**. The pattern



Fig 6.5: Map of 1915

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at Jackson's development (which also extended at the northern end to include what is now **nos. 1 – 4 Hyde Park Gate**) was very characteristic of the Victorian era, but was solidly based in the tradition of the Georgian townhouse with

the mews at the rear. Four storeys rise above a stuccoed, rusticated ground floor at **nos. 20 – 26 Queen's Gate** (again by Jackson for the Commissioners, and perhaps some of the most ambitious examples in the area), superimposed

engaged orders and pilasters on pedestals are carried right up to the third floor and all windows are given varying forms of elaboration. The overall effect is of that richness so much sought after at the time – the principal wall face almost entirely disappearing.

6.10 Other not dissimilar terraces, with their own towering cliff-like stuccoed façades (originally unpainted) and two-storey mews stables at the rear, were then built during the next decade to form Elvaston Place, Queen's Gate Gardens, Cromwell Road and Stanhope Gardens, whilst Queen's Gate itself gradually lengthened until it reached the Old Brompton Road in 1874.

PALACE GATE

6.11 The building firm of Cubitts had bought the site of Noel House, at the north-west corner of the area in 1861. Until then Gloucester Road at its northern end had run between the Campden Charities' land and the grounds of Noel House. Cubitts and the Campden Trustees jointly agreed to re-route it to its present line. The eastern side of Palace Gate was divided into large, expensive, freehold plots which served to discourage speculation on which were erected from about 1869 onwards six widely differing houses, of which **no. 2** was initially more famous as being the residence of the artist Millais than by any virtue of its design.



Fig 6.6: Map of 1920

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ST AUGUSTINE'S, QUEEN'S GATE

6.12 The other principal building of this period is St. Augustine's Church, designed by

Butterfield, on which work started in 1870. The Church was probably not fully completed until 1886, when it was consecrated. The vicarage to the rear was also built at the same time. The whole church with its remarkably ornate

interior has been recently restored to its original condition. It had originally, and has had ever since, a high church membership.

SUBSEQUENT DEVELOPMENT: 1877 - 1977

NEW BUILDING

6.13 A certain amount of major new development has taken place by way of replacement. Thorney House, at the top of Palace Gate, was replaced in 1904-05 by Thorney Court, a large block of flats, which was itself demolished in 1972. Nos. 38 and 39 Hyde Park were replaced by two large blocks of flats, one of which is now the Royal Netherlands Embassy. Another new block replaced no. 40 in 1907. **Nos. 47 – 49** were built in 1933. No. 10 Palace Gate was replaced in 1937 by the present block of flats designed by Wells Coates, which owes much to the modern movement and to Le Corbusier in particular. War damage was responsible for the replacement by modern infilling of some of the eastern side of Stanhope Mews East and two sites in Hereford Square in the 1950s.

6.14 Nos. 1 – 10 Queen's Gate Gardens were demolished to make way for Campbell Court, built in 1960, at the same time as Baden-Powell House at the intersection of Queen's Gate and Cromwell Road. The extension to the latter was built in the early 1970s. Other recent housing developments include Chancellor House and Broadway House in Hyde Park Gate (1960/61 and 1966 respectively), the east



Fig 6.7: Map of 1955

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side of Stanhope Gardens (1958), Clareville Grove, Clareville Street and Gloucester Road. Individual houses built recently include **no. 25 Hyde Park Gate** (the residence of the Yugoslav

Ambassador, built in 1972) and **no. 50** built in 1968 in a pleasant neo-Georgian style. **Nos. 40, 41 and 45 Queen's Gate Mews**, rebuilt completely in the last decade, are amongst the

many mews properties on which substantial alterations have been carried out.

CHANGES OF USE

6.15 Perhaps of more significance than new building as such has been the change in the way that buildings in the area are used. Almost the entire area was originally residential, with eight residents of higher rank than Viscount. By 1900 boarding schools, hotels, apartments and schools numbered about a dozen. Subdivision of residences became increasingly common in the 1930s and in 1970 there were hardly any large houses still in single ownership. The proximity of the area both to central London and to the main traffic routes out to the west has led to considerable pressure for conversion of residential property for hotel and hostel use. The area has also attracted the embassies and high commissions of many nations, and the residences of high ranking diplomats. The majority of the remaining property has over the years been subdivided into flats and bedsitters.

