Hans Town

Conservation Area Proposals Statement

The Royal Borough
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1901 - 2001

HANS TOWN
CONSERVATION AREA PROPOSALS STATEMENT

Adopted
17th January 2000

KEY TO COVER ILLUSTRATION

1. Sir Hans Sloane - his acquisition of Chelsea and his bequest, through the marriage of his daughter to the Cadogan family, led to the development of the estate.
2. Henry Holland - The architect and developer of the area.
3. 52, Cadogan Square - a superb example of the architecture and Spirit of Hans Town

The pictures of Sir Hans Sloane on the front and back covers are by courtesy of the National Portrait Gallery.

The Picture of Henry Holland is by kind permission of The Rt. Hon. The Lord Forteviot

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FOREWORD

by the Chairman, Planning and Conservation Committee

Hans Town is one of the Borough's largest conservation areas, and it is fitting that this proposals statement covers such an architecturally rich area in great detail. It is also the last major residential area to have a proposals statements prepared for it.

In common with a number of conservation areas in the Borough, Hans Town encompasses a variety of ages and styles of architecture. It is, however, the Queen Anne Revival style which most characterises the area and was the inspiration for Osbert Lancaster to coin the phrase 'Pont Street Dutch'. This, perhaps less than complimentary description does not do justice to the distinguished architecture of the buildings in, for example, Cadogan Square. The scale of the houses and exuberance of architectural detail has given us a truly urban residential area of quality which was rarely matched during the twentieth century.

This statement assesses the historic context and character of the area so as to assist the Council in its planning functions. It also underlines the need for everyone to co-operate to make sure that its character and appearance is preserved, or even enhanced. Many people have been involved in the preparation of this statement, but I should like to give particular thanks to Councillor Ian Donaldson whose eye for detail has contributed to a document of which we can all be proud.

I hope that this proposals statement is both interesting and useful to everyone with any involvement in this special part of London.

Councillor Barry Phelps


1 HANS STREET

1. INTRODUCTION

Statutory Background

Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 obliges local authorities to determine which parts of their areas are of special architectural or historic interest and to designate them as conservation areas. Once designated, councils are further obliged (Section 71) to formulate and publish proposals for their preservation and enhancement, to present such proposals for consideration at a public meeting in the Area and to have regard to any views expressed at the meeting as well as other views expressed within the consultation process concerning such proposals. It is the general duty of the Council, in the exercise of its planning functions, to pay special attention to the desirability of preserving or enhancing the character or appearance of its conservation areas (Section 72). The Statement is published following public consultation and a public meeting (held on December 7th 1999) and was adopted by the Planning and Conservation Committee on 17th January 2000

Planning Background

The Council is committed by its Unitary Development Plan to the preparation of Proposals Statements for conservation areas. The Plan contains general policies governing the control of development and, in particular, policies and standards regarding conservation, design and related matters. The overall aim of the Plan is "to maintain and enhance the character and function of the Royal Borough as a residential area and to ensure its continuing role within the metropolitan area as an attractive place in which to live and work". Its policies resist the loss of permanent residential accommodation, the encroachment of inappropriate business activities and the loss of local services which support residential character. Therefore underlying this Conservation Area Proposals Statement is a continued resistance to any change of use from residential use in the Area and also to any change which damages residential amenity, for example, extra traffic generation. In some cases the character or appearance of an area is so significant or fragmented that preservation only is appropriate. Elsewhere, working within the existing environmental context to produce new and appropriate solutions may enhance a conservation area.

The Plan provides that "each Statement identifies the characteristics which contribute to the special nature of the conservation area and includes guidance which ensures its preservation and enhancement. Guidelines for the design of new building work (including extensions and alterations to existing properties), as well as proposals for enhancement work to be carried out by the Council, are also included".

The Plan also indicates that "the Statements will set out detailed guidance to interpret and elaborate on development control policies set out in this plan. Such detailed guidance will be applied to all relevant planning applications". Comments in this statement are therefore subsidiary to and should be read in the light of the Council's general restrictive policies as set out in the Unitary Development Plan.

Houses on the west side of Cadogan Square

The Purpose and Format of the Proposals Statement

The document presents proposals for the preservation and enhancement of Hans Town Conservation Area.
The purpose of this Proposals Statement is therefore threefold :

1. To identify the particular characteristics of the Area which justify its designation as a conservation area and which should be preserved or enhanced.
2. To provide guidance in respect of any proposed changes :
   a) to owners on appropriate action to preserve or enhance their buildings, including advice on changes for which no planning application is required; and
   b) on the Council's likely response to applications for planning permission.
3. To identify works of improvement, enhancement or other initiatives which could be undertaken by the Council or other agencies.

The Extent of the Conservation Area

The origins of the present Hans Town Conservation Area were designated in 1971 with extensions added incrementally in 1975, 1983, 1985, 1987, 1989, 1990 and 1995 resulting in the present conservation area being of an irregular shape reflecting townscapes of varying character. The northern boundary is defined by the south side of Brompton Road and the Knightsbridge thoroughfare along with adjoining streets such as Basil Street, Hans Crescent and Hans Road. The bulk of the remainder of the conservation area includes Cadogan Square, Cadogan Place, Hans Street, Lennox Gardens and Sloane Street as well as surrounding areas such as Cadogan Gardens and streets such as Pont Street, Pavilion Road, Clabon Mews and Cadogan Lane. Finally the eastern side consists of areas of Lowndes Square and the west side of Chesham Street, Chesham Place and Eaton Place. The conservation area borders the City of Westminster on its northern and eastern end whilst the Thurloe/ Smith's Charity and Chelsea Conservation Areas adjoin the western side and the Sloane Square Conservation Area adjoins the southern end.

A list of properties within the present conservation area can be found in Appendix 2.

Half Way House, Knightsbridge (c. 1760)

2. HISTORICAL DEVELOPMENT

Pre 1780 : Knightsbridge Village

Up to the eighteenth century the entire area now covered by the Hans Town conservation area remained overwhelmingly rural in nature. In the early part of the thirteenth century, Knyghtebrigge comprised of a small hamlet which took its name from a bridge which crossed the River Westbourne near the present Albert Gate into Hyde Park. Earlier, in Edward the Confessor's charter, the hamlet was called Kyngesbyrig to denote land which belonged to the King. Neither name is mentioned in the Doomesday book. The hamlet was connected by numerous lanes including a quiet country lane running southwards from the hamlet (later to become Sloane Street) and the busy thoroughfare and turnpike road (later Brompton Road) which ran west from the village of Fulham by way of the village of Brompton eastwards towards the City of London. In the seventeenth century the area now accommodating Cadogan Square, Lennox Gardens, Hans Place and surrounding streets once comprised of roughly defined common land with Quail Field on the site of the present Lennox Gardens with an area called Blacklands to the south. To the east in an area called the Five Fields (named after the farmers' trackways dividing the land into five portions) the River Westbourne flowed through meadows, marshes and cultivated gardens growing asparagus and other produce. The Five Fields were renowned as a haunt of robbers and for years were patrolled by the army and provided the setting for duels, cock fighting, duck hunting, bear and bull baiting and more civilized pursuits such as being utilised by herbalists (especially for collecting wild clary and bitter cresses) as well as hay making. Relics of the civil war such as arms, spurs and bits have been found in the Five Fields area.

For hundreds of years, Knightsbridge remained a relatively unimportant small scattering of buildings between Kensington and London proper with a reputation in the seventeenth century as the venue for runaway marriages (a Gretna Green of its day) and popular as a picnic spot with Londoners. Knightsbridge Green adjacent to Brompton Road is reputed to have been a burial spot for plague victims of the neighbouring Lazar House in 1668. By 1760 no significant building development had occurred, the buildings that existed were small scale and piecemeal and tended to be concentrated near the hamlet of Knightsbridge, by now becoming increasingly important as a thoroughfare to the City, whilst the character of the area had become fundamentally horticultural, comprising of intensively cultivated nursery gardens. Interspersed between these walled and hawthorn hedged gardens were occasional cottages and hostelries (commonplace on such main thoroughfares around London). Knightsbridge in the early eighteenth century was notorious for its inns. In 1783 it was described as having very poor unpaved and unlit roads (although oil lamps were added later and were only removed in 1850) with a maypole on the village green (not removed until 1800) along with a pond and stocks at the end of Parkside which remained in situ along with the village pound and watchhouse until 1835. The village green was used for livestock markets and pen posts were only removed in 1850.

Early Georgian building (c. 1780) Knightsbridge

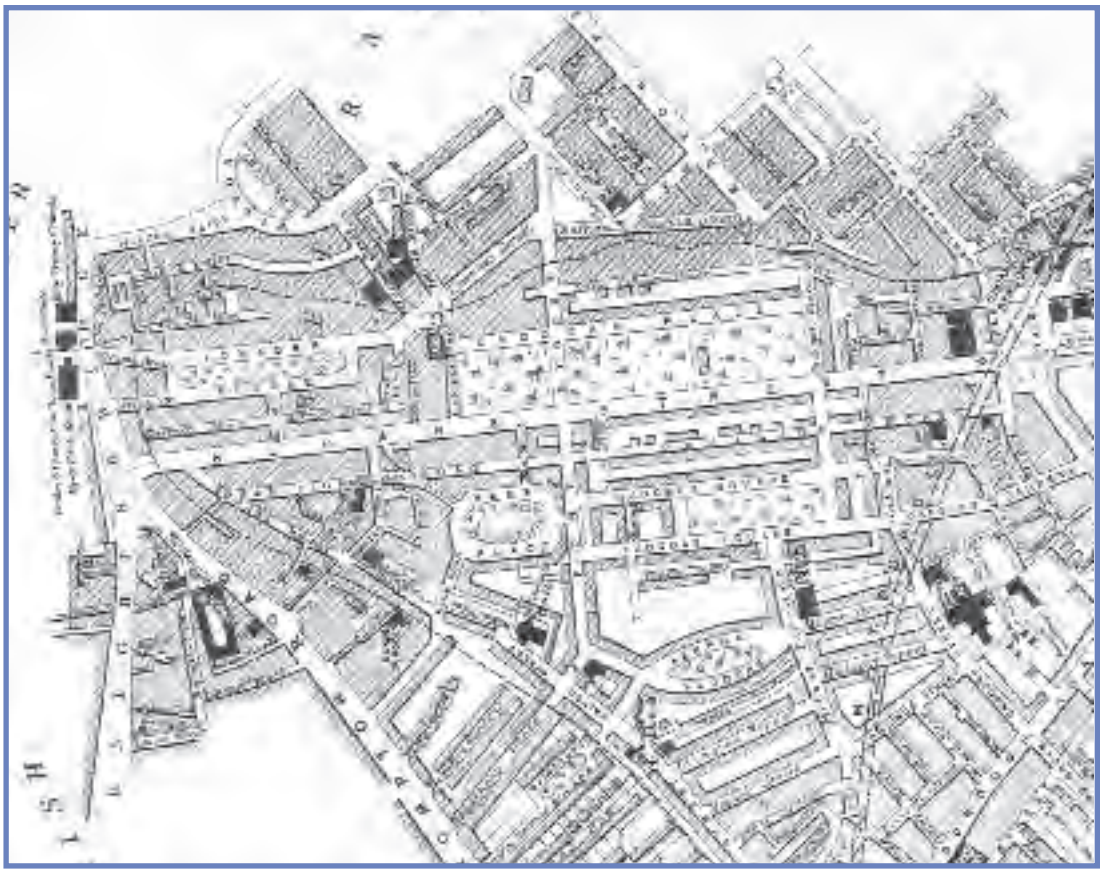
Development began in earnest in 1763-4 (as part of the building boom in London) mainly at several points on both sides of the eastern part of Brompton Road as far as Yeoman's Row on the south and Brompton Square on the north. The building boom faded around 1770 though small scale piecemeal development continued until 1790. By this time virtually all of the south side of Brompton Road had been built upon. William Meymott, a local builder built thirty small houses and a public house (The Buttercup) on the site of the present Harrods in 1768-70 whilst Joseph Clark built a further sixteen houses to the east (on the site of Nos. 29-61 Brompton Road) between 1766 and 1770. The buildings built in the 1760s were almost all orthodox two or three storey (often with mansard roofs) Georgian houses in long and short terraces constructed of brick with box sash windows (many with ornate doorcases and surrounds). Those fronting the turnpike road tended to have long front gardens to shield them from the dust and noise. These were subsequently infilled by the growth of single storey shops affixed to the frontage or disappeared under road widening schemes. The original residents comprised a significant number of artists, engravers, writers and doctors. Behind the more imposing houses fronting Brompton Road were small houses and stables which briefly enjoyed fine rural views southwards before Basil Street was laid out in the early 1770s.

Houses along Brompton Road (c. 1780)

Knightsbridge (c. 1780)

1741

1717



1887 (Bacon's Map)

1836 (Thompson's Map)

Henry Holland's Hans Town (1780 - 1800)

Large scale building projects in Knightsbridge petered out by the mid 1770s until an enthusiastic and well connected property developer called Henry Holland emerged with ambitious redevelopment proposals for the area. Holland (1745-1806) was a contemporary architect of repute having designed the first Royal Pavilion in Brighton, The Brookes Club, Carlton House and the Theatre Royal Drury Lane and had experience of working as an assistant with (and son-in-law to) Lancelot 'Capability' Brown (1716-83), the landscape architect. Holland approached Lord Cadogan (whose estate covered most of the area) in 1774 with plans for the redevelopment of nursery gardens south of Brompton Road. Holland subsequently leased 100 acres, reserving 21 acres for himself to erect his future villa.

Etching of Henry Holland with Sloane Place in the background

Holland's intention was to develop the estate with houses of moderate size (not aiming very high in the social scale) ranged along the principal north-south street to replace the old linking Knightsbridge and the King's Road. Holland proposed to lay out Sloane Street, Cadogan Place, Ellis Street, Hans Place, Sloane Square and Sloane Gardens as well as peripheral roads to link with the increasingly important village of Knightsbridge to the north. Between 1781-1791 Henry Holland laid out New Street (the northern end of Hans Crescent) and completed Queen Street (Hans Road) ensuring a good width so as to allow good communications between Brompton Road and his own personal undertaking of Hans Town. The most unusual feature of the layout was Hans Place, an elongated octagonal square, allegedly a modest imitation of the shape of the Place Vendôme in Paris as well as being influenced by the new Royal Circus in Bath. It was laid out in 1767 and was entered by streets on the north-west, north-east and east while a wide opening on the south originally framed a view of the north front of Sloane Place, as Holland's villa was to be called. Holland christened his creation Hans Town after Sir Hans Sloane, whose daughter-heiress married Earl Cadogan's younger brother, Lord Cadogan.

Development was initially delayed due to the war with America which started in 1775 and the death of the 2nd Baron Cadogan in 1776. Work commenced in earnest in 1777 with the buildings mainly consisting of two or three storied terraced houses with

basements and attics (though many were heightened later). They were for the most part of orthodox Georgian design of two bays of sash windows set in stock brick and presenting an interesting assortment of doorcases, usually with semi-circular heads, elegant elliptical fanlights and sometimes mask key stones of Coade stone and impost mouldings (some of which survive). A group of houses on the west side of the southern end of Sloane Street were rather more distinguished than their neighbours, being of three bays and having fine wooden doorcases with moulded panels and enrichments. Of these there is now only one relatively intact survivor, No. 123, the remainder have been largely demolished or altered beyond recognition. The development of the east side of Sloane Street did not take place until about 1790. The stucco faced houses with columned porches on the south east terrace of Cadogan Place were built or altered a little later by William Whitehead possibly after Holland's death at Sloane Place in 1806. The northern garden of Cadogan Place was laid out by Humphrey Repton, the renowned landscape gardener whilst the larger southern gardens were turned into Botanical Gardens in 1807 by a Mr Sailsbury of Brompton. By today the gardens of Cadogan Place at seven and a half acres are the largest private gardens in London. By 1825, Holland's Hans Town was complete and provision was put in place for the management of the area by Hans Town Commissioners.

Hans Town was for a period of some 50 years a fashionable residential area, populated with residents of genteel trades such as hairdressers, milliners, dressmakers and fan makers. The effect of Hans Town and the Cadogan estate on the surrounding area was great and the new fashionable

Elevations of Sloane Place

Above and below: Drawings showing views northwards of Henry Holland's Sloane Place and its landscaped gardens

addresses of Cadogan Place and Hans Place made Knightsbridge and Brompton Road a magnet for shopping which eventually laid the early foundations of the future growth of large stores. In addition the development of Michaels Place, Michaels Grove and Brompton Crescent further westwards along Brompton Road between 1785 and 1800 was a catalyst in attracting theatrical and musical personalities, further enhancing the popularity of the area.

Few details of Sloane Place, built in 1780 (later to be renamed "The Pavilion") have survived despite a sketch by Robert Adam. However annotated drawings from Holland's own office describe the building as having Ionic columns forming a loggia between two projecting end bays on the south elevation whilst another elevation was faced by New Forest tiles with an eaves overhang and the roof clad in Welsh slates. The main beauty was in its elegant internal decorations and its spacious grounds. Lancelot Capability Brown designed the garden of the then renamed Pavilion to include an avenue of elms, a serpentine lake with an ornamental bridge and a Gothic ice house, grottoes, a 'ruined castle' in the form of a priory built (allegedly) with stones from Wolsey's Palace at Esher. The house was subsequently sold on to a Peter Denys upon Holland's death in 1806 before being sub-divided and was later demolished in 1874. The house used to stand on what is now Shafto Mews.

Hans Town provided a model for many "new towns" which appeared like satellites around London at the turn of the nineteenth century, such as Camden Town, Kentish Town, Agar Town, Somers Town and Canning Town. Though comparatively few of the original late Georgian houses have survived intact, a significant number remain in Hans Place (Nos. 15, 33 and 34), Sloane Street and on the north east side of Cadogan Place. The legacy of Hans Town remains in the distinctive street pattern as well as details such as the Hans Town bollards which have survived on numerous backstreets.

Original Hans Town Bollard in Pavilion Road

1800 - 1870

The next phase in the area's development came in the building boom of the 1820s when the buildings became denser and the former character of ribbon development began to be lost by infilling of the hinterland in particular in and around Knightsbridge, which by this time had developed into a sizeable and sprawling village. A proposal in 1836 for a triangular market on the angle between Brompton Road and Knightsbridge never came to fruition following vociferous opposition from Bromptonians. However around 1830, Knightsbridge began to deteriorate as a desirable residential area, with front gardens along Brompton Road being built over by single storey shops and peripheral streets declining into multi-occupation. Developers were drawn away from Knightsbridge village to target their efforts on the undeveloped rural areas around the village.

By the 1830s Thomas Cubitt and Seth Smith (upon procuring a lease from Lord Grosvenor) had succeeded in draining the Five Fields, an area of marshland along the banks of the river Westbourne, to build Belgravia. Lowndes Square (named after William Lowndes of Chesham) was commenced in 1836 (following the demolition of earlier workshops) but not completed until 1849. The land was formerly part of the Lowndes Estate and originally consisted of two fields either side of the Westbourne River which was not covered over until 1842. Following the demolition of Grove House, Cubitt built the east and north sides of the Square, between 1838 and 1849, whilst the west side was started slightly later in 1844 and the south side formed part of speculative development by Thomas Cubitt's younger brother Lewis. Chesham Place was built in 1831 and took its name from the Buckinghamshire seat of the Lowndes family. Cubitt erected finely proportioned imposing stucco fronted houses with subtle classical decoration as was the fashion of the time.

York Street (now Herbert Crescent) c. 1860

The first changes in the Georgian character of Hans Town took place gradually from the 1850s onwards culminating in the almost total redevelopment of the 1870s and 1880s. Road widening and improvement schemes in the 1860s, following the Great Exhibition of 1851, and the establishment of the South Kensington museum in 1856-7 resulted in virtually all of the surviving front gardens of properties along Brompton Road being lost which in turn entailed a more harsh urban environment which resulted in Brompton Road ceasing to be residentially desirable. The commercial character of Brompton Road thus emerged to develop firstly as a local shopping centre before rapidly developing, at the turn of the century, into a centre of London wide importance until its eventual and present national and perhaps international renown. C.D Harrod began transforming a small grocery shop into the great department store of the late 1880s and up to today. In addition Woolands and Harvey Nichols amongst other large stores similarly established and expanded further east along Brompton Road.

By the early 1860s the late Georgian terraces of Hans Town were no longer a fashionable residential area, partly due to the sumptuous new developments to the north and west (for example Brompton Square in the 1820s and Ovington Square, Walton Street and Egerton Crescent in the 1840s). Many of the late Georgian Houses of Hans Town were in a poor state of repair and had been awkwardly subdivided and contemporary commentators describe an unattractive and run down area on a downward spiral of decay. Even the once exuberant Henry Holland's Pavilion had been subdivided and in a poor state of repair and its once impressive grounds ill kept; it survived in this sorry state until its demolition in 1874. Around this time, Charles Dickens in "Nicholas Nickelby"

described Cadogan Place as "the connecting link between the aristocratic pavements of Belgrave Square and the barbarism of Chelsea".

By the 1860s many of the simple but elegant Hans Town houses had no doubt been redeveloped or incrementally remodelled to reflect the architectural fashion of the mid nineteenth century of copiously stuccoed and elaborately classically decorated imposing buildings expressed so vividly in surrounding streets such as Ovington Square and Walton Street and indeed which now predominate the townscapes of the Royal Borough. The late Georgian brick terraces were for the most part held in low esteem at this time and considered dingy and monotonous and their poor state of repair entailed that comprehensive redevelopment was inevitable despite efforts by many to cosmeticise the Georgian buildings by adding stucco decoration to their once simple facades. The redevelopment was facilitated by the expiring of the original leases in the late 1870s. There is little doubt that had redevelopment commenced a few decades earlier, the squares and streets of Hans Town would have expressed the orthodox and classical qualities of stock brick and stucco so distinctive of much of the Royal Borough. However the late 1870s coincided with a new and radical shift change in architectural thinking where the speculative Italianate classically inspired stock brick and stucco terraces of the 1840s to the 1860s began to be considered sterile, repetitive and lacking in individuality (similar criticisms as those of the late Georgian buildings which they replaced) resulting in the Queen Anne Revival movement.

The Rose Red City (c. 1890)

The Rose Red City (1870 - 1890)

The catalyst of this approach, which resulted in the Queen Anne Revival architecture so characteristic of the area today, was the radical presence of mind of W.T. Makin MP, as chairman of the Cadogan and Hans Place Estate Company. Makin was heavily inspired by the emerging Queen Anne School and had a close connection with J.J. Stevenson an influential figurehead in the movement, whose work was to grace the streets of Hans Town. Makin used his position of influence to inspire the Cadogan Estate to prescribe that all new development should take the red brick idiom of the Queen Anne style as its template, such an approach still allowing considerable scope for individuality (the inherent driving force of the movement). The redevelopment of the area was carried out largely by the Cadogan and Hans Place Estate Company (established in 1875 and dissolved in 1890), one of the first limited-liability development companies on the London building scene. However, the redevelopment did not proceed without vociferous objections (including a parliamentary question) from many who regarded the demolition of workers' houses in the area to facilitate redevelopment with disdain, as well as those who viewed the Queen Anne Revival architecture with equal distaste. Redevelopment proceeded with the demolition of the Pavilion in 1874 and the subsequent laying out on the site of the adjoining nursery gardens of a large rectangular square, named Cadogan Square. Building works proceeded in a piecemeal fashion in the late 1870s in the north-east and west sides. Development on the east side proceeded gradually between 1877 and 1890 whilst the remainder of the Square was completed between 1886 and 1889. Lord Cadogan was obliged to approve each design which ensured a consistent theme of substantial red brick elevations. One of the characteristic features of the Square is the contrast between the exuberance and individuality of the buildings of the west side and the more restrained formality of the east and north sides. Such a contrast was due to the plethora of architects who designed individual facades on the west side (including R. Norman Shaw, George Devey, Ernest George and Peto and A.J. Adams) and the fact that one architect (G.T. Robinson) designed virtually the entire east and north side whilst J. J. Stephenson designed

Cadogan Square houses by A. J. Adams

most of the south side. Consequently, the presence of so many influential contemporary architects in Cadogan Square meant that it became the showcase of the Queen Anne Revival school of architecture. Many of the resulting buildings of Cadogan Square are today of national importance, in particular the buildings of R. Norman Shaw (Nos. 62, 68 and 72) and Sir Ernest George and G.A Peto's exuberant No. 52. No. 61 (built in 1879) is the earliest high-class apartment building erected in London. The central gardens of Cadogan Square, covering some 2 acres were laid out in 1886.

As the development of Cadogan Square progressed, development was also rapidly proceeding further south with the formal terraces of Cadogan Gardens and, to the north, along Pont Street where the architects E.T. Hall, G.T. Robinson and J.J. Stephenson all made contributions. Again, all the houses on Pont Street (named after the former bridge over the Westbourne River) were interpretations of the Queen Anne Revival style, and the collective effect of the streetscape resulted in the style being christened "Pont Street Dutch" by Osbert Lancaster and was subject to both complimentary and critical commentaries at the time.

The redevelopment of the centre piece of Henry Holland's Hans Town; Hans Place, proceeded in the 1880s but given the added complexity of the presence of the late Georgian buildings here (many of which remained perfectly presentable and appealing residencies) the redevelopment was incremental and piecemeal and many of the late Georgian buildings on the west side survive to this day (albeit in a much altered state). Therefore any preconceptions of remodelling the entire Hans Place in a red brick Queen Anne Revival theme were never realised. The architect C.W. Stephens played a dominant role in the re-development of Hans Place and the radical architectural approach that he adopted inspired the then rapidly expanding Harrods to choose the architect to design their new premises in Knightsbridge as well as much of the surrounding buildings. By 1891 the former Georgian buildings along York Street were demolished and the new street renamed Herbert Crescent after the architect Sir Herbert Stewart.

Lennox Gardens was redeveloped in 1882. The key to the redevelopment was the passing in August 1866 of an Act of Parliament for a westward extension of Pont Street. The delay in redevelopment was a result of protracted efforts to ensure the removal of the Prince's Cricket Club from the site which was established in 1870, replacing the former nursery gardens (famed for their pines). The Cadogan and Hans Place Improvement Act of 1874 facilitated the area's redevelopment and the Cricket Club closed in the early 1880s. Lennox Gardens is part of the Henry Smith's Charity Estate which exerted less

rigid control over the form of development than the Cadogan estate in Cadogan Square. Again, however, following the fashion of the day, the gardens were laid out in a red-brick Queen Anne Revival idiom with a restrained west side (built almost totally by W.H. Willis) and a livelier, exuberant east side which includes contributions from numerous influential architects working within the style, such as George Devey and Ernest George as well as contributions from the Gothic Revival architect, George Edmund Street.

Therefore, by the mid 1890s, in a period of less than twenty years, almost the entire area had been redeveloped, sweeping away many of the late Georgian terraces of Hans Town and developing large swathes of previously unbuilt upon nursery gardens in a sea of red brick Queen Anne Revival; an exuberance of imposing houses, mansion blocks and terraces. The transformation could not have been greater, with the squares and streets becoming fashionable residential areas (as is still the case) and fuelling the growth of Knightsbridge as a major and exclusive shopping centre. The red brick streetscapes of the 1870s - 1890s remain virtually intact, with only relatively small scale later alterations to the buildings detracting from the visual potency of the townscape.

Commercial Redevelopment (1890 -1910)

The increasing popularity of Knightsbridge and its hinterland as both a residential and shopping centre resulted in irrepressible pressures for redevelopment involving the demolition of surviving Georgian and early Victorian buildings and their replacement with impressive and substantial retail premises, and the increasingly popular mansion blocks of apartments. Redevelopment occurred principally along the Knightsbridge thoroughfare and its immediate hinterland, most notably along the northern end of Sloane Street, Basil Street and Hans Road.

The entire south side of Brompton Road within the Hans Town Conservation Area was comprehensively redeveloped between 1898 and 1905, the mid eighteenth century buildings with single storey shop extensions being demolished and replaced by ornate individual buildings. However there was no intention to realise an architectural coherence, with the blocks around Harrods reflecting the character of the store whilst others were designed in a loose, mainly gabled Queen Anne manner, though with little of the refinement of their predecessors in Cadogan Square and its environs. The dominant achievement in this reconstruction was the building of the new Harrods by the architect C.W Stephens, which for exuberance and scale matches anything in London and is deserving of special mention. The redevelopment of the surrounding Brompton Road frontages was piecemeal with virtually every frontage being designed by a different architect or builder - however, the frontages do express a strong sense of collective integrity. C.W. Stephens designed virtually all of the buildings facing or in the immediate vicinity of Harrods (these included Nos. 137-159 Brompton Road).

Edwardian shopping scene, Knightsbridge

Reconstruction east of Hooper's Court towards the corner with Sloane Street proceeded later in 1903-4 and was intrinsically linked with the arrival of the Great Northern, Piccadilly and Brompton Railways and its distinctive oxblood-red faïence station designed by Leslie W. Green and built in 1905. Two entrances to the station were established in close proximity to each other; Brompton Road on the north side of the street and Knightsbridge at Nos. 29-31 Brompton Road. The Knightsbridge station entrance was moved to its present corner site in 1933. The most distinctive part of the redevelopment of this eastern end of Brompton Road was the inclusion of exclusive shopping arcades fashionable at this time, such as the Brompton Arcade (built in 1904). The railway resulted in an added and substantial boost to Knightsbridge's popularity as a shopping centre.

Such comprehensive redevelopment occurred throughout the area. Hans Road was reconstructed in 1892 to provide smart residential addresses. However the houses on

the east side (built in 1895) survived less than twenty years as Harrods expanded on the site between 1908 and 1912. Possibly some of these houses were reused and merely re-faced in terracotta. Three houses along the western side were particularly acclaimed; Nos. 14 and 16 by C.F.A. Voysey, a fine Arts and Crafts building of red brick and Ketton Stone dressing, and the neighbouring No. 12 by A.H Mackmurdo, a similar red brick house deriving its influence from the then fashionable "Queen Anne" style incorporating classical elements. Other fine buildings were built around this time, such as Hans House on Hans Street, a fine late Victorian house built in 1896 of red brick and robust carved stonework and wrought iron.

Edwardian Knightsbridge

As with Brompton Road and Hans Road, Hans Crescent was comprehensively re-developed in the late 1890s to early 1900s The elevations facing Harrods were designed by C.W. Stephens (and partly visually related with the adjacent Harrods building) to comprise of large blocks of flats with ground and first floor shops along with a rather coarse looking bay windowed annex to Harrods (built in 1908), which was in turn demolished in 1972. In addition Basil Street was reconstructed between 1894 and 1911 to accommodate the expansion of Harrods, as well as large exuberant mansion blocks. Despite these changes smaller shops still thrived, and these premises, along with private houses, were still being built (for example between Nos. 33 and 61 Brompton Road in 1898-1900). However, increasingly, the Brompton Road frontage became overshadowed by grander concerns; drapers like Tudor Brothers, Gooch, Owles and Beaumont established impressive stores.

1910 - Present

Given the now densely developed nature of the area, the early twentieth century witnessed isolated incremental redevelopment in the form of blocks of flats, or office and embassy developments. New developments were sporadic and mainly focused on redevelopment of bomb sites (for example the east side of Hans Place) or other more comprehensive schemes, mainly piecemeal along Sloane Street, Basil Street, Cadogan Lane, Pavilion Road and Brompton Road, although there were no new department stores to match Harrods, but a scattering of smaller smart shops, the forerunners of today's boutiques. The scale of twentieth century redevelopment would have been much greater had the "Knightsbridge Intersection Scheme" of the 1950s, supported by Capital and Counties, come to fruition. It entailed a huge traffic circulation system with new office blocks replacing much of the area's buildings. The scheme was well advanced until the 1964 Labour government ruled out further office building in central London, resulting in the project's demise. With the benefit of hindsight some of the new buildings appear rather uninspiring within their sensitive setting whilst others finely compliment the distinctive legacy of innovative architecture of the area; buildings such as St. Columba's Church on Pont Street, built of striking Portland Stone and green slate between 1950 and 1955 by Sir Edward Maufe (which replaced an earlier church bombed in the second world war) and the striking Danish embassy largely designed by Arne Jacobson on Sloane Street which was completed before his death in 1977. Other recent developments include Denbigh House (1957) and Clunie House (1963), both in Hans Place, and Fordie House (1964), Oakley House (1969) and Nos. 78-94 (1934-5) , all in Sloane Street. In addition the imposing Cadogan Place Hotel and the Sheraton Hotel in Chesham Place were built in the 1970s. One particularly distinctive contemporary office building is Sekers on the corner of Sloane Street and Harriet Street designed by Brett and Pollen in 1963 which was listed in 1995.

Arne Jacobson's Danish Embassy (1977)

W.G. Grace scored 261 runs at the Prince's Cricket Club during a three day match

Prince's Cricket Club

Between 1870 and 1886, Knightsbridge became famous for the Prince's Club Cricket Ground located on the site of the present Lennox Gardens. Founded by George and James Prince in 1858 and formerly known as Sloane Place, a cricket ground was laid out on the site of Cattleugh's nursery gardens and the Pavilion leased. Along with the cricket field itself, the club included a skating rink and racket courts. In 1870 the club consisted of 700 members of the "nobility and gentry". The membership was deliberately exclusive and charges were high. Admission to women was restricted to those who had been presented at court. The Cricket ground was described in Wisden's Cricket Almanack of 1872 as "grand and quick and one of the finest playing grounds in England".

In 1874, the Middlesex County Cricket Club moved its headquarters from Lillie Bridge, Fulham to Prince's Club. Concern was voiced at the size of the pitch with batsmen warned not to hit too hard to square leg through fear of disturbing skaters on the adjacent skating ring. For four years Middlesex played their matches there. The ground was reputed to be charming, which brought good gates. The finances of Middlesex improved considerably as a result and they could afford more professionals to coach and play in county matches. However a serious disagreement over finance between the Prince's Committee and the MCC resulted in Middlesex moving to Lord's in 1878.

Contemporary map of the cricket ground (Bacon 1877)

The ground fielded famous games such as England against the visiting Australians (only their second tour of England) in 1878. W.G Grace often played there - making 261 during a three day match for a cricketers' benefit fund. Amongst the most popular yearly events was a match between Jockeys and the Press.

The Cadogan and Hans Place Improvement Act of 1874 facilitated the redevelopment of the area and the club was forced to close in 1886. The cricket ground was probably excavated a year earlier leaving the club

to provide facilities only for tennis. Indeed by 1879, its once renowned reputation had diminished with Thornbury and Watford claiming in that year that the ground had " long been a cricket ground of second rate importance".The club managed to secure approval from Lord Cadogan in 1886 to relocate to the north west corner of Cadogan Square and Pont Street, though the club was never built and the club owners, the Princes, built a number of houses on the site instead. Lennox Gardens roughly follows the shape of the former cricket ground.

