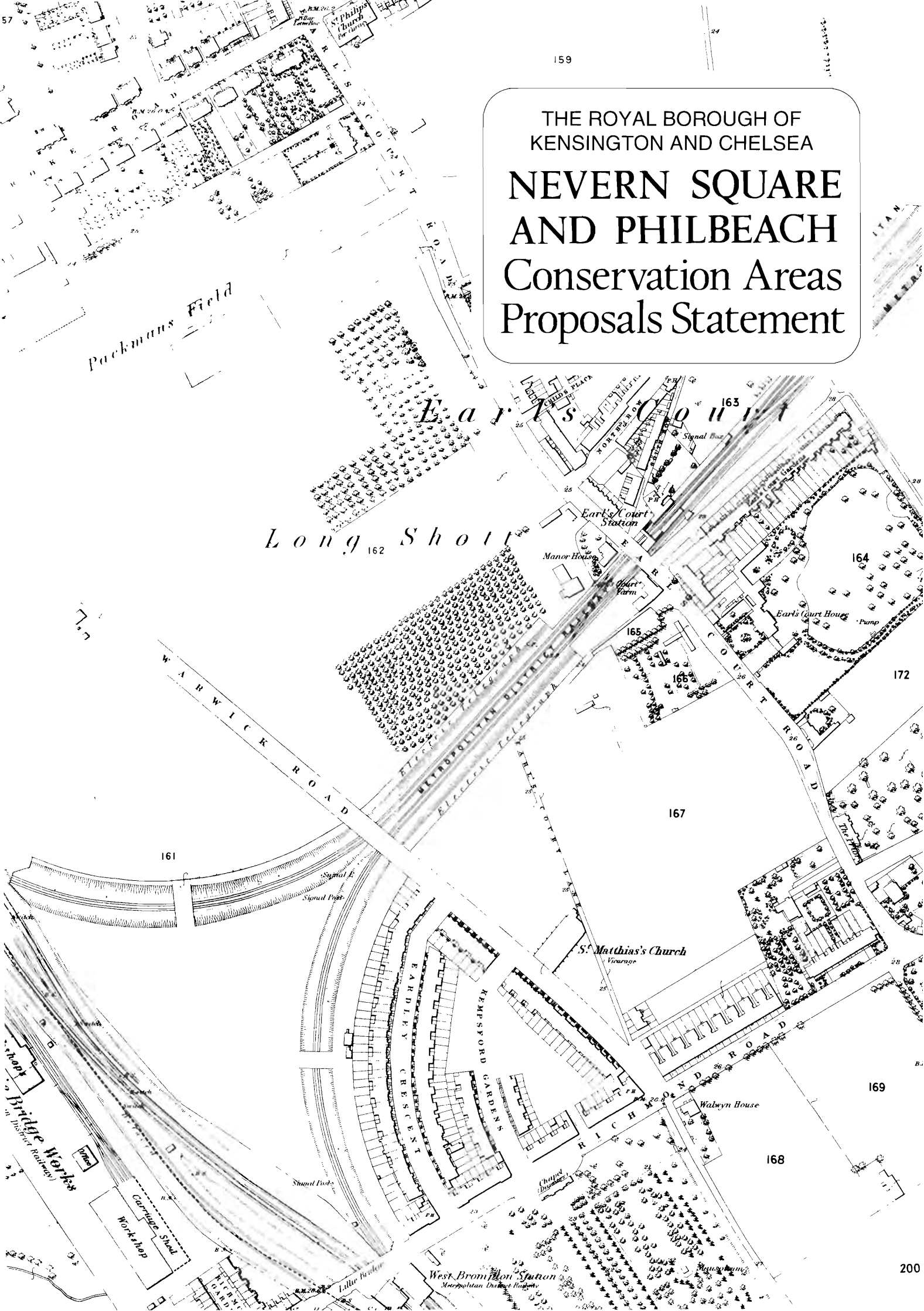


THE ROYAL BOROUGH OF
KENSINGTON AND CHELSEA

NEVERN SQUARE AND PHILBEACH Conservation Areas Proposals Statement





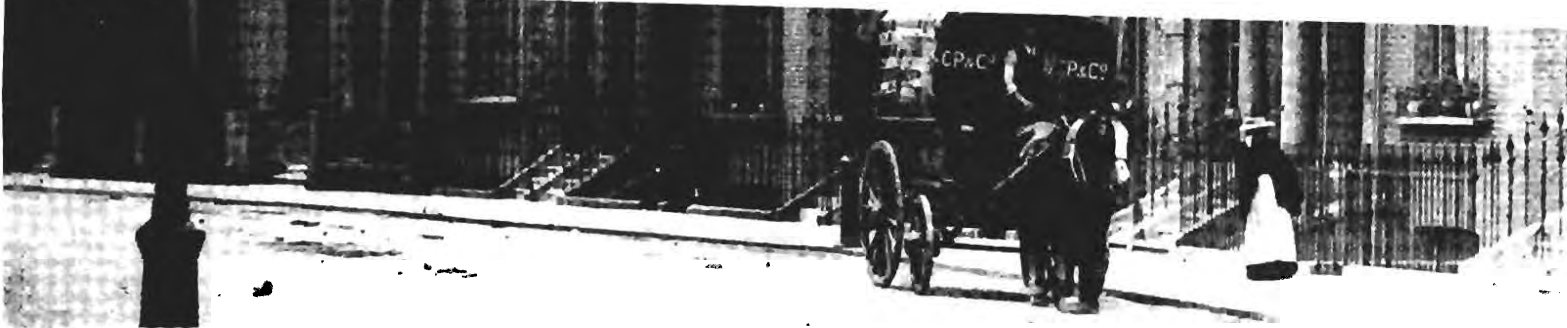
NEVERN SQUARE & PHILBEACH

Conservation Areas Proposals Statement

THE ROYAL
BOROUGH OF



KENSINGTON
AND CHELSEA



**NEVERN SQUARE & PHILBEACH CONSERVATION AREAS
PROPOSALS STATEMENT**

***Foreword by the Chairman,
Planning and Conservation
Committee***

Earl's Court is a well-known district of London, almost too well-known after the war as the first port of call for many immigrants to the capital. Increasingly, however, it is valued as an excellent residential environment in close proximity to a wide range of services. In no small measure this has been due to the persistence of local residents in proposing and supporting conservation initiatives.

Nevern Square and Philbeach Conservation Areas represent a significant proportion of a district entering a new phase in its history. It is the Royal Borough's aim to work with local residents in both Areas to identify and respect the special architectural or historic interest which sets them apart, without losing sight of the constant need to improve the character and appearance of buildings and spaces and the quality of life that they represent.

This, the latest in the series of Proposals Statements published by the Royal Borough for its Conservation Areas, will hopefully provide local residents, business and building owners - in particular the housing associations active in these Areas - the support they need to continue to invest time and money wisely and for the good of the whole community.

Councillor Bryan P Levitt MA PhD FRSC



1

Introduction

Delivery by horse and cart in Kempsford Gardens at the end of the 19th Century. This detail emphasises the rhythm of porticos and the importance of original ironwork

*(title page)
Unusual barley-sugar columns support porticos in Nevern Place*

STATUTORY BACKGROUND

Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 obliges local planning 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 concerning such proposals. The Public Meeting to consider this Statement was held in Philbeach Hall, Philbeach Gardens, on 26 November 1997.

It is the general duty of all local planning authorities, in the exercise of planning functions, to pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas (Section 72).

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, including policies and standards regarding conservation, design and related matters. Its overall aim 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". Policies include presumptions against the loss of permanent residential accommodation, the encroachment of inappropriate business activities and the loss of local services which support residential character. Therefore, underlying Conservation Area Proposals Statements 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.

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 itself, 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 the Plan. Such detailed guidance will be applied to all relevant planning applications." Comments in Statements 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.

THE PURPOSE AND FORMAT OF THE PROPOSALS STATEMENT

This document presents proposals for the preservation or enhancement of Nevern Square and Philbeach Conservation Areas.

Proposals Statements have three purposes:

1. To identify the particular characteristics of the Area that 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 and enhance their buildings, including advice on changes for which no planning application is required;
