

2.4 Townscape Analysis

2.4.1 The townscape character of the Norland estate, despite being in origin a suburban development, is largely urban in style.

2.4.2 Built as a speculative development, it was particularly ambitious, given its location on what was, at the time, the outermost fringes of London. The estate was largely completed within 15 years. It was conceived on quite a grand scale, and laid out to a well-defined plan with a crescent mimicking Royal Crescent in Bath, garden squares and a wide avenue to provide a sense of unhurried space for family living.

2.4.3 It included long views and vistas ending in feature buildings: St James's Church and the former Prince of Wales public house, the "flat iron" building at 43 Portland Road, and the old Portland Arms (now The Cowshed), giving onto Clarendon Cross, are good examples. On a longer view down a street, a curved terrace may lead the eye away, or bring it to a building whose extra decoration or location adds interest, and variety (eg. 84 Princedale Road).

2.4.4 Perhaps the most suburban street is Addison Avenue with its leafy vista up to the Garden surrounding the St. James's Church. The front gardens here are well planted and of sufficient size to contribute significantly to the street scene.

2.4.5 The urban environment comprises:

- formal street terraces with modest classical elevational detailing (as in Norland Square and Royal Crescent),
- the more articulated paired villas of St James's Gardens and St Ann's Villas,
- the many interesting variations in individual decorative detail treatment of Addison Avenue and Portland Road, and
- the informal cottagey or mews feeling of Addison Place, Queensdale Place and Queensdale Walk.

2.4.6 A combination of trees, the communal gardens (beautifully landscaped, particularly in Norland Square and Royal Crescent), and front garden planting, soften the lines of the terraces, providing shade and a sense of calm. But most private rear gardens are hidden from street view by the infilling of corner sites, unlike the villas of the Boltons, where private gardens and their planting feature in many views.



St James's Church



32 Portland Road



22-24 Addison Avenue



Royal Crescent

Building styles and character of the area

2.4.7 The Norland estate was a suburban, speculative development. There are few buildings of outstanding architectural or craftsmanship value. The buildings were largely finished to the minimum standard required to sell houses in the 1840s. Royal Crescent, for instance, whilst undeniably impressive as a townscape set piece, features relatively modest external and internal decorative detailing when compared with the more refined accomplishment of the Grade II* listed Pelham Crescent or even the Grade II listed Egerton Crescent in South Kensington.

2.4.8 However, within the boundaries of the original Norland development, there is an imaginative design layout and interesting variety of building styles and plan forms.

2.4.9 There are also many intriguing small differences between the houses within a terrace, indicating (as is known to be the case at the southern end of Addison Avenue) that different developers or craftsmen, were responsible for different pairs or part terraces of houses.



Former Prince of Wales public house



Railings, Norland Square



18, 19, 20 Norland Square



44-46 Portland Road



Cowshed, Portland Road



84 Princesdale Road



51-52 St James Gardens

Grand Compositions

Royal Crescent



2.2.10 Of the compositions with period architectural pretensions, Royal Crescent was the one most assiduous in pursuing contemporary fashion, which gave circuses and curved layouts in general a particular vogue. Royal Crescent is an iconic sweeping statement of elegant stucco buildings, complete with full height circular pavilions terminated with turrets at the end of each semi-circle. It is architecturally the grandest of all of Notting Hill and Holland Park's garden squares, yet over the past 30 years, its special character and setting has increasingly suffered from heavy traffic.

2.2.11 Though the Survey of London recognises that Royal Crescent lacks the delicacy of detail of South Kensington's Pelham Crescent and the metropolitan assurance of Park Crescent in Regents Park, it is possible that its developers, although aware of these London developments, were seeking to evoke the splendour of the Royal Crescent in Bath since an engraving of the day shows the Crescent viewed across an improbable rural expanse reminiscent of that urban masterpiece.

2.2.12 The Crescent consists of tall slim stucco faced four-storey houses with basements and attics. The narrow frontage houses have the standard London plan of two rooms per floor. The entrance porches are of the Roman Doric order and are surmounted by cast iron balustrades which link with those on the balconies at 1st floor level into two grand sweeps of buildings. The ground floor windows have generous proportions and the 1st and 2nd floor windows feature moulded architraves. There is a dentilled main cornice above the 2nd floor level below the attic storey. The end circular pavilions terminate the terraces very satisfactorily and the overall impression transcends 'the Kensington style' evident in much of the surge of nineteenth century development.

2.2.13 The restoration and redecoration scheme promoted by the Royal Crescent Association and the Royal Borough (with the support of the GLC and DoE) to mark European Architectural Heritage Year 1976 achieved considerable improvement to the appearance of the Crescent. The improvements have since continued largely due to the pride of individual owners, the Royal Crescent Association and the Royal Crescent Garden Committee. The Gardens are well landscaped with some fine old trees.

2.2.14 Royal Crescent is listed Grade II*, with an Article 4 Direction controlling its uniform external paint colour. See Appendix 1 for further details of Article 4 Directions.