The early Harrods before re-building

Harrods

In 1853 Charles Harrod, a wholesale grocer and tea dealer, originally from Cable Street, Stepney, and of Eastcheap, took over a small house and grocery facing the Brompton Road (then known as No. 8 Middle Queen's Buildings). The original shop stood three bays to the left of the existing building's centre block and its cupola.The area at this time, and for some years afterwards, was far from being fashionably distinguished and the shops along this part of Brompton Road comprised of single storey extensions affixed on to the fronts of the original mid to late eighteenth century houses. The popularity of the shopping premises were enhanced somewhat by the presence of the Officers of the Cavalry Barracks on the edge of Hyde Park, who kept mistresses in the discreet little houses of Trevor Square and along Brompton Road.The area received a major boost following the nearby Great Exhibition of 1851. Charles Harrod moved in to live over the shop in 1855 to avoid a cholera epidemic in the East end.

Harrods during re-building

Charles Digby Harrod took over his father's shop in about 1860 and the venture continued to grow. By 1867 a new plate glass window was installed with wire blinds lettered with the words "C. D. Harrod. Grocer". In 1873 a two storey extension was built over the rear garden of what was then known as No. 105 Brompton Road. In 1879 Harrod took over Nos. 101 and 103 Brompton Road and by 1883 the company employed two hundred people and separate departments were established.

A devastating fire in 1883 resulted in the subsequent rebuilding by Alfred Williams (the Harrod's architect since at least 1881). The rebuilt Harrods enclosed much of the old mid nineteenth century cottages to the rear. C.D Harrod retired in 1889, the same year as Harrods was floated on the stock exchange. C.D Harrod died in 1905. Under the new managership of Richard Burbidge, instated in 1891, the company continued to grow and in 1894 it was decided that new premises "of very substantial character" would be erected under the architect C.W. Stephens, an increasingly influential architect who designed Claridges in Mayfair and Harvey Nichols. The rebuilding proceeded anti-clockwise from 1894 until 1912, from Basil Street and Hans Crescent, around into Brompton Road and on to finish on Hans Road. The building's steel frame was clad in exuberantly detailed pink Doulton's terracotta (a warm hue of part rose and part caramel) and represented the epitome of Edwardian opulence. The upper storeys were originally luxury apartments entered through an exquisite door on Hans Road (1894), with the last apartments converted into retail use as late as the 1970s.

The re-built Harrods

The meat hall was constructed in 1902-3 and consisted of the acclaimed ceramic murals by W. J. Neatly, displaying bold and colourful scenes of animal life beneath trees conceived in a luxurious art nouveau taste. The cooling system for the meat hall comprised of artesian wells bored to a depth of 500 metres sunk into London chalk. Blocks of ice made from this water were placed at the bottom of air shafts during the summer to supply cool air. The wells continue to supply pure water to this day. The pioneering moving staircase was installed in 1898. By 1905 the Brompton Road frontage had been completed along with the prominent terracotta dome and richly sculptured pediment over the centre of the front. The final stage of this phase of rebuilding was in Hans Road, where difficulty in acquiring the newly built houses on site resulted in delay. The elevation has a particularly incoherent design. In 1908 electrical generators were provided and the store continues to generate 70% of the electricity it consumes - enough to supply a small town.

The facade of Harrods

The art nouveau shop fronts on the ground and first floors are particularly distinctive features. However, the original ornate interior decorative features have nearly all disappeared. The C.W. Stephen elevation to Basil Street was reconstructed in 1929-30 by Louis D. Blanc with great pilasters and classical columns of a primitive order running through the upper storeys. The materials are brown Doulton's terracotta or faïence above a ground floor of granite enclosing fine bronze shop windows. John Harvey (Blanc's successor) extended Blanc's Basil Street elevation around into Hans Crescent in 1938. However the complete reconstruction of this front along Hans Crescent never materialised. All the windows on the Brompton Road elevation were smashed following a flying bomb raid in August 1944.

The Westbourne River in Knightsbridge (c.1760)

Westbourne River

The River Westbourne, one of the many lost rivers of London still runs under the streets of Hans Town on its subterranean course. Up until the early eighteenth century the Westbourne was a distinctive feature of the area as it meandered gently in its shallow valley on its twisting path southwards towards the Thames. Sections of the river in Hans Town remained open as late as 1854. Its source originates from several streamlets on the west side of Hampstead. From here the river runs south-westwards through Kilburn, entering Hyde Park at Bayswater, where its waters fill the Serpentine. From this point the river flows just to the east of Knightsbridge Green before following a meandering course underneath Lowndes Square and then between Cadogan Lane and Chesham Street, along the east side of Sloane Square before entering the Thames near the grounds of the Royal Hospital. Originally, the Westbourne emptied into the Thames by two mouths, however the eastern course was stopped up when Grosvenor canal was formed. The western mouth today forms the Ranelagh sewer.

The river was dammed in 1730 in Hyde Park by Queen Caroline (consort of George II) to create the Serpentine and was incrementally enclosed and canalised, with the last section covered over in the area known as Five Fields (now Lowndes Square) in the mid nineteenth century. For centuries the Westbourne was central to the lives of local people, from providing water for livestock (as is implied in the name Bayswater), to the later nursery and market gardens south of Knightsbridge. In addition the waters of the river provided fish as well as being utilised by butchers as a means of washing the entrails of dead animals. Finally, the river was used as a sewer, an undesirable use which probably hastened its eventual concealment.

As with most rivers, the Westbourne had its destructive side and was prone to flooding. The hamlet of Knightsbridge was often the victim and during a particularly bad flood on the first of September 1768, the foundations of many buildings were damaged and residents were forced to take to boats until the floods subsided. Another flood in Knightsbridge

in January 1809 resulted in neighbouring fields between Knightsbridge and Sloane Square being flooded in water several feet deep and passengers had to be rowed for several days from Chelsea to Westminster by Thames boatmen.

Up until the 1830s only two bridges crossed the Westbourne between Knightsbridge and Sloane Square, both of which had notorious reputations. The first, Knightsbridge, (a stone bridge over a broad and rapid stretch of the Westbourne just east of Knightsbridge Green), was the habitual haunt of highwaymen and robbers for centuries. Norden, in 1593, described Knightsbridge as a dangerous place for "a true man to walke too late without good garde, unless he can make his partie good, as did Sir H. Knyvet who valiantlye defended himselfe, ther being assalted, and slew the master theefe with his owne handes". The bridge was, allegedly, consequently named Knightsbridge, though it is also reputed to be named after a duel between knights during an earlier age. The Bristol Mail from London was robbed on the bridge in 1740. Even after the bridge's removal in 1844, the site remained a dangerous place with a certain Thomas Ridge of Portsmouth being killed by thieves in 1867.

The Westbourne River in Knightsbridge (c. 1750)

Curving wall above the course of the Westbourne River in West Eaton Place Mews

The other bridge on Sloane Square was named "Bloody Bridge" certainly as far back as 1590. Earlier the bridge was called Blandel Bridge and was later renamed Grosvenor Bridge. Bloody Bridge was so named allegedly following the murder of Lord Harrington's cook who was attacked and beaten to death by highwaymen, although the bridge's notorious reputation as a haunt of robbers was surely justified before this tragedy. Bloody Bridge once comprised of a footbridge with a plank before a more substantial bridge, 16 feet wide and lined by high walls, was built in the reign of Charles II. Further bridges were constructed later, the most notable being the bridge over Pont Street (hence the name) constructed in 1845 opposite the present No. 6 Pont Street.

The legacy of the river survives in the number of street and locality names associated with its presence, for example Knightsbridge, Pont Street, Bayswater, Bourne Street (in Chelsea), Westbourne Grove and some eleven streets in the Paddington area as well as

dozens of shops and businesses. However the most poignant reminder of the continued presence of the river is its undulating line which can still be discerned in the shapes of buildings and boundary walls along its course, especially noticeable between Cadogan Lane and Chesham Street and West Eaton Place Mews. As a result this wall contributes immensely to the historical and townscape character of the area, and its course is now cloaked in greenery of mature trees and gardens either side of the wall. One of the most distinctive features is the presence of the river, encased in an iron pipe crossing high over the platform of Sloane Square underground station. The River Westbourne's subterranean gurglings and other noise resulting from its encasement in a sewer has also been blamed for the six instances of hauntings, poltergeist activities and disturbances noted by G.W. Lambert in a 1960 survey.

The Westbourne defined the boundaries of land ownership, for example between the Cadogan, Grosvenor and Lowndes estates as well as roughly between the Royal Borough of Kensington and Chelsea and the City of Westminster. In this respect, the river still exerts its influence on everyday life and remains a potent element in the historical development of Hans Town and Knightsbridge.

Walls denoting the course of the River Westbourne between Chesham Street and Cadogan Lane

3. TOWNSCAPE ANALYSIS

As the historical overview demonstrates, one of the most characteristic elements of the Hans Town conservation area is its architectural diversity as a result of its unique historical evolution, in particular in phases from the early eighteenth century, through to the late Georgian Hans Town development; the early and mid nineteenth century incremental developments, culminating in the comprehensive redevelopment of the closing decades of the nineteenth century and the considerable commercial redevelopment of the early twentieth century. In recognition of this historical and architectural evolution and in order for the townscape analysis to proceed in a structured, coherent manner, it is clear that three distinct townscape areas can be identified within the Hans Town Conservation Area which are of significantly different and distinctive character. These areas are shown in a map in Appendix 3. Although each area will inevitably have buildings which contrast (and may conflict) with its overall character, the streets within these areas share similar characteristics in terms of architecture, townscapes, historical development, land use and other perceived factors.

1. KNIGHTSBRIDGE:

This area includes the nationally important commercial and retail centre focusing on the Brompton Road thoroughfare and connecting streets such as Hans Road, Basil Street and the upper part of Sloane Street. The townscape's character here is generally one of substantial retail premises and residential mansion blocks developed mainly between the 1890s to around 1910.

2. EAST OF SLOANE STREET (Stock brick & Stucco):

This district consists of all streets to the east of Pavilion Road and centres on Cadogan Place and Sloane Street and includes Chesham Street, West Eaton Place and adjacent streets. Lowndes Square is included in this district as it shares more of the visual and residential qualities of streets to its south rather than the commercial areas to its west. This district generally consists of a more diverse collection of townscapes with stucco fronted terraces predominating along with substantial mansion blocks and impressive commercial buildings of Sloane Street and more modest mews type thoroughfares of Cadogan Lane and Pavilion Road. The area is (with the exception of part of Pont Street and areas of Sloane Street) predominantly residential. This district includes buildings from the 1790s up to the present day and is acknowledgeably more of a loose collection of townscapes than the other areas.

3. WEST OF SLOANE STREET (Rose Red City):

This district consists of the comprehensive residential redevelopment of the 1870s - 1890s centred around Cadogan Square, Lennox Gardens, Hans Place, Pont Street, and Cadogan Gardens as well as adjacent mews and streets. The character of the area is dominated by the Queen Anne revival architecture (and later interpretations of the style) of red brick frontages of individual buildings and terraces and in this respect is considered of national importance. The area is fundamentally residential in nature with no retail uses to mention.

1. KNIGHTSBRIDGE

This area encapsulates the nationally important commercial thoroughfare of Brompton Road and Knightsbridge, which in terms of use, activity and the fact that the entire area was redeveloped between 1885 and 1905, expresses a strong, shared sense of identity. The overwhelming commercial character of this area (reflected in its architecture) contrasts strikingly with the more subdued predominantly residential areas to the south and east.

Brompton Road

Harvey Nichols and Sloane Street junction with Brompton

Brompton Road

The portion of Brompton Road within the conservation area was wholly commercially redeveloped in the space of 20 years between 1885 and 1905, replacing the modest late eighteenth century terraces with a high sided canyon of commercial exuberance. However, redevelopment was incremental with virtually every building designed by different architects and builders. As a result the road's character is essentially a relationship between a compact and diverse rhythm of individual narrow facades reinforcing a general flow to the street frontage whilst set amongst them are more substantial symmetrical individual building blocks with the impressive bulk of Harrods and Harvey Nichols imposing their presence on the street. Despite the undoubted character of the road frontage the incessant visual, environmental and noise intrusion of the heavy through traffic detracts considerably from the area's character.

Harvey Nichols makes a grand statement as befits its prominent corner location; a symmetrical arrangement of red brick and stone with robust detailing of stone string courses, bottled balustrading with urn finials and modillions and simple reliefs. There is an appropriate balance between the horizontality of the stone courses and the vertical emphasis of the central bay outreach and flanking smaller bays. The diverse roofscape of elegant light blue-grey slated cupolas crowned with elegant wrought iron crests and embossed leadwork and a small tower with a weather vane contributes positively to the surrounding townscape. The building effectively turns the corner into Sloane Street. On the opposite side of the Sloane Street junction, Nos. 1-5 makes another strong corner statement though in a more formal robust

manner by being faced in stone with classical detailing. However, the lower storeys appear fragmented and lack much of a relationship with the host building with the underground station entrance appearing as an afterthought reflecting its later instatement.

Travelling westwards and continuing the theme of large building blocks are two buildings (Nos. 13-27 and 29-31), whose character are dependent on the symmetry of their respective facades. Nos. 13-27 consists of a symmetrical arrangement of two paired pedimented stone flanking blocks with a central red brick faced central block with restrained detailing. There is a particularly strong, pedimented course dividing ground and first floor arched, pilastered shopfronts from the rest of the building. The building effectively frames Brompton Arcade with its arched entrance. The neighbouring block (Nos. 29-31) is another symmetrical facade faced in white stone and comprises of a central window bay crowned by a cupola roofed gablet standing slightly proud of flanking bays with dormers. The building is distinguished by an imposing double height plate glass shopfront with a stylised central copper clad support column. Both buildings make robust statements though neither are particularly exceptional.

Brompton Road (looking West)

No. 33 contributes little to the streetscape and comprises of a deadening elevation of horizontal windows with a double height plate glass shopfront. The facade is clearly incongruous within the streetfrontage, lacking in appropriate detailing and presence. The building however, frames Hoopers Court and the glimpse along this alleyway lends interest, depth and a sense of relief to the street frontage.

From this point onwards the emphasis of the street's frontage changes radically, from large wide individual building blocks with an emphasis firmly on the horizontal, to a series of diverse narrow frontages with a strong vertical emphasis which unfolds in a tight and compact rhythm between Nos. 35 and 63 and towards Harrods, which rises dramatically in the near distance. Each facade is subtly different, though they are all loose interpretations (of varying effectiveness) of the Queen Anne style though perhaps in a less fresh and innovative manner than their predecessors in Cadogan

Nos 35-63, Brompton Road

Square and Pont Street. There is an effective inter-relationship between the distinctiveness of individual facades in terms of their design, detailing and materials and the underlying sense of flow of the terrace. Consequently, this group of buildings contributes immensely to the area's character. Most of the facades are faced in red brick and many make elegant and lively statements with copious and exuberant detailing and almost always with decorative and distinctive Dutch and Flemish gables and gablets which reinforce the sense of rhythm of the terrace. There is generally a fine interplay between the individual buildings form and their decorative detailing. Within the underlying red brick Queen Anne theme there are other more solemn and robust classically detailed stone faced buildings which although lacking the warm refinement of their red brick neighbours do contribute to the diversity of the terrace. However, there are individual facades which demand particular attention. Of these, the warm brown glazed tile facing of Nos. 39-41 is particularly pleasing to the eye with its enduring character resulting from the dappled effect of tiles of a subtly different hue. In addition the elegantly detailed warm pink terracotta facade of No. 61 makes an inspired contribution whilst the refined red brick elegance of Nos. 37 and 57 is a fine reflection on the proud Queen Anne revival legacy of the Hans Town area.

In stark contrast to the compact rhythm of individual facades to the east, Nos. 63-77 share little of the refinement of nearby buildings and though they capture some of the essence of the surrounding streetscape they make an unexceptional statement. The over elongated symmetrical arrangement of a central gable with flanking gablets contributes to some extent to the flow and sense of rhythm of the streetfrontage and the pilasters, courses, bay windows, columns and cornices do assist in breaking up the bulk of the building. However the detailing appears crude and lacks the subtlety which is so distinctive of adjoining buildings. Nos. 79-85 are very similar buildings to Nos. 63-77 but with a better sense of refinement of detailing especially exhibited in the ironwork. No. 85, in particular, has fine relief carvings and turns effectively into Hans Crescent with a robust stone corner block with bay windows crowned by a red tiled spire with a copper finial which makes an effective statement in such an important corner site.

Brompton Road (looking west)

Harrods

Harrods represents one of the most distinctive and most photographed buildings in London, rising in an impressive symphony of richly decorated Doulton's pink terracotta which has captured the public imagination since its construction. The building's striking appearance is familiar to many because of its trademark and distinctive features such as the central dome, the art nouveau arched shop windows, the later green blinds, its light bulb illumination, the Coronation tower and even its corner blocks, until early 2001

adorned with coats of arms. Each diverse element, in isolation, is distinctive to the building character and, collectively, define one of the most enduring buildings in the capital. The diversity of architectural elements of the building reflects the incremental manner in which the building expanded between 1894 and 1912 to envelop the entire site defined by Brompton Road, Hans Road, Basil Street and Hans Crescent. The building was in its day (and continues to be) a radical statement not only in its imposing scale but also because of its extensive use of terracotta. It is the warm hue of the Doulton's pink terracotta which defines the essence of the building's character; each block can be discerned as a result of subtle changes in colour resulting in a pleasant and vibrant dappled appearance to the facade but not to the extent where the effect dilutes the crispness of the richly moulded decoration. A fine balance is thus struck between a level of interest at close range and the building's overall appearance. The visual relationship between the terracotta and other elevational materials such as patinated copper, stained hardwood, bronze detailing, stained glass and polished marble is effortless, resulting in a building which exudes a sense of harmonious integrity.

The building's facades are dripping with richly moulded terracotta detailing such as cupolas, dormers, gablets, festoons, elaborate capitals, fluted columns, insignias, bottled balustrading, floral leaf and fruit reliefs, decorative pediments and corbels. Such intricate exuberance exhibits the highest level of craftsmanship in terracotta and remains (as then) one of the finest examples of its genre.

The inevitably principal elevation fronts the busy retail thoroughfare of Knightsbridge on Brompton Road, and it is this impressive facade and its immediately distinctive elements which encapsulates the building's essence. The scale of the frontage is immense and rises like a cathedral with self confident exuberance to totally dominate its setting. Its imposing presence provides a focal point to Knightsbridge across an extensive area, from the Brompton Oratory to the west to the Sloane Street junction at Knightsbridge to the east. No other building along this stretch of Brompton Road comes close in competing with Harrods in terms of its visual distinctiveness and dominance. The elevation comprises a rich patchwork of elements so distinctive to the building's character. The upper storeys are faced in richly decorated pink Doulton's terracotta with elegantly modelled shallow arched art nouveau first floor shopfronts with decorative fanlights and the characteristic green dutch blinds crowning street level plate glass shopfronts. The varied roofscape of richly decorated gablets in a copper roofed mansard and terracotta bottled balustrading is dominated by the elegant central terracotta cupola with intricate circular dormers. Until recently, the corners were adorned by several Royal coats of arms which contributed to a sense of interest and colour. The central pediment which is supported by highly decorative fluted columns strikingly encloses relief mouldings of a central seated figure flanked by two kneeling figures surrounded by cherubs holding horns overflowing with fruit and floral festoons, representing a pinnacle in craftsmanship in terracotta.

Harrods turns imposingly into Hans Road and proceeds to totally dominate the street and the far from modest buildings on the western side. The Hans Road elevation consists of generally four discernible sections. The most characteristic element of the Hans Road

Hans Road Elevation of Harrods

Hans Crescent Elevation of Harrods

frontage is the imposing and exuberant entrance defining a fine statement in terracotta craftsmanship.

The Hans Road frontage turns the corner into Basil Street with the imposing scale of the Freehold Coronation Tower making yet another striking statement in its elaborate facing of pink terracotta, despite the uninspiring water tank perched on its roof. The corner block of Hans Crescent and Basil Street is distinctive in the fact that the pink terracotta, so reminiscent of the building, plays a minimal role. In its place, the elevation is adorned by hugely impressive fluted columns with imposing capitals and corbels supporting a generously overhanging cornice with colourful floral motifs on its underside. The columns, in turn, frame full height metal windows with floral, dragon and scallop shell reliefs. The polished marble fascia is effective in counterbalancing the verticality of the columns. As the Hans Crescent elevation approaches Knightsbridge the more characteristic art nouveau shopfronts with green canopies resume. The elevation returns to the more familiar and exuberant pink terracotta. Traffic, however, detracts immensely from the street's character.

To the west of Harrods a small stretch of Brompton Road lies within the conservation area and the contrast between the two buildings could not be greater. Virtually the entire Brompton Road frontage between Hans Road and the small alleyway of Brompton Place is covered by Nos. 137-149, an imposing large red brick block. Its copious stone detailing, including pilasters dividing the elevation into nine discernible bays, is effective in providing relief to the elevation as well defining a vertical emphasis and contributing to the sense of rhythm and flow of the street. On

the corner of Brompton Road and Brompton Place, No. 151 is a building of altogether less imposing pretension and appears modest in scale and restrained in detailing to its neighbour with its mid-nineteenth century, classically balanced facade curving around the corner in an elegant manner.

Hans Road

Hans Road stretches southwards as a link of transition from the commercial thoroughfare of Brompton Road to connect with the predominantly residential Hans Place. Throughout its entire length the pink terracotta of Harrods building dominates the road, demanding attention and overwhelming the surrounding buildings by its impressive presence. As a result the road throughout its length appears unbalanced despite boasting some fine architecture on the subservient side facing Harrods.

Nos. 2-10 (a continuation of Nos. 137-149 Brompton Road) is a substantial red brick faced building with stone dressing which expresses an imposing presence. The building is copiously detailed with stone dressings and window surrounds supported by columns and pilasters as well as a fine doorcase and period shopfronts.

The neighbouring Nos. 12-16 are a small innovative group of buildings which are interpretations on the Arts and Crafts theme and are deliberately at variance with the Queen Anne Revival architecture so characteristic of the area. In this respect, they represent one of the most distinctive building groups in the Hans Town area. No. 12 by A. Mackmurdo (1894) is the less convincing and more conventional building of the group appearing as a rather watered down interpretation of the Arts and Crafts style in its attempt at relating to the

Brompton Road (looking east)

137-149, Brompton Road

Hans Road (looking northwards)

14-16 Hans Road (C. F.A. Voysey)

surrounding Queen Anne Revival buildings. The effect is somewhat diluted and lacks the sense of integrity and innovativeness of its neighbours (Nos. 14 and 16). The emphasis of No. 12 is more on the vertical elements, contrasting with the strong horizontal emphasis of Nos. 14 and 16.

Nos. 14 and 16 are striking and exceptional buildings, built by Voysey in 1891 and represent a potent exemplification of the Arts and Crafts architectural style and demand particular attention. The overall appearance of these facades is markedly different from the sea of Queen Anne Revival architecture in the area, underlining their importance as a fine example of the genre. They also make a positive contribution to the diversity of the townscape by providing relief from the sometimes monotonous Queen Anne Revival architecture.

Nos. 18-26 revert back to the Queen Anne revival idiom and comprise red brick buildings in a restrained interpretation of the style. However, these buildings appear somewhat subdued within the context of the more refined and elegant facades of Nos. 28-32, with their graceful detailing, whilst No. 34 is a fine dutch gabled red bricked building in its own right. Collectively, Nos. 12 to 34 are a robust group and the contrast between the Arts and Crafts and Queen Anne facades makes a striking impact on the streetscene.

Basil Street

Basil Street is rather fragmented, interrupted by the staggered junction with Hans Crescent as well as the Harrods building which drives a wedge between the north and south ends. In this respect, the southern part (between Hans Road and Hans Crescent) is a separate entity from the more coherent northern part (linking

Herbert Crescent and Sloane Street). The distinctive diversity of buildings on the southern part is dominated by the imposing presence of the Harrods building.

Facing the mass of the Harrods building and underlining its visual dominance, No. 31 Basil Street is an unusual and distinctive building in its own right. Its modest scale dramatically contrasts with the imposing nature of surrounding buildings and its red tiled dormered roof has a rustic charm. Its location on an important junction between Hans Road and Basil Street makes its modest scale and unpretentious appearance all the more surprising. However, it is a building of significant character contributing to the sense of diversity of the area. The gap between this building and the Crown Court (Nos. 21 - 27) is effective in providing a sense of spatial relief to the congested townscape, affording views of the stock brick subdued rear elevations of Hans Place and Hans Crescent, their imposing chimneys piercing the skyline. The buff bricked rear elevations of these buildings make an important contrast with the red bricked principal elevations.

The Crown Court (Nos. 21-27) is a rather restrained red bricked building. The elevation is not of exceptional merit, though it does make a contribution in continuing the red brick theme of the street. The refinement, somewhat lacking in the Crown Court, is clearly apparent in the graceful No. 3 Hans Crescent which effectively turns the corner into Basil Street, boasting an exuberant interplay between the red brick and white detailing and decorative elements such as the recessed balconies and the elegant wrought ironwork.

Crossing Hans Crescent, the northern part of Basil Street unfolds in a tight rhythm of

View westward from Hans Crescent

Basil Street (looking west)

Basil Street (looking east)

outreaches and lightwells leading towards Sloane Street to the east. The northern stretch has little of the activity and bustle of the southern end and its character is more of a residential backwater providing an element of relief from the activity of Knightsbridge. The junction between Hans Crescent and Basil Street is flanked by two buildings of radically contrasting scale and character. On the north side stands an imposing 1970s office block which makes an effective contemporary statement whilst relating well in form, design and colour to its context. In particular, its unusual recessed bays contribute effectively to the overall sense of rhythm of the Basil Street elevation and its pink colour relates well with the Doulton's pink terracotta of Harrods on the opposite side of Hans Crescent. The building's subdued design fits snugly within its setting whilst not attempting to counter the dominance of Harrods as the area's principal architectural statement. On the opposite side of Basil Street and in stark contrast to this substantial building are the two storey (with dormered mansards) mews type houses of Nos. 19 and 19a. Though their modest scale entails that they do not fulfil a role in making a strong corner statement or framing the view along Basil Street, they do, undoubtedly, contribute to the pleasing diversity of character, style and scale of the area's townscape. However, the break in the roofline and the resultant gap appears awkward and ill-suited to such a visually important corner site.

Neighbouring these modest buildings on the south side of the street stand Nos. 15 and 17 framing the entrance to Rysbrack Street (a rather unmemorable street visually overpowered by the multi storey car park.). Both buildings are rather unexceptional. No. 17 has overtly horizontal windows, quite contrary to the vertical emphasis of the remainder of the street. The contrast in scale between this six storey block and the modest scale of the two storey No. 19 is overtly stark. No. 15 Basil Street on the eastern side of the Rysbrack Street entrance is an unconvincing modern block with square bay window outreaches and a lead door canopy. Though the building is not of great merit with little of the elegance of neighbouring Basil Mansions, its bay-windowed outreach does contribute to the characteristic sense of rhythm and vertical emphasis of the street.

On the opposite side of the street, neighbouring the 1970s corner block stands Nos. 24, 26 and 28 Basil Street which is one of the most distinctive group of buildings along Basil Street with their unusual square full height outreaches, collectively expressing a strong sense of rhythm of outreach and lightwell to the streetscape. The emphasis is firmly on the vertical and the buildings are of robust and unambiguous appearance with minimal detailing. Although the neighbouring Capital House is not an exceptional building, its red brick bay windows do contribute to the sense of rhythm and vertical emphasis of the street. Its neighbour, Washington House, is another red brick mansion block with stone dressings and boasting an impressive white doorcase with a stylised scallop shell pediment and exuberant relief courses. The bay outreach with its graceful railing crowned balconies contributes positively to a sense of balance, depth and interest to the building. Continuing eastwards, on the north side stands the subdued solidity of Lincoln House, another red brick mansion block with robust stone dressings and detailing including mask, floral and leaf motif reliefs. Capital, Washington and Lincoln Mansion Houses dominate the north side of Basil Street and, though none are of exceptional merit in their own right, they collectively contribute positively to the sense of vertical emphasis of the terrace.

On the opposite side of Basil Street and of equally imposing presence is the substantial Basil Mansions block which dominates the south side. The mansion block stretches uninterrupted from the junction of Pavilion Road to almost the junction of Rysbrack Street to the west, under the dominating presence of Harrods. The building's character is defined by the fine contrast and balance between the red brick elevation and the copious white detailing which is effective in breaking up the monotony of the substantial building. The block gracefully turns the corner into Pavilion Road with half octagonal mullioned bay windows capped by a copper cupola defining a fine vista feature.

Looking westwards at the junction with Pavilion Road, Basil Street unfolds in an undulating rhythm of outreaches and bay windows creating interest, depth and a sense of continuity to the street frontage. At its end, the imposing red columns of Harrods' Hans Crescent facade, with its distinctive green blinds, define a potent focus despite the unsightly and cluttered roofscape.

On the north side of Basil Street, directly opposite the Pavilion Road junction and at the corner of Hoopers Court stands the robust resilience of the Fire Station. Its sturdy appearance is defined by the symmetrical red brick facade, with flanking stone pilasters, box sash windows and imposing doors at street level. Detailing is subdued so as not to dilute the essentially functional character of the building.

Hoopers Court, running northwards to the side of the Fire Station, connects the quiet backwater of Basil Street with the busy thoroughfare of Knightsbridge. The alleyway contributes positively to the character of the area by lending depth, interest and a sense of relief to the congested facades of Basil Street and affording a glimpse of the bustle of Knightsbridge. However, the alleyway is currently underused resulting from its uninspiring appearance with inactive enclosing frontages and an unexceptional vista to the rear of the Knightsbridge buildings. One redeeming feature is the stunning red-glazed tile side elevation of the Basil Street Hotel which defines an exuberant frontage to the alleyway.

Enclosing the eastern side of Hoopers Court and extending almost to Sloane Street is the Basil Street Hotel, its once distinctive red-glazed tile facade (dating from its previous function as a former entrance to an underground station) has been lamentably painted over. Its reinstatement affords the key to the future enhancement of the currently rather unexceptional building. The building has also been subject to other alterations which have resulted in a fragmented and cluttered appearance. Its roughly symmetrical facade does not read successfully, given the long, elongated form of the building. The upper two storeys of the Hotel are faced in a soft red brick which appears ill at ease next to the painted tiles of the lower storeys. Its most distinctive feature is the row of arched openings enclosing recessed window bays, one of which effectively frames the Brompton Arcade with its exclusive premises stretching northwards towards Knightsbridge and affording a glimpse of the bustling thoroughfare. The Arcade contributes positively to the sense of interest and activity of Basil Street.

On the opposite side of the street to the Basil Street Hotel stands the imposing red-bricked elevation of No. 3, which in reality is the rear elevation of Nos. 7-8 Sloane Street though lacking the intricate relief detailing of the Sloane Street facade. The decorative elements on the Basil Street facade are minimal (perhaps reflecting its secondary importance). Any exuberance is restricted to the door surrounds of the basement entrance and the imposing corbels and pilasters of the ground floor shopfront. Despite the subdued nature of the elevation of the building, it is a substantial one and exerts an imposing presence on the street.

Sloane Street (North End)

The restrained nature of the rear elevation of No. 3 Basil Street is transformed in to the exuberant, finely detailed, impressive facade of Nos. 7-8 Sloane Street, boasting terracotta bay windows with floral, leaf, scroll, cherub and mask motifs with a fine balance between the intricate decoration of the warm terracotta and the robust bay windows set in red brickwork along with a fine surviving shopfront. North of No. 7, on the corner of Basil Street and Sloane Street, No. 6 Sloane Street makes an imposing statement on this important junction. Soberly stone-faced and of robust proportions, the building's grandiose presence contrastes with the detailing of relief carvings and the fine columned and pedimented door enclosure. The impression is one of a cold, commercial solidity and resilience (befitting its former use as a bank) and in contrast with the warmth of the red brick facade of the neighbouring mansion block.

On the opposite side of the Basil Street junction is the refined No. 4-5 with a fine balance between the brick facade and restrained though not inelegant decoration. The decorative elements on the facade and at roof level fuse together effortlessly with the most distinctive feature being the corner bow window which is effective in turning the corner into Basil Street. It boasts a fine capping stone cupola with an imposing corner-recessed door opening with carved kneeling sculptures supporting the door head. Nos. 4-5 and 6 are effective in visually framing the view of imposing mansion blocks along Basil Street. In contrast to the warmth and refinement of No. 4-5 Sloane Street, No. 3 is a building with grandiose pretensions and a presence which demands attention due mostly to its giant columned pilasters with Corinthian capitals and copious classical detailing, resulting in a strong resilient statement deserving of its prominent location. At this point, the incessant presence of the heavy through-traffic begins to dominate the character of the townscape as it clearly does along Brompton Road, greatly detracting from the impressive character of the street frontages.

2. EAST OF SLOANE STREET: (Stock brick and Stucco)

The area to the east of Pavilion Road is probably the most difficult to define in terms of an overall sense of integrity, either in terms of use (as is the case in Knightsbridge) or in terms of architecture, as is so apparent in the red brick townscapes to the west. Although the heading for this area is admittedly a generalisation, it does touch on the inherent character of the diversity of the area. Such a shared sense of diversity manifests itself in the bewildering variety of buildings along Sloane Street; the stucco-faced terraces of Eaton Place, Lowndes Square and Cadogan Place as well as the stock brick terraces of the north and south of Cadogan Place. This area is characterised by respective layers of architecture spanning the area's historical development from the late Georgian Hans Town, the 1830s stucco terraces of Cubitt along with developments up to the present day.

Pavilion Road

Pavilion Road runs north to south parallel to Sloane Street in a continuous straight line, affording fine, uninterrupted views along its length. Its southern end is somewhat overwhelmed by the mass of the Peter Jones store on Sloane Square. The road width is comparatively narrow and the modest height of the fronting buildings, varying from two to generally three storeys entails that the road has a pleasant, open feel which contrasts starkly with the imposing high frontages of surrounding streets such as Sloane Street, Pont Street and Cadogan Square. In this respect, the step down in scale between Pavilion Road and surrounding streets contributes positively to the diversity of the townscape as well as providing a sense of relief.