 - (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 AREAS

Nevern Square Conservation Area was first designated in May 1985, the Area including the southern half of Nevern Road and Kensington Mansions at the western end of Trebovir Road. A major extension, taking in the remainder of Nevern Road and Trebovir Road, as well as Longridge Road, Nevern Place, Templeton Place and properties on the east side of Warwick Road, was made in February 1997. The Conservation Area thus contains all properties between West Cromwell Road, Warwick Road, the District Line and the backs of properties on the west side of Earl's Court Road.

188–244 Earl's Court Road, including Earl's Court Underground Station, were added on 20 April 1998, after the adoption of this Statement. The Proposals Map and Appendix 3 integrate the Statement with this most recent extension of the Area.

Philbeach Conservation Area dates from January 1993. It is in two parts: Philbeach Gardens and the west side of Warwick Road to the north, and properties in Eardley Crescent and Kempsford Gardens to the south. The boundaries have remained unchanged except for the extension of the

northern area to include 119–121 Warwick Road in February 1997, and the addition of 1–51 Warwick Road to the southern area in June the same year.

PROCEDURE

This Proposals Statement has been prepared under the direction of M J French, Executive Director of Planning and Conservation, by the Council's consultants, McCoy Associates, in liaison with Ward Councillors, local residents' groups and interested parties.

The Statement was written, illustrated and designed by Geoffrey Huntingford BSc(Hons) MRTPI IHBC.

Except where credited, historical maps and illustrations were produced by the Council's photographers from originals kindly made available by Kensington Local Studies Library. The assistance of the Council's Local Studies Librarians is gratefully acknowledged.

The map on the cover is taken from Ordnance Survey maps surveyed 1862–5 and published 1871, by permission of Guildhall Library, Corporation of London.

THIS PROPOSALS STATEMENT WAS ADOPTED BY THE PLANNING AND CONSERVATION COMMITTEE ON 23 FEBRUARY 1998.

Royal Borough of Kensington and Chelsea,
Town Hall, Hornton Street, London W8 7NX
0171-361 2080

1 119-121 Warwick Road, a recent addition to Philbeach Conservation Area

2 Dappled sunlight in Trebovir Road



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1 The East side of Nevern Square at the beginning of the 20th Century. Note the balustraded parapet which has entirely disappeared, and the original window pattern. A few houses already exhibit embellishments, particularly fixed window blinds and verandahs, but these alterations were all 'reversible'

2 The East side today. Bombs destroyed the end property and probably precipitated other alterations, particularly to cornices and parapets, at all properties in this picture. The loss of the decorative feature above no 58, obviously intended to terminate the vista, is especially significant



EARLY HISTORY

At the beginning of the 19th century the Edwardes estate was the largest in Kensington, consisting of three adjoining parcels of land and amounting to some 250 acres. The largest parcel was rectangular in shape and ran from the Hammersmith turnpike (now Kensington High Street) in the north to what became Richmond Road and is now Old Brompton Road in the south: and from Earl's Court Lane (now Earl's Court Road) westwards to the parish boundary, then running along Counter's Creek.