THE MUSEUMS

6.16 The museums area owes its origins to the success of the Great Exhibition of 1851, and the drive and vision of Prince Albert. The Prince was discussing the founding of an establishment to promote the application of science and art to industry with the profits from the Exhibition even before the Exhibition had closed and the full extent of the surplus (some £180,000) was known. The Government agreed to match the

surplus, the Exhibition Commissioners remained in being to administrate purchases and by 1853 the Museums area had been assembled. It was Henry Cole (see below) who first called it 'South Kensington'.

THE NATURAL HISTORY MUSEUM

6.17 The principal figure behind the foundation of the Natural History Museum was (Sir) Richard Owen (1804 – 92). A professor of comparative anatomy, he became superintendent of the natural history departments of the British Museum based in Bloomsbury. His calls for a purpose built museum 'designed to be a proportionate microcosm of nature itself and large enough to exhibit the varieties and developments of life on earth' found favour with the Prime Minister, Gladstone. Although Gladstone's enthusiasm was not generally shared by the rest of Parliament, an open competition was announced in 1864, but few of the notable architects of the day were to enter. The winner was Captain Francis Fowke. Ironically, although the judges appear to have failed to notice, it was Fowke who had designed the building that the Museum was to replace – one designed for the Great Exhibition and demolished as inappropriate for the British Museum. Before any progress could be made, Fowke died in 1865.

6.18 In 1866, Albert Waterhouse was commissioned to execute Fowke's design. However, events overtook the situation when, with a change of government, funds were postponed and the 'patent' on the design lapsed.

Waterhouse was re-commissioned, this time with a wider remit to revise the elevation if necessary. Later that year he submitted a fresh set of plans which, subject to cost restrictions, met with general approval.

6.19 The debate in Parliament continued and with another change in government it was decided that an alternative site (on the Embankment, between Hungerford and Waterloo Bridges) should be investigated. Eventually found to be impractical, it delayed progress until 1870 when the focus of attention returned to the Cromwell Road site. Two years later, plans approved, work could at last begin.

6.20 It took a full eight years to complete and in June 1880 the building was handed over to the British Museum at a final cost (in 1884) of £602,000.

6.21 The scale and impact of Waterhouse's design are due in part to site constraints compromising the original concept of top-lit storey galleries. While these occur at the rear, the famous frontage consists of two storeys of side-lit galleries and a top-lit gallery above a workshop basement. The main towers survived stringent cost-cutting as one of them houses a water cistern providing sufficient 'head' to supply the fire hydrants. Other typically Victorian examples of beauty out of necessity include the arrangement for carrying rainwater off the main roof. Each dormer window has a tiny dormer above it concealing a run-off pipe from the internal clerestory roof while the gargoyles provide a dramatic alternative route for water if a downpipe is blocked.

6.22 The Natural History Museum is the largest if not the only building of this period exclusively clad in Terracotta. The procuring of sufficient quantities in plain and moulded tiles of suitable quality was in itself a tremendous undertaking.

THE VICTORIA AND ALBERT MUSEUM

6.23 Opening in 1857, the buildings on this site formed what was known at the time as the South Kensington Museum.

6.24 Under the direction and drive of (Sir) Henry Cole (1808 – 82), the Museum's collections expanded quickly, leaving to piecemeal extensions, the earliest of which are the west side (1861-63) and the north side (1864-68) and to a collection of temporary buildings such as the so-called 'Brompton Boilers'. By 1865 plans were already in existence to extend and complete the Museum. However, it took until 1890 when the congestion of objects reached a chronic level, that the government of the day led by Lord Salisbury announced a competition for designs for major extensions incorporating a new frontage.