The road itself is comparatively free of traffic and affords a relatively quiet pedestrian thoroughfare which is a pleasant escape from the noise and bustle of surrounding streets such as Sloane Street and Pont Street. Pavilion Road, for most of its length, appears as a mews road and its elevations usually consist of a compact tight rhythm of individual mews facades, each one subtly different from its neighbour in terms of design, colour and materials. However, this character of a terrace of individual, modest facades is not reflected in the design of some blocks - in particular, Nos. 68-82 (at the rear of Clunie and Denbigh Houses on Hans Place); Nos. 145-151 and Nos. 237-247, where the emphasis is clearly on the horizontal, resulting in these blocks sitting uneasily within the general flow and sense of rhythm of the road. A sense of uniformity of mews properties is more apparent on the southern end of the road, in particular Nos. 162-174 with their fine surviving features and unusual red brick facades and red-tiled roofs. These relate well as a group alongside the attractive and appropriate modesty of the Holy Trinity Primary School at the corner with Cadogan Gardens. Elsewhere, Pavilion Road progresses in a haphazard manner and its character derives from its diversity of individual facades. However, the frontages are united by their modest scale and appearance as well as a general adherence to mews facades. Where isolated buildings fail to reflect this shared modesty of scale (for example Little Grosvenor Court and Little Dorchester Court), they appear to sit awkwardly within their setting, detracting from the characteristic modesty of the road. The junctions of Pavilion Road with Cadogan Gardens, Cadogan Gate and Pont Street are characterised by the imposing bulk and height of the flank elevations of corner buildings on these

streets which read as visual bookends. At these points, Pavilion Road is totally overwhelmed by these facades and appears canyon-like, before again reverting back to the characteristic modesty of the mews which predominates the road. The overpowering scale of these corner blocks and their effect on Pavilion Road clearly demonstrate the detrimental effect increasing the height and scale of the generally two or three storey buildings along the road would have on the pleasant sense of openness and scale of Pavilion Road. The view of the mature gardens at the rear of Nos. 23-29 Pont Street affords a fine sense of relief to the road frontage and is an important visual gap which assists in compensating for the overpowering scale of the Cadogan Hotel at the junction between Pavilion Street and Pavilion Road. A valuable and rare original Hans Town bollard stands at this point. Indeed, the attractively overhanging trees of these gardens are visible along the length of Pavilion Road, contributing to welcomed soft landscaping.

Sloane Street

Sloane Street branches off southwards from Knightsbridge in a long uninterrupted vista line towards Sloane Square. The most characteristic visual element of the street is the long expanse of the mature gardens of Cadogan Place on its east side. In addition, the sense of openness of the street is established by the generous pavement and road widths. Sympathetic tree planting is effective in nullifying the overpowering effect of the imposing buildings which line the thoroughfare and help minimise the disruptive effect of the incessant through-traffic. The street's northern end (from the Brompton Road junction to about opposite the Carlton Tower Hotel) reflects the overwhelming commercial qualities of Knightsbridge, with grandiose buildings incorporating exclusive shops at ground level. However, the character of the street changes gradually into a residential one of imposing mansion blocks of flats fronting the mature gardens of Cadogan Place, before reverting back into commercial premises as it branches into Sloane Square.

Remnants of the Georgian Houses of Hans Town (Sloane Street)

This transition in the street's character is reflected in the considerable diversity of buildings spanning 200 years of history, from the handful of Georgian survivors of the late eighteenth century Hans Town; the stuccoed exuberance of the mid-nineteenth century; the red brick creations of the Queen Anne Revival of the late nineteenth century through to early twentieth century mansion blocks and finally the

contemporary redevelopment schemes of the post war years. Therefore, the street potently expresses a sense of historical and architectural evolution. As a consequence of this diversity of buildings, the street lacks a sense of collective integrity as is so apparent elsewhere in the conservation area. The result of such a collection of architectural styles is that the frontages appear fragmented, with the emphasis firmly on individual building facades competing with each other for attention rather than their collective contribution to the flow of the street frontage. However, with the exception of a handful of buildings (most notably the horizontal emphasis of Granville House and the Danish Embassy), the individual facades express a clear sense of vertical emphasis which contribute to a sense of compact rhythm to the terrace.

Overall, however, the fundamental character of Sloane Street is of a loose rhythm of large, early twentieth century mansion blocks with a few later blocks of flats along with large, contemporary, commercial buildings interspersed with narrow facades of late Georgian, mid-Victorian and Queen Anne Revival buildings. The diversity in the scale and character of the buildings is reflected in the diversity of facing materials, from buff stock brick, red brick, terracotta, stucco, stone and the modern cladding of later buildings.

West Side: Sloane Street

The western side of the southern end of Sloane Street, from Cadogan Gardens southwards, reflects the commercial character of Sloane Square and its environs with retail premises on ground floor level. This stretch of terrace, as with the remainder of Sloane Street, is characterised by a variety of buildings, diverse in scale and presence and including buildings tracing the architectural development of the area. Of particular attractiveness is No. 139, a fine late eighteenth century survivor of Henry Holland's Hans Town. The building makes a dignified statement with the qualities of late Georgian architecture apparent in the elegant dimensions of the facade of rubbed, red-brick window headings set in a stock brick frontage with a distinctive semi-circular scallop shell door and window heads. This building, and its inherent modest elegance, contributes immensely to the historical and architectural character of the area.

The neighbouring stretch of terrace (Nos. 136-138) is a less convincing group, albeit boasting an imposing decorative shopfront and relating well with the elegant balance and vertical emphasis of No. 139 and contributing to a sense of rhythm of the streetscape. In stark contrast with these qualities, Granville House is an uninspiring building with an overtly, horizontal emphasis and lacking in appropriate detailing. The neighbouring Liscarton House (built 1961) is a more convincing, contemporary building consisting of a grey coloured grid frame standing proud of the glazed elevation behind and supported by appropriately minimalist plate-glass shopfronts. This results in interesting shadow effects, detailing and a sense of depth and provides robustness with an appropriate balance between vertical and horizontal elements.

Colette Court, a rather uninspiring red brick building with somewhat ill-fitting rendered bay windows and entrance porch, partly frames the fine view westwards along Cadogan Gardens, revealing the red brick splendour of the Queen Anne Revival terraces of the

hinterland. This fine view encapsulates the striking contrast between the soft elegance and residential qualities of Cadogan Gardens and the harsher, commercial statements of this stretch of Sloane Street. Framing the other side of this view stand Nos. 120-124 which present a potent microcosm of Hans Town's historical and architectural evolution from the late Georgian Hans Town, through to the fanciful exuberance of the mid- nineteenth century and the influence of the Queen Anne Revival style of the late nineteenth century. Of greatest interest is No. 123, a poignant and valuable survivor of Henry Holland's Georgian Hans Town development, with the age-patinated brickwork of its elegant and simple Georgian facade along with its graceful 12 pane box sash windows. The subdued and graceful simplicity of this elevation – little valued in the past – now contributes immensely to the architectural character of Sloane Street, providing a valuable insight into Sloane Street's late eighteenth century appearance. This rare Georgian survivor sits somewhat ill at ease, sandwiched between two buildings of wholly contrasting character. To its left, No. 124 is a restrained, yet imposing, buff stock brick building with red window surrounds. To the right of No. 123 is the heavily decorated, white stuccoed, paired houses of Nos. 121-122, embellished by Corinthian pilasters and copious corbelling. The self-important exuberance of this building contrasts markedly with the quiet refinement and simplicity of No. 123. Finally, ending this short stretch of terrace, No. 120 reflects the distinctive dimensions of a Georgian house - though heavily altered and a candidate for careful repair and reinstatement.

A fine view of the Queen Anne revival terraces of Cadogan Square is afforded along Cadogan Gate focusing on the elegance of R. Norman Shaw's imposing Dutch gabled No. 72. Framing half of this view along Sloane Street is No. 117 which is an example of the red brick Queen Anne Revival architecture. However, the building is a rather loose and unexceptional interpretation of the style and expresses little of the elegance of the Cadogan Square properties viewed in the background. From this point northwards until the junction with Pavilion Street, the street unfolds in a continuous imposing terrace dominated by large individual mansion blocks, interspersed with a handful of altered late Georgian survivors along with a number of more exuberant Victorian facades. Durley House, an unassuming brick-faced building does express a sense of vertical emphasis but it appears unbalanced by a second storey french door and an incongruous looking bay window recessed in stucco at ground storey. The adjoining Nos. 113-114 are a pair of buildings of possibly late Georgian origin which have now all but lost their original character. The buildings have been greatly altered incrementally over time and the obvious changes in brickwork result in an

West side of Sloane Street

ambiguous and fragmented appearance. However, despite both buildings' shortcomings they do contribute to a sense of rhythm to the street frontage.

Oakley House represents the single most dominant building along this stretch of Sloane Street and, although adequately reflecting the sense of vertical emphasis and rhythm of the street as a result of its bay windowed outreaches, the building appears rather monotonous. A disappointing and poorly detailed ground storey appears to ill support the bay windowed outreaches and lacks the tight rhythm of individual facades which distinguish Sloane Street. From this point onwards a number of individual early twentieth century mansion blocks dominate the terrace, (Grosvenor Court, Sloane House, Cadogan House, Fordie House and Dorchester Court, each one subtly different in character from the other). Although few make exceptional or memorable statements, their scale and presence are appropriate to the fundamental character of the street and contribute positively to the sense of diversity of scale, design, materials, detailing, rhythm and vertical emphasis of the street, presenting important benchmarks in the historical evolution of Sloane Street. Their imposing scale is tempered by the generous width of their fronting pavements and road as well as their setting, overlooking the expanse of Cadogan Place gardens.

Sandwiched between (and somewhat over-powered by) these mansion blocks are a number of late Georgian survivors, in particular Nos. 88-91 and 95. Although all have been heavily altered, these facades have retained much of their original refined balance and dimensions as well as rare surviving features such as Coade stone door heads. The elegant modesty of scale

View north side of Sloane Street from Pont Street

No. 66 Sloane Street

Arne Jacobson's Danish Embassy (1977)

No. 53 Sloane Street

and presence of these facades contrasts starkly with the over-bearing and self-important bulk of the adjoining mansion blocks. This stretch of terrace finishes at Pavilion Street with the classically inspired stucco and stock brick facade of No. 76 which though not the finest example of its genre, again contributes positively to the architectural diversity and historical evolution of Sloane Street.

Flanking both sides of the Pont Street junction are two imposing buildings of quite differing character, reading as bookend buildings thus befitting their prominent corner location. On the south side, the Cadogan Hotel is a strongly, classical-inspired, robust and imposing building of red brick and robust stone dressings which stands quite apart from the remainder of the terrace by reason of it being surrounded by streets. The facing building, on the north side of the junction (No. 66 Sloane Street) makes a distinctive and memorable statement faced in pink terracotta and brickwork with exuberant detailing of Dutch gables, corbelled chimneys, green patinated copper-clad dormers, with the clay and copper tiled spire gracefully and effectively turning the corner. The views along Pont Street are somewhat corrupted by constant traffic although even this fails to detract from the powerful impact of St Columba's church within its setting of exuberant red brick facades. Alongside the terracotta exuberance of No. 66, No. 64 and 63 are a distinctive pair which relate well to each other. No. 64's unusual stone facade (built in 1897) is a loose interpretation of classical and Queen Anne revival influences whilst No. 63's unusual octagonal windows and sober and subdued stone elevation with a plainer elevation facing Hans Street makes a striking statement.

One of the most distinctive buildings along Sloane Street (and indeed within the Royal Borough) is Arne Jacobson's Danish Embassy (built in 1977) which, although lacking the sense of vertical emphasis of its surrounding buildings, makes an unique, crisp, unambiguous and powerful statement. The window spacing does assist in establishing a sense of vertical emphasis which contrasts well with the horizontality of the elevation. The facade is broken up into five vertical bays, recalling the several houses which previously stood on the site. Although the building's presence is uncompromising it undoubtedly makes a dynamic statement.

In stark contrast with the restrained simplicity of the Danish Embassy is No. 53, a testament to the elegance and exuberance of the Queen Anne Revival style with the red brick highly embellished with copious white detailing including beautifully ornate wrought iron railings, balconies and panels. The leaded lights arranged in circular panes gracefully reflect light differently, resulting in interest and constant flickering and shadow effects. The building is one of the finest examples of the Queen Anne Revival's architectural legacy within Hans Town. The red brick theme continues northwards (although in a less elegant fashion) with the robust symmetrical pair of houses of Nos. 51-52 faced entirely in red brick. There is a pleasing interaction between the red brickwork and the white casement windows with their finely detailed joinery. The white continuous balcony supported by white console brackets contributes positively to uniting both buildings.

Nos. 47-50 denotes the starting point of the Knightsbridge shopping centre which extends northwards along both sides of Sloane Street and turns westwards along Brompton Road. The impressive building is a distinctive 1930s Art Deco influenced symmetrical mansion block of alternating bands of brown and red brickwork with white courses lending to a sense of detailing. Any monotony is countered by robust detailing and bay windows with pilasters contributing to a sense of shadow effects. The neighbouring Nos. 43-45 is a rather unconvincing building which has little of the warmth and softness of the red brick which characterises the Queen Anne Revival architecture of the area. What the building lacks in refinement is compensated in its contribution to the sense of rhythm of the street frontage. Its neighbouring buildings (Nos. 34-42) represent altogether a more convincing facade in a softer, warmer red brick with copious detailing and a fine balance between horizontal and vertical elements along with fine original shopfronts and a more inspiring roofscape which effectively turns the corner in to Hans Crescent. Facing the refined warmth and elegance of Nos. 34-35 is a building of markedly more severe pretensions. No. 30-33 is an orthodox neo-classical stone-faced building, robustly decorated with substantial pilasters with wreath reliefs and capped finials which exaggerate the monumental sobriety of the elevation. These two very different buildings frame the view westwards along the length of Hans Crescent and there is a striking contrast between the residential qualities of the predominantly red brick hinterland and the more substantial commercial buildings along Sloane Street.

From this point northwards the uninspiring nature of the Chelsea Hotel and adjoining buildings make a disappointing impact on the views in to and out of the conservation area, justifying their present exclusion from the conservation area designation. However,

Sloane Street elevation of Harvey Nichols

East side of Sloane Street

the street frontage north of these buildings (from No. 7 Sloane Street to the junction with Brompton Road) is graced by a fine and varied diversity of buildings deserving of their conservation area status. Visually, and in terms of their use and associated activity, the character of this stretch of terrace is better related to the bustle and distinctiveness of the Brompton Road and Knightsbridge thoroughfare and thus are included within the townscape analysis of that area.

East Side: Sloane Street

On the opposite (east) side of Sloane Street, the undistinguished frontage of Richmond Court makes an unconvincing visual link between the bustling thoroughfare of Knightsbridge (indicated by the flank elevation of Harvey Nichols) and the robust terrace stretching southwards until the Carlton Tower Hotel imposes its dominance overlooking Cadogan Place. This stretch of terrace, as with the rest of Sloane Street, derives its character from a diversity of imposing individual and groups of buildings of varied character. However, the terrace is dominated by the subdued brown and buff brick and grey stone faced frontages of Nos. 181-189. The sombre nature of the facing materials and the robust detailing result in a restrained and somewhat unmemorable terrace which, although lacking a sense of refinement or charm, in its own right, does assist in defining a sense of collective rhythm as a result of a strong sense of vertical emphasis of each elevation.

In strong contrast with the subdued nature of this terrace, the strikingly convincing presence of the Sekers building (Nos. 190-192) makes a distinctive statement and its glass curtain walls, crisp lines, appropriate detailing and gracefully supported overhang contrasts starkly with the rather heavy appearance of the terrace to its south.

The Sekers building illustrates the well-deserved reputation of the Hans Town area for innovative architecture and its appearance remains as potent now as following its construction in 1964.

The overhanging block of the Sekers building dominates the otherwise unexceptional Harriet Street which branches eastwards, affording a fine view of the stucco terraces of the east side of Lowndes Square with the mature trees of the central gardens in their foreground. The grand, self-important presence of the yellow stone-faced Hugo House, with its central giant fluted Ionic columns and fanciful classical detailing, makes a positive contribution to the diversity of the host terrace's architecture. Its doubtless classical elegance contrasts considerably with the uncompromising monotony of the neighbouring Nos. 173-176 which, in terms of its deadening horizontal emphasis and uninspiring appearance, makes an unconvincing contribution to its setting. The restrained and elegant Nos. 166-172, however, redeems this end of the terrace and its fanciful gables, pilasters, dormered clay-tiled roof and the interplay of subtly different red bricks of its facade make an attractive contribution to the character of this stretch of Sloane Street.

Sekers building (1964) Sloane Street

Cadogan Place

The imposing presence of Carlton Tower on the north side of Cadogan Place rises in stark and uneasy contrast with the surrounding streets. However, by reason of the fact that the tower is set back somewhat from the Sloane Street frontage and overlooks the large open expanse of Cadogan Place gardens, its presence does not totally overpower the townscape but it does have a profound and not wholly desirable impact on the character of its surroundings as well as on vista points in and around Cadogan Place. The junction

East side of Cadogan Place (north of Pont Street)

East side of Cadogan Place (south of Pont Sreet)

Queen Anne Revival influences of No. 17 Cadogan Place

of Cadogan Place and Lowndes Street is dominated by Lowndes Lodge (Nos. 13-16) which makes a strong corner statement with its imposing bulk appropriately broken up by overhanging balconies and recessed bays. The unusual void at ground level, however, appears to poorly support the building.

The remainder of the northern end of the east side of Cadogan Place unfolds in a fine rhythm and juxtaposition of buildings, predominantly double-fronted, late Georgian Hans Town houses (albeit altered and extended) with a handful of later Queen Anne Revival influenced buildings (for example, No. 17). This stretch of terrace derives its character from subtle diversity in storey heights, roofscape detailing such as gables, mansards and unbroken pediments as well as changes in facing materials from red brick (some with stone dressings), Georgian stock brick, painted brickwork as well as stucco. A particularly attractive feature is the graceful Victorian veranda found on many of the late Georgian buildings (those of Nos. 26 and 27 are particularly intricate) which complement well with the elegance of the Georgian dimensions of the facades. Despite the diversity of individual facades, the terrace retains a strong sense of collective integrity and group value, sharing a strong sense of vertical emphasis and flowing effortlessly with a sense of rhythm of individual frontages. The terrace remains one of the most distinctive within the conservation area. Both flank elevations of Cadogan Place terraces facing Pont Street are appropriately simple, with a fine balance and vertical emphasis of window (some blind) openings.

The stock brick theme continues on the opposite side of the Pont Street junction

with Nos. 28-33 Cadogan Place (with the exception of the crudely stuccoed No. 29). The character of this stretch of terrace is, however, more restrained than its neighbouring terrace to the north, with a more coherent sense of rhythm of facades and a strong vertical emphasis as a result of rigid vertical lines of window openings. Despite the fact that (as with other late Georgian buildings in Cadogan Place) the frontages have been extended upwards, the refined proportions of the individual facades are still strong and attractive characteristics of the terrace.

From No. 34 onwards (to No. 69) along the east side of Cadogan Place, the theme of stock brick is replaced by the striking elaborate white-painted stucco terrace, which represents one of the most distinctive terraces in Hans Town. Whereas Nos. 17-33 are defined by a level of subtle diversity of individual elevations, the intention of Nos. 34-69 was to realise formal classical uniformity with every facade (with the exception of a few later additions) sharing the same decorative mouldings and detailing, thus defining a striking sense of repetitive uniformity. Missing later first floor verandas could be reinstated for the benefit of uniformity. The refined classicism of the window mouldings, cornice, bottled balustrading, elaborate columned porches linked by iron railings reinforces the strong sense of rhythm and flow of the terrace. The emphasis is firmly on shared collective integrity rather than the more staggered diversity of individual frontages to the north - so much so that this fine terrace reads as a single building block and individual facades are not readily visually defined.

The vertical emphasis of each facade resulting from the balance of window openings is contrasted by the horizontality

South side of Cadogan Place

South side of Cadogan Place, another view

No. 70 Cadogan Place

Sketch of the return elevation

of the continuous cornice and first floor balconies which define the terrace's flow. The interplay and contrast between the mature foliage of Cadogan Place gardens and the impressive white stucco frontages of Cadogan Place are particularly attractive. The stucco theme established on the east side of Cadogan Place predominates in the eastern townscapes of the conservation area and is an important element, denoting the historical and architectural evolution of the area.

The predomination of stock brick facing of the houses of the south side of Cadogan Place, contrasts starkly with the stucco of the east side. The terrace on the south side is defined by a subtle and pleasing rhythm of brick facades, all (despite extensions) displaying the distinctive sense of balance of Hans Town's original late Georgian houses (some are original, others have been refaced). Later alterations include the provision of white stucco at ground floor level, which is effective in visually supporting the remainder of the facade. Wrought iron balconies assist in contributing to a level of detailing. Of the south side, only No. 79 (with its unsatisfactorily white painted brickwork) and the subdued stucco fronted Nos. 86-89 defy the general theme of brick facades. Nos. 86-89 turn the corner into Sloane Street to form Nos. 162-167 Sloane Street in a rather awkward, loosely classical facade (questionable on what, in reality, is a subdued flank elevation) with disappointing detailing, particularly to the windows.

The character of Cadogan Place's south side is generally more modest and less imposing in scale and presence than the east side. No. 70 on the corner of D'Oyley Street deserves special mention and its elegant, unassuming presence in the midst of much pomposity make it one of the most attractive buildings in the Royal Borough.

Its aged brickwork, gracefully curving around the corner along with the staggered staircase windows and subtle shopfront define a memorable building, especially in relation to the original Hans Town bollard (dated 1819) protecting its corner. No. 70 has a weathered plaque inscribed "Jubilee House, October 26 1809" and the building represents a valuable insight into the area's late Georgian character.

D'Oyley Street

A small stretch of the northern end of D'Oyley Street lies within the conservation area and is dominated by Cadogan Court Gardens, an unusually squat and modest mansion block (appropriate to its location) which makes a convincing statement with its elegant curving bay and bow windows and intricate ironwork. The contrast between its lively red brick facade and the aged patinated brickwork of No. 70 Cadogan Place opposite is visually striking.

Ellis Street

D'Oyley Street branches into Ellis Street with the modesty of the buildings on the north side overwhelmed by the imposing bulk of mansion blocks of the south side. The houses of the north side, however, appear of appropriate scale and presence especially in relationship with the rear elevations (albeit greatly altered) of Cadogan Place. Although few of the buildings on the north side of Ellis Street are exceptional they do contribute collectively to an attractive group in a striking diversity of facing materials from red and stock brick to stucco.

Cadogan Lane

Cadogan Lane (looking northward)

Cadogan Lane stretches north to south from Pont Street to D'Oyley Street parallel with the east side of Cadogan Place. The modesty in height, scale and presence of the buildings along its length offers a welcome contrast with the imposing nature of the surrounding streets and is an important element in the area's diverse townscape. Cadogan Lane generally offers an attractive pedestrian thoroughfare, despite the habitual rat running of some motorists. The character of Cadogan Lane derives from the subtle diversity of grouped and individual buildings, resulting in continuing interest and a flow of focal points along its length. The most striking aspect of Cadogan Lane is the clear contrast between the west side with its compact rhythm of individual modest mews facades, (each attractively and subtly different from its neighbour), and the east side which consists of later re-developments of long, continuous terraces and large, individual blocks of flats.

The west side's character is dependent on an overall sense of collective modesty in height and presence, defined by shared storey heights, width of frontages and spacing of window openings. Despite a number of buildings which have retained original mews details,

Cadogan Lane (looking southward)

the majority of the buildings are loose and individually distinct colourful interpretations on the mews theme, resulting in an overall sense of integrity and tight rhythm to the street's elevation. Setbacks and gaps affording views into the rear gardens of Cadogan Place contribute positively to the lane's character by providing a level of diversity and visual and spatial relief.

The large overhanging trees sandwiched between some buildings are impressive in their own right and reinforce the sense of modesty of the mews terrace. The attractive informality of the west side of Cadogan Lane contrasts starkly with the formality of Cadogan Place's terraces.

In comparison to the effective and attractive sense of rhythm of individual, modest facades of the west side, the east side of Cadogan Lane is altogether less convincing and more fragmented in appearance. This terrace comprises long stretches of individual building groups, which generally lack the compact rhythm and flow of the west side. In addition, the buildings along the east side are more substantial and higher than the adjacent terrace, and generally lack the sense of modesty, so characteristic and appropriate within such a mews setting. Nos. 51-91 on the southern end appears a rather monotonous terrace and an uneasy marriage of styles between mews facades and more substantial town houses, although the spacing of window openings and downpipes assist in realising a sense of rhythm. Such redeeming features are lacking on Chalfont House (Nos. 37-49), where the emphasis is firmly on the horizontal, contributing little to the sense of flow and rhythm of the street. The theme of Nos. 51-91 is continued on Nos. 25-35, which again appear somewhat too grandiose within the mews setting. However, the neighbouring Nos. 15-23 express such modesty. This attractive short terrace set back from the street frontage and graced by pitched slated roofs with eaves appearing somewhat unusual within their setting, makes a positive contribution to the lane's character. Generally, the emphasis on the east side is on individual building groups rather than on an overall sense of flow of the street frontage, as is so apparent on the west side.

Lowndes Square

The once characteristic uniformity of Cubitt's Lowndes Square has been lost as a result of redevelopment schemes which resulted in monotonous mansion blocks on the north and east sides which in turn resulted in the square appearing overall fragmented and lacking a sense of uniformity. Today, the square comprises quite distinct building groups to the detriment of the sense of effortless flow and rhythm of facades usually associated with squares of similar origins. Despite the lack of uniformity, the frontages are of sufficient height and presence to adequately enclose and frame the quite substantial, elongated, rectangular-shaped, central gardens with their fine mature trees bordered by recent cast

metal railings. Views of the square itself from Lowndes Street to the south are dominated by the Park Tower Hotel towering above the square's northern end.

Southwest corner of Lowndes Square

In the south west corner of the square (Nos. 34-42 and Lowndes Court) stands a fine group of imposing, stucco-faced houses which effectively enclose the square by their scale and presence. On the western side, Nos. 32-42 were almost certainly once part of a wider symmetrical arrangement prior to the redevelopment of the northern flanking building (No. 43). The group retains a strong sense of balance and uniformity with a continuous balcony and crowning bottled balustrading unifying the group. The terrace abruptly ends at No. 35 and the gap between this building and No. 35 is an important one in townscape terms by contributing positively to the sense of relief, depth and interest to the streetscape, despite framing an uninspiring view of the Carlton Tower Hotel in the background.

On the south side of the Square stands Lowndes Court, an imposing symmetrical stuccoed Mansion block with the flanking wings standing subtly proud of the remainder of the block. The building exerts an imposing presence though the detailing lacks the refinement of the adjacent block on the Square's west side.

Harriet Walk

Clearly a servicing road and of secondary importance, Harriet Walk reflects its use and appears as rather an unattractive and uninspiring back street dominated by the rear elevations of buildings along Lowndes Square and Sloane Street as well as the presence of the Carlton Tower Hotel. One redeeming element is the fleeting glances of the upper storeys of the Lowndes Square houses and their simple balance of sash windows.

Lowndes Street

Lowndes Street (looking southward)

Lowndes Court wraps around the corner into Lowndes Street which, after a faltering start at the rather disjointed junction with Cadogan Place, continues the stucco theme which unwinds, somewhat incrementally, along Lowndes Street to Chesham Place, down Chesham Place and finishing in the formal, stuccoed terraces of West Eaton Place.

Facing (and partly dominating) the junction of Lowndes Street and Cadogan Place is

an imposing 1930's building which is characterised by successive horizontal bands of brickwork and continuous glazing, bordered by subtle rendered surrounds. The building's strong horizontal emphasis is clearly at variance with the sense of vertical emphasis and rhythm of the remainder of Lowndes Street. Despite this fact, the building makes a distinctive contribution to the area's architectural diversity.

Lowndes Street stretches south-eastwards down to Chesham Place and comprises stucco fronted houses, though the presence of separate building groups and individual buildings has resulted in a terrace characterised not by uniformity but by a diversity of interpretations on the stucco theme. The fragmented appearance of the terrace is further underlined by subtle variations in storey heights between groups of buildings and by variations in detailing, from the restrained approach of Nos. 42-44 to the more copious and elaborate detailing on Nos. 37-40 (Lowndes Lodge).

Nos. 4 and 6 Pont Street

Pont Street (East End)

No. 17 Lowndes Street turns the corner into Pont Street in a fairly fragmented, stuccoed facade which attempts to convey a sense of balanced symmetry. The result, however, is somewhat ineffective and unconvincing. The building's neighbour, No. 2 Pont Street (Fairholt House) continues the stucco theme of Lowndes Street along the north side of Pont Street. However, the inappropriate textured finish of the stucco detracts significantly from the undoubted character of the building. Indeed No. 2 was originally faced in stock brick, matching the adjoining Nos. 4 and 6.

On the opposite side (south) of Pont Street, the imposing bulk of the Sheraton Belgravia Hotel not only dominates the corner with Chesham Place but also overwhelms the modest Pont Street buildings to its west. Of these, Nos. 1-5 Pont Street comprise a fine small terrace of modest buildings of stock brick and stucco with well detailed shopfronts defining an attractive group which contributes immensely to the character of Pont Street. The modesty of scale and presence of the group stands in marked contrast with the imposing presence of the neighbouring hotel. On the opposite side of the street,

Nos. 4 and 6 express the same sense of modesty and subdued refinement as Nos. 1-5 with their aged stock brick facades and the particularly finely-detailed shopfront of No. 6.

Both Nos. 1-5 on the south side and Nos. 4 and 6 on the north side of Pont Street have as their western neighbours 1970s redevelopment, both of which stand on the junction of Cadogan Lane. Neither building is of exceptional merit (unfortunate on such an important corner location) and appear to lack the refinement of their neighbours to the east and sit rather awkwardly within their setting. Nos. 8-10 has a distinctive narrow vertical section almost wholly glazed. Nos. 7 and 9 Pont Street stand set back from their neighbours, resulting in an attractive area with sculptures of shoppers amongst mature trees set within raised planters, and providing softness and relief within a congested townscape.

On the opposite side of the Cadogan Lane junction stands No. 11, a fine red brick building (with stone banding) which turns the corner effectively and contributes positively to the sense of diversity of the townscape. Between this red brick building and the corner building in Cadogan Place is a small two storey block which is modest in scale with elaborate shopfronts. The change in scale here defines an important gap between Cadogan Place's imposing buildings and Cadogan Lane's mews to the rear. Such gaps fulfil an important role not only in providing a sense of relief within such a congested townscape setting but also in ensuring a degree of separation between two quite different building groups. The flanking walls of No. 28 Cadogan Place on the corner of Cadogan Place and Pont Street make an elegant, subdued statement with their fine balance of blind windows reinforcing the sense of verticality of the elevation.

On the north side of the street, the small northern section of Cadogan Lane branches off, defining an attractive area somewhat sheltered from the heavy, incessant traffic along Pont Street . The cul-de-sac is dominated by the imposing 1970s presence of Nos. 8-10 which contrasts starkly in scale with the characteristic modesty of the significantly altered mews buildings opposite.

Chesham Place

A fine view is afforded from Chesham Place along Pont Street which encapsulates a fine variation of buildings diverse in character, with each one fulfilling a role in tracing a stage in the architectural development of the area. The late Georgian houses of Hans Town are represented (though heavily altered) on the east side of Cadogan Place, along with the stuccoed terraces of the 1830s; the stock brick and part-stuccoed houses of the mid-nineteenth century, the red brick and terracotta Queen Anne Revival buildings of the late nineteenth century and scattered among such a rich context, the post war creations such as St Columba's church forming a fine vista point to the west and the scattering of more recent buildings such as the Sheraton Belgravia Hotel dominating Pont Street's corner with Chesham Place. The visual dominance of the Sheraton Belgravia Hotel extends along the west side of Chesham Place which along with the Telephone Exchange, appears somewhat fragmented. The Telephone Exchange itself, though undoubtedly a convincing testament to its time and genre, appears to fit rather awkwardly within its setting of predominantly stuccoed elevations and, along with the Sheraton Belgravia, seems to visually overpower the modest nature of Chesham Place gardens. However, Chesham

Important changes in scale between Chesham Street and Eaton Place

View southward along West Eaton Place

Place, from this point onwards, reverts into a gentler rhythm of early nineteenth century, stuccoed facades expressing a sense of elegance and refinement.

Chesham Street

Chesham Street unfolds from Chesham Place in a precise rhythm of refined, imposing stucco houses. The sense of uniformity of stucco frontages is, however, considerably corrupted by the presence of 7-9 Chesham Street and Chalfont House ; the dark brown brickwork facades of both appear particularly incongruous and clearly break the flow of the terrace, not only in terms of the continuous stucco elevations but in terms of the formal spacing of window openings and storey levels as well as the continuous first floor balcony. The only redeeming elements of these buildings are their general adherence to the bulk of the surrounding terrace - yet even in this respect, Chalfont House exceeds the height of the established roofline by a generous storey.

Eaton Place

Whereas Chesham Street's sense of uniformity of stuccoed elevations is corrupted by later infilling, Eaton Place has retained the distinctive uniformity of stucco elevations as envisaged by Cubitt in the 1830s. The terrace makes a regal statement with the emphasis firmly on group rather than individual facades. There is a fine balance between the dignified, warm buttermilk of the stucco, the elegant spacing of window openings, the robust detailing of the mouldings and the black painted railings. The contrast between the buttermilk colour of Eaton Place and the white painted elevations of Cadogan Place indicates a transition between the distinctiveness of Belgravia and the Grosvenor Estate and the Cadogan Estate

of the streets of Chelsea in the west. The small cul-de-sac on the junction between Chesham Street and Eaton Place provides an attractive retreat from the through traffic.

West Eaton Place

West Eaton Place

As with Eaton Place, West Eaton Place makes a striking and distinctive statement in stucco. The stretch of terrace within the conservation area consists of two quite distinctive groups. Nos. 9-17 is a graceful terrace, the character of which is defined by the restrained detailing and the fine visual contrast between the warm buttermilk of the stucco and the black painted railings and balustrading. The simple detailing is effective in focusing attention on the refined elegance of the facade's dimensions and the proportions of the openings within the stucco. The character of Nos. 1-7 on the other side of the entrance to West Eaton Place Mews is somewhat more exuberant, with generous decorative window surrounds and mouldings. However, there is a fine balance between the proportions of the facade and the spacing of openings and the decorative elements.

As West Eaton Place turns on a final right angle before joining Cliveden Place, a view is afforded, through intricate iron gates, of a quiet courtyard shaded by mature planting and framed by small mews type cottages in stock brick. The contrast between the modesty of these buildings and their facing brick and the imposing stucco terrace of West Eaton Place is stark and contributes positively to the townscape's diversity.

West Eaton Place Mews

West Eaton Mews is entered under a stuccoed arch, recessed some distance behind the building line of Chesham Street, and affording a sense of sheltered privacy. Although the few mews buildings which exist here are unexceptional and have been widely altered, the mews boasts fine, surviving granite setts and kerbs. However, the most distinctive element is the graceful curve of the boundary wall shadowing the meandering course of the River Westbourne, now flowing, enclosed, under the wall's foundations. The wall remains a poignant legacy of the river which once played such an important role in the area's everyday life and is a feature of great importance between Cadogan Lane and Eaton Place and Chesham Street.

West Eaton Place Mews with curving wall along the course of the Westbourne River

North east side of Cadogan Square

East side of Cadogan Square (looking southward)

3. WEST OF SLOANE STREET (Rose Red City):

The areas west of Sloane Street and south of Harrods within the conservation area represent one of the most distinctive townscapes in London. The sea of Queen Anne revival red brick exuberance of Cadogan Square, Lennox Gardens, Pont Street and surrounding streets are undoubtedly of national importance and present unique townscapes. The area's distinctiveness is not only due to the almost uniform use of the red brick idiom but is also derived from the diverse contributions from a multitude of influential contemporary architects.