2.2.15 The buildings should thus be well protected. In the last 30 years or so, the fortunes of the crescent have, due in part to its listed status achieved in 1969, been steadily rising. More buildings than ever before have returned to splendidly renovated single family dwellings. Efforts by the residents themselves have ensured that the buildings – whether flats or whole houses – are now better loved and maintained than at probably any time since the 1920s or earlier. Almost every house is now painted again in the regulation Portland-stone coloured paint (Article 4 Direction), reinstating the unity of its appearance. The communal garden has never looked more cherished. After 150 years, the garden is probably only now finally approaching the mature, tree-filled, elegant, social oasis of which its original architect dreamt.

2.2.16 The threat to the Crescent, and to all the excellent conservation efforts over the past 35 years, comes from worsening HGV and bus traffic, and the associated problems of noise and particulate pollution. This is a major concern.

2.2.17 Despite the preoccupations of fashion, the level nature of the ground in the Norland estate encouraged a grid layout, as opposed to the undulations of the Ladbrooke estate, with its slopes and hills. Norland's two squares with their communal gardens play an important role in breaking up the rectangular pattern of its streets.



Norland Square



39-41 Norland Square

2.4.18 Norland Square, with its three long elegant terraces of stucco-fronted Italianate facades, featuring ornate console brackets supporting cornices over the 1st floor windows, main cornices above the 2nd floor and a plain cornice over the attic storey, is as much dependent on its communal garden for the pleasant ambience as on the buildings. The gentle rhythm of the attractive basement and ground floor segmental bays below the continuous first floor cast-iron ballustraded balcony makes the terraces reminiscent of 1830's and 1840's sea-side resort developments.

2.4.19 All properties in Norland Square are Grade II listed and there is also an Article 4 Direction controlling the painting or repainting of the front or side elevations stucco, decorative mouldings and window joinery. The appropriate colour is Hopsack (BS4800 10 B 17)

2.4.20 Even though of lesser architectural quality and not listed in their own right, the two terraces of Queensdale Road attached on both sides to the square's northern terrace contribute to the setting of the central listed terrace. First floor balconies and restrained stucco mouldings establish a measure of quality despite varied ground floor fenestration. For this reason the terraces justify protection from unsuitable elevational alterations. Article 4 Directions are in place controlling all details of the front elevations, windows and doors of these terraces, and paint colour.



8-16 Norland Square



Norland Square railings



Norland Square terrace

St. James's Gardens

2.4.21 The Church of St. James, Norlands, designed in the Gothic style of twelfth century by Lewis Vulliamy and built in 1844-5, stands at the centre of the square, at the heart of the estate. It occupies a commanding position at the northern end of Addison Avenue, where its tower marks the central north-south axis of the Norland estate. The church is Grade II listed.

2.4.22 Built of white Suffolk bricks, with minimal stone cornices, hood moulds, pinnacles and string-courses, it is orientated east-west, and the tower is positioned south of the central bay, where it projects as the centrepiece of a symmetrically composed south elevation.

2.4.23 The stark simplicity of the body of the church sets off the elegant three-stage tower, 'raised' in 1850. A drawing in Kensington Public Library shows that the tower was originally intended to be surmounted by a stone broach spire, which was never built. The very short second stage has a clock-face set in on each side.

2.4.24 St. James's Gardens, originally St James's Square, is composed of wider frontages, which allowed more generous internal plan forms (with as many as four rooms per floor), than was general on the estate. Consequently these provided more scope for elevational articulation than elsewhere in the area. The form of building chosen, semi-detached pairs of houses linked by paired entrances, provide a visual composition of apparently large villas whose rear gardens were afforded maximum privacy by the joined (but recessed) porches. The stucco-fronted entrance and ground floors, with their semi-circular headed door and window openings give the square a distinctive character, to which the consistent horizontal glazing patterns of the principal windows and the fine panelled front doors make an important contribution.

2.4.25 The houses built to this original design in St James's Gardens are all Grade II listed.

2.4.26 Article 4 Directions provide planning control over front facade alterations, and the paint colour of stucco decorations, in order to ensure that they provide worthy setting to their Grade II listed neighbours.



St. James's Church today



St. James's Church with intended spire



42-46 St James's Gardens

Addison Avenue



41-51 Addison Avenue

2.4.27 Addison Avenue, leading up to St. James's Gardens, is a wide boulevard, with a grand vista designed to terminate in the church with its originally intended spire. Addison Avenue's paired houses are treated as villas of elegance and carefully considered design. The 22 early 19th century houses in the northern half of the street (all Grade II listed) form two ranges of two storey houses with basements and rooms in the roofs, each pair being linked to its neighbours by the principal entrances, which are set back at the sides. The main doorways are large and trabeated with central piers and the first floor windows feature semi-circular headed sashes. The main roofs overhang substantial eaves. The stucco facades are divided by decorative pilasters and string courses. North of the crossing with Queensdale Road, the houses are spacious internally, and externally they feel spacious too with 30 metres between the frontages. With the lovely mature street trees they comprise an almost Arcadian setting.