The land was once part of the manor of Earl's Court which, as the manor of Kensington, had been granted after the Norman Conquest to Aubrey de Vere, one of the followers of William the Conqueror. The manor was bought by Sir Walter Cope in 1610, and after his death it passed into the Rich family, Earls of Warwick and Holland. On the death of Edward Henry Rich in 1721 the estates were inherited by his aunt, Elizabeth, who had married Francis Edwardes of Haverfordwest in Pembrokeshire. Their third son, William, inherited the Kensington property in 1738: he married Elizabeth Warren of Longridge in Pembrokeshire in 1762 and was created Baron Kensington in 1776. The Pembrokeshire connections account for many of the street names in the subsequent development of the Kensington estate.

In 1821 the parish of St Mary's Kensington had a population of 14,428 and agriculture was the dominant land use. To the north there was grazing and haymaking and to the south nursery and market gardening. Ground rents were around £2 per acre. Of

the Estate's 210 acres to the north of what is now Old Brompton Road, over 190 acres were occupied by Earl's Court Farm which was let to Samuel Hutchins whose family had been tenants since 1720. Hutchins lived in the Manor House, a plain brick detached house built in the 1790s and apparently replacing the former manor house: manorial courts continued to be held in the new Manor House until 1856. The farmhouse itself appears to have been occupied by Hutchins' bailiff and stood to the south of the Manor House: the Metropolitan District Railway was constructed between them in 1865-69 and both houses were demolished in 1875-78 and redeveloped for housing.

The Edwardes estate underwent mixed fortunes during the first half of the 19th century and even before the second Lord Kensington succeeded to his title in 1801 he was in debt. He continued to borrow heavily using the estate as security. Despite a modest increase in building activity during the 1840s, together with higher

2

History

1 *Earl's Court Farm in the 1860's. The rear of the Manor House is on the left. The figure sitting in the left-hand of the two carts is Samuel Alloway, farmer*



(Survey of London)

Nevern Place was originally called Fopstone Road. The earliest mention of Fopstone (alternative spellings Fobbeston, Fobberston, Fobston, Fopston) is in 1480 in accounts of the earldom of Pembroke at the Public Record Office. The personal name of Fobb, Fobba or Fobber is probably the first element with ton or tun meaning farmstead or land with dwelling on it. The earliest reference to Nevern (Nanhwyfer in Welsh) is in 1191 among the writings of Giraldus Cambrensis. The parish and church take their name from the river Nevern. Longridge (Mynydd Hirr in Welsh) is in Bletherston parish. Philbeach is in Marloes parish and first occurs in the farm

Filebach in 1301 in the Public Record Office. The earliest reference to Trebovir is in 1558 in the Bronwydd collection in the National Library of Wales, Aberystwyth. It is in Fishguard parish. Templeton Place, itself named after a Pembrokeshire village, was called Haroldstone Road from its laying-out in 1872 until 1886. The first reference to Haroldstone occurs in 1307 in the inquisitions post mortem in the Record Office.

2 *Fopstone Farm, from 1920 sale particulars.*

3 *Nevern from an old postcard.*

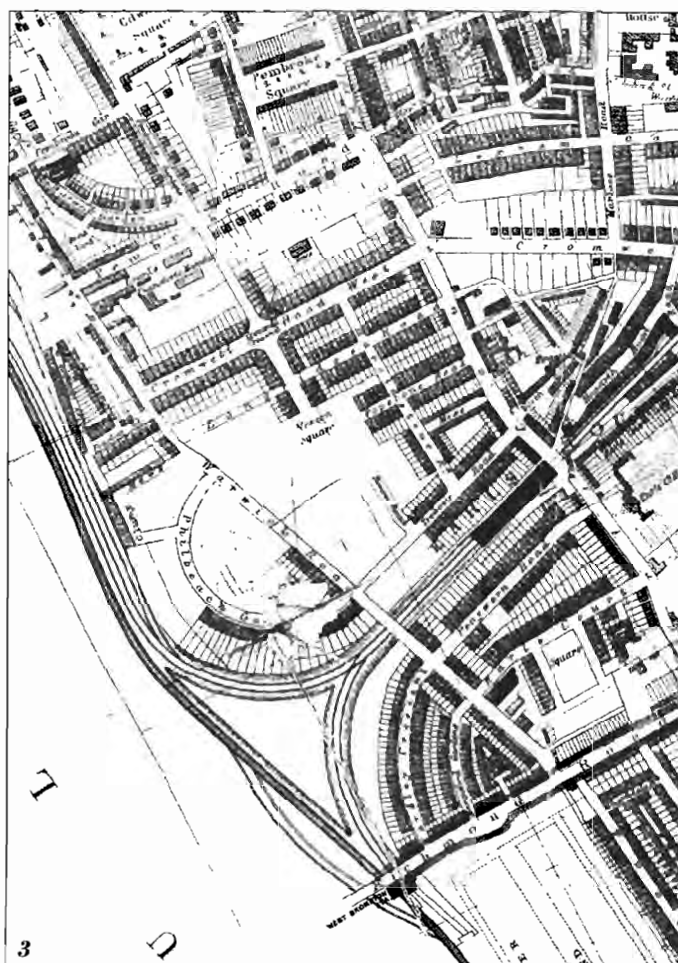
Information and illustrations by courtesy of

The Pembrokeshire Record Office.