Cadogan Square

In the area's heart is Cadogan Square which remains a showcase to the dynamism of the Queen Anne revival architecture of the 1870s and 1880s and is a rare example of a complete townscape designed in the style. The square includes contributions from leading architects of the time and reflects their individually, diverse interpretation of the Queen Anne revival idiom. The development of Cadogan Square is a rarity, as seldom has such a diversity of architects contributed to a single speculative housing scheme in London (including R. Norman Shaw, J.J. Stevenson, George Devey, A.J. Adams, G.T. Robinson and Ernest George and H.A. Peto). The result is one of the most striking and distinctive squares in the city and is of national importance.

The character of Cadogan Square is of a visually, overwhelming symphony of imposing, red brick terraces framing the central mature gardens. All terrace elevations are sufficiently high to contribute to a clear sense of enclosure to the gardens, yet the generous space between

terraces and the north-south alignment of the Square results in a pleasing sense of openness which complements well with the impressive mature trees of the central garden. Despite the uniformity of red brick as a facing material, the monotony so characteristic of many formal, stucco faced squares is absent and the emphasis is firmly on diversity of individual frontages or of small groups of buildings.

One of the most striking aspects of Cadogan Square is the contrast between the character of the east side where all of the buildings read clearly as a distinct group with the visual emphasis on the collective contribution to the flow of the terrace, and the west side where the emphasis is on individual facades, often strikingly different from each other. The reason for such a contrast is the fact that the east side was designed by a single architect (G.T. Robinson) as part of a single contract (and the resultant constraints), whilst the west side was developed more incrementally in parcels and individual plots by a variety of different architects who often differed markedly in their approach.

The eastern side is a convincing testament to how the Queen Anne revival idiom, usually applied to individual buildings, can be translated into a continuous terrace without losing the distinctive character of individual facades and thus avoiding the bland monotony so deplored by architects working within the style. Robinson's eastern terrace thus demonstrates the flexibility and freedom of expression of the Queen Anne revival style as well as the ability of the architect himself. The fundamental character of the terrace is of an imposing, continuous red brick terrace with seemingly haphazard and ever changing compositions of bay window outreaches, porticos, pilasters, gables, gablets

West side of Cadogan Square

South side of Cadogan Square

South east side of Cadogan Square

22-24 Cadogan Square

The North Side of Cadogan Square

and other decorative elements. However, closer inspection reveals that the terrace comprises a collection of loose discernible groups of buildings, sometimes divided from each other by one or two individual facades. The most obvious of these groups are Nos. 3-13, 25-33, 39-45 and 49-53, with each group distinctively (but subtly) different from its neighbours as a result of a diversity of decorative elements. The overall effect is of the constant and evolving character of the terrace, appropriately countering any perceived monotony as a result of the universal use of red brick.

The square's south side (designed by J.J. Stevenson) is again a fine example where the qualities of the Queen Anne revival school have been married successfully within the concept of a speculative housing development. The elegant and dynamic terrace reads as a loose group of facades which include subtle variations in Queen Anne revival detailing, although generally united by the continuous, white painted first floor balcony and bay-windowed outreaches. The detailing is particularly refined with intricate, wrought iron railings and fine fanlights. There is a particularly delicate interplay between horizontal and vertical elements which ensures constant interest.

The west side of the Square contains the most celebrated examples of Queen Anne revival buildings and the striking innovative nature of many of the frontages ensure that the west side is clearly the most impressive architecturally. The character is one of a staggered rhythm of individual facades, albeit all interpretations of the red brick Queen Anne idiom. It is clear that the southern end of the west side (from say Nos. 50-82) with the elegant red brick facades appears to be altogether of a more

refined appearance and demonstrates a greater degree of integrity as a group than the rather coarse and more robust and fragmented northern end (from No. 28-50), where the delicate, red brick facades are somewhat overpowered by the copious use of stonework.

The southern end of the western terrace includes some of the finest buildings within the Queen Anne Revival style. In particular, Nos. 62, 68 and 72 by the much celebrated R. Norman Shaw, are an inspirational light in the movement. Few buildings can match the elegance of Shaw's facades. His distinctive style is apparent in the fine inter-relationship between the verticality and refined detailing of the red brick facade and its gable reinforced by the flanking bay outreach and the white-painted, graceful, multi-paned windows. (as well as Shaw's trademark contrast between symmetry and asymmetry.) Shaw's No. 62 is a more restrained facade than Nos. 68 and 72, although the building makes a strong and imposing corner statement on the junction with Milner Street, framing a fine view of the stock brick and stucco terraces to the west.

The most immediately distinctive building on the west side is Ernest George and Peto's exuberant and eye-catching No. 52. Its facade consists of a rich interplay of the copious detailing of buff terracotta mouldings, delicately carved red brickwork, decorative leaded lights and copper-clad outreach within the distinctive gabled Queen Anne revival facade. The building remains one of the liveliest and most exuberant examples of the Queen Anne revival style. The terrace, from this point northwards continues in the red brick idiom, albeit in a more robust manner with stonework competing with, or overpowering the red brick facades. In particular, sober stonework overpowers the facades of Nos. 28-36 (designed by George Devey), which consequently lack the refinement and elegance so characteristic of the Queen Anne Revival style.

On the opposite side of the Clabon Mews junction is one of the most unusual group of buildings on the west side, the Elizabethan and even Tudor influenced Nos. 22-26 by E.T Hall. Although the use of red brick is a compromise to the buildings' setting, the half timbered and roughcast gables, the vertical tile hanging, turned timber balustrading and

unusual and lively decoration results in a distinctive statement in the Domestic Revival idiom. This compares favourably with the disappointing, orthodox, classical facade of the long flank elevation of No. 45 Pont Street. No. 26 is a particularly imposing Tudor and Gothic influenced building. From this point, looking southwards along the western side of the square there is a fine view of the compact rhythm of the individual facades of the terrace, reinforced by gables and outreaches; the red brick contrasting well with the imposing, mature and overhanging trees of Cadogan Square gardens.

The north end of the square (designed by G.T. Robinson) is the least convincing, appearing as an uneasy marriage between the freedom of expression of Queen Anne revival influences and the somewhat awkwardly contrived attempt at classical symmetry and balance. Any intention at realising a symmetrical formal composition on the north side is corrupted by the awkward roof extension on No. 8 and hampered by the presence of No. 4 on the corner plot – an impressive and sober (albeit with fine detailing) Gothic revival building by G. E. Street which deliberately ignores the symmetrical pretensions of the remainder of the terrace and is subsequently markedly more successful as a statement. The columned porches on the rest of the terrace, despite being an attractive element in their own right, appear overtly classical and fit uneasily in relation to the loose Queen Anne revival interpretation of the rest of the facade.

Entrance to Shafto Mews

Shafto Mews

Shafto Mews makes a striking statement, with the imposing, red brick arch flanked by decorative chimneys and dormered mansards framing a view along the short stretch of mews and focusing on the recessed brick arch of the end wall. The formality of the composition is somewhat corrupted by the incremental alterations to the mews frontages. However, these include an unusual gothic-influenced, red bricked, gabled mews with a red tiled roof, designed to service No. 4 Cadogan Square by the architect G.E. Street. The remainder of the mews facades have retained their characteristic mews appearance with largely unaltered roofs. Some original doors, fanlights and windows have survived as well as the distinctive brick eaves corbelling. The contrast in scale between Shafto Mews and the surrounding terraces is striking and contributes positively to the area's diverse character.

Cadogan Gate

Cadogan Gate affords a transition between the busy, commercial qualities of Sloane Street along with the stucco and stock brick terraces of Cadogan Place and the quieter, residential, red brick terraces of Cadogan Square. One of the obvious characteristics of Cadogan Gate is the stark contrast in scale between the appropriately modest properties of Pavilion Road and the imposing nature of the surrounding buildings. This diversity in scale is reflected in the diversity of facing materials, from red brick, buff stock brick and render. Cadogan Gate opens out into Cadogan Square with a small cul-de-sac to the south overlooked by an unusual studio facade (No. 61a) which is somewhat overpowered by the surrounding terrace.

Entrance to Shafto Mews looking north along Cadogan Square

Clabon Mews

Clabon Mews runs north to south parallel to the line of the west side of Cadogan Square and is a relatively quiet, back street free of most through traffic. The mews itself is divided by the junction with Milner Street into two stretches which are somewhat different in character. All of Clabon Mews in general is characterised by a compact rhythm of modest individual facades. However, the difference lies in the degree to which the mews character has been retained between the north end and the more intact terraces south of the Milner Street junction. The frontages on the northern end are all loose interpretations of the mews theme, although the emphasis is firmly on a sense of diversity, with each individual facade subtly different from its neighbour. Colour plays an important role, with most of the facades painted in bright or pastel colours (whilst stock brick facades are very much the exception), resulting in a pleasing sense of rhythm. This sense of diversity is reflected on the roofscapes with variations in mansards, paired gablets, gables, unbroken parapets and brick corbelled eaves overhangs with a pitched slated roof. The former simple, unassuming mews character of the frontages on the northern end have been corrupted by later alterations such as projecting bay windows and overhanging door mouldings and canopies along with other fanciful additions.

View northwards along Clabon Mews

Some of the facades include generous planting in window boxes and planters and, in particular, creepers such as wisteria, which contribute positively to the mews' character. The north end of Clabon Mews remains relatively free of any buildings, affording views of the rear elevations (albeit altered) of the Pont Street houses and resulting in a welcome sense of relief from the heavily congested, surrounding townscape.

The southern end of Clabon Mews has generally retained more of its original mews character than the northern stretch. Here, stock brick elevations predominate and the relative absence of overtly decorative additions has resulted in an appropriately subdued stretch of terrace. The most unaltered facades on the southern end have retained many original features such as doors and windows. The modesty of presence of the facades on the south end is complemented by detailing such as painted, metal verandas and lamp brackets. The overwhelming stock brick facing of the elevations has resulted in a subtle sense of collective rhythm. The emphasis on the south side is on a sense of collective integrity rather than on diversity of individual facades, as is the case on the north side.

Above and below: Cadogan Gardens

Cadogan Gardens

Cadogan Gardens continues the Queen Anne Revival red brick idiom of the streets and squares to the north, although its terraces, dating from the late 1880s, generally lack the ground-breaking dynamism of earlier terraces such as those of the west side of Cadogan Square. The character of Cadogan Gardens is defined by short stretches of individually distinctive terraces which frame mature gardens. Each terrace is designed in a subtly different manner, yet all are loose interpretations of the Queen Anne revival style and include every aspect of the late nineteenth century development of the style. Some blocks (for example Nos. 97 and 99) rely on the fine, lively interplay between elegant wrought iron balconies and decoration. Elegantly curving bay window outreaches and subtle stone detailing in the red brick elevation provide a pleasing contrast between the red of the brick facades and the white of the windows. The character of other blocks relies on a stark contrast between robust stone detailing and the red brick (for example, Nos. 89-95). Nos. 3-5 form a more sober

gothic influenced building, with stone mullioned windows and dressings. Nos. 14-18 rely on the restrained interplay between intricate faïence detailing and the red brick elevations. The impressive Nos. 59-81 are a lively and exuberant composition of refined detailing with carved brickwork carvings, relief panels, decorative bay outreaches and fanciful Dutch and Flemish influenced gables. The imposing scale and presence of the terraces and mansion blocks of Cadogan Gardens contrast well with the mature gardens between the terraces. These provide welcome relief and a sense of openness and soft landscaping along with the surrounding mature trees, in particular the avenue of impressive, plane trees on the east side of the gardens. The visual interplay between the red brick elevations and the mature foliage is attractive.

Pont Street

Pont Street represents a showcase of the Queen Anne revival exuberant architecture of the 1870s and 1880s and includes buildings from some of the most prominent architects working in the style, including G.T. Robinson, C.W. Stephens and E.T. Hall. Indeed the local interpretation of the style was christened "Pont Street Dutch" and following construction, the buildings on the street were regarded as amongst the most striking and dynamic of their time. Pont Street, due to its central location within the conservation area, affords fine views of surrounding streets, in particular into Hans Place, Lennox Gardens and Cadogan Square. It thus forms a strong visual link between the red-brick heart of the conservation area and its surroundings.

The northern side of the street expresses a better sense of overall integrity and flow and reads as a virtually continuous terrace, whereas the southern side appears more

Pont Street houses

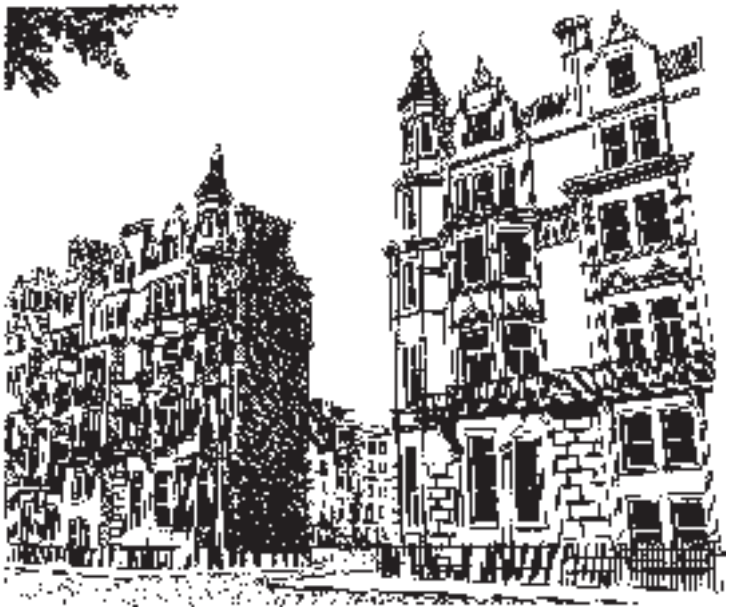
St. Columba's Church, Pont Street

Pont Street (looking east)

fragmented due to the presence of access streets leading into Cadogan Square. The building line is also broken by the presence of a short stretch of terrace (Nos. 31-39) set back from the road and fronted by a long, rectangular paved area with impressive mature trees resulting in the terrace playing a visually, less prominent role in the general flow of Pont Street. In addition , the northern side of the street has a generally, more refined appearance than the more robust southern side, due partly to the intricate relief brick panels and the visual prominence of the delicately contrasting soft red brick and the white window joinery of the north side. However, the overriding character of Pont Street is the total predominance of red brick defining a striking and enduring townscape which remains potent despite the incessant visual intrusion and noise of the through traffic. This, as in other streets in the conservation area, detracts significantly from the area's character.

The western end of the street is dominated by the impressively, austere Portland Stone faced bulk of St Columba's Church which makes a striking statement, appropriate to and deserving of its pivotal location facing down the length of Pont Street. The corner clock tower is a particularly, powerful element and there is a fine relationship between the white stone walls pockmarked by modest windows and the impressive green slated roof. The building fits surprisingly comfortably within the sea of red brick of its surroundings and forms a central focal vista point from a wide area. The church's importance within the townscape is thus underlined .

Pont Street (entrance to Hans Place)



The northern side unfolds in a compact rhythm of facades exhibiting a strong vertical emphasis. This is complemented by a riot of copious detailing, bay-windowed outreaches, gablets and door porches, all in an intricately detailed, soft, warm red brick in a fine contrast with the white painted box sash windows and joinery and black decorative ironwork. The most distinctive element of the north side is the loosely symmetrical blocks (designed by C.W. Stephens,) framing the southern entrance to Hans Place. These blocks, with their striking corner spires, make a dynamic and impressive statement, particularly surprising in the architects use of restrained Queen

Anne style in such a composition. They remain one of the most immediately recognisable buildings in the Hans Town Conservation Area.

The central blocks merge effortlessly into the remainder of the terrace and contribute to Pont Street's overall sense of flow and collective integrity. The skyline is broken by a wide diversity of fanciful gables, gablets, dormers and spires which contribute not only to the fine detailing and interest at roof level but also assist in reinforcing the flow and rhythm of the terrace. There are, however, unfortunate instances where the graceful gables and dormers have been replaced by ones of an awkward-looking, square, flat- topped appearance to the significant detriment of the terrace's character.

The southern side of the street's character is reliant on a sense of diversity provided by a collection of individual or groups of buildings in a loose Queen Anne revival style, rather than on the shared uniformity of design and detailing of the northern side. The buildings on the southern side are generally characterised by stone window surrounds and detailing which, although attractive, appears somewhat sober and subdued in comparison with the delicate liveliness of the facades on the north side. Other facades have vertical tile cladding whilst some are strongly, classically influenced, in particular No. 45 which turns the corner into Cadogan Square with its unusual combination of restrained classical proportions in a red brick idiom. The most distinctive, visual element of the south side is provided by the line of imposing, mature trees dominating the long rectangular paved area in front of Nos. 31-39. These contribute positively to the street by softening the harsh outline of the terraces, whilst providing a sheltered, shady area away from the noise and bustle of the street and creating a valuable buffer between Nos. 31-39 and the traffic. Nos. 29-32 is an unusual block which is successful in reconciling a sense of symmetry (albeit imperfect) within a red brick Queen Anne revival idiom.

Pavilion Road, which cuts across the path of Pont Street, provides a subtle demarcation point between the red brick terraces to the west with their strong sense of collective group value and the presence of more substantial individual buildings on the Sloane Street side which by reason of their more diverse materials and design read as individuals, thus establishing the townscape theme which predominates on Sloane Street

Pont Street Mews

The red and grey granite-paved crescent of Pont Street Mews results in an attractive streetscape which turns away from the bustle of Walton Street under a fine brick mews arch to define a quiet residential backwater. The mews buildings here are amongst the finest and well-preserved in the conservation area with a number of original features surviving, such as stable doors. Unusually for such a small stretch of mews, the crescent consists of three distinct groups; Nos. 1-6 are characterised by unusual bay windows projecting at first floor level; Nos. 7-17 boast attractive central dormers (complete with some surviving, projecting, pulley beams) and brick corbelled eaves, whilst Nos. 18-26 are altogether of more modest pretensions with simple, balanced facades. No. 7 on the corner with Walton Place deserves special mention by reason of its unusually exuberant detailing. However, the new development of Nos. 36-38 are considerably less convincing

buildings, appearing as an uneasy marriage between a mews building and a town house and lacking the appropriate sense of modesty so characteristic of its mews setting. The southern entrance to the mews is graced by an imposing, mature tree which contrasts well with the rear stone facade of St. Saviour's church, as well as defining a fine vista point in relation to the modesty of the mews terrace. There is an important sense of hierarchy between the modesty of scale and pretensions of the mews buildings and the visual dominance of St Saviour's church.

West side of Hans Place

North side of Hans Place

Hans Place

Although Hans Place has retained its distinctive original form, as laid out by Henry Holland in the 1780s, incremental re-development from the 1880s onwards has entailed that little of the original late Georgian character of the square has been retained. There are, however, a significant (if altered) number of surviving buildings from the 1790s, particularly on the west side to give one an impression of Hans Place's original appearance. However, today Hans Place's visual emphasis is firmly on a diversity of buildings, starkly in contrast with the overall sense of integrity of Holland's original masterplan. The square appears fragmented and an overall sense of flow or rhythm of its facades is never really established. Hans Place today is a diverse and stumbling juxtaposition of modest, late-Georgian survivors, sandwiched between more imposing red brick facades in the loose Queen Anne idiom of the 1880s interspersed with Gothic and Classically-detailed individual houses along with a handful of less convincing later individual facades. All buildings are dominated on the eastern side by the large block of 1950s flats and on the southern end by the symmetrical and impressive flanking red brick elevations of C.W. Stephens, framing a view into Pont Street. Enclosed by these frontages are the mature central gardens, a unifying element in such diverse surroundings. However, parked cars and incessant through traffic detract immensely from the character of Hans Place,

introducing visual clutter as well as visual and sensory intrusion in what is essentially a residential area.

The most distinctive element of Hans Place is the loosely symmetrical arrangement of two blocks (Nos. 18-22 and Nos. 23-27) flanking the Pont Street access on the Square's southern end. Both blocks were designed by C.W. Stephens faithfully following the footprint of Henry Holland's original layout. The view southwards once framed a view of the north face of Henry Holland's Sloane Place. Both blocks make grand and dynamic statements in a loose and conservative Queen Anne style with a fine and distinctive contrast between the white sash windows and the red brick elevations with their restrained detailing. The buildings' sheer size and their location on the south side dominate the neighbouring properties. These flanking buildings are unusual in that their character is dependent upon a sense of shared symmetry and composition, whereas the character of the remainder of Hans Place is dependent upon the interplay of a diversity of quite markedly different individual and narrow facades.

The western side of Hans Place consists of a pleasing diverse juxtaposition of narrow frontages which trace the evolution of the square. Nowhere else in the square is there a better sense of compact rhythm and flow to the street frontage and, in this respect, the western side is probably of most visual interest in Hans Place. The view glimpsed between Nos. 27 and 28 reveals the distinctive buff brickwork of the rear of Pont Street buildings which contrasts pleasingly with the red brick of the primary facades of the flanking Hans Place elevations. Of particular interest are Nos. 30, 32, 33, 34 and 40 which are altered survivors of Hans Town's Georgian houses (No. 33

No. 47 Hans Place

West side of Hans Place

East side of Hans Place (the junction with Hans Street)

appears to be the least altered) with most retaining the distinctive, patinated brickwork which contrasts well with the predominating red brick facades of their neighbours. The character of the west side is reliant on the collective rhythm of subtly different individual facades rather than the exceptional quality of those facades. Although there are fine elegant and refined examples of the Queen Anne idiom for example Nos. 28, 29, 35 and 43, many other elevations are rather heavy, unconvincing and unexceptional, in particular No. 41, the contribution of which is debatable. No. 44, however, on the corner with Hans Road is a robust and imposing Queen Anne Revival building and along with the Gothic pretensions of its neighbour opposite frames a fine view along Hans Road. The giant mass of Harrods, clad in its distinctive terracotta, and rising over the delicate curving elevation of Hans Road, denotes a fine link between the commercial world of Brompton Road and the residential hinterland.

As with the west side, the north side of Hans Place comprises a compact rhythm of individual narrow facades, with virtually every one subtly different from its neighbour but with red brick elevations predominating. There is, however, a sense of flow to the frontages as they define a graceful half-crescent. No. 47, on the junction with Hans Road, makes an appropriately imposing corner statement in a loose red bricked gothic idiom, its vertical emphasis underlined by its stone mullioned windows, steep gables and full height impressive chimney breast on the return elevation.

From this point onwards, the emphasis reverts back to the restrained Queen Anne, red brick facades of Nos. 48 and 49 before a more refined and intricately detailed interpretation is expressed by Nos. 50, 51, 53 and 55. Finally, and again a testament to Hans Place's richness in architectural styles, Nos. 54 and 56 are two, possibly, late-Georgian survivors (albeit greatly altered). Their inherent, unassuming modesty contrasts well with the exuberance of their red brick neighbours.

The eastern end of Hans Place is clearly the most disappointing due to the deadening contribution of the 1950s blocks of flats which visually overwhelm other neighbouring buildings. The eastern side begins and ends promisingly enough with No. 1 Hans Place, an impressive, robust, classically detailed building which makes a convincing and imposing corner statement on the junction with Herbert Crescent. However, from this point onwards the entire east side of Hans Place is overshadowed by the monolithic bulk of Clunie and Denbigh flats, which, although attempting to reconcile with their surrounding context through choice of brick and window colour, fit awkwardly within their setting and lack the sense of rhythm of narrow individual frontages which characterises the rest of Hans Place.

The difference in character between these two blocks and the neighbouring No. 14, could not be greater. No. 14's narrow frontage is complemented by the sense of vertical emphasis as a result of intricate detailing, including the distinctive suspended bay window and stylised, scallop shell door head. There is an elegant interrelationship between form and detailing resulting in a building which boasts a sense of integrity and refinement. The neighbouring No. 15 is an altered late Georgian building which has retained its distinctive patinated brickwork. It assists in framing a fine view eastwards from Hans Place along Hans Street focusing on the upper storeys (albeit altered) of Henry Holland's Cadogan Place houses, affording a rare glimpse of the original late Georgian townscape prior to the redevelopment of the late nineteenth century. This viewpoint also represents a microcosm of the area's evolution and diversity and includes the Queen Anne Revival exuberance of Hill House, the distinctiveness of Hans House as well as the imposing bulk and striking appearance of Arne Jacobson's Danish Embassy of 1977.

Herbert Crescent

Herbert Crescent extends on its short course north eastwards from Hans Place merging with Pavilion Road before joining up with Hans Crescent in an unusual juxtaposition of roads and junctions defining a townscape of significant interest and merit. The haphazard and irregular nature of the road layouts here is reflected in a diversity of buildings of contrasting design and character, e.g.: from the fine brick and terracotta detailing of Nos. 11-15; the distinctive timber framed gables of Nos. 3-5 (with their less than convincing neighbours, Nos. 6-7) and the fine octagonal red brick tower capped with an attractive cupola making a strong corner statement at the junction between Pavilion Road and Herbert Crescent. These buildings define an interesting, varied group of significant merit. The junction with Pavilion Road affords a fine uninterrupted view southwards along the modest frontages of Pavilion Road, with the imposing corner blocks in the middle distance denoting the junctions of Cadogan Gate and Pont Street. The contrast between the modesty of Pavilion Road and the imposing frontages of Herbert Crescent and Hans Crescent is clearly apparent.

No. 4 Hans Crescent

Hans Crescent (looking east)

Hans Crescent

Hans Crescent reads as a curving link between the commercial bustle of Sloane Street and the imposing elevation of Harrods, which towers over the west end of the Crescent. The Crescent's fundamental character relies on a sense of diversity with a juxtaposition of buildings of different design, detailing and materials but generally sharing the same scale. One of the most distinctive buildings on the Crescent is the unusually rendered, Arts and Crafts- influenced No. 4, with its steeply pitched roofs and austere elevation making a memorable corner statement on the junction with Herbert Crescent. The building is particularly effective alongside the black and white, half-timbered, strong Tudor idiom of the adjacent facing building. Both buildings' relative domestic modesty of character is surprising, located so close to the commercial core of Knightsbridge yet they fit comfortably within, and contribute positively to, the architectural diversity of Hans and Herbert Crescents.

On the junction of Hans Crescent and Basil Street stands the elaborate and imposing No. 3 a substantial block with a fine balance between its vertical emphasis and copious detailing. The fine roofscape of cupolas and spires defines a striking and attractive building, appropriate to its corner setting. A fine Hans Town bollard (dated 1823) on the corner with Herbert Crescent, a poignant reminder of the Georgian Hans Town, is now indistinguishable amongst the imposing late-nineteenth century redevelopments.

Hans Street

Hans Street branches off Sloane Street, crossing the junction with Pavilion Road and forming the south west entrance to Hans Place. The street is of a rather fragmented character as a result of the fact that each building along its length is of markedly different character, scale and presence. These include the patinated brickwork of the late Georgian flank elevation of No. 15 Hans Place, the imposing red brick exuberance of Hill House and the rustic, tile roofed mews dwelling on the corner of Pavilion Road. Contrasting starkly with these buildings is the striking minimalist flank elevation of the Danish Embassy, opposite which stands the eccentric and unique red and buff brick and stone facades of Hans House and 63 Sloane Street framing the welcomed spatial and visual relief provided by their rear gardens. Even within the richness of Hans Town's architectural character, such a diversity of buildings, each making a clear and effective statement, is striking.

Lennox Gardens

Lennox Gardens is roughly a teardrop shape layout with a narrower southern end, roughly taking its shape from the Prince's cricket ground which previously occupied the site. The Gardens comprise imperfect crescents enclosing a central mature area of gardens. The unusual and informal shape of Lennox Gardens is welcoming, set as it is within a more formal townscape layout of squares and a rigidity of street patterns. The entire frontages are designed in different idioms of the red brick Queen Anne Revival architectural style. However, there is a fundamental difference between the more restrained and subtle buildings of the western crescent (all designed by W.H. Willis). Their more diluted interpretation of the Queen Anne Revival school results in a clear sense of overall collective group value and contrasts with the far more exuberant and adventurous eastern crescent, where the emphasis is very much on individual building facades rather than a sense of overall integrity. Despite this striking contrast, both sides are firm reflections of the styles, materials and characteristic detailing of the Queen Anne Revival school.

Above : looking north

West side of Lennox Gardens :

below : looking south

The western crescent (Nos. 8-54) presents a more subtle interpretation of the style and expresses a more formal and coherent sense of collective integrity. This entails that the facades flow effortlessly from one to another with a sense of continuity and rhythm, unravelling to define an elegant curving crescent of discernible groups of buildings which are distinguished from each other mainly by restrained detailing. Decorative elements thus take a secondary role and do not overwhelm the facades. These take the form of bay windowed outreaches, overhanging white balconies supported by corbels and crowned with black metal balustrades, along with subtle brick coursing, vertical brick pilasters in relief and small areas of carved brickwork. There is a sense of regularity in the rooflines of gables and smaller gabled dormers which serves to reinforce the sense of rhythm of the crescent. Despite the presence of some groups of buildings which are of a more robust appearance (for example Nos. 36-42 with their use of white horizontal courses), the western side of Lennox Gardens has a delicate appearance with their fundamental character defined by the contrast between the elegant white-painted sash and french windows set within a swathe of strikingly, red brickwork. The overall impression is thus

Above and below:
The east side of Lennox Gardens

of a sense of collective integrity where variations in styles and decoration between the building groups within the crescent are restrained so as not to detract overtly from the overall flow and rhythm of the street frontage. The result is that the western side of the gardens reflects much of the sense of terraced formality that many disciples of the Queen Anne Revival style condemned.

In stark contrast with the conservative interpretation of the Queen Anne revival style expressed by the western crescent, the eastern side of Lennox Gardens presents a much more exuberant and riotous collection of buildings. They often differ markedly from each other in terms of their fundamental character, presence and detailing. The emphasis here is firmly on a diversity of individual building facades, each one visually competing against each other as opposed to working together to define a coherent sense of regularity. The buildings incorporate copious and exuberant, decorative features such as robust, stone-mullioned windows and door surrounds (some Gothic in inspiration) as well as projecting entrance bays in the form of an enclosed porch with the front door approached directly from the pavement. The red brick frontages are dissected by white dressings, balconies, string courses and cornicing incorporating horizontal elements, which contrast robustly with and relieve the monotony of the vertical emphasis of individual facades. Sash windows play a minimal role in the compositions of the buildings on the east side of the gardens where the windows are casements or french doors. The skyline is pierced by a wide diversity of fanciful and highly decorative gables and dormers on steeply pitched roofs with a forest of imposing and intricately detailed chimneys crowned by elegant, red clay chimney pots. Many of the frontages are somewhat

unconvincing and lacking much of the sense of elegance and integrity associated with the Queen Anne Revival style. Despite such shortcomings, the eastern side of Lennox Gardens does present a striking townscape.

East side of Lennox Gardens (looking north)

One of the most pleasing features of Lennox Gardens is the fine and harmonious relationship between the unusually rusty red colouration and riven texture of the Yorkstone paving slabs (with inset decorative cast iron coal hole covers) and the grey granite dappled textured kerbstones. The white Portland stone plinths which support the black intricate forecourt railings make a striking contrast with the red brickwork of the buildings. All elements perfectly complement each other in colouration and texture and define the very essence of this part of the Hans Town Conservation Area.

The view southwards from Ovington Square into Lennox Gardens presents one of the most distinctive views into Hans Town Conservation Area. The view encapsulates a potent demarcation line between the white-painted, stucco, 1840s terraces of Ovington Square (expressing a classical formality of identical houses within a rigid layout) and the imposing red brick cacophony of styles of the "Domestic Revival" architecture of the 1880s houses in Lennox Gardens. The stark contrast in styles, approach, materials and design between both building groups represents one of the most strikingly diverse townscapes in the Royal Borough and is a fitting introduction to the red brick "Domestic Revival" architectural legacy of Hans Town.

Lennox Gardens Mews

Lennox Gardens Mews lies somewhat isolated and devolved from surrounding streets. As a result, the mews' character is one of a peaceful backwater, cushioned from the activity and traffic of surrounding streets. The dog leg on the northern end of the mews is effective in preserving the sense of seclusion of the mews and visually separates it from the bustle of Walton Street. The mews itself boasts fine surviving red and grey granite setts of various sizes which contribute immensely to the character of the lane. The mews expresses a sense of informality, defined by the gently curving nature of the terrace and the fine

Lennox Gardens Mews

The Old Magistrates Court, Walton Street

contrast between the mature trees and planting of the west side along with the planters and creepers softening the visual impact of the buildings. The mostly buff and red brick frontages themselves have retained much of their original mews character, the unpretentious window and door openings providing a sense of subdued simplicity. The temptation to add overtly decorative and fanciful alterations has thankfully been resisted. Unusually, areas of the mews have been fenced off by planters and chain fences for private parking bays and amenity space. Although these might well have been damaging to other mews streets, they are appropriate here and reinforce the sense of quiet seclusion and informality of Lennox Gardens Mews.

On the corner of Lennox Gardens Mews and Walton Street stand two imposing buildings of very different pretensions which collectively contribute positively to the character of the conservation area at this point. To the west of the junction stands the former magistrates court (previously an old school). The building makes a convincing statement with a pleasing and unusual combination of windows in different idioms such as gothic arches, stone mullions and circular attic windows. The sense of asymmetry of the elevation assists the unusual diversity of the facade and the aged brickwork and fine detailing defines a building of worthy merit. The intact and robust roofscape of the building makes a strong statement. The original boundary wall makes an important contribution to the sense of enclosure and character of Lennox Gardens Mews, underlining the importance of its retention. Opposite the Old Magistrates Court stands Walton House, a fine and imposing yellow brick building with red brick detailing by the renowned architect R. Norman Shaw. The building makes a robust statement, appropriate to its corner location. The detailing is restrained but effective and the tiled roof makes a strong impact especially in relation to such a prominent location.

Walton House, Walton Street (Architect: R. Norman Shaw)

QUEEN ANNE REVIVAL:

Hans Town probably boasts one of the best collection of Queen Anne Revival buildings in the country. Whereas many other buildings of the style are found as individuals or small groups within a wider and diverse urban setting, seldom are entire squares, terraces and streets designed in a Queen Anne style. This makes the area of Cadogan Square, Lennox Gardens, Pont Street and surrounding streets virtually unique and represents the proud legacy of Hans Town. Not only does the area boast entire townscapes in the style, but the individual buildings contained within the streets are of such outstanding quality and from such influential architects that they are of national importance.

The "Queen Anne" style was an immensely popular and influential idiom of architecture from the 1860s, culminating in its heyday in the 1870s and 1880s and surviving into the early years of the next century. The style is only loosely derived from the original William and Mary/Queen Anne period of architecture between 1688 and 1710. Indeed the Queen Anne style borrows liberally from diverse strands such as Flemish, Dutch and even Gothic, Jacobean and Renaissance styles as well as the works of Robert Adam, Wren and others. Despite such diversity of roots the end result was often strikingly original. The style emerged as a backlash from the repetitive, classical orthodoxy of earlier Georgian and Victorian terraces and as a reaction to the perceived heavy and solemn nature of the Gothic Revival buildings of the 1850s to 1860s. The roots of the Queen Anne style are diverse and complex but emerged through the loose shared theory and objectives of a number of writers, artists and architects. Most prominent amongst these were probably D.G. Rossetti, William Morris, Edward Burne-Jones, Philip Webb and later W.E. Nesfield, George Gilbert Scott, E.R. Robson, J.J. Stevenson, G.E. Street, Ernest George and R. Norman Shaw.