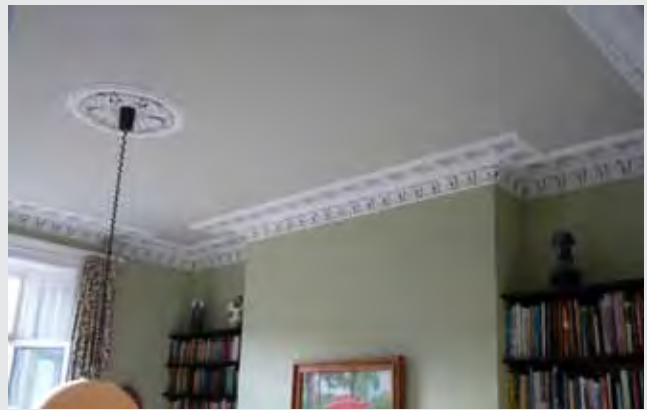
2.4.28 The setting is so splendid that one is



22-24 Addison Avenue

inclined to overlook the Addison Avenue houses south of Queensdale Road, of lesser stature, without the round-headed windows. The stucco fronted paired houses here are of simpler design but also attractive. Even though not listed they provide a pleasant contribution to the conservation area townscape and the grand vision of the avenue leading up to the church is just as dependent on the houses framing it at the southern end of the avenue as those at the northern end. The houses south of the intersection are subject to Article 4 Direction controlling any alterations to windows or doors to the front elevations, boundary features and hard-standings in front gardens.

2.4.29 Some of the houses have interesting interior details (stucco mouldings in particular). In view of the current minimalist fashion for ripping out interior walls and "old-fashioned" decorative details, it is important to protect these interiors, which can only be achieved by listing. The Norland Conservation Society applied for statutory listing for the southern end of the Avenue (Nos 17-35 (odd) and 18-36 (even) in 2010, but the application was not successful.



29 Addison Avenue - internal mouldings



31 Addison Avenue - internal mouldings

Queensdale Road



18-28 Queensdale Road

2.4.30 Queensdale Road intersects Addison Avenue, and runs across the top of Norland Square. Its lower numbers 2-14, and 16-28 are attached to either side of the northern terrace of Norland Square. Though of lesser architectural quality and not listed in their own right, these two terraces of Queensdale Road attached on both sides to the Square's northern terrace contribute to the setting of the central listed terrace. For this reason they justify protection from unsuitable elevational alterations. Article 4 Directions cover all details of the front façades, windows and doors of these terraces, and paint colour.

2.4.31 On the south side, east of Addison Avenue, styles and layouts vary: 1-9 were clearly part of the original plan, three storeys (judging by No 7 Queensdale Dairy, possibly all with shops at street level), plain, originally London stock brick-faced elevations, with no architraves; Nos 11 and 13 (Cranley Lodge – why “Cranley Lodge” is not clear) are not a pair, but flank the entrance to an original mews, Queensdale Walk. Numbers 11a-d are a much later development in brick with window bays of leaded light

2.4.32 To the west of Addison Avenue, the terraces on the south side of Queensdale Road are part of the original scheme, stucco (or part stucco) elevations, well-proportioned cornices (several missing); but many of those on the north side have been rebuilt, partially to fit with the original relatively plain classical stucco design.

2.4.33 To the west of St Ann's Villas, the terrace on the south side continues the classical design, with plain stuccoed and painted elevations at ground floor and basement, and stock brick at 1st and 2nd floor, originally with a narrow cor-



49-57 Queensdale Road



11 Queensdale Road

nice though most are now missing. The north side is of later date, and different architectural style. At the west end is the Sikh Temple.

2.4.34 Dwellings on Queensdale Road are protected by Article 4 Directions. These directions protect the façades, prevent the rendering and painting of brickwork, and protect enclosures of other houses in the street. For further details which addresses are affected see Appendix 1.



15-27 Queensdale Road

Other terraces of visual quality

2.4.35 The following terraces were mostly built with three storeys and a basement, with the two main rooms per floor level, typical of London terraced developments.



Portland Road

2.4.36 East and west side of Portland Road, surrounding the informal space just south of Clarendon Cross: the terrace 84-94 is unified and graced by a continuous first floor balcony with railings, giving great character to this particular locality.

2.4.37 Portland Road has two rather more innovative terraces on its east side, one north of its junction with Pottery Lane (20-56), where, unusually, the front facades are dominated with heavily projecting roof eaves. The houses have ground floor bay windows, once surmounted by fine pierced balustrades, still seen at 46, 48. The recessed two-storey side links feature original round-headed windows at first floor level (32) and door openings, and deserve uniform treatment if they were to be extended up to eaves level, as has already happened with several other houses on this side of the street. At second floor level, they feature attractive triple round-headed windows, with keystones at the top and small supporting square brackets on the underside of the cills. At the junction with Clarendon Cross above the shops in a three storey terrace, the second floor windows are grouped into threes, with arched heads, and surrounded with stucco trim at first floor level, in an arrangement derived from a Venetian window.



2.4.38 On Portland Road, there are no listed buildings and the Article 4 Directions have been piece-meal. On the east side, most renovation has been true to the original design, (though in some cases external painting has detracted from the original intention to simulate stone in the architectural detailing, or original polychrome brick appearance has been destroyed.

2.4.39 Portland Road was added to the conservation area in 1978; see relevant section in the historical development of Norland.



Princesdale Road

2.4.40 The west side of the south end of Princesdale Road has an intact balcony along its full length. Portland Road and Princesdale Road have an Article 4 Direction to prevent future inappropriate alterations and painting to the façades.