The Earl's Court area in (1) 1852 (2) 1863 and (3) 1879: details of maps of the parish of St Mary Abbots, Kensington, by Edmund Durr. After the survival of open fields for much of the 19th Century, development was rapid once it began



agricultural rents, he could not meet the demands of his creditors. He appears to have suffered from a combination of poor judgement and bad luck, his unsuccessful speculation at Edwardes Square setting the pattern for most of his other business ventures during his lifetime. This may be one reason why the estate remained so rural for so long. The 1850s were, in any event, a volatile period for the London building industry. In 1853 the peak of a spectacular boom was recorded, but this was followed by a dramatic slump which had its trough in 1857. Despite this activity in other parts of the capital and nearer to home in other parts of Kensington, the Edwardes estate remained virtually untouched by development; according to the Survey of London, this was perhaps partly due to the third Baron's difficulties in gaining full legal control over the estate after the settlement made by his father in 1833. Most of the building work in his lifetime took place in the area to the north of Pembroke Road.

PHILBEACH

Eardley Crescent and Kempsford Gardens

The construction of railways across the parish of Kensington introduced a new factor affecting the progress of building. In the early days, finance was tight and railways were constructed to meet existing demand from housing developments capitalising initially on good road connections. The area occupied by the Edwardes estate was so rural that the District Railway's initial routes through Earl's Court were for a long time virtually without traffic. As the century progressed, more and more building acknowledged the convenience of the railways and the Earl's Court area is no exception. The earliest housing scheme of this part of the Edwardes estate, however, may have taken place simply because the road and railway network created a plot of suitable proportions for development. A public house, the Lord Ranelagh (now The Warwick Castle) had been built in 1864 by Robert George Sharpin at the corner of Warwick Road and Richmond Road, probably as an extension of development westwards along Richmond Road. In 1867 a fan-shaped plot of some six acres was let under a building agreement to Leonard Couling, a builder from Chelsea. The plot radiated from the Lord Ranelagh as far as the southern curve of the Metropolitan District Railway line and was bounded by

the Richmond Road to the south and the Warwick Road to the east. Couling created ground rents of over £200 an acre and this shows how greatly land values in the area had increased since the 1820s, probably on the expectation of better means of communication provided by the railway.

Eardley Crescent and Kempsford Gardens were begun immediately and built as one speculative development, together with 294–350 Old Brompton Road, 1–51 Warwick Road, and Kramer Mews. Apart from Old Brompton Road which had three-storey dwellings with shops on the ground floor, all of the houses in the area have three main storeys faced with brick and cement dressings over basements. Most have Doric porticoes but otherwise have flat fronts. Only 25–51 Warwick Road have bay windows which at the time were regarded as the hallmark of a better type of house. Couling's first houses at the south end of Eardley Crescent have poorly-proportioned



1 9 Eardley Crescent, illustrating the general proportions and the unusual side entrances of the earliest phase of housebuilding

2 Kempsford Gardens from a Victorian postcard

3 Eardley Crescent from a Victorian postcard





1 John and Maria Davey in the back garden at 29 Kempsford Gardens, circa 1910. They both came from Devon and moved into the house on their marriage in 1871, a few months after it was completed. John Davey was a tailor and worked from the small room at the back of the ground floor of the house. The 1881 Census shows them living there with Maria's brother and sister-in-law. By 1891, John and Maria had several children and three boarders

Information and photograph by courtesy of Peter Harris, the great grandson of John and Maria Davey



2 Warwick Road from a Victorian postcard

3 A poster advertising houses in Philbeach Gardens and Warwick Road to let at between £120 and £160 per annum or to buy between £1600 and £2200. The garden layout is obviously a selling point. There are interesting differences between this artist's impression of St Cuthbert's and the church as built

facades: later houses are an improvement in this respect.

Building began at the Old Brompton Road ends of Eardley Crescent and Kempsford Gardens, the adjacent frontages along the Old Brompton Road being built at the same time. The builders then worked their way northwards. Couling was responsible for the whole of Eardley Crescent and the northern half of Kempsford Gardens on both sides of the street, erected between 1867 and 1872. R G Sharpin built the southern section of Kempsford Gardens between 1868 and 1869. 37–51 Warwick Road were erected by two separate builders and date from 1868–69 and 1871 respectively. They have high semi-basements and recessed entrances with bay windows up to the first floor, and deep bracketed cornices.

The census for 1881 reveals that the occupancy of residents was very mixed. Most houses in Eardley Crescent were lived in by single families, only five having more than one household. However several families took in boarders and there were a number of lodging-houses. The majority of the houses were occupied by widows living off the proceeds of investments. There were a number of professionals including solicitors, a civil engineer, artists and clerks as well as officers of the armed services, including a Colonel and a Rear-Admiral, both with three servants. In Kempsford Gardens the house plots were smaller, but

twenty-four of the thirty-eight houses were in multiple occupation. A further two were lodging-houses and many others took in boarders: only nine households could afford a servant. The occupations of the residents included artisans, clerks, salesmen and those with an annuity.