The emphasis of the new style was on refinement and a relative freedom to utilise diverse architectural elements and influences in a single building. In the 1870s Queen Anne buildings became synonymous with red brick (often rubbed) elevations with elaborate curled pedimented gables, gablets and dormers, finely detailed brick panels of cherubs, festoons and floral motifs with white painted small paned sash windows, curving bay windows, oriel windows, overhanging balconies and steep clay tiled roofs with ornate chimneys and copious wrought ironwork.

Nos. 14-16, Hans Road (C.F.A. Voysey)

C. F. A. VOYSEY
(1857-1941)
14-16 Hans Road

One of the most distinctive buildings within the conservation area is C. F. A. Voysey's Nos. 14-16 Hans Road and represents a rare example of Arts and Crafts architecture within a compact, urban terrace.

C. F. A. Voysey was one of the most renowned and influential architects at the turn of the century and his legacy as one of the figure-heads of the Arts and Crafts movement remains to this day.. He is widely regarded as being the link between the Arts and Crafts movement and the Modern movement in architecture and is admired in the manner in which he translated the philosophies of John Ruskin and A.W.N. Pugin in a distinctively simple and robust architectural idiom. His philosophy was geared at realising buildings which contained high quality craftsmanship throughout, but In a manner which could be widely reproduced without appearing sterile or repetitive.

The Hans Road houses are unusual in that Voysey's work predominantly involved the design of large detached houses within rural or suburban settings. Consequently, the contract on Hans Road provided Voysey with a rare opportunity to implement his architectural vision within a dense, terraced, urban setting. In addition, the red brick Queen Anne nature of the surrounding architecture imposed certain constraints on Voysey's design. Within such constraints it is a lasting testament to Voysey's ingenuity and ability that the buildings are one of the most immediately recognisable and attractive in the Hans Town area, fitting snugly within their setting whilst retaining their distinctive Tudor influenced Arts and Crafts character.

In designing the building, Voysey was obliged to use the red brick so distinctive of the area. The brickwork, laid in English cross-bond, was successfully incorporated with buff brown Ketton stone window dressings and subtle decoration. This combined to achieve a Tudor-inspired facade incorporating oriel and bay windows, crisp horizontal string-courses, shaped parapets and robust, yet elegant and discreetly carved, deep square porches incorporating wide oak doors, a composition of refined and restrained overall proportions. Decoration

is minimal and restricted to relief panels by Conrad Dressler incorporated within the door porches. As with Voysey's other creations, the theme of the exterior was continued internally with oak floorboards and painted panelling and plain fireplaces.

Unfortunately, No. 14 was later altered through the enlargement of a first floor bay window and the provision of an additional oriel window, alterations which significantly corrupted the fine balance of both buildings. Originally, Voysey was to design a third house (No. 12) which would have perfectly complemented Nos. 14 and 16. However, an acrimonious dispute over fees with the client resulted in the contract being handed over to Voysey's friend and fellow Arts and Crafts architect, A.H. Mackmurdo (resulting in the end of the friendship between both renowned architects). Mackmurdo proceeded to abandon Voysey's initial scheme and designed an arguably, less convincing building which appears as a slightly uneasy marriage of Arts and Crafts, Queen Anne and Classical idioms, though still expressing a degree of originality.

R. NORMAN SHAW (1831 -1912)

62 Cadogan Square
68 Cadogan Square
72 Cadogan Square

Norman Shaw remains one of the most enduring architects working within the Queen Anne style. His most famous buildings include New Zealand Chambers, City of London (1872); Lowther Lodge, Kensington: now the Royal Geographical Society (1873); New Scotland Yard (1887-8) and Swan House, Chelsea Embankment (1876).

Norman Shaw's buildings demonstrate the ability of the architect to incorporate a number of limited, architectural elements in often diverse, distinctive and striking combinations and variations on a theme, yet in a manner which made practical sense rather than being merely cosmetic. Shaw's buildings are often distinctive in the subtle interplay between symmetry and asymmetry on an elevation. Norman Shaw was perhaps instrumental (along with Ernest George) in introducing a strong Flemish ingredient to the Queen Anne style.

62, Cadogan Square (R. Norman Shaw)

72, Cadogan Square (R. Norman Shaw)

Shaw's building's in Cadogan Square (Nos. 62, 68 and 72) are amongst the most distinctive in Chelsea. No. 68 is characterised by its large, unusually small-paned, dutch looking windows. Unfortunately, the building's character has been corrupted following the removal of the porch and doorway at No. 72.

G.E. STREET (1824-1881)

4 Cadogan Square

4, Cadogan Square (G.E. Street)

G.E. Street was one of the prominent figures within the robust Gothic Revival style which was so popular and influential in the 1850s and 1860s. Once a pupil of George Gilbert Scott, his polychromatic, Gothic buildings with a strong continental slant include The Royal Law Courts in London (designed in 1868) and numerous churches as far afield as Bristol, Bournemouth, Shropshire and London.

It is unusual to find Street's building amongst the Queen Anne terraces of Cadogan Square in view of the fact that Street's gothic style was frowned upon by the architects of the Queen Anne idiom whose style was, in part, a reaction to the perceived heavy and sober architecture of the Gothic Revival. Street's No. 4 Cadogan Square is a rare example of a residential building designed and built in 1878, three years before the architect's death. The presence of such a Gothic-inspired house in such a sea of Queen Anne Revival was due to the loyalty of the clients, the Misses Monk, to their architect and his Gothic style and their indifference to the new fashion for Queen Anne revival. However, the building's design, by reason of its white sash windows in red brickwork (and the absence of Street's distinctive polychrome brickwork), fits fairly comfortably within its Queen Anne setting.

SIR ERNEST GEORGE
(1839 - 1922)
52 Cadogan Square

Ernest George's interpretation of the Queen Anne style was heavily influenced by Flemish burgher houses. His use of the idiom along with copious and exuberant detailing in yellow terracotta, elaborate stepped gables and finely carved relief panels became the architect's trademark. Such a style is potently demonstrated in his building of No. 52 Cadogan Square which remains one of the most instantly recognisable buildings in the Hans Town area and certainly within Cadogan Square.

The building's exuberant detailing includes terracotta, male, caryatid corbels, finely detailed, cherub and festoon relief carvings, yellow terracotta, mullioned bay windows, string courses and balustrading and distinctive, pitched roofed, half-hexagonal bay windows in a red brick elevation crowned by a stepped gable.

The architect's most renowned works are probably the houses of Harrington and Collingham Gardens near Earl's Court which were designed in partnership with H. Peto.

52, Cadogan Square (Sir Ernest George)

52, Cadogan Square - Detail

J.J. STEVENSON (1831 - 1908)

64 and 66 Cadogan Square
63 to 79 Cadogan Square
42 to 58 Pont Street
63 to 79 Pont Street

J.J. Stevenson was a prominent architect within the Queen Anne style. His 1871 Red House in Bayswater revealed the flexibility of the style in its application to a London terrace house. Stevenson was central to the redevelopment of the Hans Town area in the 1880s, designing large swathes of Pont Street (Nos. 42 to 58 and 63 to 79) as well as the centrepiece development of Cadogan Square (Nos. 42 to 58 and Nos. 64 and 66). The commissions were doubtless secured as a result of Stevenson's close relationship with W.T. Makins, the chairman of the Cadogan and Hans Place Estate Company. Indeed, Stevenson built Makins' house in Lowther Gardens, Kensington.

Stevenson, in his execution of these buildings, gained a reputation through the manner in which he incorporated the Queen Anne idiom and its emphasis on individual facades within large commissions for terraces. Stevenson gave each house the same floor plan and levels but designed subtly different facades for each house or group of houses, thus avoiding a sense of sterile repetitiveness. In this respect, Stevenson was a ground breaker in introducing this technique for speculative terrace housing in London.

Stevenson's palate of detailing usually included refined broken pediments, finely detailed brick and terracotta panels, intricate wrought ironwork, graceful arched porches and fanlights but within a generally, distinctively restrained and quieter Queen Anne style than other architects working within the idiom. Though Stevenson's buildings in Hans Town are not generally regarded as highly as those of Norman Shaw or Ernest George, the large scale nature of his commissions doubtless financially and practically restricted his freedom of expression. Nevertheless, Stevenson's buildings are amongst the most prominent in Hans Town.

C.W. STEPHENS (- 1917)

C.W. Stephens is an architect whose reputation is intrinsically linked with the great stores of London, having worked on the designs of Claridge's in Mayfair (1894-8) and Harvey Nichols (1891). However, the rebuilding of Harrods in 1894 remains his most striking and famous work. Stephens' work belongs to a period in the 1890s when the Queen Anne style had lost much of its freshness and refinement and had developed in to a more ornate, deliberately imposing and eclectic building style. All of Stephens' commercial buildings reflect such qualities. However, Harrods and in particular its copious use of Doulton's terracotta, is unique amongst them. C.W. Stephens' reputation prior to his commission for Harrods was mainly local, having worked on the re-development of Hans Place, albeit in an unexceptional Queen Anne Revival idiom. The conservatism of much of Stephens' designs, however, is not reflected in the free-handed exuberance of Harrods which remains his most truly exceptional work.

4. BUILDING MAINTENANCE AND MINOR WORKS

The buildings of Hans Town Conservation Area generally consist of a number of facing materials and other elements which collectively define each facade's character. The appropriate care, repair and maintenance of such elements are of crucial importance if the character of the conservation area is to be protected. The lack of proper and continued maintenance, the employment of inappropriate or over-zealous repair methods and damaging alterations, all have a profoundly detrimental (possibly the single most damaging) effect on the character of individual facades and of the conservation area. In view of this, the Council considers that offering advice on appropriate alterations and repair can have a central role in realising the continued protection of the area's undoubted character.

Brickwork

Brick is the predominant building and facing material in the Hans Town Conservation Area. The area's buildings include a wide diversity of brickwork denoting the historical development of the area, from the reddish brown of local brickfields of the late Georgian houses to the buff and yellow brickwork of mid-to-late nineteenth century buildings and finally the soft warm brick of the Queen Anne Revival buildings of the late nineteenth century. Each type of brick has its own distinctive character in terms of colouration, texture, size and composition and these subtle differences demand specific attention in terms of repair and maintenance.

Intricate brick detailing

Very strong and clear historical, structural or aesthetic justification needs to be provided to permit the rendering of previously unrendered brickwork. The painting of brickwork is almost universally unacceptable and represents a mostly irreversible alteration which has a profound effect on a building's or an area's character. In addition, the coating of the brickwork with weatherproofing coatings (especially impermeable ones) is virtually always inappropriate.

It is essential that brickwork is kept as dry as practicable. Therefore, roof coverings, valley gutters, parapets, internal plumbing and rainwater goods should be kept in good repair whilst localised defects such as cracking along joints, through individual bricks or on window cills should be identified and remedied. Often the most common problems of water penetration is as a result of rising damp and works such as sensitive damp proof treatments, for example a polythene barrier, injected courses or electro-osmotic systems

can be applied, although these need to be appraised in view of their appropriateness to the building in question. Often rising damp can be alleviated through removing thick planting against the base of external walls, providing french drains, lowering localised adjoining ground levels or ensuring that adjoining hard landscaped areas do not trap water against the face of the walls which result in splash-back, deflecting water on to the wall in rain. One of the most obvious solutions is to assist in effective ventilation of the walls - in particular spaces under suspended floors through the insertion of air bricks or the unblocking of sealed-off chimneys to improve air circulation. Often, once the problem of damp walls has been addressed and the walls dry out, evaporation may result in the depositing of salts which appear as a pale powder discolouring the brickwork. Such deposits can be brushed off or cleaned with a clay or Fuller's earth poultice which will absorb salts out of brickwork.

Probably one of the most destructive elements which will result in the trapping of water is the presence of impermeable (mostly cement rich) renders and pointing. Brick is a fundamentally porous material which naturally absorbs moisture but is effective in regulating and releasing the water through evaporation. The provision of an impermeable render or pointing will prevent water being released - trapping it in the brickwork and in the joints which, in time, with the effect of frost, will result in spalling and entail significant (sometimes localised structural) damage and defacement to brickwork. Often, the removal of such impermeable pointing and rendering can result in considerable damage, something which underlines the crucial importance of not employing such methods at the outset. Cement and other impermeable coatings and pointing remain one of the greatest threats to the appearance and condition of Hans Town's brick buildings.

Often, many feel that it is necessary to clean the brick elevations of buildings. Such methods can vary from light washing with water to more vigorous power washing or even the use of chemicals or sand blasting. Each method can result in significant damage to the brickwork or adverse effect on the elevation's appearance. One of the most characteristic visual elements of a conservation area is the patinated, weathered appearance of buildings as a result of age or even dirt. These are not necessarily problems and often contribute immensely to the charm and character of buildings and terraces.

The cleaning of an elevation can result in a brutally, scrubbed appearance and can often result in significant damage to original lime mortar of the pointing, damage to the brick's surface and to decorative carved detailing, as well as discolouration and staining. Often saturating brickwork can result in staining as a result of salt evaporation upon drying out. Chemical and particle cleaning or excessive power washing are virtually always unacceptable and result in considerable damage. The principle of cleaning should always be thoroughly assessed beforehand. For example, in a uniform terrace, the cleaning of a single facade can result in the loss of the collective integrity of the terrace. Specialist building conservators should always be consulted before cleaning works are proposed and, if considered acceptable in principle, should initially be restricted to small sample panels on concealed parts of the building such as basement level or at the rear. The presumption should always be against cleaning, unless it can be demonstrated that the works

will not be harmful or will not adversely affect the character of the building or the conservation area. Often, where cleaning is considered an acceptable option, the least disruptive methods should firstly be employed such as the use of clean water, perhaps with a neutral pH soap.

It is often assumed that pointing which is soft and easily removed is in need of replacement. Often the pointing is soft for a good reason so as to be of a weaker sacrificial quality than the softer brickwork. Lime rich mortar mixes are seldom hard and soft mortar should not be considered as being defective and indeed may well last many centuries. In other instances, the pointing may well be obviously brittle and falling away. In such instances, re-pointing may be considered necessary though such works should be generally restricted to localised areas of poor pointing. It may sometimes be justified aesthetically to re-point the entire elevation in order to attain a sense of visual consistency.

Above and Below: Intricate brick detailing on 52, Cadogan Square

When there is a clear and justifiable case for re-pointing, the brickwork joints should be carefully raked out at a depth of between the width and twice the width of the joint but not exceeding 20mm. The ideal tool is a screwdriver or spike which removes soft mortar without damaging the arises of the brickwork. In fine joints, a mason's saw or hacksaw could be used with care. The use of power tools and saws are usually extremely damaging and should be avoided at all costs. If the pointing has to be removed forcibly using a hammer and chisel, then this is a clear indication that re-pointing is not necessary. Following raking out, all loose debris and dust should be brushed or gently washed out of the joints.

The mortar mix has to relate to the strength and texture of the brickwork. Generally, the mix should be of a weaker sacrificial strength than the brick. The mortar mix should always be lime-based in order to be permeable. In some instances (in particular robust brickwork), it may well be appropriate to use cement though the cement share should never be larger than the percentage of lime. Ideally, a sample of the original mortar

should be analysed to ascertain its composition. However, as a general rule, London stock brickwork which predominates in the buff yellow and brown brick frontages of the nineteenth century should be re-pointed in a mortar mix of 1 part cement:1 part lime: 6 parts sand/aggregate or in softer stock brick, a ratio of 1:2:9. The distinctive red brick of the Queen Anne Revival buildings of the late nineteenth century are a softer, weaker brick than stock brick which necessitates a weaker mix which omits cement totally. Mixes of 2 parts lime:5 parts sand/aggregate or even 1 part lime:1 part sand/aggregate is usually favoured depending on the brickwork's softness. The fine joints of rubbed brickwork, often found in window heads and carvings, are usually pointed in pure lime putty.

Pointing should always proceed from the top of the wall working downwards to ensure that the work can be cleaned down as it progresses. The wall should firstly be dampened but not saturated or running wet; dampening assists in the suction of the new mortar to old mortar and brickwork. The mortar should be rammed well home into the joints to prevent voids. The face of the mortar should always be flush or recessed no deeper than 2mm from the brick face. This assists in defining each brick with subtle shadow effects. The pointing should not, under any circumstances, stand proud of the brick face (ribbon or strap pointing) or the face of the pointing angled (weather struck). Care should be taken to ensure that the mortar does not cover the brick edges/arises ("buttering"). Some hours after the joints have been pointed, the mortar surface should (prior to drying) be slightly roughened or textured either by rubbing the joint with sacking or stippling with a stiff brush. The texture should be similar to that of the adjoining brickwork. The application of mortar with a trowel often results in a hard, smooth and characterless joint which should be avoided.

In very fine joints, great care should be taken to avoid "buttering" over brickwork. One method employed is to insert lime putty sandwiched between two pieces of waxed paper set within the joint which are then carefully withdrawn whilst holding a flat edged tool against the joint to ensure the putty is left in the joint. Other methods can include the use of masking tape or carpet tape. Extreme care should be taken in re-pointing carved detailing and the presumption should always be to avoid re-pointing, if at all possible.

Some properties within the conservation area were originally, and some remain, Tuck pointed. Tuck pointing is a cosmetic form of pointing developed from the early 18th century onwards until the late 19th century and consists of the joints between the bricks being raked out and filled with mortar, coloured to match the brickwork (usually consisting of dust from the host brick). A groove is then scored along the centre of the joints, defining each brick, and a white lime putty 'ribbon' is inserted into the groove to imitate a fine joint. The technique was designed to disguise the fact that brick elevations were comprised of rough, irregular bricks with wide mortar joints and gave the impression of high quality, fine, straight, thin mortar joints crisply defining individual bricks. Tuck pointing is a highly skilled form of pointing and demands an extremely high level of craftsmanship which may not be available in some instances. These realities should be considered before proceeding with Tuck pointing repairs. Because of the precision involved, a sample panel should always be analysed prior to determining the desirability of such works.

Therefore, any proposal to re-point brick elevations should always be preceded by a thorough assessment of the necessity and extent of such works, the determination of the appropriate pointing technique and composition of the mortar. The re-pointing of an elevation can have a profound effect on the building's character and setting and thus demands the highest level of preparation, analysis and exacting execution.

Works to brickwork are not always necessary and the principle of repair within a Conservation area (underlined in the case of Listed buildings) is minimal intervention and restricting works to those which are absolutely necessary and justified. In some instances, individual bricks or areas of brickwork are severely damaged - maybe through structural movement which has wholly cracked the bricks or severe defacement and spalling of the brick's surface.

Very strong reasons need to be presented to justify the dismantling of brick walls. Where such works are necessary, the works of dismantling should be undertaken carefully, easing old mortar off the brickwork and storing under cover for re-use. Damaged bricks can sometimes be turned so that the damaged side faces inwards. Salvage rates of bricks depend mostly on the care of the contractor in removing original brickwork. The friable nature of the bricks does not always excuse a poor rate of salvage. Prior to any works, care should be taken to identify a supplier of new or second hand bricks which accurately match the original brickwork in texture, size and colour. Comparisons of new and original brickwork should never be done from memory or from photographs. Samples of brickwork should be physically compared on site and any discrepancy in batches identified. Many of the brickwork types within the conservation area were a result of a particular brickfield being used which may, sometimes, have been local. Consequently, the colour and texture may be almost unique and may be virtually impossible to replicate. In other situations, the type of brick may no longer be produced and, in such instances, the principle and necessity of significant repair works may need to be appraised beforehand. All new brickwork should accurately match the original or adjoining work in terms of colour, texture, size, facebond and pointing.

In some very limited instances - in the case of soft red brick - it may be appropriate to instigate plastic repairs. This entails the mixing of a mortar to match the brickwork's composition, texture and colour (usually using brick dust from the host brick) to patch repair damaged areas. However, such methods, because of their exacting and precise demands and the expertise required, are often inadvisable.

Stucco

Stucco has a long and distinguished history as a facing material for buildings from Regency times and again in the early Victorian period. Originally used as a substitute for dressed stone, stucco frontages became associated with elegance and Classical dignity in the early-to-mid nineteenth century, at a time when brickwork was regarded as an inferior facing material. Originally, much of the stuccowork was left unpainted or colour washed to resemble Bath stone. However, few examples of unpainted stucco survive. By the mid nineteenth century the stucco became elaborately detailed with architraves, cornicing and mouldings and by the late nineteenth century it was common for the material to be painted in white or cream, resulting in a classical uniformity of terraces. Stucco became eclipsed in the 1870s by the renewed popularity of brickwork. Stucco was almost always restricted to the principal elevations fronting streets, with secondary or rear elevations being faced with brickwork. Hence, a subtle sense of hierarchy is defined which is corrupted if stuccowork is carried through to the rear of buildings. Rendering previously un-stuccoed rear and secondary elevations should thus be avoided.

An example of fine stucco detailing

Stucco rendering fulfils a practical role in providing a weatherproof coating deflecting rainwater away from the brick structure underneath. Because of this function the need for continued maintenance is underlined. Once left in a poor state of repair stucco deteriorates rapidly and can often result in the need for expensive repair work and often the reconstruction of decorative elements such as cornices and corbels. The deterioration of stucco results from water penetration often compounded by inappropriate past repair methods or errors in technique. Often the stucco is in obvious need of repair due to cracking or crazing on the surface, the render easing off from the brickwork, separation between coats of render or the stucco becoming friable and crumbling. The reasons for such problems are numerous and vary from the improper use of impervious renders, lack of adequate key between render and brickwork, excessively thick coats, salt contamination, rising damp or poor protection on projecting elements such as parapets, cornicing or architraving.

In most cases repair of damaged areas need not entail the removal of a large extent of stuccowork. Often the repair work need only be localised and entail minimal removal of stucco. Generally, such patching techniques are preferred as it ensures the retention of the maximum amount of original material.

Prior to any repair works, a thorough assessment of the thickness, layers and composition of the stucco must be carried out. Early nineteenth century stucco was almost always a lime based composition providing a permeable skin which allowed water to be absorbed and then evaporate out, enabling the walls to "breathe" and dry out naturally. However, new stucco or repairs during the mid to late nineteenth century comprised a much stronger, impervious mix which formed an impermeable coating relying on preventing water, often with the help of gloss paint, from entering the render coat. Impermeable, often cement-based stucco can often result in water being trapped on the bricks' surface resulting in the stucco easing off as well as causing salt and frost damage to the brick walls underneath. The essential principle in any patch or localised repair is to ensure that the new stucco accurately matches or is marginally of weaker strength than the original stuccowork.

For reasons of historical correctness as well as for practical reasons the use of a lime based stucco mix is preferred, especially in instances where the entire elevation is to be re-rendered. The mix should generally consist of a stronger mix of 1 part cement : 1 part lime : 6 parts sand for undercoat with subsequent and finish coats being of a weaker mix of say, 1 part cement : 2 parts lime : 9 parts sand. However, care should be taken to ensure compatibility with adjoining terraced buildings.

Areas of stucco which are extensively cracked or sounding hollow should be cut out with sharp chisels, preferably following any imitation masonry joints or framed between decorative features or string courses. Care should be taken to ensure such patch repair merges as effortlessly as possible with existing stuccowork. Following cutting out, an adequate key can be provided by raking out brickwork joints to at least a depth of 15mm or scoring preceding undercoats. Prior to rendering the background should be dampened to control suction and coats of a composition

Stucco detailing to the entire facade

to match surrounding works should be built up gradually. The first coat should be between 10-16mm thick and combed to provide a key to succeeding coats. Each coat should be left to dry for some three days before a new coat is added. No subsequent coat should exceed 10mm in thickness. Two coats are common though it is preferred if the stucco is three coats thick. The final coat should be finished with a cross-grained wood float to match adjacent finishes.

Stucco should be painted in two coats of undercoat before the final coat of gloss or matt paint. The choice of either matt or a gloss finish depends on the building's setting. If located within a terrace of gloss-painted buildings, it would be nonsensical to paint the building in a matt finish. However, in other instances a matt finish is preferred to avoid the sometimes visually disruptive sheen associated with gloss finishes. When the stuccowork is of a permeable lime-based composition, it is essential that any paint coating be of a permeable, micro-porous type.

A list of firms specialising in the repair of stuccowork is available from the Council's Planning Information office.

A formal stucco terrace

Terracotta, Faïence and Coade Stone

Some of the most distinctive buildings within the Hans Town Conservation Area are either wholly faced or decorated by terracotta, faïence (glazed tiles) or Coade stone. In particular, some of the finest buildings faced in terracotta are found in the area with the Doulton's pink facades of Harrods, representing the pinnacle of terracotta's achievement as a decorative material. Many other buildings boast exquisite examples of terracotta work and great care and understanding of the material needs to be exercised in its continued repair and maintenance. Despite a long history as a building material, the use of terracotta in London peaked between 1840 and 1910. Terracotta is in effect a moulded block consisting of fine pure clays mixed with sand and other materials, hand pressed into plaster moulds and used in a structural or semi-structural capacity. Although the blocks appear solid, terracotta is almost always hollow consisting of a shell no thicker than 1 to 2 inches and is affixed to a backing frame or brickwork by means of metal fixings, brackets and ties and the joints between individual blocks filled with mortar or mastic bedding.

Terracotta relies on its continued good condition on its outer surface of fireskin or glaze which, when decayed or improperly removed, results in the rapid deterioration of the clay underneath. When water enters under the glaze, the resulting crystallisation of salt and frost action may entail that the block begins to become friable and spalls to the point where it is unrepairable. The breakdown of the fireskin or glaze can happen as a result of inherent manufacturing faults such as inadequate firing, poor pressing, poor clay mix or glaze defects. In other instances, salt crystallisation can be introduced from flue gases in terracotta chimney stacks, at pavement level as a result of salt used in de-icing footpaths or where the terracotta is in contact with limestone. In order to minimise the risk of water penetration the regular maintenance of terracotta is essential, ensuring that pointing and flashings are in good repair as well as ensuring the maintenance of roof coverings, drainage of flat roofing, parapets, balconies and rainwater goods and guttering. The top surfaces of terracotta parapets can be clad in lead if this is aesthetically acceptable and care should be taken to ensure that terracotta surfaces are not subject to bird droppings as these introduce damaging salts into the material.

Two terracotta: the one on the left shows signs of damage and erosion following the decay of the fireskin.

Once water enters inside the terracotta blocks, the original iron or steel fixings will inevitably begin to rust and expand. This results in staining, spalling and even cracking and loosening of entire block units. Indeed, such problems are the most difficult to eradicate. In other instances, the terracotta is damaged as a result of compression or movement in the building's structure or when impervious hard (usually cement-based) mortars are used in pointing. These mortars are harder in composition than the terracotta and may result in spalling of the terracotta. Finally, much damage is caused by poor repairwork such as repointing in a hard mortar or the removal of glazes and the painting or varnishing of the surface.

Re-pointing of terracotta should seek to avoid the proven damaging tradition of using hard, impervious, cement-based mortars which are stronger than the terracotta. Old mortar can be carefully removed by hand using a hacksaw blade, taking care not to damage the edges of the blocks and using a mortar mix of 1 part cement: 1 part lime: 6 parts sand inserted into the joints and taking care not to butter over the terracotta edges. Any spilt mortar should be removed immediately and not allowed to harden on the terracotta's surface.

The patch repair of terracotta using plastic repair (mixing a mortar to fill in voids or areas of deterioration on the surface of the terracotta) is generally inadvisable and should only be used on areas where the glazing or fireskin has spalled away and where it can be demonstrated that such works are not only compatible with the composition and strength of the terracotta (new work should be of a sacrificial weaker strength) but are aesthetically acceptable. The re-glazing of terracotta blocks using mimic glazes of gloss polyurethane "varnish", acrylic paint or clear epoxide coatings are techniques which are only beginning to be fully understood and, consequently, great care should be taken in

considering such methods. In addition, water repellent coatings should generally not be used not only because they are damaging but they can also change the surface colour.

Often, the extent of deterioration or damage to terracotta blocks necessitates their removal and replacement with new blocks. This, in itself, is a daunting undertaking as it is extremely difficult to match accurately the colour and size (due to shrinkage) of original blocks. In addition, aesthetically, new work will normally be glaringly obvious on the elevation by reason of colour and crispness. However, attempts at artificially weathering or patinating new blocks are unacceptable. Any new fixings should be of stainless steel.

The cleaning of terracotta is an evolving discipline and is a highly specialised activity. Inappropriate cleaning methods, such as the use of abrasives (both mechanical and by hand where metal bristle brushes are involved), acid or chemical cleaning or high pressure water cleaning are proven to damage terracotta seriously and irreversibly. Such methods by their very ferociousness etch or strip the glazing or fireskin and stain the terracotta blocks, greatly accelerating their ultimate deterioration. The preferred method of cleaning glazed terracotta consists of the use of neutral pH (non-ionic) liquid soap and cold water with the aid of plastic pot scourers. Unglazed areas can be similarly cleaned but with hot water. Stubborn dirt can be removed by the careful and unexcessive use of an emulsion of methylene chloride on a pre-wetted surface. These methods will only clean surface deposits as it is impossible to remove soiling under the glaze without causing unacceptable damage to the glazing or fireskin. Other particle cleaning systems are being developed which, as of yet, remain relatively untested.

Fine terracotta detailing on Harrods

A number of buildings within the Hans Town Conservation Area boast glazed tile (Faïence)facing to the facade. The bull's blood red of the old underground station is particularly distinctive. Such glazed tiles consisted of clay being pressed in liquid form or dust pressed into moulds before glaze is added. As with terracotta, glazed tiles deteriorate as a result of a breakdown in the surface glazing or the lack of adhesion to the backing, possibly as a result of water penetration. Faïence generally shares the same principles of repair and maintenance as terracotta.

Finally, some of the rare survivors of Henry Holland's late Georgian Hans Town houses boast block door surrounds and keystone masks of Coade stone. Coade stone consists of an off white, kaolinitic clay fired at a high temperature to form a highly durable material. The manufacture of the product was dominated by the Coade family who established a factory in Lyme Regis before moving to Lambeth, resulting in the supply of Coade stone decorative elements such as door heads to much of the late Georgian buildings of London. The survival of such decorative elements testifies to the highly durable nature of Coade stone. However, care should always be taken to ensure that these elements are not damaged as a result of inappropriate cleaning methods or joint pointing in a hard cement mortar.

Stonework

Stonework (mostly limestone, sandstone, marble and granite) plays a significant role within the buildings of Hans Town, either as an overall facing material (restricted to a handful of imposing, formal classical buildings on the northern end of Sloane Street) or as a material for decorative details such as columns, window surrounds, doorcases. In addition, stone is used as a surface material on pavements, steps and road surfaces (these will be discussed in the relevant section). Previously unpainted stonework should not be painted or coated in weatherproofing agents and should remain exposed.

Carved stone detailing on Sloane Street

Stonework is subject to discolouration, spalling and decay as a result of a host of factors including structural movement, water penetration, frost damage, the use of hard impervious pointing, salt damage, airborne pollution damage, combining limestone and sandstone, vegetation and algae damage or inappropriate past cleaning or repair work. Determining the cause and solution of such problems requires specialist advice and is dependent on the strength, composition and properties of the stone in question. Generally, repair work should be targeted at the retention of as much of the original stonework as possible and may entail minimal intervention, such as the repair of leaking downpipes.

The cleaning of stonework is a highly skilled exercise and should only be attempted under specialist supervision. Often the necessity of such works should be questioned at

the outset. Weathered and patinated stone can be visually attractive and need not give rise to concern as the cleaning of a building may serve to accelerate the decay of the stonework or result in a building that has a worse appearance than prior to cleaning. Cleaning methods such as air, particle or abrasive cleaning, acid or alkali chemical cleaning, or water or steam cleaning can, if improperly used, result in damage (often irreversible) or discolouration of the stonework. The choice of method depends on the characteristics and properties of the stone and small sample panels on concealed areas should be carried out and analysed before determining the appropriate method. Less vigorous methods should always be tested at the outset. For example, gentle washing with water and a neutral pH soap will often suffice in cleaning stonework, including deposits of grease, oil, tar, pitch and chewing gum. However, care should be taken to avoid over-saturation which could result in staining, spalling, growth of algae or salt damage.

Roofs

In boasting such a rich architectural legacy, Hans Town Conservation Area consists of a wide diversity of roof shapes and profiles, from the mansard roofs and their dormer windows, V-shaped butterfly roofs hidden behind parapets, dual pitched roofs of mews buildings to the deep pitched exuberant roofs of the Queen Anne Revival terraces. Each roof slope denotes a phase in the historical and architectural development of the area. Reflecting such a diversity is the variety of roofing materials including natural slate, clay tiles, lead and copper.

Generally, virtually all the slated roofs of the Hans Town area were traditionally clad in natural slates derived from North Wales (usually Porthmadog, Bangor or Ffestiniog). Such slated roofs are dressed in regular sizes and are generally of a blue, purple or grey colour. The face of the slate is relatively smooth with a subtle riven texture and its edges chipped. Snowdonian slates are in Hans Town almost always laid in regular courses, not in diminishing courses. Their formal and regular appearance appealed to the classical aspirations of early and mid nineteenth century terraces. For this reason (and the fact that it was relatively cheap), North Wales slates were the overwhelming choice amongst speculative housing developments of this period. Many architects of the late-nineteenth century found the formality of Snowdonian slate somewhat restrictive and sought to utilise other slates such as Westmorland.

Roof pitches of below 25 degrees are not usually appropriate for the use of natural slate. Shallow roof pitches of this nature result in capillary creep of water on the underside of overlapping slates and into the roof void. Slates inevitably decay in a hostile, man-made environment due to sulphur and other pollutants dissolved in rainwater resulting in slates absorbing water and becoming friable. Within central London, slated roofs are likely to become friable after about 80 years' exposure to pollutants in the atmosphere. In other instances, "nail sickness" (where the nails holding the slates on to the roof rust and deteriorate) entail the loosening and slippage of slates. Often the only solution is comprehensive re-roofing.

However, such drastic works can be avoided through proper and continued maintenance such as ensuring valley or parapet guttering is kept clear and watertight and defective or broken ridge tiles and lead ridge and hip rolls are promptly repaired. Often water can penetrate into the junction between the roof and party or parapet walls. The most appropriate solution here is to insert lead flashings at intervals into the brickwork joints, overlapping the slates. Roof voids should be properly ventilated and not sealed, as good ventilation entails that the roof dries out naturally.

Any works of re-roofing should seek to salvage as many of the existing slates as possible (unless heavily soiled or discoloured). Natural slates are becoming a scarce resource, ensuring the need for careful recycling. Many slates are carelessly disposed of as part of re-roofing works even though they may well be in good condition and able to be re-used. Generally, over half to three quarters of all slates can reasonably be salvaged and reused, the salvage rate depending mostly on the care of the contractor. The shortfall should be made up of salvaged (or possibly new) slates from other sources which replicate the size, colouration and texture of the original slates. During re-roofing, the original roofing slates of the building should be reinstated on the principal elevation, leaving the remainder of the original slates to be combined with the salvaged or new slates on rear and secondary elevations. Great care should be taken in combining original, salvaged and new slates to avoid the appearance of patchiness. Sometimes, very subtle variation in the colour of individual slates can contribute positively to the appearance of a roof.