Darnley Terrace

2.4.41 Darnley Terrace leads off from St James's Gardens at the west end. The properties here are also Grade II listed.

The lesser terraces

2.4.42 These are usually of three storeys, with or without basements. All these terraces are now covered by an Article 4 Direction to protect (and support reinstatement where necessary) the architectural details of their front façades and prevent painting of brickwork. Typical examples are:



2.4.43 At the north end of **Portland Road**, on the east side, north of **Clarendon Cross**, where detailing in a different brick colour articulates the façade, and emphasises the fenestration with pediments and architraves to the first floor and round-headed windows at second floor. It is unfortunate that on some of the houses, this detail has been obliterated by painting the entire façade. Policy N10 sets out the policies to guide new development in Portland Road (North).



2.4.45 On the west side, (141-179 odd), care has been taken to pick out architraves, door frames, quoins, and cornices in white, but the rustication at ground floor is painted in the same colour as the stucco rendering at first and second floor levels. The variety of colour used may not be the original design intention, but make a pleasing slightly Bohemian contrast to the rest of the Conservation Area (see Policy N10).



2.4.44 In the central section of **Princesdale Road**, on the east side are a mixture of refurbished and rebuilt properties, which, though not all quite faithful in terms of their architectural style and detail, on the whole do not harm the integrity of the conservation area.



2.4.46 In **Princesdale Road**, on the east side towards its south end, is a range of five three storey houses which, although lacking stucco embellishment, use brick creatively to achieve an ornamental cornice and the flank wall has a blind arcade of three arches using contrasting colours of brick. Someone here enjoyed brickwork, as a splendid garden wall still exists in places at the rear of Portland Road properties.

Mews and minor streets

2.4.47 These areas vary from, at one extreme, Queensdale Walk, (originally a mews for Norland Square), to the haphazard, sinuous line of Pottery Lane, with its original cart sheds, now converted into expensive cottages, maximising the use of every square inch of space. All these small streets have benefitted from gentrification over the past thirty years, not always successful in townscape terms.



2.4.48 Queensdale Walk has two storey dwellings on the east side facing a garden wall over which hangs a mature catalpa and other garden trees. The houses, many of which show evidence of having had stables on the ground floor, have now mostly got rid of ugly pipes on their facade and differ in detail in a charming and informal way. Part of the terrace (Nos 1-4) is to a well considered gothic revival design, with their hood mouldings over the windows restored.

2.4.49 Nos 1-13 and 20 Queensdale Walk are covered by Article 4 Directions to ensure facade treatments including paint colours are not inappropriate.



2.4.50 Queensdale Place, on its west side, has a plain two-storey terrace of chaste early Victorian quality, with rendered window reveals and a simple cornice, retaining to some degree the 19th century atmosphere. This terrace has been partially reconstructed and extended at the north end, and made into flats. At the end is an inoffensive small office building in keeping with the feel of the west terrace. The east side comprises some original cottages with gardens in front (some unfortunately converted to hardstandings), and a number of rebuilds to afford entrances to No 18 and Warden Court behind.

2.4.51 At present the terrace on the west side presents a pleasing, if simple, unity. It would be pity if any owner were to destroy this by altering the façade details, or decide to paint the whole front. The same applies to the east side, though this is already much altered.

2.4.52 Article 4 Directions cover façade details and painting, and hardstandings and enclosures (where appropriate), and will help to ensure the character of the street.



2.4.53 Norland Place is a pretty cobbled mews retaining much of its original character. The partly unaltered carriage houses with “hay loft doors” are still in evidence, though some have partially been spoilt by commercial uses connected to businesses on Holland Park Avenue, and some unfortunate rebuilding at the east end. Any alterations here should aim to maintain or reinstate the original mews character. The mews is covered by an Article 4 Direction preventing alterations to front facades and paint colour.



2.4.54 Addison Place, behind the south side of Queensdale Road, linking through to Addison Avenue, contains charming early 19th century Grade II listed cottages on the north side (14-22 even). On the south side is a row of post-war two-storey dwellings in a curving terrace of modest height.



2.4.55 The run down ranges of garages that used to comprise **Royal Crescent Mews** have now been replaced by a terrace of bijou period style cottages: some of the decrepit garages remain at the north-east end. Further redevelopment in the same style would be advantageous.



2.4.56 Princes Yard is an excellent example of imaginative modern design making the most of a tight corner.



2.4.57 Pottery Lane has the distinction of being the only road predating the development of the estate: its sinuous alignment thus has nothing to do with fashionable taste at the time, but with original field boundaries. The original one- and two-storey brick buildings and high backyard walls, with their unaffected simplicity have been replaced in a multiplicity of styles, to make two-storey houses or offices in a variety of materials, on both sides of the road. Some of these are better suited to the character of the street than others.



2.4.58 Wilsham Street comprises attractive two-storey artisan houses - a more-or-less integrated terrace which was spared the post-war redevelopment of the Edward Woods Estate. The houses towards the western end are two-storeys with basements, have architraves, more architectural detailing round the doors and windows (though the cornices are missing). Alterations to the elevations and the painting of 65-117 (odd) Wilsham Street are subject to Article 4 Directions.