Most of the properties in Warwick Road were single homes but there were two boarding-houses. John Butler Yeats lived at 58 Eardley Crescent with his wife Lily, his sons W B (later the famous poet), and Jack (later a famous artist) and a black cat named after Daniel O'Connell.

Philbeach Gardens

An application to the Metropolitan Board of Works to form the roadway of Philbeach Gardens had been made in 1875 by Martin Stutely who was Lord Kensington's surveyor: building began the following year. The development, consisting of Philbeach Gardens, Cluny Mews and the adjacent part of Warwick Road, was almost completely the work of George and Edwin Mineard between 1876 and 1891. Building began at the southern end of Philbeach Gardens under George Mineard in December 1876. The terrace on the west side of Warwick Road was started shortly afterwards and building steadily advanced northwards. In both streets Mineard constructed houses in the Italianate style in white brick with stuc-

ELEGANT AND WELL-APPOINTED HOUSES on this Desirable Estate - built on Grand Soil and very recently planned, with special sanitary arrangements, and replanted with every possible improvement.

RENTS ON LEASE FROM £120 TO £160
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EARLS COURT.**

SITUATE 3 MINUTES WALK FROM EARLS COURT STATION. - The Recreation Grounds are for the use of the residents of the Estate in common, and each house in the outer circle has its own private Garden as well.

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3

co dressings and four full storeys above basements, with Doric porticoes and bay windows up to first floor level. The facades are well articulated, with segmental pediments to the second floor windows, bracketed cornices and prominent string and bandcourses.

The 1881 census reveals that 51 houses in the two streets were occupied and a further ten probably essentially finished but not occupied, suggesting that there was a ready market for these houses and that the speculation was progressing well. The inhabitants included army and naval officers, barristers and other professional men, a stockbroker, a shipowner and several merchants. In addition to these people there were the usual large numbers of occupants whose income came from rents or dividends. Incomes were sufficient to support two or three servants. Sir Henry Cole lived at 106 Philbeach Gardens after he had retired from his posts as Secretary of the Science and Art Department and Superintendent of the South Kensington Museum. Entries in his diary reveal how he embarked on a search for a house in Kensington in the early summer of 1880. Cole was particularly concerned that the house should have 'a guarantee against escape of sewer gas'. He looked at over twenty houses before deciding upon number 106, where the system of drainage 'appeared good'. Cole was however soon discussing sanitation improvements with Mineard and installed an interception chamber, an extraction shaft and a small heating chamber to draw off sewer gas and prevent it escaping into the house. Cole encouraged Mineard to take out a patent and publicize his invention, and also secured for him the job of overhauling the sanitary arrangements at Sandringham for the Royal Family. He wrote a lengthy letter to 'The Builder' entitled 'A Victory over Sewer Gas' in October 1881 and extensive correspondence followed.

By the end of 1882 Mineard had built or was in the process of building over a hundred houses including 1–31, 64–73 and 89–110 (consec) Philbeach Gardens, and 53–129 Warwick Road. 119–129 Warwick Road has a group of houses with ground floor shops on either side of the entrance to Cluny Mews. Only 119–121 have survived the widening of West Cromwell Road. Mineard had built five stables in Cluny Mews by this time, but this was to be the total number for the whole development, indicative of the striking decline in demand for mews accommodation.

At this point there was a pause in building and only 88 Philbeach Gardens was started between summer 1882 and summer 1884. This house was exceptional in two ways: firstly, it was the only double-fronted house in the development; and secondly, instead of adhering to the Italianate style of its neighbours to the south it was designed in the red-brick Domestic Revival manner. When building resumed in Philbeach Gardens it was this style that was adopted: all of the houses which were built after 1884 have two-tone brickwork with cut and-moulded red-brick dressings, some of them having continuous balconies carried on large brackets but otherwise with flat fronts. Some have porches and bay windows on the ground floor and other have bays to first floor level. They display a pleasing variety of arrangements but the architect is unknown. 60–63 Philbeach Gardens in the outer crescent were also built at the same time. The building lessee of 32–49 Philbeach Gardens was Edwin Mineard, probably George Mineard's brother. Edwin also began to build numbers 57–59 to the north of St Cuthbert's Church, but it would seem that he ran into difficulty as these three houses were finished by Walter Nash who was a local builder.



1 *Philbeach Gardens and St Cuthbert's Church from a Victorian postcard*

2 *The same view today*



1 *St Cuthbert's Church*

2 *A charming detail from a screen in St Cuthbert's*

St Cuthbert's Church

St Cuthbert's, Philbeach Gardens, is by far the grandest church to have been built in western Kensington. Though created from the parish of St Philip's, Earl's Court Road, its founder and traditions came from another and closer church, St Matthias's, Warwick Road, first opened in April 1869 and demolished in 1958 when its parish and affairs were amalgamated with those of St Cuthbert's. St Matthias's was a High-Church foundation and Reverend Henry Westall had been principal curate there for ten years when he was appointed to St Cuthbert's. The new church was designed by Hugh Roumieu Gough who produced an austere, lofty structure in the Transitional style, its proportions being modelled on Tintern Abbey. It is unified by a single main roof and lit from a tall clerestory running the length of the church. Lean-to aisles run uninterrupted to an apsidal Lady Chapel in the south-east corner. Below the church is a crypt for vestries, a public meeting room and a mortuary chapel. The church has no tower: instead, there was to be a fleche upon the roof with a double bellcote above the church's western gable. The most unusual feature of the design is a blank arch in the east wall with niches for statues instead of window lights above a strongly modelled base.