If, as occurs in some instances, the salvage rate of original slates is very low, the roof should be clad in new natural slates of an identical colour, size, texture and coursing as the original. Generally, the slates within the Hans Town area were laid in regular courses. However, where there are examples of slates being laid in decreasing courses (where slates diminish in size as they approach the ridge) or of decorative slating, then such methods should be replicated in new work. Slates should always be affixed by means of concealed nails below the head of each slate and not through visible and unsightly external clips.

Natural materials contribute immensely and are integral to the character of conservation areas and historic buildings. Within such a sensitive context, the use of artificial slate is not welcomed. Often such slates appear clearly artificial and machine-produced and can detract significantly from the appearance of the building or, more importantly, within terraces. In rare instances, where the use of artificial slates is not considered objectionable, for example, in roofs almost totally hidden from view, the slates should be flat profiled and no more than 5 mm in thickness with a subtle and varied riven surface without a surface reflective sheen and with feathered, riven edges (to alleviate the often deadening sharp straight lines of some products). The slate should ideally comprise of natural slate dust. The slate should accurately match the colour, texture and appearance of the original natural slate of the building or terrace.

Ridge treatments fulfil an important visual role in most buildings and any works of repair or re-roofing should ensure the careful removal and reuse of original ridge tiles (usually blue or red) or lead ridge or hip rolls.

Despite a long history as a local roofing material in London, the use of clay roof tiles within the Hans Town area is generally restricted to buildings from the 1870s onwards, partly as a result of the influence of the Queen Anne Revival architectural movement of this period. Clay tiles are particularly suited to the steep roofs of many late-nineteenth century buildings. Clay tiles cannot generally be used on roof pitches lower than 40 degrees. Pantiles are seldom used within the Hans Town area. However, such roofs should always be retained where they are distinctive elements of a building's design.

Within the hostile environment of central London, clay tiles will inevitably be subject to attack from airborne pollutants, which can result in damage and discolouration. In other instances, frost damage or deterioration of fixing nails or nibs may necessitate the replacement of areas of tiles, or even entire roofs. However, where damage is limited, localised repairs are generally preferable, ensuring that new tiles accurately match the colour, texture (i.e. smooth or sand-faced), size, thickness, shape (i.e square or round edged) and bonding of adjacent, original tilework. Care should be taken in repair work to ensure that there is no resultant patchy appearance. This can be achieved by combining original and new tiles or instating new tiles on concealed or secondary elevations. The use of salvaged tiles is often an option. However, it is often preferable in the long term to use good, new matching tiles.

Many buildings within the conservation area have their roof, or elements within the roof such as spires or cupolas, clad in copper, lead or zinc. The distinctive green of patinated copper contributes significantly to an area's character and should always be retained. Similarly, the subdued appearance of weathered lead and zinc contributes to the diversity of an area, although new zinc can often appear intrusively reflective.

Flat roofs (which are never totally flat) were particularly popular with Victorian architects particularly on rear extensions. Generally, any roof with a pitch below 12 degrees can be defined as a flat roof. Because water drains away at a relatively slow rate as a result of the shallow pitch, it is essential that the surfaces of flat roofs are regularly maintained and are as watertight as possible. Aesthetically, lead is considered the preferred material for flat roofs, although asphalt or other metal coverings such as zinc are appropriate on roofs which are not widely visible.

Dormers and Rooflights

Dormer windows are to be found on many of Hans Towns buildings and are characteristic features on buildings from the late Georgian houses through to the late nineteenth century red brick terraces. Consequently, the design of dormers vary from the flat-roofed subdued dormers set within mansard roofs to the exuberance of the hipped, tiled dormers and gablets of the red brick terraces. The original appearance, materials, glazing design and detailing of dormer windows should always be retained.

In instances where the dormer roof is pitched, for example, mono, dual or hipped roofs, the most appropriate material for the roof is usually tiles or slates to match the host roof. The use of asphalt or other coverings on the roofs of dormers is seldom appropriate. The sides and cheeks of the dormers should normally be faced in lead (or copper or zinc where appropriate); facing the cheeks with vertical hung slates and tiles is generally inappropriate, unless strong historical evidence justifying their use is found. It is often necessary, for reasons of weatherproofing, for leadwork to be folded over the edges of the dormer face. Unless facing leadwork is a distinctive element of the dormer design, the extent of leadwork on the face should be minimal and preferably restricted to some 3 or 4 cm flashing at the edges.

Rooflights can often represent disruptive elements on roofs by reason of their location, design or reflective qualities. For these reasons, the insertion of rooflights on principal or visually prominent roof slopes should be avoided. In some instances, there may be flexibility for rooflights to be located on rear roof slopes or on the inward facing slopes, particularly on M or butterfly roofs. The rooflights should be set virtually flush with the roof slope, be of a modest size and of an upturned, rectangular shape with minimal lead flashing surrounds and, ideally, with a central mullion to break down the expanse of glazing. The rooflight's frame should be of a low contrast colour, and when inserted in slate roofs, be of a grey colouration.

Windows

Windows are singularly the most vitally important visual component of a building's frontage. Their very nature focuses attention. They are the eyes of the building and, as a result, their design, materials and detailing are of crucial importance in defining the building's character. Often windows provide a valuable sense of detailing and vibrancy to the elevation; in other instances, a consistency of window design assists in visually defining and unifying a terrace. The removal of original windows and their replacement with inappropriate ones is often one of the most damaging forms of alterations within a conservation area.

Often the character of a building or a terrace is dependent on the visual inter-relationship between the mostly white-painted, timber windows and the brickwork or stucco of the elevation. Such timber windows have for long provided an agreeable intermediate texture between walling materials and the hard shiny surface of the glazing. In such instances the replacement of timber windows with ones of other non-traditional materials, such as UPVC or metal, can have a profoundly damaging effect on the subtle character of the buildings. The character of a conservation area is dependent on the use of traditional materials. Within such a context, virtually all buildings (with few exceptions) built before the early twentieth century within the conservation area had windows constructed of timber. In order to retain the distinctive character of the conservation area, the use of wooden windows on such properties is regarded as of considerable importance. However, in instances where the original windows were of cast iron or another material, as sometimes occurs, these window materials should normally be retained.

Overwhelmingly, the most common type of window within the Hans Town Conservation Area is the double hung, vertically sliding, timber box sash. The box sash windows

themselves subtly reflect in their design the evolution of the area's architecture from the multi-paned (usually 12 pane) sashes of the late Georgian Hans Town houses to the simpler 2 and 4 pane sashes of the mid-nineteenth century terraces, and the often elaborate glazing bar patterns of the late-nineteenth century red brick terraces. The box sash window is characterised not only by the distinctive vertical sliding motion, but also by the shadow effects and sense of depth of the outer sash box frame standing proud of the bottom sash before the cill completes the sense of enclosure of the box frame.

Regular maintenance is essential to ensure that problems of timber decay are not allowed to flourish. The timber frames should be regularly painted with at least one coat of undercoat and one gloss finish coat. Breakdown in paintwork and putty should be addressed promptly. Special attention should be paid to the condition of joints in the frame. All windows will need to be repaired at some point and within a conservation area (and certainly on Listed buildings) the repair of windows is almost always preferred over replacement. Often a box sash window can be repaired by removing rotten areas, usually the lower stile, cill, meeting stile or lower sections of the box frame. Repair works should ensure minimal disruption to the window and comprise of piecing or splicing in new sound timber. Where decay is minor and affecting small areas, wood filler can be used.

When repair is not considered a viable option, great care should be exercised in the design, construction, detailing and finish of new windows. Detailed working drawings of the original windows are a necessary prerequisite in order to ensure that new windows are accurate replicas. Vertical sliding, timber box sash windows should always be replaced by identical box sashes and not top hung casements designed to imitate box sash windows. Often subtle detailing such as the thickness or profile of glazing bars is indicative of the architectural and historical character of the building. For example, overtly thick glazing bars are wholly incompatible on a late Georgian building which was characterised by elegant and slender mullions and transoms. Because of the need for a high level of attention to be paid in the detailing and precise design of windows, the insertion of factory made, 'off-the-peg' windows, which invariably fail to replicate accurately the distinctive qualities of the original windows, are almost always damaging to the character of the conservation area.

Non-structural glazing bars, which are merely affixed on the surface of a single pane of glass, are inappropriate and appear as cosmetic additions. They lack the distinctive flickering play of light, shadow and reflective effects associated with a series of small, glazed panes each one affixed at a marginally different angle to its neighbour and structurally enclosed by glazing bars. Such delicate subtlety contributes immensely to the sense of depth and close level interest of a window and collectively within a conservation area. Ghost or shadow bars which are affixed within sealed, double-glazed units appear even more inappropriate and represent meaningless cosmetic additions which detract significantly from the character of the building.

Double-glazed windows pose a number of concerns in terms of their visual appearance. The sealed, glazing panes almost inevitably result in thicker glazing bars or meeting stiles,

often quite markedly so on a building the character of which relies on slender and elegant glazing bars. In addition, double-glazed units (because of the relationship between both glazed panes) often appear to have a reflective sheen which is quite noticeable, especially within a terrace. Tinted security and solar glass is generally unacceptable. Double-glazed units also normally read as such, with the often dark, insulated frame beading being visible. In general, the effect is normally one where the window appears markedly heavier and lacks a sense of appropriate elegance. For these reasons, double glazing instated within existing window frames or on new windows is unacceptable on Listed buildings and are unwelcome on other buildings within the conservation area. Secondary glazing, where a glazed panel is instated internally separate from the window, is usually the preferred option, though care should be taken to ensure such works do not obstruct or disrupt internal architectural features such as shutters or panelling.

The importance of glass is often underestimated. Many of the original windows of Hans Town's buildings may have original glazing panes of the late eighteenth or early-to-mid nineteenth century (often crown or cylinder glass or even early plate glass). Often such glass appears to have imperfections, resulting in unusual and interesting refractions of light and lending close level interest to a window which is absent in the duller, more uniform float glass. Such original glazing is the product of largely, disappeared methods of glass-making and is worthy of retention and is virtually irreplaceable. Though there are some companies which supply crown, cylinder or plate glass, new work is no substitute for the original glazing. If, in the case of repair, such old glass needs to be removed temporarily, the putty should be softened through the use of solvent paint strippers or household bleach. All glazing should be affixed by linseed oil putty and not strips of timber nailed to the glazing bars.

Great care should be taken in ensuring new windows are recessed in their openings at an appropriate depth. For example, whereas windows in late Georgian and early Victorian buildings were generally deep set within the openings (as a result of Fire regulations), early Georgian and later nineteenth century Queen Anne Revival buildings often had windows virtually flush with the face of the buildings. The extent to which a window is deep set within the opening should always depend on the architectural or historical character of the building or terrace. Generally, replacement windows should be deep set in their openings at an identical depth as original windows.

Doors

The door is a vital visual feature of any elevation, usually the focal point of any facade and, consequently, its design and appearance has a crucial effect on the character of the host building. In this respect, redundant doorways should never be infilled or replaced with a window. The most appropriate option is to fix the original door shut.

The overwhelming traditional door material in the Hans Town conservation area is wood. Within such a context, the use of UPVC or aluminium or other non-traditional materials will almost always be damaging to the character of the building and of the conservation area. Generally, the insertion of 'off-the-peg', mass-produced factory doors are usually

inappropriate as many fail to replicate accurately the subtle but precise qualities of traditional period doors. In particular, doors which incorporate a "dropped fanlight" are unconvincingly cosmetic in appearance and are especially inappropriate to the building's character.

Most original doors within the conservation area, in particular on the prestigious houses which dominate the area, are panelled, timber doors. Such doors may be of 4, 6 or 8 panels or other variations and may include fine detailing and mouldings set within (planted mouldings) or standing proud (bolection) of the recessed, door panels. Where original doors survive, they should always be retained and repaired. Panelled door designs evolved and varied in line with the architectural character and age of the host building. A distinctive, panelled door design of a late Georgian building may not be appropriate on mid-or-late Victorian houses. Therefore, the subtle and characteristic detailing and designs of period panelled doors should always be carefully respected and, where appropriate, replicated. Often the classical dimensions and robust character of panelled doors perfectly complement the host elevation.

Mews buildings and the secondary elevations of less imposing buildings traditionally consisted of vertically-boarded, timber doors which are of an appropriately simple appearance to complement the simplicity of the host elevation. The boarded doors were usually comprised of narrow boards affording a compact appearance. However, there may be rare survivors in the late Georgian buildings of boarded doors comprised of wide boards of variable width. Such doors, if found, have an unassuming and informal charm deserving of particular retention. The replacement of such unassuming boarded doors found on mews and unimposing elevations with more prestigious, panelled doors (often with fanciful or elaborate door surrounds or canopies) will invariably appear awkward on the simple, restrained elevations. The inherent simplicity of boarded doors is their strength. They contribute positively to the architectural diversity of the Hans Town area.

Determining whether the timber doors should be painted, stained or varnished is dependent on the character and age of individual buildings or of a terrace. Generally, most doors within the conservation area should be painted and not stained or varnished. This is particularly the case on almost all buildings constructed from the late eighteenth century up to the 1870s, when external timber was invariably painted. The choice of colour should always depend on the character of the building or its setting within a terrace or group. However, due to the classical formality of many such buildings, the palette is restrained, with black or white being favoured. Painted doors should always be finished in gloss. However, in some later nineteenth century or early twentieth century buildings, in particular imposing red brick mansion blocks, gothic revival or Arts and Crafts buildings, varnished or uncoated, exposed timber doors may well be appropriate within their particular settings.

Fanlights and overlights are common elements of Hans Towns buildings and original survivors in timber or lead should be retained as well as their glazing, which may well be old

Rhythm of porches in Cadogan Place

glass or fine, stained glass. In other cases, the original glazing bar design or elements such as the painted name or number of the building should be reinstated. Under no circumstances should the fanlight be panelled over or incorporate services such as flues, air conditioning units or security cameras. Cosmetic, leaded strips or coloured, plastic films to simulate stained glass should not be used. Fanlights are generally sufficient in themselves in allowing light into the interior and it is usually preferable for the doors to be entirely solid. However, in some instances, there may be justification in allowing the upper panels of the door to be glazed.

Original door furniture such as letterboxes, knockers, hinges, door knobs, finger or kick plates or doorbells should always be retained.

One of the most distinctive elements of the streetscapes of Hans Town is the diversity of porches, porticoes and canopies which frame door openings. These vary from the column supported, open porticoes of the stuccoed terraces to red brick, enclosed porches. Such elements contribute immensely to the character of individual buildings and to the sense of integrity of terraces. It is, therefore, essential that they are retained and that decorative elements such as pediments, columns, mouldings or carvings are repaired, when necessary. Enclosing the sides of previously open porticoes, even with glass or railings or with the provision of a door between the columns, is almost always damaging - especially where the portico forms part of a unified terrace. Demolishing original railings, walls or balustrading between neighbouring porches is also normally inappropriate. Existing, original door surrounds, such as stone, terracotta, rubbed brick or Coade stone should always be retained and proposals to erect or instate non-original door surrounds should be resisted.

Garage and vehicular doors should normally be of a side-hung, swing, painted, boarded timber and not of metal or UPVC of an "up and over" motion. Existing, original mews stable doors usually function well and can be easily repaired, especially where the original ironmongery, such as imposing hinge brackets with the name of the foundry, survive.

Conservatories

Conservatories are increasingly important elements within the Hans Town Conservation Area. Where good examples of Victorian or Edwardian conservatories survive, these should (unless glaringly, inappropriately located) be retained and repaired. Such conservatories were almost always constructed of painted timber (invariably finished in white) and often included finely proportioned windows with side and margin lights. They sometimes boasted period, colourful, stained and acid etched glazing incorporated within margin or corner lights or leaded. Such stained glass is difficult to replicate and should always be retained. The use of cosmetic, plastic-coloured films or lead strips affixed to the surface of the glass is injurious to the character of the conservatory and of the building. The glazing of conservatories should always be in glass and not plastic polycarbonate sheets which are inappropriate within sensitive townscapes.

Some buildings, in particular those on the east side of Cadogan Place, have fine, late nineteenth century cast iron, glazed verandas. In the rare instances where such verandas are traditional elements, they should be retained and repaired. Where such verandas were originally not enclosed on the side, proposals to erect glazed or trellis side screens will invariably be damaging.

Ironwork

The Hans Town Conservation Area boasts a fine legacy of wrought and cast ironwork as well as later mild steel features. These are either utilised in a decorative capacity such as railings, gates, balconies, balustrading, lantern holders and brackets, foot scrapers, coal hole covers and verandas or for more practical purposes such as cast iron downpipes or guttering. The inherent sense of robustness and solidity of ironwork contributes significantly to the character of the area. The maintenance of ironwork should always seek to ensure that the iron's surface remains as dry and protected as possible, for example, by ensuring the repair of missing or decayed caulking between iron railings and the stone plinth which can act as water traps. In addition, iron downpipes and guttering should be kept clear and functioning properly to avoid the build-up of water which can freeze and cause serious fracturing. Joints between iron members should be inspected frequently to assess their condition.

Cast iron railings

Without regular care and maintenance ironwork will be affected by rust which, if left unchecked, will cause flaking and swelling. This can result in structural weakness as well as unsightly discolouration. The key in combating rust is regular and thorough repainting. However, it is a waste of time, effort and money to paint over rusty areas of ironwork. Small areas of rust can be countered with rust converters. However, where rust is widespread, thorough cleaning is recommended. Only

Wrought ironwork

areas of unsound, loose, perished or flaking paint need to be removed - it is seldom necessary to remove all previously sound paint coatings. Often, especially in the case of Listed buildings, care should be taken to examine the layers of paintwork to ascertain previous colour schemes. Paintwork can be removed through the use of thixotropic paint strippers (such as Methylene Chloride) with subsequent residue removed by white spirit or water. The use of flame cleaning or hot air blowers can be used, though overheating can result in thermal stress of cast ironwork.

If the ironwork is to be comprehensively cleaned, due maybe to substantial rust attack, appropriate methods include rotary wire brushes, oxyacetylene or oxypropane flames, acid pickling or dry or wet abrasive cleaning. Expert advice should be consulted prior to such works as improper use can result in damage to decorative detailing, thermal stresses, dislodging of caulking, damage to stone plinths or even health hazards from the removal of lead-based paints.

Paint should be applied immediately following cleaning and should ideally consist of two coats of primer, followed by two coats of finish paint. Paint should not be applied during periods of rain, fog, snow or mist and not usually between November and February, unless the paint used is tolerant to these conditions. The vast majority of ironwork in the Hans Town area is finished in black gloss and, consequently, this colour appears the most appropriate, though there are instances where white gloss has been used successfully on verandas and downpipes on stucco terraces such as Cadogan Place. When a terrace shares a consistent colour scheme for railings, verandas etc., this should always be adhered to in individual properties.

Given the scarcity of suppliers of wrought and cast iron (having been eclipsed by mild steel at the turn of the century), surviving examples of such ironwork should always be retained. A thorough investigation as to the age, uniqueness of design, materials or significance of the ironwork should be undertaken prior to any repair works which may involve the removal of some members. Generally, repair work should ensure the

retention of as much of the existing ironwork as possible. It should generally take the form of reversible additional framework to strengthen, prop, tie and support original ironwork and should be distinguishable as new work by the trained eye. Priority should be given to the reinstatement of missing finials, heads and other decorative features which might otherwise spoil the unifying effect on a group of buildings or garden railings. Where railings have been removed in the past, thorough research should be carried out to ascertain the original design.

A leaflet "Ironwork and salvaged fittings, Specialist suppliers" is available in the Planning Information Office.

Steps, Forecourt and Path Surfaces

Traditional surface treatments of pavements, forecourt areas and steps and stairs make a valuable contribution to the character of conservation areas. Surfaces such as Yorkstone paving slabs, granite setts, kerbs and gulleys, Portland stone and early tilework should always be retained.

Yorkstone paving laid in courses

Virtually all of the main footways of Hans Town were historically surfaced in Yorkstone, and the colour and texture of the stone perfectly complements both stucco, red brick and other buildings. Traditionally, Yorkstone slabs were laid in formal, regular linear courses and such a paving layout should always be retained and new work married in to match. A fragmented, patchy paving layout which appears as crazy paving should be avoided. Broken and damaged slabs should be replaced with stones to match the colouration and riven texture, taking care to cut around features such as coal hole covers, services and lamposts. Smooth surfaced, sawn Yorkstone rarely has as much character as natural riven surfaces. In addition, artificial riven or flame textured Yorkstone often appears overtly mechanical. Yorkstone was generally the traditional material to basement level staircases and basement lightwell surfaces. The use of Yorkstone treads on basement stairwells is particularly important as there is often a hierarchy between the material and the Portland stone surface of principal steps of buildings. Yorkstone surfaces should never be cemented over. Great care should be taken in pointing Yorkstone paving. The pointing mix should be of 1 part cement : 1 part lime : 6 parts sand, set within fine joints and the mortar should not be spilt or buttered on the surface of the stone. One pointing method which can be used is to dry mix the mortar and carefully pour into the joints and then spray its surface with a fine mist of water. Chewing gum and other deposits can be removed by the use of steam cleaning or power washing, whilst taking care not to dislodge the pointing.

Above and below:
Granite setts and kerb stones, West Eaton Place Mews

Granite setts are a traditional surface material in mews as well as kerbs and gulleys. The material contributes immensely to the character of such areas and should always be retained. Existing setts (usually red Aberdeenshire setts which have been polished by wear) should always be retained and, where areas of setts need to be re-laid, great care should be taken to ensure the bond and width of the joints between individual setts are replicated, again taking care not to butter cement over the surface of the setts. Many granite surfaces of mews streets have a pleasing, undulating, settled appearance which contributes to the character of the surface. Subtle undulations in the surface do not necessarily justify the relaying of the setts. Tarmac should never be laid over setts and granite gulleys which have been covered should be reinstated.

There is often little need to clean granite setts. However, in instances where the surface is heavily soiled the most appropriate method is the use of high pressure warm water with a neutral pH soap (although this will inevitably dislodge pointing). Stubborn deposits can be cleaned (taking great care) with an ammonium bifluoride (2-10 per cent) solution diluted in water.

Portland stone is often used as a surface material on principal stairs leading up to a building's principal entrance. However, many of the Portland stone steps have been surfaced in asphalt (for reasons of waterproofing) or cemented over and tiled. It may be possible to remove such coverings and reinstate the stonework. If the stone is not salvageable then it is preferable that new Portland stone is instated to match the profile of the original steps. Existing Portland stone steps may well require repair works and this should be done sympathetically by piecing in new stonework. Portland stone, because of its soft nature and light colour is subject to soiling from pollutants. Appropriate cleaning methods include washing with a neutral pH soap or lime poulticing.

Where good examples of Victorian or Edwardian quarry floor tiling (either plain, decorative, mosaic or terrazzo) survive, these should be retained and repaired, even though they might have been affixed on earlier stonework. However, most tiles on the

stairs and forecourts of Hans Town's buildings are usually crude, rather characterless, modern tiles which appear incongruous within their setting and detract significantly from the character of buildings and of the conservation area. It is often a significant enhancement to remove such tiles and reinstate the original stair or forecourt material.

Details

Seemingly minor and inconspicuous additions to buildings can collectively and incrementally detract significantly from the character of individual buildings, and of the conservation area in general. Elements such as pipes, vents, air bricks, lighting fitments, wiring, trelliswork, aerials, antennas, satellite dishes, water tanks and flues are often intrusive on any elevation and thus great care needs to be exercised in considering their location, and indeed their necessity.

There is often little reason why plumbing or wiring cannot be routed internally. Routing externally should not be preferred merely because it is the cheapest or most convenient option. Where such services have to be routed externally, they should be restricted to rear or secondary elevations and away, as far as possible, from the face of the building relating closely to existing downpipes. Wiring should be routed following existing horizontal or vertical lines of features such as cornices, pilasters, string courses etc., and be firmly attached to the facade and not trail unfixed across the frontage. It should also be of a colouration to match surrounding materials.

The instatement of trelliswork above garden level on buildings is almost always inappropriate, as such trelliswork appears incongruous and awkward at such height. Their use is particularly damaging on balconies, over porches, on front elevations or on roof terraces, on rear extensions and on the principal roofs. Trellis is always associated with garden level and is seldom appropriate outside this context. Strong safety justification for external fire escape ladders and handrails should be provided and, if deemed necessary, the visual intrusiveness of such elements should be minimised and located on secondary elevations away from principal or widely visible elevations.

Entry phone systems can detract significantly from a building if unsympathetically positioned or designed. However, with care they need not appear intrusive. Modest-sized panels of brass often appear appropriate alongside brass door furniture.

Fine details on Stuart House, Cadogan Square

Roofscapes are important elements within a conservation area and are often subject to extensive additions such as aerials, antennae and satellite dishes. Often such additions break across a parapet line and clutter up a roofscape. Aerials should

normally be affixed within existing attic spaces or roof voids or, if this is not possible, located as far as possible to the rear of the roof, behind parapets, within the valleys of butterfly roofs or on largely concealed roof slopes. In other instances the aerials can be affixed to the side of chimneys away from principal elevations and kept as small and simple as possible.

Satellite dishes pose substantial concerns and are particularly injurious within sensitive townscapes. Their rounded shape and appearance attract attention. Great care should be exercised in their siting. Cable television is available throughout most of the Royal Borough and normally, when installed, means that satellite dishes are no longer required. The availability of a cable link and Digital technology will be considered in appraising proposals for satellite dishes. Satellite dishes should not be located on, or visible in relation to, principal elevations of a building. Ideally, satellite dishes should be of a modest size and of a perforated type, coloured to match neighbouring materials and tucked behind parapets either on the main roof or rear outreaches or set within valley gutters.

Flues are often highly visible additions to buildings and other alterations such as utilising redundant chimneys should be considered before proposing a flue on the elevation. Where such flues are unavoidable, they should be routed through the rear or secondary elevations, of a modest size and coloured to match adjoining materials. Water tanks and their housings are particularly obtrusive elements and are often unnecessary, given mains water pressure. In instances where they are necessary, they should always be located within roof voids or, in some instances, behind parapet walls.

Security

Security is an obvious concern within such an affluent area as Hans Town and measures aimed at improving security to properties can often result in significant visual intrusion, detracting from the appearance of buildings and of the general townscape. There is an obvious conflict between the desirability of security measures, such as burglar alarms, security cameras and window grilles, being clear to the eye of prospective criminals and competing concerns to limit their effect on the area's appearance.

Burglar alarm boxes pose increasing concerns, deliberately located on the frontage, as they need to be, to maximise their obtrusiveness. A reasonable compromise should be sought in reconciling their role as a visual deterrent and the need to minimise their impact on the building. Locating the boxes as far as possible to the edges of the building (for example, at the junction of cornice and downpipes or at basement level below the pavement line), as well as painting the boxes in a colour to match the elevation are all measures which serve to minimise their visual intrusion.

Security cameras should (if considered absolutely necessary) be incorporated behind small glass panels within modest entry panels affixed to the side of the front door, unless the visual or physical disturbance is considered excessive. There is little justification for affixing cameras on the principal elevations of buildings. Similarly, security lighting fitments are normally unacceptable on principal facades.

Where security is a particular problem, the erection of barbed and razor wire or the embedding of broken glass on wall copings, are visually unsympathetic (as well as highly dangerous to cats, for example) and the use of a serrated, angled brick coping or black painted dwarf iron railings or spikes are visually more appropriate.

The use of external security bars and grilles is considered to harm, significantly, the character of individual buildings and of the conservation area. If such methods are considered necessary, they should be affixed internally (without damaging window surrounds or shutters) and should generally take the form of vertical bars painted in a dark colour. Retractable grilles with strong diagonal members are particularly intrusive and inappropriate. Roller shutters are normally wholly unacceptable and deaden the appearance of a building. The presence of security grilles or bars or burglar alarms will be all too readily obvious to the experienced criminal eye, regardless of how discreetly they are designed. Therefore, they need not be designed or located in an overtly, intrusive manner. Indeed, modest stickers affixed on the inside of windows pronouncing the presence of an alarm system can often suffice in deterring burglars.

Painting

Painting plays an important role within the Hans Town Conservation Area. In some instances, the colour is derived from the unpainted surfaces such as stock brick, red brick, terracotta, natural slates, clay tiles, stone and faïence whilst, in other instances, such as stucco, timber and ironwork the surface is invariably painted. Some of the most damaging and often irreversible alterations within a conservation area consist of the painting of a previously unpainted surface. Once the initial coating has been applied, it is extremely difficult to remove and may cause irreparable harm to the appearance of a building. Consequently, very strong architectural, historical or aesthetic justification needs to be provided for the painting of a previously unpainted surface such as brick, stone, terracotta or faïence.

Specialist conservation consultants should be approached when there are proposals to remove paint from previously unpainted surfaces. Great care and sensitivity need to be exercised in such works of paint removal. Some methods involve the use of methylene chloride paint stripper or caustic soda (sodium hydroxide) applied as a thick poultice under a plastic film (taking care to rinse with water following application), or the use of hot air or steam stripping. However, each method may damage surfaces and can be very harmful (especially to terracotta and faïence), underlining the need for specialists to be consulted. It may be virtually impossible to remove paint coatings from porous brick or stonework.

Stucco, as a material, was originally left unpainted to imitate Bath stone. Where rare early examples of such unpainted surfaces survive, it is preferred for these to be left unpainted. However, overwhelmingly, stucco since the mid-nineteenth century is painted. Stucco should be painted in two coats of undercoat and a final finish coat of gloss or matt. Where the stucco is lime-based, impermeable paint coatings should not be used and the paint should be micro-porous. Impermeable paints can trap moisture on the face of

the render and result in blistering of paintwork. The choice of a gloss or matt finish is the subject of much debate and the decision should be based on the building's setting within a terrace or its individual character. Under no circumstances should textured paint be used as such a finish appears unsightly, obscures ornamental details and attracts dirt. The colour of stucco within the Hans Town area is almost universally white or cream. New paintwork should accurately match the colour of the host building or terrace.

Windows should be regularly repainted so as to protect the timber. The windows should be painted in one coat of undercoat and a finish coat which should always be gloss. Both the undercoat and gloss should be micro-porous to ensure that dampness within the timber is released. Windows are almost universally painted in white and this colour is generally preferred. However, in some instances, windows are painted in black which is not unattractive and is an equally valid, traditional finish. The choice of colour should depend on the character of the building or terrace. For example, white windows are an essential element on red brick Queen Anne revival buildings.

Ironwork on railings, gates, balconies and other decorative features should be frequently repainted in two coats of primer and two coats of gloss. Unless strong evidence of an earlier paint finish can be provided, ironwork should normally be finished in black gloss, as black has become the established colour of virtually all of Hans Towns ironwork. Occasionally, iron verandas over porches and rainwater goods are painted white gloss to match the white stucco elevation.

Many red-bricked buildings can include red sandstone dressings and bottled balustrading. In some instances, the surface of the stonework can be colour-washed in a wash comprised of red sandstone dust. Such stone detailing should not be painted in conventional paint, even in instances where an appropriate colour match can be achieved.

Lettering and Numbering

Many of the buildings or terraces within the conservation area include a consistent or traditional numbering style or location. Often uniform terraces have lettering painted on repetitive elements, in particular on the columns of entrance porches on the stucco terraces. In other instances, property numbers and names may be painted on the surface of brickwork or incorporated within fanlights, on brick or terracotta carvings and mouldings, in wrought ironwork or as raised lettering on doors. Where a consistency of techniques exist, this should be copied. The importance of care in the choice of lettering and numbers is underlined by the fact that door openings are often one of the most visually distinctive and important elements on a building's elevation. It is often important that the lettering adheres to a particular style or type set. Cheap, "off the shelf", standard components or type sets for numbering or lettering should be avoided, as they normally appear incongruous in relation to the host building. Subtle and often inconspicuous lettering indicating street names, tradesmen's entrances and so on, should always be retained as they provide a valuable insight to the historical evolution of the area.

5. CONTROL OF PHYSICAL CHANGE

The Royal Borough is under a legal obligation under Section 72(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 that in exercising its powers it needs to consider whether development proposed within the area would preserve or enhance the character or appearance of the Conservation Area. The Royal Borough in pursuance of these obligations has adopted Unitary Development Plan policies, in particular policy CD48.

The approach which follows reflects these duties. Policies for the control of development are found in the adopted Unitary Development Plan. This chapter defines more closely how the Council's policies affect physical changes within the Hans Town Conservation Area. Early liaison with the planning department is important in determining the need for planning permission for proposals. Further details of permitted development rights can be obtained in the DETR pamphlet "***Planning: A guide to householders***", available free of charge from the planning department of the Council.

The Hans Town Conservation Area, though predominantly residential, includes the nationally important commercial areas of Knightsbridge and Sloane Street. In these areas, retailing dominates visually and affects the Area's character significantly. For this reason and the potential for improvements that is afforded, shopfronts and advertisements are dealt with separately in the following chapter.

Demolition

The Council exercises powers to control demolition of virtually all buildings within the Conservation Area. The controls are rigorously applied, as works of demolition are by their very nature irreversible and thus the demolition of a substantial part of a building which makes a positive contribution to the Conservation Area has a profound effect on the Area's character. The need for Conservation Area Consent will be decided on the merits of each case.

A considerable number of properties within the Hans Town Conservation Area are Listed for their special architectural or historical character, either for their individual importance or for their group value. Such Listed buildings represent the cream of the architectural distinctiveness and character of the Conservation Area and the Council policy is to resist the demolition of Listed buildings in whole or in part, or the removal or modification of features of interest. The concept of demolition and "replication to match" is clearly incompatible in dealing with Listed Buildings. The distinctive patina of age, which defines the very essence of many such buildings, is impossible to replicate.

The remaining buildings in the area often contribute immensely to the area's character, both individually and collectively. Many are directly within the setting of neighbouring Listed Buildings or their individual architectural character justifies retention. Alternatively,

they may, collectively, define a fine group or terrace of buildings, the character of which relies on the dependence of each building on its neighbour. Within such a context, the demolition of any building can have a considerable effect on the character of the conservation area.
Where works of demolition are not considered objectionable in terms of the Council's policy, the Council will seek to ensure a condition is attached to the consent such that works of redevelopment or reinstatement proceed swiftly following the works of demolition, in order to avoid gaps or eyesore sites in such a sensitive townscape setting.

Works to Roofs

The Hans Town area remains one of the most densely developed parts of the Royal Borough, with little room for extending buildings outwards. Consequently, one of the most obvious (and for many, tempting) means of extending a building is upwards through a roof extension. These can take the form of an additional storey through extending the building's facade upwards, by adding a mansard roof, or by utilising existing roofspaces through adding dormer windows or skylights. Each form of roof extension and alteration poses significant and important historical, architectural and aesthetic concerns as well as impacting on the amenity of neighbouring properties. Roof alterations and extensions are usually, by their very nature, highly visible alterations to buildings and can transform an individual building or a group of buildings often to the detriment of the special character of a Listed building or of the general Conservation Area's character. In recognition of this fact, the Council normally resists proposals for additional storeys and adopts a cautious approach to other roof alterations - unless it can be clearly demonstrated that the proposal either protects or enhances the character of the Conservation Area or does not harm the special architectural or historical character of the Listed building.