Eccentricities

2.4.59 The conservation area includes some interesting architectural eccentricities - quality buildings whose variety adds to the character of the area.



2.4.60 St. Ann's Villas show the most pronounced individuality of the architecture of the original development, being in the Gothic revival style, and entirely in contrast with neighbouring streets. The ornamental brickwork, with its diaper patterns of contrasting colours and decorative gables, the roofscape and the ornamental chimneys, (even the garden walls), are all entirely at variance with their classical style surroundings. This different style right at the outset apparently discouraged consumer demand of the day, since they were slow to sell and represent only a part of the number originally planned. Their plan form is more complex than most others on the estate, as befits their Gothic ancestry.

2.4.61 The Gothic-style houses (11-34 consecutive) are Grade II listed, whilst the unlisted (1-10 consecutive) are protected by Article 4 Directions. Discordant notes are struck by a wide variety of altered walls and railings round the listed buildings. When the opportunity arises, steps should be taken to encourage reinstatement of the original boundary features.

2.4.62 Another pair of houses in similar vein lies across the corner of Addison Avenue and St. James Gardens: St James's Lodge and 57 Addison Avenue are also Grade II listed. Their Regency Gothic style elevations feature stucco with stone embellishments and steep pointed gables.



2.4.63 58 Addison Avenue, features a taste of Tudor in a little cottage in "Tudorbethan" style (dating from 1933), squeezed into a space between the original buildings on the corner, and 58 Addison Avenue. This unusual little house has been the subject of two recent roof-extension applications. Its individual roof design should be protected. Article 4 Directions ensure that its attractive appearance is preserved.



2.4.64 At **20 Penzance Place**, West London Tabernacle, a former Baptist chapel, built in the 1860's, and enlarged in 1871-2, has a Moorish feel. Having served for a long time as an industrial warehouse, in the last 20 years it has found a new religious use as the headquarters of the Islamic Universal Association, an Iranian Shia mosque. It is a plain and unobtrusive building, with minimal decoration. It is important to the character of the conservation area that it should remain that way. This is covered by an Article 4 Direction, which seeks to protect against the loss of important architectural detailing and the inappropriate painting or rendering of the building.



2.4.65 106 Princesdale Road has an interesting Art Deco façade, though it has been severely altered at ground floor level. It will now be protected by Art 4 direction, and suitable refurbishment of the ground floor façade should be encouraged.



2.4.66 In the south-west corner of St James's Gardens, next door to No 8, is the **Spanish & Portuguese Synagogue**, built in 1928, in Byzantine style. This is an interesting building, built of dark multi-coloured stock bricks, with stucco dressings, (an "off-shoot" of the Bevis Marks synagogue in the City) and should be listed. Action will be taken by the Norland Conservation Society to this end.



2.4.67 Another unexpected building is the **Sikh Temple**, The Central Gurdwara. In 1969, the Khalsa Jatha moved into this building, previously known as Norland Castle, at 62 Queensdale Road, after extensive re-building. The building consists of a Langar hall at basement level, the main divan hall on the ground floor and a 1st floor gallery. The gold domes were added to the exterior in the early 1990's and a new palki sahib was built. A further programme of refurbishment began in 2000 to extend the 1st floor gallery to provide a second hall for smaller divans.



2.4.68 St Francis of Assisi Roman Catholic Church and The Presbytery, Pottery Lane, completes the multi-cultural assortment of religious buildings in the area. It was designed by Henry Clutton (1819-93), and the work was supervised (1859-60) by J.F.Bentley, the future architect of Westminster Cathedral. Both church and presbytery are listed Grade II.

Holland Park Avenue



2.4.69 Holland Park Avenue is a major London distributor road, heading out of London to the west, (the old Oxford Road). It features some fine Grade II listed buildings within the Norland Conservation Area, on the north side: 130-132, 152-168 between Norland Square and Addison Avenue; 170-178 between Addison Avenue and Royal Crescent; and 180-186, west of Royal Crescent. All of these are also covered by an Article 4 Direction to control paint colour to fit with Royal Crescent.



2.4.70 But Holland Park Avenue is also an important local shopping street; many a battle has been fought to resist turning it into a Red Route; now white, short-stay meters are installed outside some of the key shops.

2.4.71 The set-back terrace 133 – 159 on the south side of the Avenue, though not formally a part of the Norland Conservation Area, is a fitting, if slightly later southward closure of Norland Square, and any alteration or development of its well-preserved, original integrity of design should be resisted. See Appendix 1 for details of Article 4 Directions relating to Holland Park Avenue.

Feature Buildings with a particular place in the character of the area

2.4.72 The Norland Conservation Area has a number of buildings holding key positions in the street scene that have a particular place in the character of the area. Within the layout of the formal Norland estate developed by Richardson, only the former Prince of Wales public house, St. James's Church and possibly another building at the western end of Queensdale Road were designed as 'end stops' to the long views afforded by the straight roads.

2.4.73 The lines of Pottery Lane and Penzance Place, which join the other north-south roads at an angle, create a series of awkward corner buildings at awkward angles, yet providing interesting foci of attention.