With the help of bank loans the site for St Cuthbert's was secured in September 1882 for £2,475. A temporary church nicknamed "the dustbin" was opened on 2 February 1883. The church itself was started in the spring of 1884 and was completed in time for consecration by Frederick Temple, Bishop of London, on 18 November 1887, although the Lady Chapel was not finished until the following year. It seated about 950 people and the cost of construction was estimated at £11,000.

At the time of its consecration St Cuthbert's did not have all the High Church furnishings that we see today. Some rich fittings had nevertheless been installed; the Caen stone pulpit designed by Gough and carved by Baron Felix de Sziemanowicz is of particular note. Sziemanowicz was also responsible for the sedilia and piscina which he completed a year later in 1888. The hanging light fittings were designed by W Bainbridge Reynolds. The only stained-glass windows installed when the church was consecrated were those by Kempe in the baptistery. A policy of beautification proceeded from 1887 until 1914 and the church

was turned into a monument of Anglo-Catholic taste rivalled in London only by Holy Trinity, Sloane Street. Gough designed the rood screen (1893) and the organ chamber built on the north side of the chancel. The reredos filling the eastern wall was entrusted to Ernest Geldart at his own request. His Hispanie design in the Counter-Reformation spirit was drawn up in 1899–1900 but had to wait until 1913–14 for its execution because of lack of funds. The other outstanding fitting is Bainbridge Reynolds' inventive and graceful wrought iron and copper lectern. The Survey of London describes it as 'perhaps the most remarkable example of Arts-and-Crafts church metalwork in England'. Although embellishments to the interior of St Cuthbert's continued until 1914, few changes were made after the end of the First World War.

Under Westall, St Cuthbert's grew in influence until it was the most flourishing High Church foundation in Kensington. The church became known for its extreme Anglo-Catholic ritual and in 1898 it was the scene of a notorious episode in the career of John Kensit, the Protestant agitator. On Good Friday 1898, Kensit with some of his followers attended the Adoration of the Cross. He seized the crucifix, a scuffle ensued and Kensit and his supporters were with difficulty removed from the church. Kensit was charged at Kensington Magistrates Court for behaving in a riotous and indecent manner, found guilty but acquitted on appeal. It became Kensit's fate to be represented on one of the misericords in the chancel with a pair of ass's ears.

Westall died in 1924 but his traditions were carried on by his successors. There was damage to St Cuthbert's during the 1939–45 War with the Lady Chapel windows being blown out by bomb blast in 1944. They were replaced with new stained-glass windows by Hugh Easton between 1947 and 1960. Its damaged bellcote was patched up and the church was re-roofed in copper under the supervision of J Harold Gibbons in 1946–48. Current plans include the restoration of the fleche to its original design and the replacement of the copper roof with green Westmorland slate, the original material.



The 20th Century

Eardley Crescent and Kempsford Gardens largely escaped the bombs which have so transformed the Old Brompton Road frontage. Philbeach Gardens lost several properties in the raids: while Sir Henry Cole's old house at number 96 was faithfully reconstructed in 1947, the houses on either side were not replaced until the mid 1950s. A larger gap was partly filled by number 83 in neo-Georgian style by Richardson and McLaughlin in 1950–51 and more obviously with Beach House, numbers 77–82, designed by Innes Elliot for the Metropolitan Police in 1954.

In common with much of this part of London, the recent history of what is now the Philbeach Conservation Area consists of the gradual alteration of houses, particularly as a result of subdivisions and multiple occupations, continuous repairs and "improvements" to fabric with varying degrees of success, action as a result of bomb damage, and the slow upturn in the fortunes of the locality since the 1980's.

NEVERN SQUARE

Longridge Road

Longridge Road was part of a plan for a simple grid of streets submitted by Martin Stutely, Lord Kensington's surveyor, and approved by the Metropolitan Board of Works in 1872. In January, the following year, Lord Kensington agreed to let the entire length of the projected road to a builder called Charles Hunt from Kensington. In addition he leased to Hunt

the adjacent frontages of Earl's Court Road and Warwick Road together with two cross-streets now named Nevern Road and Templeton Place. The building agreement was a standard one and required Hunt to construct roads and sewers at his own expense. At least one hundred houses were to be built with rack-rental values ranging between £80 in Earl's Court Road and £50 at the western end.

In Longridge Road itself building began at the eastern end later that year although Hunt initially left building to others. The easternmost range on the north side of the street was built by G E Mineard, who was later to build most of Philbeach Gardens: the facing terrace was leased to William Hopping from Kilburn and both terraces were complete by 1875. They are very similar in appearance and have three storeys and attics over semi-basements with the last two houses on the south side having four storeys above basements. All the houses have paired Doric porches and bay windows up to first floor level but there are minor differences in the way the stucco dressings are treated. Mineard also used paler, smoother gaults as facing bricks while on the southern terrace Hopping used yellow London stocks.