Many of the buildings of Hans Town are statutorily Listed and encapsulate a wide diversity of architectural styles. Consequently, roof profiles, construction, design and materials are often of considerable, special, architectural interest. Within such a sensitive setting, even the most minor proposals (such as the insertion of skylights) can significantly detract from the character of the roofs by introducing clutter and corrupting the sense of simplicity or the distinctive character of the roof.

Within the rich diversity of architectural styles of the Hans Town Conservation Area, the role of the roof in relation to the remainder of the building varies markedly from one building style to another. For example, roofs play a powerful visual role in many late nineteenth century Queen Anne Revival buildings, whilst in the mid-nineteenth century stuccoed terraces the roof is usually hidden from view behind a parapet. Employing a standard solution blindly, such as dormers or a mansard, without considering the inherent character of the building is seldom an appropriate approach. It is the case that in many instances the character of the building or of a group or terrace of buildings dictates that there should be no change to the design or profile of a roof. In other instances, there may be more flexibility. Those proposing to alter or extend the roofs of their properties must, however, be aware that such alterations invariably have a profound and significant effect on the character of the host building and of its setting.

In appraising any application for roof alterations, the Council will primarily consider whether the proposal, on its own merits, protects or enhances the Conservation Area or whether it harms the special character of a Listed building, including its effect on the amenity of neighbouring properties. Within such criteria perceived local precedents apparently justifying the proposal may be misleading as there will inevitably be past alterations and extensions which, in their time, were not considered objectionable but which are today self-evidently inappropriate and detract significantly from the character of the area. Awareness of design and conservation considerations has evolved considerably over the last few decades and this is reflected in the current Unitary Development Plan. Many past alterations are now considered a regretful legacy and, within such a context, attention should be paid to removing or enhancing these past inappropriate alterations.

IN APPRAISING ROOF ALTERATION APPLICATIONS THE COUNCIL SHALL HAVE REGARD TO THE CATEGORIES SET OUT BELOW AS APPLIED TO THE BUILDING IN THE CONSERVATION AREA BY THE PROPOSAL MAP
(In APPENDIX 3 Maps at the end of this publication)

Category 1

No additional storeys, Improvements only to the existing roofs

Buildings in this category possess, generally intact, largely original roofs and rooflines which are important elements in the character and appearance of the Conservation Area. These include individual buildings where additions would significantly alter the original appearance or architectural character of the buildings or groups of buildings which are unaltered or express a sense of collective uniformity. Many of the buildings in this category are Listed and may have roofs of special interest.

Given the importance of preserving the unaltered nature of the roofs in this category, even minor alterations such as access housings or rooflights would be resisted. However, these restrictions do not rule out works of positive enhancement, such as the removal of inappropriate past alterations, the restoration of original features, the rationalisation of elements such as pipework or water tanks or the visual improvement of non-original features.

Category 2

No additional storeys, possible adaptation to existing roof profiles.

Additional storeys remain unacceptable within this category. However, there is sufficient flexibility to allow (where appropriate) for the re-modelling and improvement of inappropriate whole storeys, dormers, skylights and roof terraces in a more appropriate manner. Within this category there may also be flexibility (in some circumstances) to allow for the adaptation of existing roof spaces and profiles through the provision of appropriately designed and positioned skylights or dormers. However, alterations which significantly alter the profile of the roof are not acceptable within this category.

Category 3

Additional storeys might be acceptable

Within this category, additional storeys might be acceptable unless already introduced. However, any proposal will be considered within the constraints of the Council's usual restrictive policies, especially in relation to design details. Buildings within this category are usually found in a group or terrace where the original uniformity of roofline has been lost or severely compromised by a considerable variety of roof extensions and where the provision of a carefully designed roof extension may assist in reuniting the terrace or group.

Category 4

Each application will be dealt with on its own merits.

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

Rear Extensions

One of the most logical means of enlarging a building is by means of a rear extension. There is often a misconception amongst many that because the rear elevations of buildings are normally of secondary importance visually, there is an unfettered sense of freedom to extend and alter the rear elevation. Such an approach is clearly incompatible within the context of a Conservation Area. Often the rear of terraces and buildings are visible from a wider area than the front elevations. In other instances, the rear of a building

makes a valuable contribution to an area's character. For example, there is often a clear sense of hierarchy between the ornate red brick or stucco of the principal facades of buildings and the restrained and well-proportioned, balanced nature of the simple, stock brick, rear elevation. Such a sense of hierarchy is inherent in the character of the area's townscape. In other examples, there is a collective sense of rhythm of outreaches and lightwells on the rear elevation of terraces which contributes considerably to the group value of the terrace.

It is clear that the dense townscape of Hans Town, with its tight rhythm of terraces and small back gardens, entails that the opportunities for rear extensions are often limited. They raise significant issues, in particular in terms of the relationship between the extension and parent building, the host terrace or to the general character of the conservation area as well as addressing its effect on the amenity of neighbouring properties.

Any rear extension must relate satisfactorily in terms of design, detailing, materials and finishes to the parent building's rear elevation as well as to the sense of collective integrity of terraces and groups of buildings. It must not exceed the general footprint and guidelines evident in the terrace, for example rear building lines, height or width of extensions. Where there exists a clear sense of hierarchy between the exuberant front elevation and more modest rear elevations, any rear extension should reaffirm this sense of hierarchy by expressing a subdued and restrained character compatible with the rear. Given the modest size of rear gardens within the Hans Town area, no rear extension should result in the significant infilling of gardens.

PROPOSALS FOR REAR EXTENSIONS WILL BE ASSESSED AGAINST THE COUNCIL'S RESTRICTIVE CRITERIA AND JUDGED WITH RESPECT TO THE PHYSICAL APPEARANCE AND THE ESSENTIAL RESIDENTIAL CHARACTER OF THE HANS TOWN CONSERVATION AREA. REAR EXTENSIONS WHICH COMPROMISE THE CHARACTER OF THE CONSERVATION AREA WILL BE RESISTED.

Side Extensions

Hans Town's Conservation Area's townscape is generally characterised by long unbroken terraces of houses and buildings. Within such a context, the opportunities for side extensions to buildings are rare and occur usually when there is a gap between building groups or individual houses. There is a perception amongst many that such gaps are ripe for infilling. However, in most cases these gaps within street frontages contribute positively to the character of the Conservation area creating a visual break between building groups or separate buildings and denoting a change in architectural style or a particular architect. Such gaps provide a welcome relief to the densely developed townscape often revealing glimpses of the mature trees and greenery of communal or private gardens. In this respect, the gaps provide a sense of dimension and depth to the streetscene. In some instances the gaps are as important visually in defining a composition of buildings as much as the

buildings themselves. Such gaps can often represent potent examples of the historical development of an area, for example, in differentiating between land ownerships or the sense of spatial segregation and hierarchy between the large houses and their modest mews buildings at the rear. Therefore, the significant infilling of these gaps can often have a harmful effect on the character of the conservation area by compromising the original design of a building or composition, by obstructing important views, or by corrupting the historical distinctiveness of an area and disrupting the sense of rhythm of the streetscape.

The Unitary Development Plan indicates that Conservation Area Proposals Statements will, where appropriate, identify important gaps and vistas where infilling would be inappropriate. In this respect, views and gaps considered important are identified in Proposals Map 2 in Appendix 3.

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

Conservatories

Conservatories are widely accepted as appropriate additions to garden areas and are often attractive elements in their own right, making a positive contribution to the conservation area. However, conservatories as structures within rear gardens should always be located at this level or not significantly above the garden. Though there are some examples of older (usually late Victorian) conservatories which are significantly above the level of the garden, they are very much isolated examples and do not provide a precedent for future conservatories. Conservatories located at a significant height above garden level often look awkward and ill-fitting in terms of their relationship with the host elevation and may entail significant concerns as to their effect on the amenity of neighbours. This is especially true in the dense townscape of Hans Town. Often, the most appropriate location for conservatories is set slightly recessed within lightwells between rear outreach extensions. They appear, therefore, to fit snugly within the elevation - minimising their effect on the amenity of neighbours whilst not significantly infilling the rear garden. The design, materials, detailing and finish of the conservatory should be appropriate to the parent building and, given the inherent simplicity of rear elevations, it is often desirable for designs to be simple, lightweight and restrained.
Conservatories are not normally considered to be appropriate structures if located on upper levels, roofs, principal front elevations, on a visually dominant side elevation or if intruding on a gap or on a corner site.

PROPOSALS FOR CONSERVATORIES WILL BE ASSESSED AGAINST THE COUNCIL'S RESTRICTIVE CRITERIA AND JUDGED WITH RESPECT TO THE PHYSICAL APPEARANCE AND THE ESSENTIAL RESIDENTIAL CHARACTER OF THE HANS

TOWN CONSERVATION AREA. CONSERVATORIES WHICH IN THE COUNCIL'S VIEW COMPROMISE THE CHARACTER OF THE CONSERVATION AREA WILL BE RESISTED.

Roof and Upper Level Terraces

The relatively small-sized private gardens of the area and the many buildings that have been divided into flats encouraged the provision of roof terraces or terraces on upper storey levels, such as the roofs of rear extensions. Though such terraces are undeniably a valuable resource for the residents affording fine views and leisure space away from the bustle of street level, they often result in a serious intrusion into neighbours' privacy and amenity and are usually visually inappropriate additions to buildings in such a sensitive townscape. In terms of the availability of amenity space, the fact remains that many residents of the area have shared access to the attractive and often underused communal gardens, and such garden squares fulfil an important role in providing amenity space to local residents. Because of the often significant concerns associated with the addition of roof and upper level terraces, the presence of existing terraces cannot be taken as valid precedents for the future and each proposal will be assessed on its own merits in amenity and townscape terms.

PROPOSALS FOR ROOF AND UPPER LEVEL TERRACES WILL BE ASSESSED AGAINST THE COUNCIL'S RESTRICTIVE CRITERIA AND JUDGED WITH RESPECT TO THE PHYSICAL APPEARANCE AND THE ESSENTIAL RESIDENTIAL CHARACTER OF THE HANS TOWN CONSERVATION AREA.

Forecourts

One of the most significant issues within any conservation area is the problem of accommodating parked cars. The provision of parking is an increasing concern especially within the Hans Town area where many of the houses which were initially intended to be single dwellings are now subdivided into flats. There is no doubt that parked cars detract significantly from an area's character. However the visual intrusion is particularly detrimental to an area's appearance where cars are parked in forecourts or gardens of properties. Fortunately, the opportunities for such forecourt parking are limited within the Hans Town area because of the townscape characteristics with building frontages very close to the public pavement line. Many forecourt areas take the form of basement lightwells below street level, thus ensuring that it is impossible for such areas to accommodate car parking. However in instances where it is practically possible to accommodate parked cars in forecourts, the Council would strongly resist such proposals. Forecourts, front gardens and boundaries are an integral and important part of the character and appearance of the Hans Town Conservation Area.

One of the most distinctive characteristics of the streets of the area is the sense of enclosure afforded by fine cast and wrought iron railings. The only break in this often continuous barrier is to accommodate pedestrian access to the houses via a staircase.

These railings are, by their very nature and in terms of their contribution to the conservation area, valuable elements within the townscape and deserving of protection. Consequently, their removal to accommodate car parking facilities would be strongly resisted by the Council. In addition, the Council normally resists parking facilities being created in rear gardens, especially in cases where these will entail significant infilling of the garden area or the demolition of boundary walls or are likely to result in harm to the appearance and character of the area.

Although, at present, the problem of parking in forecourts and gardens is not considered widespread within the Hans Town area, in comparison with other parts of the Royal Borough, the Council policy as set out in the Unitary Development Plan is normally to resist parking in forecourts and gardens where harm would be caused to the character and appearance of buildings and streets or the residential amenity.

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

Binstores

Most of Hans Town's buildings, although originally intended to be single dwelling houses, are today divided into flats. Such subdivision and concentration of residential units inevitably results in the need for special arrangements to ensure that dustbins are easily accessible for collection and emptying. Often the absence of such arrangements can result in an untidy streetscape cluttered by bins. However, at present this problem is not considered widespread within the Hans Town area, in comparison with other parts of the Borough. In this respect, there does not appear to be a pressing need for binstores. Indeed, given the nature of the townscape with house frontages very close to the pavement line and basements below street level, opportunities for binstores are limited and their erection could have a harmful effect on the character of the area. Often the most appropriate storage area for bins is within the basement vaults of buildings, but such a solution may not always be practical. In the few instances where problems exist and where binstores are considered an appropriate solution, great care should be taken to ensure that proposals are appropriate within their conservation area setting.

Satellite Dishes and Telecommunications Apparatus

Technological developments in Telecommunications have created demands for various forms of antennae and satellite dishes. Often the erection of such additions can have a profound effect not only on individual buildings but collectively on the surrounding townscapes. Such concerns are underlined in the Hans Town area as most of the buildings have roofscapes of considerable charm and character, where the addition of a satellite dish would significantly add clutter to the roof, detracting from its appearance.

It is considered that the introduction of Cable TV and digital receivers will greatly restrict the necessity for antennae and satellite dishes in the future. In the meantime, the Council will cautiously appraise proposals for the erection of such additions.

THE COUNCIL WILL PERMIT DOMESTIC SATELLITE DISHES AND OTHER ANTENNAE ONLY IN CIRCUMSTANCES WHERE THE PROPOSALS WILL NOT SIGNIFICANTLY HARM THE CHARACTER AND APPEARANCE OF THE HANS TOWN CONSERVATION AREA.

Other Alterations

Elements of buildings will always need repair or replacement as a result of the effect of age, wear and tear and weathering. Often alterations may be necessary; for example, to replace an inappropriate past addition to the building with a more appropriate one. However, great care should be taken to ensure that any alterations are in accord with the character and setting of a building. There is often a temptation to "personalise" a building under the guise of "improvement" or to change for the sake of change. Often, the resultant alterations are glaringly incompatible with the original character of the building and may detract considerably not only from the host building's character but from the surrounding townscape. Generally, the most appropriate course of action is not to make changes and to respect the building's original appearance and its contribution to the Conservation Area.

Many groups of buildings owe their collective integrity to shared, subtly distinctive elements such as glazing bar patterns, a continuous cornice line or decorative elements; there is thus a fine balance and even the most seemingly insignificant alteration such as altering the glazing bar pattern, replacing a front door or the provision of poorly located downpipes can have a profound effect on the character and collective group value of a terrace. The incremental and cumulative effect of a number of such singularly minor alterations can destroy not only the character of individual buildings but also of entire street frontages.

The Council will appraise any proposal to alter a building in terms of whether the works will serve to protect or enhance the character of the conservation area or harm the special architectural or historical character of a listed building.

ANY ALTERATION TO A BUILDING OR GROUP OF BUILDINGS WHICH HARMS THE CHARACTER OR APPEARANCE OF THE CONSERVATION AREA WILL BE RESISTED BY THE COUNCIL.

Gardens

In such a densely developed area where the most distinctive characteristics of the buildings are their height and scale, gardens (either private, communal or public) fulfil an invaluable role. They not only provide opportunities for quiet relaxation essential to the continuing amenity of the residents but are also attractive areas, creating a sense of relief and softening to an otherwise hard and uncompromising townscape.

The importance of gardens in the townscape

Private gardens, either individually or in sequence, contribute positively to the character of the conservation area. They assist in defining building groups - for example, between the large houses along principal roads and the mews buildings at the rear. Private gardens within the Hans Town area are generally small, a fact which underlines the importance of their retention and care in ensuring they are not significantly infilled or adversely affected by proposals.

One of the most distinctive elements of Hans Town's townscape character is the large, almost park-like gardens of Cadogan Place and Cadogan Square and the somewhat smaller, but no less attractive, gardens of Hans Place, Lennox Gardens and Cadogan Gardens. Of these, Cadogan Place and Hans Place (laid out as part of Henry Holland's Hans Town) are included within the ***"Register of Parks and Gardens of Special Historic Interest in England"***, compiled by English Heritage. Such a designation highlights the fragile character of such areas and the need to protect their special character. All the communal gardens, with their mature trees, provide a tangible sense of relief within the townscape and their generally well maintained and attractive appearance entails that they make an invaluable contribution to the character of the Conservation Area. There is generally a presumption against development on or directly affecting communal gardens. This is not intended to prohibit works of a minor nature, such as the provision of appropriately designed play equipment, small gardener's huts and the like, but to prevent or restrict development on a larger scale which could adversely affect the garden's character.

PROPOSALS WHICH WOULD IN ANY WAY IMPAIR OR LIMIT THE USE OR ENJOYMENT OF ANY PRIVATE, COMMUNAL OR PUBLIC GARDEN; OR THE CONTRIBUTION THEY MAKE TO THE CHARACTER AND APPEARANCE OF THE CONSERVATION AREA WILL BE RESISTED

New Development

The vast majority of buildings within the Hans Town area contribute positively, both individually or collectively, to the character and appearance of the area. Within such a context, there is a presumption in favour of retention of all buildings within the area. However, some buildings' contribution to the area's character is either fairly neutral or, indeed, negative and redevelopment may assist in replacing a building which currently detracts from the area's character with one which is more appropriate within the setting. However, because of the richness of the area's architecture, opportunities for new development are limited.

However, when such special situations arise, great care needs to be taken to ensure the new building is consistent in scale, proportion, material and detailing within its context. There is often a belief which prescribes that new development within conservation areas should seek to replicate the surrounding buildings. However, weak pastiches of Victorian or other buildings and terraces can often exert a deadening impact on the area's character - appearing lifeless and lacking in imagination and dynamism. Indeed, the Hans Town area is characterised by striking architecture which in its day was regarded (and is still widely considered) as dynamic, innovative and progressive, for example the now distinctive warm red brick of the Pont Street Dutch / Queen Anne Revival or Voysey's Arts and Crafts Hans Road houses. Within such a rich diversity of architectural style dating from the late Georgian period to the present, there is no reason why high quality, convincing, contemporary new buildings cannot be absorbed effortlessly within the Hans Town area.

Reconciling new development within such a distinctive setting is by no means an easy challenge and often demands a high level of understanding, observation, ingenuity and sensitivity. The principal starting point should be the carrying out of a thorough assessment of the new building's setting to identify the fundamental character of the townscape.

Even within the most seemingly anarchic terraces where, at first glance, there appears a lack of cohesion there is usually a discernible theme; for example, in terms of height, scale, frontage width or building line. In many cases, the buildings within the terrace share a sense of vertical emphasis, or a balance or hierarchy of window openings or a subtle interrelationship between vertical and horizontal emphasis. In other instances, the terrace may share obvious elements such as facing materials or restrained or exuberant detailing.

Though the dominant facing materials of the area are undoubtedly soft warm red bricks, stock brick or white painted stucco, there are numerous examples of buildings faced in stone, glazed tiles, terracotta or modern cladding. Though such a diversity may indicate an element of flexibility, the choice of materials should directly relate to the immediate characteristics of the building's setting.

PROPOSALS FOR NEW DEVELOPMENT AND RE-DEVELOPMENT WILL ONLY BE CONSIDERED FAVOURABLY IF THE PRINCIPLE OF THE TOTAL OR PARTIAL DEMOLITION OF THE EXISTING BUILDING IS CONSIDERED ACCEPTABLE. NEW DEVELOPMENT PROPOSALS WHICH DEPART FROM THE FUNDAMENTAL CHARACTER OF THE AREA'S CHARACTER WILL BE RESISTED.

6. SHOPFRONTS AND ADVERTISING

The guidance detailed in this section should be read in conjunction with the relevant policies within the Unitary Development Plan as well as the Royal Borough's booklet "Design and conservation of shopfronts and shopping streets", both of which are available from the Planning Information Office.

The Knightsbridge area has been synonymous with high quality shopping premises for well over a hundred years and its reputation remains secure as a shopping centre of national and international repute. Such a reputation is not only a result of the presence of well known stores such as Harrods and Harvey Nichols but also because of the prolific number of high quality shops specialising in a wide diversity of select goods. The area's past, present and future prosperity is intrinsically linked to its success as a shopping centre.

Given the area's importance as a retail centre, it is not surprising that the area has been at the forefront of changing retail fashions which have in turn resulted in contemporary and often dynamic shopfronts including Art Nouveau and Modernist designs. The area has thus provided a canvas for some of the most striking and distinctive shop frontages in London, exemplified no less by the still striking Doulton's terracotta exuberance of Harrods. There are numerous other examples of dynamic, ground-breaking and eye catching shopfront designs, some of which have been completed only in the last few years.

Turn of the century shopfront, Sloane Street (now demolished)

Convincing contemporary shopfront, Brompton Road

Given this distinctive, evolving history of innovative and contemporary shopfront designs, there is more flexibility in the Knightsbridge area to allow for dynamic, new shopfronts than in some other areas within the Royal Borough, where the character is primarily one of more traditional, restrained Victorian shopfronts. However, even within such a framework it is essential that new shopfronts respond

appropriately to the setting, especially in view of their parent building's elevation. The emphasis therefore is not on constraining innovative and convincing contemporary designs but on ensuring that such designs respect the structure of the host building and the visual framework that it provides. In this respect, great care needs to be exercised in ensuring that a compromise is realised between the corporate image and style of a particular retail chain and the distinctiveness and character of the host shopfront and parent building.

During the evolution of shopfront designs, a language emerged which has been subject to different interpretations but still remains valid and effective today. Generally, such shopfronts comprised a subtle interaction of vertical and horizontal elements, resulting in a well balanced shopfront with a coherent level of integrity. An adequate base is provided by a robust stall riser anchoring the shopfront (and parent building) to the ground. The omission of stall risers often results in shopfronts which are visually weak. Flanking the stallrisers are vertical pilasters which assist in framing the shopfront and provide a sense of separation between neighbouring shopfronts, thus reinforcing a sense of vertical emphasis of the parent building. Often such pilasters are crowned by exuberant corbels and are supported by a base plinth. The pilasters visually support a cornice which crowns the shopfront and encloses a normally slender fascia which assists in defining the shopfront and providing a convenient panel to advertise the name and nature of the shop. Often the robust and balanced nature of this interrelationship between stall riser, pilasters, base plinth, corbels, cornice and fascia is complemented by fine detailing of glazing bars, mouldings and string courses. Contemporary interpretations of these principles of shopfront designs which assist in progressing the tradition are welcomed. The emphasis is firmly on realising shopfronts of high quality both in terms of design, detailing and materials.

Many of the buildings of Knightsbridge (irrespective of the lower storey shopfronts) are attractive and fine buildings in their own right and may have a distinctive character with fine detailing and original features. Many were originally designed primarily as shop units and often boast well-proportioned ground and first storey shopfronts. Such buildings thus provide a visual framework and establish a context and any shopfronts should be integrated within the framework provided by the building. In this respect, shopfronts which fail to take adequate account of, or obscure, or destroy original features such as pilasters, corbels, cornices, fascias, stall risers or glazing bar pattern are invariably inappropriate within their setting. Conversely, proposed shopfronts which result in the reinstatement of previously obscured or removed detailing and features will be welcomed. Open shopfronts often result in a gaping hole in the building's elevation and are not generally acceptable.

The materials of any new shopfront should match or complement the materials of the parent building and within the distinctive and diverse character of Hans Town shopping streets there is flexibility in the use of such materials as timber, terracotta, faïence, stone or sensitive use of metal and glass.

Security

Security of retail premises is an obvious and acknowledged concern, especially given the often expensive merchandise of the shops along Knightsbridge. However, there is a need to reconcile effective security measures with the undoubted need to protect the visual amenity of the area.

"Invisible" security measures should be considered in preference to more visually obtrusive options - for example, the use of laminated or toughened glass or polycarbonate glazing or the provision of effective alarm systems or closed circuit cameras. Often a well lit open shopfront encourages informal policing of premises by passers by, especially in such busy thoroughfares as Knightsbridge and Sloane Street.

The use of solid roller shutters is unacceptable and represents inappropriate security measures. They impose a deadening and forbidding effect on a shopfront as well as the streetscape and are quite contrary to the sense of dynamism and visual interest so distinctive of the area's shopfronts. Similarly, the use of open-link grilles, despite their more transparent appearance, are seldom appropriate, especially when affixed externally. Projecting shutter or blind boxes affixed on the external face of the building are particularly contentious as they often obscure or detract from surrounding details of the shopfront. Their use on the inside of the shop window is generally less contentious, but they should be integrated with other elements of the shop surround and may be located well back from the display window behind less valuable or purely cosmetic window displays.

Stall risers which are distinctive features of most nineteenth century shopfronts, not only provide a visual support to the shopfront but are also invaluable in security terms in preventing activities such as ram raiding.

Awnings and blinds

Awning and blinds can, if appropriately designed, provide attractive features in a shopping street. However, if inappropriately designed, they can represent garish, obtrusive elements, injurious to the character of the street.

Generally, Victorian and Edwardian blinds consisted of sheet canvas which extended from rollers held over the shop window on wrought iron supports. Such blinds did not generally have sides and could be retracted inwards into a blind box usually located beneath the shopfront fascia. Often such blinds sit comfortably on Victorian and Edwardian shopfronts and are not incongruous elements. However, inappropriately designed and garishly coloured "dutch blinds" of a curved appearance often result in an unwelcome sense of bulk, especially when viewed from the side as one looks along the street. They often relate unsatisfactorily to the character of the host shopfront or building. Generally, such dutch blinds are considered unwelcome unless it can be demonstrated that they do not harm the character of the shopfront or streetfrontage.

Strong justification needs to be provided for the provision of blinds and awnings and they should not generally be used as an added means of advertising.

Upper Floors

Many of the turn-of-the-century shopfronts, particularly on the eastern end of Knightsbridge, were originally designed to have a shop display window on first floor level sometimes of elegant and distinctive designs. Such first floor display windows are characteristic elements in the evolution of shopfrontages and when found, care should be taken to ensure their retention and the reinstatement of elements such as decorative surrounds or glazing bar patterns. Such first floor windows were invariably designed as display windows for goods rather than an opening for the display of gaudy and obtrusive advertisements. Generally, visual emphasis should be focused on the ground storey shopfronts, and the first storey shopfronts should not visually overwhelm the ground floor facade. Consequently, signs, adverts, blinds and projecting elements should not be affixed above ground floor level and first floor facades should appear relatively subdued.

In other buildings, there is a distinctive, visual break between the ground storey shopfronts and the upper storeys of a very different character. In such instances, the provision of non-original shopfrontages at first floor or upper storey levels may be damaging to the character of the building and should generally be avoided. Where, as is often the case, there is a residential or other use on upper floors, separate accesses are desirable and those which exist and are incorporated into ground storey shopfronts, should not be closed or infilled. Therefore, the primary means of access to upper storeys should be through the ground floor front facades and not positioned at the side or rear of buildings as this may result in increasing pressure from vehicle movements and refuse collection in the usually quieter and often residential streets at the rear of the shopping thoroughfares.

Access for those with Disabilities

It is vital that people with disabilities or mobility needs are provided with adequate, convenient and coherent access provision. Such means of access should always (where practicable) be provided through primary access points on the front facades of shopfronts and not positioned on secondary elevations. Wherever possible, ramps or level access will be encouraged in existing shopfronts in place of steps into and within buildings. Where major changes are proposed, the Council expects level access to shops to be provided, for the convenience of those in wheelchairs or with prams. If this is not possible, shallow sloped ramps should be introduced. Where floor levels pose a problem, a recessed doorway may offer both a more effective opportunity for window displays and the best means of creating a gentle ramp. Entrance doorways and access routes should be carefully designed to ensure convenience and ease of access, regardless of the user's disability. Access for the disabled should be considered central to the design of new shopfronts and not as a peripheral concern or as an afterthought. It is essential that any alterations adhere to the provisions of Part M (Access and facilities for disabled people) of The Building Regulations 1991.

The emphasis should be on providing a clear, effective, sympathetic and appropriate ease of access to all, irrespective of disability. Further guidance can be sought in the "Access design guidance notes" published by the Royal Borough.

Signage

The most appropriate location for signage (both flush signage and projecting signs) is at fascia level and not on upper storeys. Traditionally, the fascia provided the primary focal point and included the name of the shop. Where original fascia signs or panels survive, these should be utilised for new signage. Often the fascia provides the unifying element of a terrace or street and any new signage should fit snugly within the existing fascia. Traditionally, fascia signs comprised painted letters on painted timber fascia boards, or individual ceramic, timber or metal letters affixed to the fascia board. Convincing, contemporary interpretations of this tradition are welcomed, providing the new fascia sign respects the original scale and structure of the fascias.

Internal illumination raises a number of concerns and may be visually disruptive within such a sensitive area. If lighting is considered acceptable in principle, the most appropriate is spot lighting or 'halo' lighting (placed behind the letters to light the fascia and silhouette the letters)

In instances where projecting signs are considered acceptable, these should project from the fascia, not from the decorative shop frame or from the facade above the shopfront. The lighting of such projecting signs should take the form of subtle external illumination and not internally illuminated box signs.

A fine period shopfront on Pont Street


SHAFTO
MEWS SW1

7. MEWS

The mews terraces of Hans Town are intrinsic to the architectural development and character of the area. Their modesty and simplicity in size and design often contrasts markedly with the more imposing houses they once serviced. Mews, therefore, play a valuable role in the architectural diversity of the area. Social change has entailed that most of the mews buildings today have been converted into self-contained residential units which in turn introduce understandable and necessary pressures to alter elements of the elevation to reflect their new use. A degree of flexibility, in terms of accommodating such alterations, will be exercised but with regard to the fundamental simplicity and inherent distinctive characteristics of both the individual mews building and its immediate mews setting.

Mews terraces were often designed in a uniform manner as part of a single development and the elevational features and details are replicated in each mews elevation. Where a sense of uniformity is still apparent, alterations to the individual mews buildings should respect and reflect such shared characteristics. This may entail the retention of original windows (particularly at first floor level) or of other features such as doors and their openings which are deemed as intrinsic to the overall group value and integrity of the terrace. Such an approach may also prescribe a restrictive approach to the provision of mansard roofs or similar roof extensions.

Largely unaltered mews buildings, Pavilion Road

However, in other instances, incremental past alterations may entail that the previous sense of collective integrity of the mews terrace has been virtually obliterated and can no longer be discerned. Within such a context, a more flexible approach may be applied - but in a manner which ensures that each elevation retains the distinctive general characteristics of mews properties.

The starting point for any alteration should always be based upon the retention of the basic framework of the original elevation which usually consists of a strong horizontal lintel / bressumer defining a large lower storey single or double opening and modest upper storey window and door openings. Such elements represent the bones of the mews building's character and any enlargement, blocking up or alteration to these fundamental elements will inevitably corrupt the character of the elevation.

Secondly, attention should be paid to identifying and ensuring the retention or replication of surviving original features on the elevation. These may include upper storey box sash windows, hay loft doors, parapet brick string courses, stepped brick corbels, eaves overhangs, arched brick window and door heads, original narrow boarded stable doors, iron strap hinges, narrow ground floor access doors, fanlights or top-lights or any other features. Such elements are integral to the host elevation's character as well as to its overall contribution to a mews terrace. Consequently, the loss of any original feature is regrettable and should be justified.

Mews buildings were originally designed as modest, subdued and simple buildings and any alterations should reflect this sense of simplicity which can easily be corrupted by even the most seemingly minor alterations. The temptation to cosmeticise or add alien, decorative elements should be resisted and the main elevation should not express grandiose pretensions resulting from over-elaborate, decorative or cluttered appearance. The original mews buildings are attractive in their inherent simplicity and it is considered inappropriate that the character should be transformed to something more akin to a town house.

Given the diversity of mews buildings in Hans Town, it is difficult to formulate definitive guidelines for alterations. However, the general shared characteristic elements of the mews buildings entail that it is possible to apply general principles to manage such alterations. These are listed below:

- Garages should be retained and not converted into living space both in terms of providing a constant level of off street parking provision and also in terms of visual amenity, especially where original stable doors can be retained. Flexibility is usually exercised in instances where the mews building has two garages and where the conversion of one garage into living space may be appropriate.

- All original upper storey window and door openings should be retained and not enlarged, blocked up or altered.

- All surviving original timber box sash windows should be retained or replaced by accurate replica timber box sash windows.

- New garage doors should be of narrow painted timber and side hung on hinges and not of metal or UPVC up and over designs.

- Surviving original narrow boarded stable doors along with iron strap hinges should be retained.

- The bressumer / lintel should be retained as a strong visual element and not concealed by being bricked, rendered or boxed over.

- All decorative arched brick window and door heads should be retained as well as any decorative brickwork such as corbels or string courses.

- Previously unpainted facing brickwork should not be painted but left exposed with pointing set flush or slightly recessed from the face of the brick.

- In normal circumstances, windows and doors should be deep set in their openings by no deeper than 120mm and conversely not flush or standing proud of the elevation. In this respect bow and bay windows are normally inappropriate.

- All new windows and doors should be of painted timber to match the original material.

- Any new entrance doors should be of vertical narrow boarded painted timber or a simple panelled painted timber door (for example, with four panels). Any glazing should be restricted to a fanlight above the door.

- Where garages are to be converted into living accommodation, the possible retention of the original stable door should be considered, possibly facing a backing brickwork wall. Glazed panels dissected by robust glazing bars could be incorporated into the upper half of the original door to afford light. Alternatively, if the original stable/ garage door cannot be retained or has already been lost, any new windows should be of robust design; for example, a venetian box sash with side-lights or a pair of box sash windows.

- Mansard roof extensions or the provision of dormers will be carefully considered in view of the effect on the character of the existing building and of its wider setting within the terrace. Because of their modest size, the roofs of mews buildings are generally widely visible from surrounding areas. Where a mansard or a dormer is considered appropriate, the design should relate to the parent elevation, with modest windows mirroring the locations of the upper storey openings of the elevation or centred on the roof slope.

- Rear elevations, when exposed, are usually kept free of windows or any openings. In some instances, where the mews building adjoins a rear garden in its ownership, modest sized openings may be permitted. Any rear extensions, which break the rear building line of the mews terrace, are seldom acceptable.

A rare surviving mews facade with original features retained

8. LISTED BUILDINGS

The Hans Town Conservation Area boasts a large number of buildings which are listed for their special architectural or historical interest. These buildings represent the cream of Hans Town Conservation Area's architectural legacy and are, by definition, of national importance. This list is compiled by the Department of Culture, Media and Sport and the buildings are classified in grades (I, II* and II) to show their relative importance. The lists are constantly being revised and updated and the buildings include listing entries from between 1963 and 2000. Appendix 1 includes a list of Listed buildings within the Hans Town Conservation Area. These listed buildings include examples from throughout the area's historical evolution; from the late eighteenth century Georgian houses, through to the early and mid-nineteenth century stucco terraces and late nineteenth century red brick Queen Anne Revival houses continuing up to the commercial exuberance of the turn of the century and, finally, even late twentieth century office blocks. The buildings and structures on the list include individual houses and terraces, commercial premises, office blocks, churches, mews arches and bollards.