2.4.74 The Portland Arms Public House (now The Cowshed): a three storey corner house at the junction of Portland Road and Penzance Place. The building has an impressive curved facade, now painted entirely in white. The design of the façade has been articulated with eight pilasters, with plain capitals and bases, a prominent cornice above the ground floor, plain architraves, string courses above the second floor windows, and a secondary cornice at roof level. Eighteen sash windows decorate the upper two storeys and these are separated by the eight pilasters.

2.4.75 The previous gap in the Portland Road frontage where the ground floor continued and the upper two storeys end has now been filled in sympathetic style.



2.4.76 43 Portland Road occupies a prominent landmark position at the junction of Portland Road with Pottery Lane. The most imposing facade of this narrow three storey stucco building faces south towards Holland Park Avenue. It has a rusticated ground floor on all elevations terminated by prominent cornice. The windows have an attractive glazing pattern with margin panes. Detailing is most complex on the curved south facing corner elevation. The first floor features an imposing Venetian window composition with blind side windows, and decorative pilasters all surmounted by a segmental pediment spanning all three architraves on brackets.

2.4.77 From the south looking up Portland Road one sees the commanding aspect of the building which neatly divides the wide avenue into two smaller streets. The double curve of Pottery Lane on the left partly blocks the view and hints at a winding mews lane, whilst Portland Road to the right carries the eye up to Clarendon Cross past formal terraces.

2.4.78 Placed centrally, this pristine building acts as a visual stop: its rounded shape and exuberantly designed stucco detailing contrasts charmingly with the brick facades of its surroundings. The restoration of the building in 1977 was entered for the Jubilee environmental award scheme, but without result. No 43 Portland Road is subject to Article 4 Directions, see Appendix 1 for further details. A proposal will be made to English Heritage for its listing.



2.4.79 No 84 Princedale Road, at the junction of Penzance Place and Princedale Road, is a corner building which appears at one time to have been a public house. This three storey building is built in stock brick stuccoed to first floor level with small ground floor windows set between pilasters in large arched surrounds. Elaborate balcony railings, and window box supports and the pierced balcony parapet form the main decorative features. Although this building cannot be seen from long distance views, it provides a focus of interest on the open junction of Penzance Place and Princedale Road.



2.4.80 St James's Church provides the focal point at the north end of Addison Avenue. It could be argued that its tower, and indeed the whole church, looks incomplete without a spire, which was originally planned but never built due to lack of funds. This is described in detail in the Street Survey report supporting this plan.



2.4.81 The former Prince of Wales public house was built around 1845 and stands at the east end of Queensdale Road forming an ideal end stop to this long vista. The building's most memorable feature was an abundance of late nineteenth century engraved glass on both facades as well as the interior dividing screens and mirrors. Unfortunately, some years ago, the principal engraved glass windows giving onto Princedale Road were broken, removed and not replaced. The ground floor level is detailed in the original Victorian style on both elevations. The rear elevation opens on to a courtyard giving on to Pottery Lane. The large traditional pub signpost defined the rear yard area. The yard had outside tables and seats, and was a popular meeting place in good weather.

2.4.82 According to a former landlord, the pub's etched glass windows were photographed by Lord Snowdon, and used as a model for the feather emblazoned on the canopy at the investiture of HRH Prince Charles as Prince of Wales. It is also believed that at one time there was a public right of way through the public bar linking Princedale and Portland Roads. Along with much of the pub trade generally, this "local" has

fallen on hard times. The whole of the ground floor is now painted in an unimaginative chocolate brown. The front elevation has now lost its parapet cornice, retaining only a simple moulding, and both first and second floor windows have lost the original glazing patterns which gave Victorian windows such pleasing proportions. The reinstatement of the cornice and substitution of six pane per sash (or nine as on part of the rear elevation) windows would enliven the elevation immensely.

2.4.83 When the pub was sold the Council refused the proposed change of use and alterations to the building, but following an appeal to the Planning Inspectorate, the new owner obtained permission for change of use to residential. The appeal decision states that permission is granted for change of use from Class A4 Public House to two self contained residential dwellings, including the erection of a side extension, provision of a new basement level under the rear garden area, extending the depth of the existing basement level under the building, provision of a roof terrace and elevational alterations to both the front and rear elevations.

2.4.84 When any future proposals are submitted, the reinstatement of its original external features and design, including the parapet cornice to the front elevation, and the original 6-pane per sash glazing pattern should be encouraged, to restore at least some of the features which made it a Norland landmark. It will be particularly important to ensure no inappropriate colour schemes are applied to front or back; to this end An Article 4 direction controls alterations to, and painting of, the façade. It would also be desirable for the engraved glass windows to be restored on the front ground floor elevation.



2.4.85 Clarendon Cross is a charming old village crossroads, which was rescued from thundering through-traffic in 1971.

2.4.86 This led to a previously unimaginable transformation, led by the opening of Julie's restaurant. The Cross has since been planted with two substantial trees, planting troughs, currently housing olive trees, and a horse trough, placed to the west side of the open space. The paving has been replaced with York stone. All the surrounding buildings, different in design, are well restored, and add to the character and attraction of the Cross. Unfortunately, even a charming local shopping corner such as Clarendon Cross (1-12 Clarendon Cross and 129-141 and 96-102 Portland Road) is suffering from a decline in trade - possibly due to high street and large shopping centre developments. Within the timescale of this plan, consideration will be given as to how to protect, support and promote small retailers in local neighbourhoods.