The two terraces between Templeton Place and Nevern Road were built by Charles Hunt himself and another builder between 1874–77. These two ranges are larger and grander than those at the east end of Longridge Road, with four storeys above semi-basements. The stucco dressings are well executed and include pilastered window architraves and balustrades at both roof level and above the porticoes. The



- 1 Beach House was built in Philbeach Gardens in 1954
- 2 Longridge Road from a Victorian postcard. The Ferris Wheel visible at the end of the street stood at the northern end of the Exhibition site, near West Kensington station. Commenced in March 1894, it opened to the public in August the following year and was eventually demolished in 1906-7 having conveyed two-and-a-half million passengers
- 3 2-24 Longridge Road (on the right of the Victorian postcard) as they stand today
- 4 26-48 Longridge Road, erected between 1874 and 1877





1 35 and 36 Trebovir Road, photographed on 20 May 1904



2 Trebovir Road from a Victorian postcard

3 Templeton Place, formerly Haroldstone Road, from a Victorian postcard



robust ornamental ironwork on the sides of the porticoes and the area railings are distinguishing features.

To the west of Nevern Road Hunt finished the development of Longridge Road between 1877 and 1887 with a different type of house again. They are of four storey height and have the same paired porticoes and bay windows as before, but instead of brick facades they are rendered, with careful scoring to resemble stone jointing. They have much plainer window openings but are given prominent stringcourses with variety also supplied by the delicate and attractive ironwork above the porticoes and bay windows.

The westernmost houses of Longridge Road were still incomplete in 1881 but the census shows that the occupants of the completed houses were a mix of middle and upper class residents including professional people such as clergymen, lecturers, music teachers, private tutors, solicitors and barristers, civil servants, merchants, clerks, company secretaries or agents, several army officers and at least ten widows living off investments. All households employed servants, mostly three but some with four. As an indication of things to come, two houses were already subdivided, two more were already boarding houses and other families also took in boarders. In Nevern Road one house was subdivided while another had boarders with servants to look after them. On the other hand three households in this road had five servants.

The actress Ellen Terry lived at 33 Longridge Road from 1878 until 1889 when she moved to Barkston Gardens. D S MacColl, a noted art critic and Keeper of the Tate Gallery, lived at number 36 as a boy and remarked in his memoirs on the contrast in the 1880s between the drabness of the street with its houses 'of sad-coloured brick, with columned porticoes and window-surrounds in gritty stucco' and the liveliness of its inhabitants. He especially recalled the

impact Ellen Terry made each morning as she went to rehearsals. 'She appeared upon the steps like April morning, lifting wide eloquent lips, hooded eyes and breathless face to the light. She raised and kissed two little tots, greeted the next-door neighbours, family of a Rabbinical scholar, who had promptly become slaves of her apparition, and stood ready on the pavement. Her cushions were brought out, placed and patted in the open carriage; herself installed; the air became tender and gay with wavings and blown kisses; the wheels revolved, and greyness descended once more on Longridge Road.' It is interesting to note that both MacColl and Mrs Yeats, in Eardley Crescent, found their streets and houses drab if not distasteful so soon after completion. It should be remembered that the original stucco work would have been a dull stone colour in contrast to today's range of whites and creams, and the London air would quickly have made them very grimy.

Trebovir Road and Templeton Place

In 1874 Lord Kensington concluded an agreement with the builder Thomas Grange to develop the frontage of Earl's Court Road between Hunt's ground in Longridge Road and the District Railway together with a substantial part of the estate stretching westwards from Earl's Court Road. In the end the houses were erected in 1876–79 not by Grange but by the Van Camp family who were originally Belgian but had become naturalised British citizens, settling in Kilburn. At the time Jean François and Edouard Van Camp were building houses in Hogarth Road and Knaresborough Place and their houses on the Edwardes estate are very similar. The main differences are the inclusion of hipped roofs with a balustrade in front, more ornate ironwork for the balconies and the sides of the porticoes, and the use of casement windows at second and third storey level rather than the usual double hung sashes. What both groups of houses have in common is florid

HOUSES NEVERN SQUARE, EARL'S COURT, S. W.
M^r ROB^t WHITAKER, BUILDER.

THESE SUBSTANTIAL FAMILY RESIDENCES are situated within 2 minutes' walk of Earl's Court Station on the Metropolitan District Railway, and 15 minutes' walk of Kensington Gardens.

| | |
|---------------|-----------|
| Annual Rental | £150. |
| Price | £2,200. |
| Ground Rent | £25. |
| Term | 97 years. |

N.B.—The soil is all sand and gravel, and the DRAINAGE has had the greatest attention and been subjected to the personal superintendence of the SANITARY ENGINEER TO THE LOCAL BOARD OF HEALTH, whose certificate of excellence can be seen on application at the Surveyor's Department, Town Hall, High Street, Kensington, W.

stucco ornament of a type found in French 18th century architecture which brings a Continental flavour to their facade design. Kensington Mansions at the west end of Trebovir Road were built in 1888–90 by William Cooke of Upper Phillimore Place: his designs were similar to those he had just employed at York Mansions on Earl's Court Road, and set a precedent for other nearby mansion blocks. Cooke was also responsible for the charming Jacobean lodge on Trebovir Road.