A listed building is listed in its entirety. The whole building is protected, both internally and externally, as well as outbuildings or other structures within its curtilage (with some minor exceptions).

Any work which, in the opinion of the Council, affects the character of the listed building as a building of special historical or architectural interest requires listed building consent. Such works may be external or internal and may involve seemingly minor alterations or extensions. Most works of maintenance or repair do not normally need consent, providing that the materials, detailing and finished effect accurately match the original work. However, those intending to carry out works to a Listed building are advised to contact the Council's Department of Planning Services at an early stage.

It is a criminal offence to carry out works to a listed building without consent and those carrying out such unauthorised works may be prosecuted and have to pay a fine. The Council might also serve a listed building enforcement notice requiring remedial works which could prove expensive.

Given the wide diversity of listed buildings and structures of varying character and age, it is virtually impossible to offer definitive advice on appropriate alterations. Each building must be considered on its own merits. However, Planning Policy Guidance Note 15 includes important guidance on alterations to Listed Buildings, in particular Annex C. In addition, English Heritage have published numerous guidance publications including ***"London Terrace Houses 1660-1860"***.

9. VIEWS AND VISTAS

The character of the conservation area is not only dependent on the quality and appearance of individual buildings but also on the interrelationship between them and the spaces and sight lines which define their collective character.

The Hans Town Conservation Area encapsulates a wide diversity of vistas, both long and short, planned and formal or irregular and informal. Such vistas often define the character of the conservation area. They include long views along major thoroughfares, glimpses into garden squares or along formal identical terraces, informal and pleasing juxtapositions of building styles and scale, views which focus on a particular imposing building or which are framed by a formal composition or which merely providing a glimpse between individual buildings or the junction of several streets. Each view is distinctive and paints a picture of the historical and architectural development of the Hans Town area. Important views, worthy of special mention here, deserve particular attention to ensure that all development affecting the view serves to protect or enhance its character. Other views, not shown on Proposals Map 2 in appendix 3, may also deserve protection. The retention of such views is thus considered integral to the character and appearance of the conservation area.

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

View southwards along Cadogan Square

10. GAPS

The Hans Town Conservation Area's character relies on an important relationship between distinct groups of buildings and terraces and the spaces between them. In some instances, such spaces are large (such as garden squares) while in other instances, the gaps between building groups can be very narrow (especially between mews terraces and the grander buildings they once serviced). Gaps and open spaces in the townscape are important by the manner in which they define the spatial separation between building groups as well as in the way they provide a sense of relief to a congested townscape. The infilling of such gaps could result in two separate building groups merging clumsily together, resulting in an incoherent relationship to the detriment of the character of the conservation area. In this respect, important gaps between separate building groups and terraces are identified in Proposals Map 2 in Appendix 3 held in the back cover of the publication. The gaps identified include gardens or unbuilt areas as well as buildings which, in terms of height, are significantly lower than adjoining buildings and where this change in height creates a break between terraces or contributes positively to the character of the conservation area. The Council will seek to ensure that these gaps continue to make a contribution to the character of the conservation area and the separation between terraces. One such important gap is the course of the Westbourne River between Cadogan Lane and Chesham Street and between Cadogan Place and Lowndes Street. This corridor is particularly important to the character and historical legacy of the conservation area.

Above and below:
The importance of gaps and spaces between buildings
(examples from Cadogan Gardens and Cadogan Square)

11. TREES

Trees contribute immensely to the character of the Hans Town Conservation area, either in mature groups within the garden squares, as small avenues lining streets or as individuals within rear gardens. They assist in softening a densely developed townscape, providing tangible and welcome relief to streets which would otherwise appear hard and uncompromising. Their changing appearance through the seasons provides a reassuring and living, growing presence within an overwhelmingly man-made environment. Indeed many of the more mature trees are older than the buildings which now surround them. As the trees continue to grow, adequate care and attention needs to be taken to ensure their continued well being. Trees on private land are the responsibility of owners but assistance is available from the Council's arboricultural officers and via the Arboricultural Association. Tree surgery offered on the doorstep may be unnecessary and costly and may lead to irrevocable damage. In contrast, the Council can offer skilled advice in general terms or in the event of an emergency, including the rights and liabilities of tree owners. The Council maintains a list of contractors approved by the Arboricultural Association.

The importance of trees in a congested townscape (Cadogan Square)

Tree Preservation Orders

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

Trees in Conservation Areas

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

The best interests of the Conservation Area do not always demand the retention of every tree for as long as possible. The characteristics of some species can mean that they become unsuitable for their location before maturity. Replacement with a younger specimen or different species is then appropriate. Phased replacement ensures continuing cover within groups.

Street Trees

Street trees and trees on publicly owned land represent a vital and enhancing resource and are managed by the Council which is aware of their great visual value. Its arboriculturalists are willing to investigate reasonable requests and proposals for additional street trees in appropriate locations. The provision of new trees as part of re development or other proposals is generally welcomed.

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

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

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

Emergency Work

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

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

Further Information

The Council's Arboricultural Section (020 7361 2767/3249) should be contacted in order to ascertain whether a tree is protected or is in a conservation area, or, indeed, in the event of any query concerning the procedural aspects of work to trees.

12. ENHANCEMENTS

BUILDINGS AND CURTILAGES

The Royal Borough cannot, in isolation, realise the objectives of safeguarding the character of the conservation area. The authority's role is one of assisting in the management of change to ensure that all development within its jurisdiction either protects or enhances the conservation area's character. The Royal Borough will not be wholly successful in its aims without the support, partnership and co-operation of local residents, property owners, residents' associations, amenity groups, freehold estates and others. All of these invariably share the desire for the area's character to be safeguarded.

Although the Royal Borough's role is often one of restricting perceived harmful and inappropriate alterations and proposals, the authority shall take on an equally important pro-active role in advising, promoting and encouraging appropriate alterations and enhancements throughout the conservation area.

There are, unfortunately, numerous past alterations, extensions or even buildings which contribute little to the conservation area's character and which could benefit from works of enhancement. In this respect, the planning department is committed to encouraging and promoting such works of enhancements to the area's buildings.

Although this section will list a number of properties, which are amongst the most obviously intrusive, there are numerous other enhancements to other buildings which would be encouraged. Indeed, there are few buildings within the Hans Town area (even the most important Listed buildings) which would not benefit from some form of enhancement - either general repair or more substantial works.

Examples of the most common works of enhancement include:

- The removal of later inappropriate doors and windows and the instatement of ones to match the original in terms of design, materials and detailing

- The sensitive blocking up of later inappropriately located window openings or the reinstatement of previously infilled original openings

- The reinstatement of missing or previously removed features such as railings, door porches, verandas, boundary walls, chimneys, stucco mouldings, door furniture, fanlights and others

- The reinstatement of original materials such as roof slates, tiles, leadwork, brickwork, terracotta, stonework or facing materials at roof level, on elevations and within the curtilage, such as front stairwells or forecourts

- The remodelling or enhancement of dormer or roof extensions in a more appropriate fashion or the removal of later inappropriate additions such as water tanks

- The remodelling of inappropriate later extensions through the provision of more appropriate windows, window surrounds or facing brickwork

- The removal or rationalisation of elements such as downpipes, waste or soil stacks, aerials, antennae, satellite dishes, wire or cabling, fire alarms, security cameras and obtrusive security bars or shutters

- Sensitive and selective repair and cleaning of brickwork or stonework including the careful and appropriate removal of paint

- General repair and constant decoration of elevation, for example, painting of joinery and stucco or repairing damaged areas of brickwork, render, terracotta or stonework and other repairs

Advice on any proposed enhancements or repair work can be obtained from the planning department.

GRANTS

Grants are available from the Council for the restoration of many ornamental features such as boundary railings, piers and balustrades, porches, window and door surrounds and stucco cornices. Because this kind of work is much more valuable if carried out to more than one property in a group, the Council will only consider grant aid:
1. Where the property concerned is the only one, or one of the only two, in a clearly defined group which is missing the particular feature to be restored; or
2. Where the owners of three or more properties, in a clearly defined group, are doing similar work at the same time.

In either case, the properties concerned must be within a conservation area. They need not be listed.

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

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

Further information is available from the West London casework officer responsible for the Kensington and Chelsea area at English Heritage (London Region), Chesham House, 30 Warwick Street, London W1R 6RD, tel : 020 7973 3000.

SPECIFIC PROPOSED BUILDING ENHANCEMENTS

(see Proposals Map 2 in Appendix 3 held at back of publication)

B1 : 33 Brompton Road :
(redevelopment) :
The building makes an unconvincing contribution to the road frontage and could benefit from remodelling.

B2 : 15 Basil Street :
The mansard roof could be re-modelled in a more sympathetic manner.

B3 : 17 Basil Street :
The building makes a debatable contribution and may benefit from works of enhancement.

B4 : 41 Hans Place :
The building's contribution to its setting is debatable and may benefit from sympathetic remodelling.

B5 : Clunie House / Denbigh House, Hans Place :
Both buildings appear awkward within their setting although more realistic short term measures could involve the provision of improved forecourt detailing with railings to improve the sense of enclosure to the street.

B6 : 41 Lennox Gardens : The upper level extensions could benefit from appropriate remodelling.

B7 : 8-10 and 7-9 Pont Street :
Both buildings make neutral contributions and could benefit from works of enhancement or remodelling.

The Unexceptional No. 33 Brompton Raod (see **B1** *)*

Clunie House / Denbigh House, Hans Place (see **B5** *)*

B8 : 38 Pont Street : The removal of the large, overtly long dormer window and the reinstatement of original roof detailing.

B9 : 8 Cadogan Square : The removal or improvement of the double height mansard.

B10 : 72 Cadogan Square : Reinstatement of Norman Shaw's porch, previously removed, as per illustration in The Building News, June 27, 1879 (Royal Academy Drawing).

B11 : 120 Sloane Street : Removal of paint from brickwork, reinstatement of box sash windows and remodelling unattractive side rendered wall.

B12 : Oakley House, Sloane Street : The uninteresting, bland forecourt and ground floor elevation could benefit from a planting approach, such as the one employed on Fordie House.

B13 : 132-135 Sloane Street : The building makes a neutral contribution and could benefit from enhancement or appropriate remodelling.

B14 : 68-82 Pavilion Road : The buildings make a neutral contribution and could benefit from works of enhancement.

B15 : 145-151 Pavilion Road : Unconvincing interpretation of the mews setting, overtly horizontal and lacking in a sense of appropriate rhythm and vertical emphasis. The ground storey is particularly disappointing with roller shutters resulting in a poor street frontage. The building could benefit from improvement.

B16 : 237-241 Pavilion Road : Buildings which lack a sense of flow of individual frontages, appearing rather monotonous and of an overtly horizontal emphasis.

B17 : Cadogan Place : Reinstatement of the cast iron glazed verandas over the door porticoes of Nos. 34-69. Best examples to follow Nos 57, 58 and 62.

B18 : 63 Cadogan Place : Reinstatement of the second storey windows which have been enlarged and are harmful to the overall sense of integrity of Cadogan Place.

B19 : 18 Cadogan Place : Removal or remodelling of inappropriate roof additions which are visible from a wide area.

B20 : 17 Chesham Place : Remodelling of the flank elevation facing Pont Street in a simpler, more appropriate manner befitting a flank elevation.

B21 : Chalfont House, 7-9 Chesham Street : Buildings which are markedly different from the rest of the street and could benefit from remodelling which could assist in reinstating the former stuccoed character of Chesham Street.

13. ENVIRONMENTAL IMPROVEMENTS

Given the undoubted high quality of the conservation area's townscapes there are few, if any opportunities for major enhancement schemes. There are however relatively small areas which could benefit from improvement works. This document lists the seemingly most obvious of these. However, the list is not exhaustive and few areas would not benefit from enhancement. (see Proposals Map 2 in Appendix 3 held at back of publication)

E1 : Rectangular area in front of 31-39 Pont Street

The existing area is uneven with haphazard and uneven Yorkstone crazy paving which contributes little visually. The Portland stone plinths bear the tell-tale signs of previous iron railings which must have been impressive at one time. The mature trees contribute immensely to the character of Pont Street. The area presents an opportunity for enhancement by providing a sheltered seating area away from the incessant bustle of Pont Street. This could include the laying down of an even-coursed Yorkstone surface, the reinstatement of railings and the reuse of the Portland stone plinths along with the provision of steps and ramp to afford access, together with the provision of seating between the trees.

Forecourt of Nos 31-39, Pont Street (see **E1** *)*

E2 : South End of Hans Place, The Stanley Herbert memorial

The area appears ill-defined with cars encroaching right up to the memorial. Works of enhancement could include the sensitive restoration of the memorial and possible repair of the fountain. Enlarging the pavement with generous kerb upstands or sensitive use of bollards would prevent the encroachment of cars, whilst retaining existing parking spaces. The unsightly painted chevrons on the road could be covered over by an extension to the pavement.

Hoopers Court between Basil Street and Brompton Road
(see **E3** *)*

South end of Hans Place

E3. Hoopers Court :

Hoopers Court would benefit from comprehensive enhancement and could be transformed from its present uninspiring and unwelcoming appearance into an attractive pedestrian link. Possibilities include glazing over with a canopy, the provision of an appropriately designed entrance, sensitive street lighting, the repaving in coursed Yorkstone in conjunction with a more comprehensive approach to encouraging uses such as small retail outlets and the restoration or enhancement of facades facing the court.

E4 : Triangle at the south end of Lennox Gardens

The triangle at the junction between Lennox Gardens and Milner Street could be enhanced through the removal of street furniture and repaving in Yorkstone.

E5: Repaving, enhancement of area to east of Cadogan Gardens

The pavements on the east side of Cadogan Gardens are faced in bitumen and are generally unsightly and could benefit from repaving. In addition, the road junction on the north east side of the Gardens appears cluttered and could be enhanced through the rationalisation of street furniture, pavement surfaces and reconfiguring the paved areas.

E6 : Hans Crescent / Basil Street / Hans Road

Major works to the former Knightsbridge Crown Court and other developments give the opportunity for improvements to these streets.

E7 : Chesham Street :

Cul-de-sac opposite Lowndes Arms
The cul-de-sac could be enhanced by creating a paved area faced in Yorkstone.

E8 : NCP multi-storey car park, Rysbrack Street

The building affects views in to and out of the conservation area and is of an un-exceptional appearance which could benefit from sensitive remodelling.

In addition to these specific areas, a more general approach to enhancement could incrementally assist in improving the appearance of the conservation area,

- **Hans Town Bollards :**

  A number of original Hans Town bollards survive throughout the area, although many are in a poor state of repair and would benefit from painting. Despite the Royal Borough's policy of retaining, where possible, a consistency of bollard design, the presence of the Hans Town bollards within the boundary of the late Georgian Hans Town justifies a more flexible approach. In this respect, new bollards within the Hans Town area could be designed to match (though with subtle differences) the designs of the original, thus denoting the presence of Henry Holland's Hans Town, whilst retaining and repainting the existing bollards.

- **Yorkstone reinstatement :**

  Yorkstone has traditionally been the material of the area's pavements. Unfortunately past removal has entailed that few of the area's streets are faced in this most attractive of materials. Many streets would be enhanced through the reinstatement of Yorkstone. However, given the high costs, priority will be given to repair and reinstating small areas of missing Yorkstone in areas which have retained most original paving, in particular Cadogan Square and Lennox Gardens. Future reinstatement could occur in Hans Place, Pont Street and other selected areas, but total reinstatement may not be a realistic option in the foreseable future.

- **Granite sett reinstatement :**

  Many of the mews and road gutters of Hans Town have retained granite setts, whereas in other areas the setts have been removed or tarmacked over. A selective and appropriate scheme of reinstatement may be of significant benefit to the character of some mews and roadways.

- **Lamposts :**
  Under the council's on-going scheme, visually inappropriate concrete and other lamposts are being replaced by steel posts which are more sympathetic to the area's character.

- **Interpretive plaques :**
  A sensitive scheme for the provision of plaques could be considered, focused on identifying the presence of the River Westbourne, the previous location of Prince's cricket ground and Henry Holland's Sloane Place.

- **Tree planting :**
  Trees fulfill an important role in lending interest and softening the area's character and, where possible, more trees will be planted in the future.

Recent tree planting - Sloane Street

APPENDIX 1 :

LISTED BUILDINGS IN HANS TOWN CONSERVATION AREA

The buildings listed below were included on the list at the time of publication and, consequently, you are advised to contact the Council's Department of Planning Services to check whether there have been further revisions.

BROMPTON ROAD

Nos.87 to 135 (Harrod's) II* 1969

CADOGAN GARDENS

No. 1 and 3 II 1969
Nos. 2-16 (even) II 1969

CADOGAN PLACE

Nos. 21-69 (consec.) II 1974
Nos. 70-90 (consec.) II 1969
Bollards outside No. 70 (2 No.) II 1984

CADOGAN SQUARE

No. 1 (Formally Ambassador's Residence of the Danish Embassy) II 1973
Nos. 3-57 (odd) II 1977
No. 4 II* 1969
Nos. 6-16 (even) II 1969
Nos. 22-48 (even) incl. No. 26A II 1969
No. 50 II 1962
No. 52 II* 1962
Nos. 54-58 (even) II 1969
Nos. 60 and 62B II 1969
No. 61 II 1977
Nos. 63-79 (odd) II 1969
No. 64 and 66 II 1969
No. 68 II* 1969
No. 70 II 1969
No. 72 II* 1969
No. 74 II 1969
No. 84 (Stuart House) II 1969

CHESHAM PLACE

Nos. 15, 16 and 17 II 1984
Nos. 26, 27 and 28 II 1969

EATON PLACE
Nos. 89-99 (odd) II 1969

EATON TERRACE
Nos. 2-20 (even) II 1984

HANS PLACE
No. 14 II 1969
Nos. 16-22 (consec.) II 1969
Nos. 23-27 (consec.) II 1969

HANS ROAD
Nos. 12, 14 and 16 II 1963

HANS STREET
Nos. 1 and 63 Sloane Street II 1969
No. 3 (Hans House) II 1969

LENNOX GARDENS
Nos. 1, 3 and 5 II 1969
Nos. 2-8 (even) II 1969
Nos. 17-43 (odd) II 1969
No. 52 (Lennox Lodge) and 54 II 1969

LOWNDES STREET
Nos. 42, 43 and 44 II 1984

PONT STREET
Nos. 26, 28 and 30 II 1969
Nos. 32-40 (consec.) II 1969
Nos. 42-50 (consec.) II 1969
No. St Columba's Church (Presbyterian) II 1988
Nos. 15 and 17 south side II 1984
No. 45 south side II 1969
No. 67 south side II 1984
Nos. 69-73 (odd) south side II 1976

SHAFTO MEWS
Entrance Arch from Cadogan Square, with flanking pavilions II 1973

SLOANE STREET

No 64 II 1969
No 123 II 1969
No 139 II 1969
No 162c II 1969
No 190-192 II 1995

WEST EATON PLACE

Nos. 1-17 (odd) II 1969

APPENDIX 2 :
PROPERTIES WITHIN THE CONSERVATION AREA
(with date of designation)

Basil Street	7-19a odd	1975
Basil Street	16-28 even	1985
Basil Street	21-31 odd	1971
Basil Street	Basil Mansion	1975
Basil Street	Lincoln House	1985
Basil Street	Washington House	1985
Brompton Road	143-161	1995
Brompton Road	Brompton Arcade	1990
Brompton Road	Harrods (87-141 odd)	1975
Cadogan Gardens	1-17, 17A, 59-83 odd	1971
Cadogan Gardens	2-16 even, 18-28 even	1971
Cadogan Gardens	85-87	1985
Cadogan Gardens	89-105 odd	1971
Cadogan Gardens	107-113 odd	1987
Cadogan Gardens	gardens	1971
Cadogan Gardens	Holy Trinity Church School	1987
Cadogan Gate	3,4	1989
Cadogan Lane	All	1971
Cadogan Place	13-89 consec.	1971
Cadogan Place	garden	1971
Cadogan Square	All including central garden	1971
Chesham Place	15-28 consec.	1971
Chesham Place	Belgravia Telephone Exchange	1971
Chesham Street	1-41 odd	1971
Clabon Mews	1-31 odd, 2-18 even	1983
Clabon Mews	24-54 even, 33-75 odd	1971
Clabon Mews	Clabon Lodge	1971
D'Oyley Street	1-10 Cadogan Court Gardens	1971
D'Oyley Street	22,23,24	1971

Eaton Place	89-99 odd	1969
Ellis Street	All	1971
Hans Crescent	1,3 4-28	1975
Hans Crescent	32-54 even	1985
Hans Place	All including garden	1971
Hans Road	2-34 even	1985
Hans Road	42-44 even, 49-59 odd	1971
Hans Road	Hans Mansions	1975
Hans Road	Hans Court	1975
Hans Street	1 and 3	1985
Hans Street	6 and 8	1975
Herbert Crescent	All	1971
Hooper's Court	west side	1985
Knightsbridge	109-125 odd (Harvey Nichols)	1990
Landon Place	All	1975
Lennox Gardens	All including garden	1971
Lennox Gardens Mews	All	1971
Lowndes Square	34-42 consec. Lowndes Crt. and Gdn.	995
Lowndes Street	32-44	1971
Milner Street	31 only	1971
Pavilion Road	30, 64-174 even and 49	1971
Pavilion Road	71-91 odd	1987
Pavilion Road	133-207 odd	1987
Pavilion Road	237-263	1987
Pont Street	1-15 odd	1971
Pont Street	2-16, 26-66 even	1971
Pont Street	17-21 odd	1985
Pont Street	18-24 even	1985

Pont Street	23-67 odd	1971
Pont Street	69-73 odd	1971
Pont Street	St Columba's Church	1971
Pont Street Mews	All	1971
Seville Street	Harvey Nichols	1990
Shafto Mews	All	1971
Sloane Street	1-8a consec	1990
Sloane Street	30-33 consec., 166-192 consec.	1995
Sloane Street	35-55 consec.	1987
Sloane Street	63-75 consec.	1985
Sloane Street	76-117 consec.	1987
Sloane Street	120-140 consec.	1987
Sloane Street	62, 162A, 162C	1971
Walton Street	1A, 1B and 1C	1971
Walton Street	Walton House	1971
West Eaton Place	1-19 odd	1971
West Eaton Place Mews	All (in RBKC)	1971

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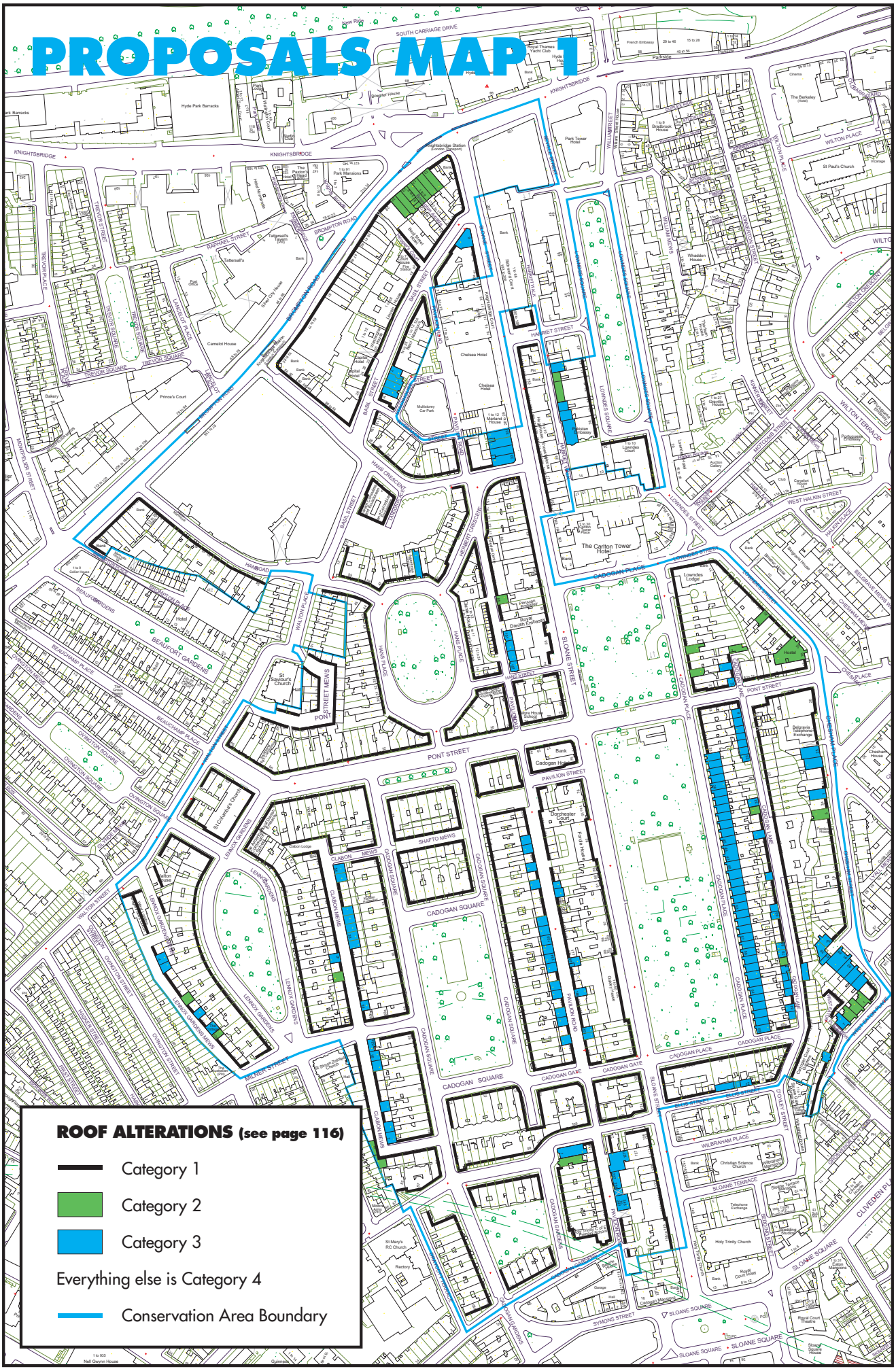
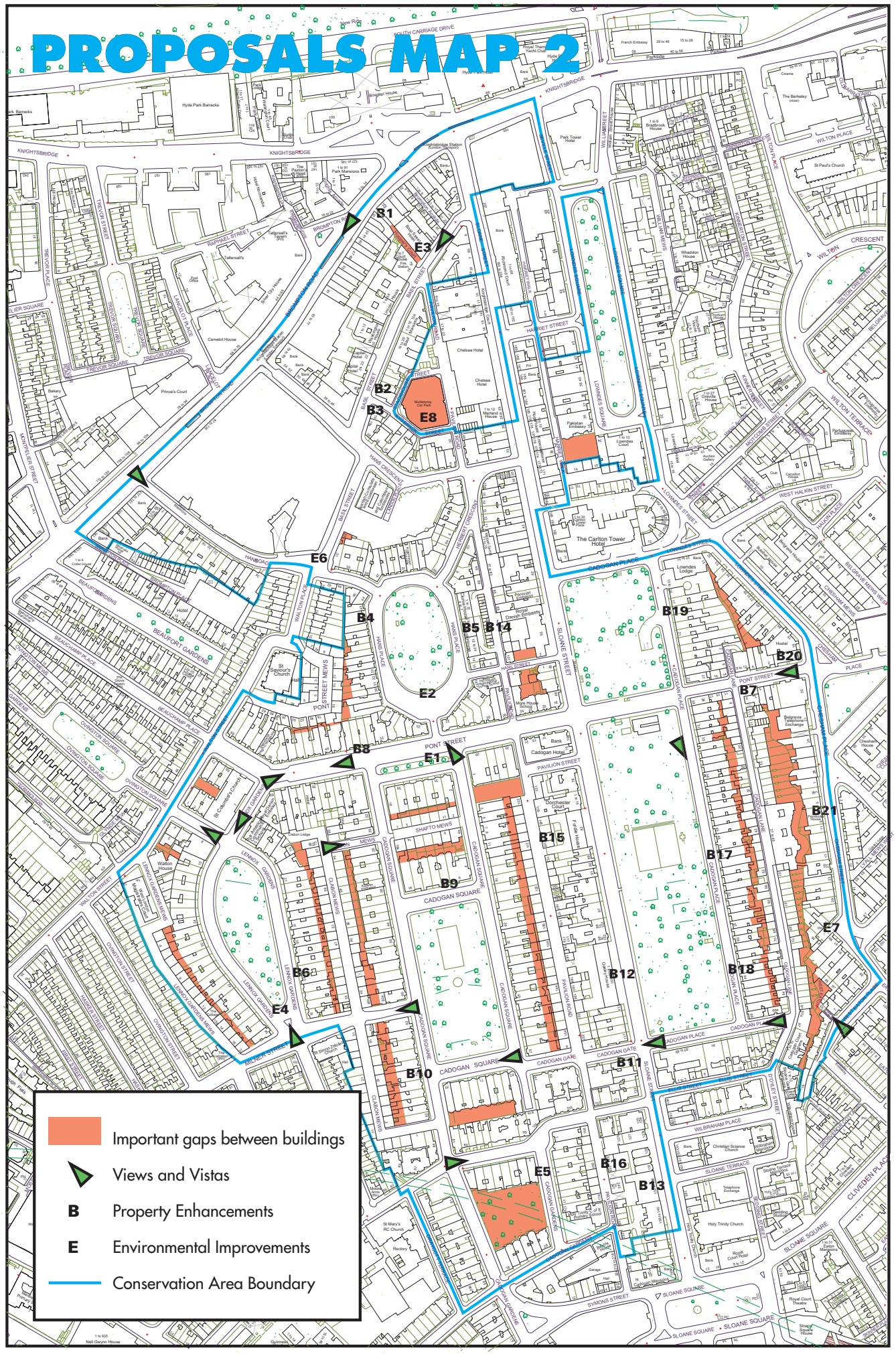
WHERE REFERENCE IS MADE TO APPENDIX 3,
PLEASE SEE MAPS IN BACK COVER WALLET

Notes:

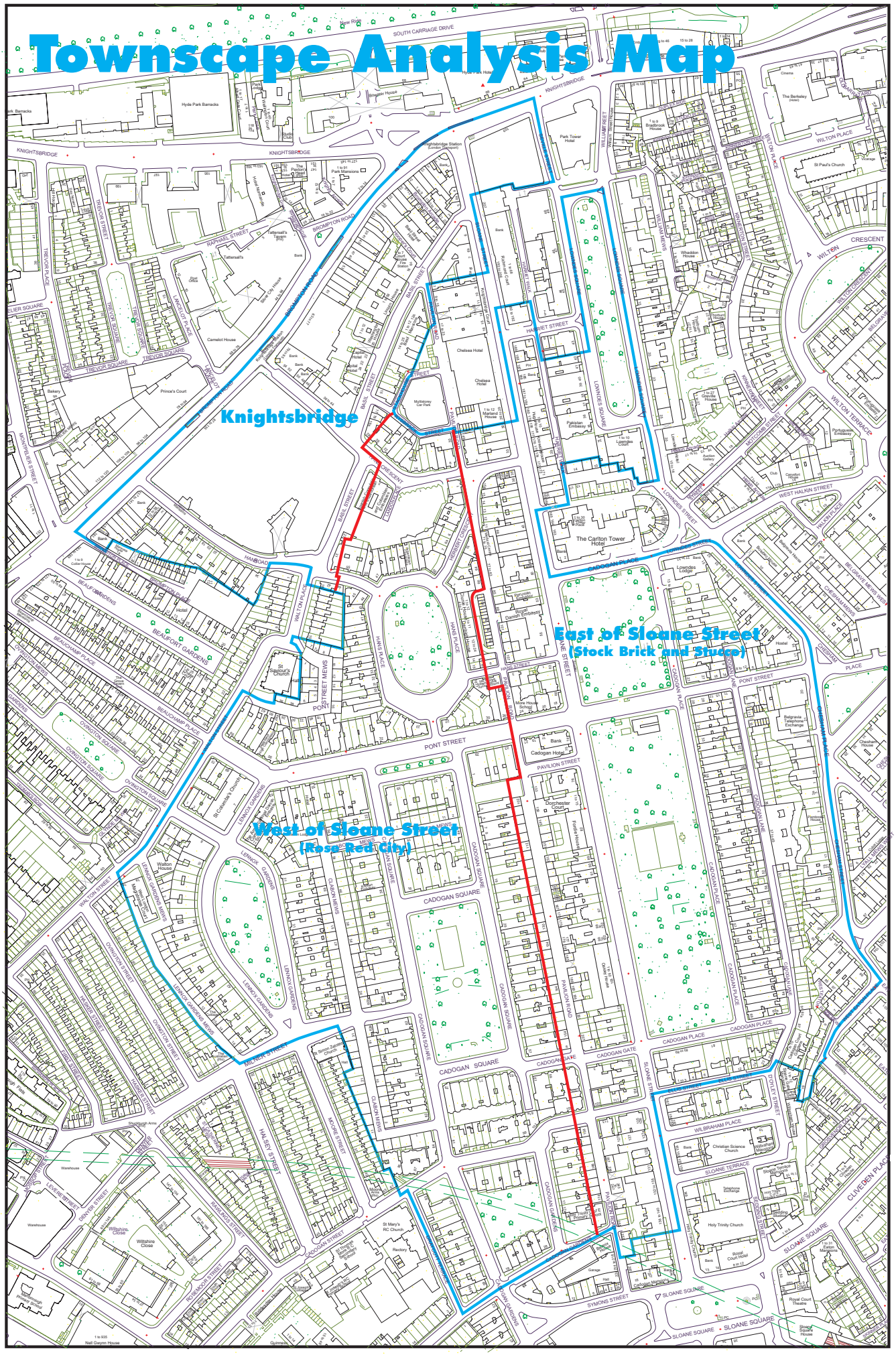
PROPOSALS MAP 1



PROPOSALS MAP 2



Townscape Analysis Map



Portrait of Sir Hans Sloane
by courtesy of
The National Portait Gallery

Born in County Down, Ireland, Sloane graduated in medicine from the University of Orange near Avignon in France. In 1687 he became the physician of the governor of Jamaica and after the governor's death in 1689 he returned to Britain with a major collection of plant and animal specimens.
He was made physician to Queen Anne in 1712 and physician-general to the army, and a baronet, in 1716.
Sloane founded the Chelsea Physic Garden in 1721 and acted as President of the Royal Society during the years 1727- 1741. His collection and library formed the nucleus of the British Museum.
In this portait by Stephen Slaughter he holds a drawing of a Jamaican plant from his book on the West Indies.

Sloane's connections with the area date from 1712, when he purchased the manor of Chelsea. He died in 1753 and was buried in Celsea churchyard. His daughter Elizabeth, who had married into the Cadogan Family, inherited much of Sloane's property which then became the Cadogan's London estate. However, Sir Hans Sloane's memory is preserved in local names such as Sloane Street and Hans Place, as well as in the title of this conservation area.

THE ROYAL
BOROUGH OF
KENSINGTON
AND CHELSEA

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