Modern buildings, infill and new buildings

2.4.87 Since the Conservation Area Proposals Statement (1982), new buildings have only replaced dilapidated stock to a very limited extent. Previous new building has resulted in a few interesting buildings whose architectural style does not detract from the character of the area: Princes Yard, 1 Addison Place, 17b Princes Place (now 2-4 Carson Terrace) are such examples.



13 Norland Place

2.4.88 Less fortunate is the largest development, Princes Place, located in the middle of the conservation area and 13 Norland Place, which unfortunately preceded the Article 4 Direction aiming to protect the mews character of the street. This building is quite inappropriate for its setting, with windows of inappropriate size and proportions, and elevational design out of keeping with the rest of the mews.

2.4.89 Immediately before and after the Second World War, a concern for people's living standards produced architecture whose paramount aim was increase in residential accommodation – where main attention was paid to the provision of facilities and internal arrangement of rooms, without much consideration for the external appearance of the building and how it fitted into its surroundings. It is to be hoped that, despite the constantly rising value of land in the conservation area, and the attendant pressure to make the most of every cubic foot of space, a better balance will be struck between accommodation requirements and exterior appearance. The Council's Local Plan sets out its commitment to pursue the highest possible design standards for the conservation area. A good example is Noting Hill Housing Trust's Portland Stone-fronted houses in Norland Road.

2.4.90 Princes Place, the largest modern redevelopment in the area was built in 1977, with the purpose of keeping pedestrians and living areas away from motor traffic.

2.4.91 The scheme replaced two rows of artisans' cottages, with charming narrow front gardens going down to a central road, delightful in

appearance, and at the same time private and neighbourly.

2.4.92 The cottages with windowless rear walls backed on to the gardens of surrounding houses, St James's Gardens to the north, and Norland Square/Queensdale Road to the south. Unfortunately their condition was considered so poor that there was no alternative to demolition.

2.4.93 The frontage (north) of the new building is functional and bare, completely lacking in sympathy for its surroundings, with echoes of the Brutalist architecture of the 1960s. Its garage doors and access balconies dominate the plain three-storey vertical facades.



Princes Place

2.4.94 The maisonettes possess south-facing gardens and window space on the pedestrian side in stepped levels. Garden and balcony areas, and a play square at the west end of the footpath side of the maisonettes, make these dwellings suitable for mixed family occupation; while disabled or older people are provided for by single storey dwellings south of the footpath with their small private gardens.

2.4.95 The scheme's architects were Jefferson Sheard and Partners working for the Rowe Housing Trust. The development won a Department of Education award for good design in housing in 1977.

2.4.96 The scheme has aroused some aesthetic disquiet since it was built. Although its enclosed site isolates it from the rest of the conservation area, and careful choice of materials (especially the matching of brick to adjacent terraces) helps to integrate the scheme into its surroundings, a more sympathetic treatment of such a site would be possible today - in a manner which is not necessarily a pastiche of the traditional.

Princes Yard

2.4.97 Princes Yard is a substantial scheme which has been carefully integrated into its area. Despite the development's bulk, the ingeniously staggered house fronts and deliberately uneven roof level divide the total facade and reduce its scale. Hard and soft landscaping and the use of yellow stock bricks, completes this accomplished development, which happily maintains a similarity of scale and intimacy with the Norland Place Mews and Princedale Road without sacrificing modern style or materials. A fine old eucalyptus tree, now over 30 years old, leans attractively to provide shade and soften outlines.

Architect: Sarson and Greenway



1 Addison Place

2.4.98 This formerly dilapidated mews house was completely rebuilt with a large arched elevation of tinted glass. A startlingly different building, it has had the courtesy to retain the parapet level and cornice brickwork of its neighbours. Its quality of style and workmanship make it worthy of its surroundings. The interior layout is likewise interesting, with bedroom at ground level, living room at first and a roof terrace facing away from the road. These are linked by a central spiral stairwell, the whole being built and decorated in a 'high tech' style. An article in the Architectural Review of November 1980 refers particularly to the unusual internal staircase.

Architect: Pierre Botschi



17b Princes Place (now 2-4 Carson Terrace)