6.25 The Prime Minister and four other MPs, aided by the professional advice of Albert Waterhouse (see *Natural History Museum*), were to judge eight submissions from invited architects. The winner was Sir Aston Webb, whose design was said to have most closely followed the brief urging entrants to pay particular attention to the design and setting of the new frontage in relation to that of the adjacent Natural History Museum.

6.26 Architect and design secured, the debate moved over to the cost of the proposed scheme. This was in the event to halt all progress until 1889 when Webb produced a set of revised plans which satisfied the Treasury. The following May, Queen Victoria laid the foundation stone for the Museum and at the same time gave it its present name. It was to take a full 10 years to complete, at a cost of £597,500 with a further £15,000 for fittings and furniture. The Museum was opened by King Edward VII in June 1909.

6.27 The completed Museum carries form from Webb's original competition entry and as such was not as well received by the critics. Furthermore, the then Museum Director, Sir Cecil Harcourt-Smith, was dissatisfied with some of the arrangements, particularly the long vistas, and ordered subdivisions to allow objects to be displayed more symmetrically. Some Victorian embellishments were removed in the same period, 1910 to 1914, and it was only when questions were raised in Parliament that further alterations were kept to a minimum.

6.28 After many vicissitudes, the Museum has recently embarked on a major renovation programme which will be more sympathetic to the late-Victorian origins of this famous building.

NOTABLE RESIDENTS

6.29 The following eminent persons have resided in the area:

- H.R.H The Duchess of Gloucester (1739-1807) *sister in law to George III* and her daughter H.R.H. The Princess Sophia (1773 – 1844))
- Gloucester Lodge (Stanhope Gardens)
- His Highness Richard Cromwell (1626 – 1712) *2nd Lord Protector of the Commonwealth of England*
- Hale House
- Rt. Hon. Sir Winston Churchill K.G. O.M. F.R.S M.P (1874 – 1965)
- No. 28 Hyde Park Gate
- H.E Prof. Sioboden Yovanovitch (1869 – 1958) *eminent historian and Prime Minister of Yugoslavia*
- No. 66 Cromwell Road
- Baron Aberdare, P.C (1815 – 1895) *Liberal Home Secretary, pioneer of Education*
- No. 1 Queen's Gate
- Rt. Hon. Edmund Burke, M.P (1729 – 1791)
- Hale House
- George Borrow (1803 – 1881) *Author and traveller*
- No. 22 Hereford Square
- Sir John Millais Bt. (1829 – 1896)
- No. 2 Palace Gate
- Sir Leslie Stephen (1832 – 1904)
- No. 22 Hyde Park Gate
- Rt. Hon. George Canning (1770 – 1827)
- Gloucester Lodge
- Rt. Hon. 1st Earl Canning (1812 – 1862), *First Viceroy of India*
- Born at Gloucester Lodge
- Sir Jacob Epstein (1860 – 1959)
- No. 18 Hyde Park Gate
- Cecil Thomas, *sculptor*
- No. 108/110 Old Brompton Road

6.30 For further information, readers should refer to the two volumes of the Survey of London (Athlone Press) giving full accounts and descriptions of the development of the area: Volume XXXVIII – The Museums of South Kensington to Westminster (1975): Volume XLII – South Kensington Square to Earl's Court (1986).

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 emissions whilst still respecting the historic and architectural significance of their properties. For more information follow this link:

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

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 21: An Engaging Public Realm	
Policy CR4	Streetscape
Policy CR5	Parks, Gardens, Open Space and Waterways
Policy CR6	Trees and Landscape
Chapter 22: Renewing the Legacy	
Policy CL1	Context and Character
Policy CL 2	Design Quality
Policy CL3	Heritage Assets – Conservation Areas and Historic Spaces
Policy CL 4	Listed Buildings, Scheduled Ancient Monuments and Archaeology
Policy CL 6	Small Scale Alterations and Additions
Policy CL7	Basements
Policy CL8	Existing Buildings – Roof Alteration/Additional Storeys
Policy CL9	Existing Buildings – Extensions and Modifications
Policy CL10	Shopfronts
Policy CL11	Views
Policy CL12	Building Heights