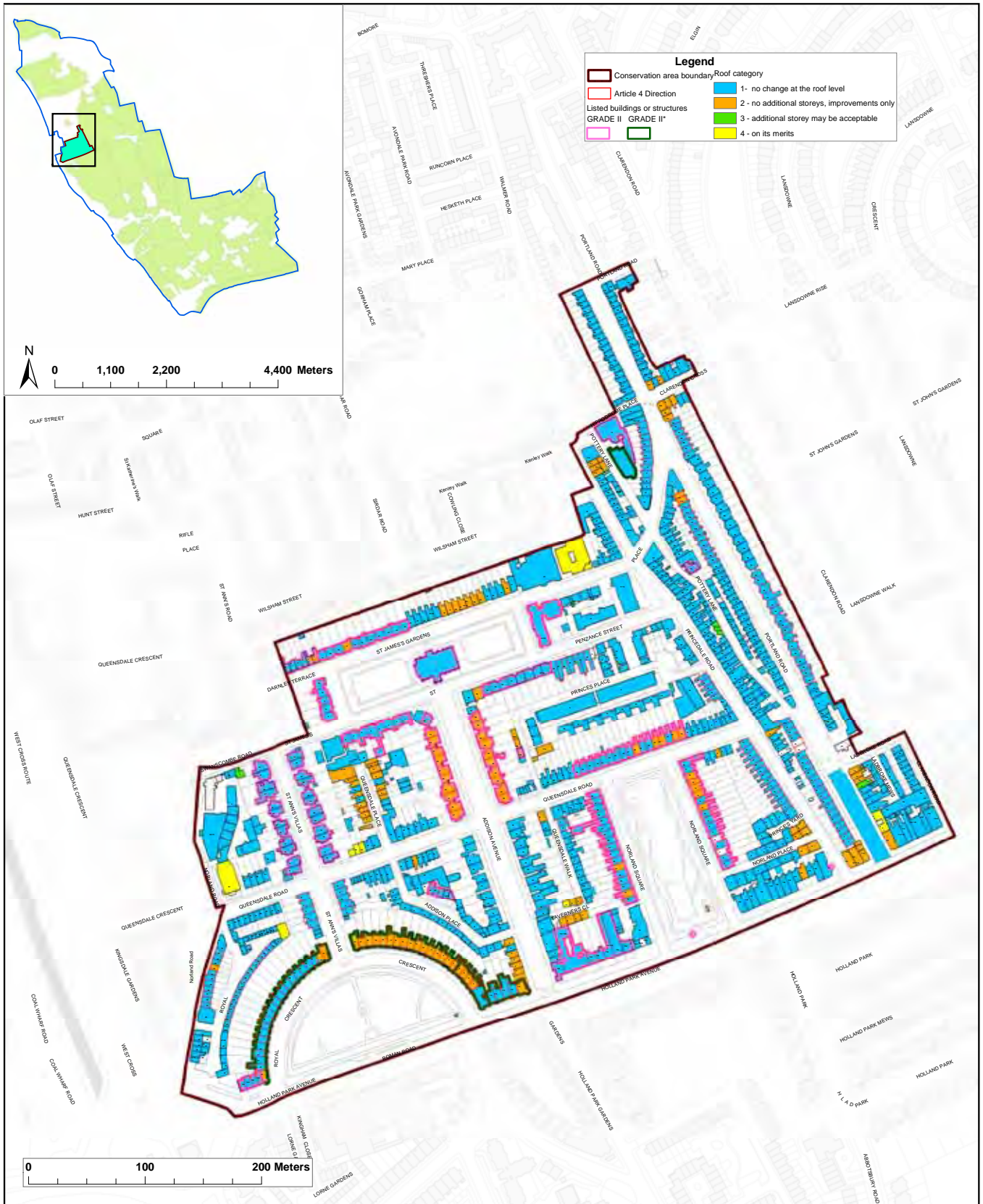
2.4.99 This three storey mews house was built to replace the original two storey house in 1968. It follows a mews layout of garage ground floor and self-contained single aspect first floor flat but adds a store basement and double aspect mansard studio. The studio and flat have separate access with a crossover staircase allowing the first floor flat access to the road; and the studio access to both rear garden and to the road, via the first floor flat's staircase. This allows combined use of studio and flat or their separation.

2.4.100 The building brief specified that the new houses should visually occupy the same volume as the demolished house and this has been achieved using a mansard roof with glazed front and rear elevations using anodized aluminium frames. Extra site depth (the old house was only 14'9" deep) was gained using 'clip on' oriels on the rear elevation which do not add excess bulk. The house remains throughout an elegant and sympathetic infill despite the use of normally obtrusive aluminium glazing frames.

2.4.101 This house was featured in the Architectural Review of August 1971 and Architect and Builder Vo.26, No.4 April 1974.



Roofs



<p>Title: Conservation Area no 2: Norland. Roof guidance proposal</p>	<p>Ref: No Norland 2/1 Date: 12/12/2006</p>	<p>Planning & Conservation Business Group The Royal Borough of Kensington and Chelsea Kensington Town Hall Hornton Street Tel. 020 73613234 e-mail: Anna.Jagiellak@rbkc.gov.uk</p>
<p>Reproduced from the Ordnance Survey mapping with the permission of the Controller of Her Majesty's Stationery Office. © Crown Copyright. Unauthorised reproduction infringes Crown copyright and may lead to prosecution or civil proceedings. Royal Borough of Kensington and Chelsea Licence No 100021668 (2006)</p>	<p>Author: Anna Jagiellak Status: Final</p>	

2.4.102 The roof assessment, undertaken in 2006, defined four categories for consideration. These were:

1. No change at the roof level (blue) defines four categories for the consideration of
2. No additional storeys, improvements only roofline proposals in Norland: (orange)
3. Additional storey may be acceptable (green)
4. On their own merits (yellow)

2.4.103 The preponderance of blue indicates a suggestion against roof level developments in general. But there are situations where improvements would be acceptable. There are few properties assessed as being acceptable for an additional storey, and a small number of buildings where any roofline alteration would be judged “on its merits”.