Nevcrn Square

In 1874–76 Robert Whitaker had begun to build Nevcrn Place; his houses there were basically of the standard brick-and-stucco classical variety. However, Martin Stutely and his son-in-law Daniel Cubitt Nichols applied in July 1877 for permission to alter the permitted plans to construct what was to become Nevcrn Square, and by 1880 Stutely was probably being replaced by Cubitt Nichols as Lord Kensington's adviser. Cubitt Nichols favoured the new Domestic Revival style pioneered by Stevenson, Robson and Norman Shaw, and it was this style that Whitaker employed when building Nevcrn Square from 1880 onwards. The stylistic differences between the ranges of the north side of Nevcrn Place and Nevcrn Square are as abrupt as they are in Philbeach Gardens. The architect of the square was Walter Graves. The subtlety of his designs and the visual importance

of the unity of the whole concept are discussed in the next chapter. His houses had basements, three main storeys and attics with the ends of each range accentuated by an extra storey and pavilion-like roofs. The dormer windows had ornate gabled surrounds. The style is an attenuated, reticent form of the Domestic Revival carried out in yellow and red bricks. The ornamental features barely project from the surface, though there is variety in moulded brickwork. The main feature of each house is a wide centrepiece at first and second floor level, pierced by window openings and capped by a vestigial pediment at the sides of the second floor central window. This window itself carries a secondary raised pediment. A result of the understated treatment of the upper storeys is to emphasise the projecting paired porches and the continuous balcony at first floor level with its delicately patterned iron railings.

Several houses were occupied by 1882 and others would appear to have attracted occupants on completion. Whitaker issued a prospectus in 1882, advertising houses for sale at £2,200 or to let; rents ranged from £150 to £180 for houses in the middle of terraces to as high as £250 to £275 for corner houses. As this was a garden square development, each house had to bear a relatively high ground rent of £25, especially since Whitaker paid £250 an acre. However Whitaker's expectations seem to have been equalled, and in some cases exceeded. A number of the early occupants of Nevcrn



1 Nevern Square, rebuilt after bomb damage to the designs of Llewellyn Smith and Waters in 1948-50. The author Compton Mackenzie lived at no 1 in the early part of the 20th Century, his father having bought the house in 1901 for £2,000, £1,500 less than was paid for it 20 years earlier

Square were army officers. The garden square was formed at an early stage of building, the occupants paying an annual rental of two guineas for its maintenance.

Whitaker died in January 1885 shortly after starting the west side of Nevern Square: administration of his estate was granted to his widow as Whitaker left no will. Building work on the west side of the square was assigned to George Whitaker, probably a relative, who built the remaining houses there in 1885–86. Whitaker developed Graves's design and the west side of the square is markedly different from the other sides and from Graves's perspective. He added square openings above the arches of the porches and larger brackets beneath the balconies. In the upper storeys thin pilaster strips divide the elevation of each house into regular bays and the windows have stone or cement keystones. The effect of this is to produce a more conventional developer's version of the Domestic Revival style than that on the other sides of the square.

Considerable bomb damage at the northern end of Nevern Square during the Second World War has been rectified with the redevelopment of numbers 1 and 51, to the modern but sensitive designs of Llewellyn Smith and Waters (1948–50), by the virtual rebuilding of numbers 56 and 57 and by the erection of the adjacent Rupert House to match in 1958–59.

THE EDWARDES ESTATE IN THE 20TH CENTURY

With the exception of the south side of Earl's Court Square (1888–90), building around Nevern Square, Philbeach Gardens and the adjacent part of Warwick Road during the 1880s marked the height of housebuilding on the Estate. By 1881 there were already a few boarding-houses in most streets. Long after one would have expected them to be occupied, several of the large newly-built houses in Trebovir Road were standing empty, and houses in Earl's Court Square were particularly slow to find occupants. By the end of the decade house prices and rents were moving significantly downwards. For example, Compton Mackenzie, the famous writer, lived as a child at 1 Nevern Square. His father bought the house in 1901 for £2,000, almost half the price paid for it 20 years earlier. This downturn was well before the Edwardian property slump in London as a whole. Within a few years of

the 1881 census, house-building had almost stopped even on undeveloped land: 200–222 Cromwell Road, which were partially-built terraced houses, were completed as flats in 1886. From then on mansion flats were the main building type on the few plots that remained. The process of converting into flats the large houses built only a short time previously for single families began its long and unstoppable course well before the century had ended: by 1939 very few houses in the southern half of the former Edwardes Estate remained in single-family occupation. This process of social change was accelerated by the dislocating effects of the 1939–45 War, after which marked differences between the fortunes of the northern and southern parts of the Estate emerged. North of Pembroke Road the prevalence of smaller and varied house types helped to promote a return to stability while the southern part suffered the problems which arose from a highly transient population.

The process started with the arrival of Polish refugees during and immediately after the War. They were followed by students from the former colonies. These groups were then overtaken in the 1950s by the large numbers of South Africans, Rhodesians and Australians who came to the area with the establishment of the Overseas Visitors Club initially in Templeton Place and later in Nevern Place. It was this migration that caused the characteristic images of rootlessness associated with Earl's Court. By the end of the 1960s this tide of people from the old Commonwealth was ebbing only to be replaced by incoming Arab, Iranian and Filipino migrants. This population movement was to produce further deterioration in the building fabric which had already suffered from neglect during the War. Houses were further subdivided into bed-sitting rooms and small hotels and hostels multiplied. Since the mid 1970s there have been signs that this has slowed down or even stopped. There have also been indications of greater stability with the formation of a number of residents' associations able to exert pressure to improve the appearance and amenity of the area. The conservation area designations of Earl's Court Village in 1973 and Earl's Court Square in 1975 were important events in the history of the neighbourhood: further designations have reinforced the improvements in the District's fortunes such that higher standards of amenity are enjoyed by residents, the working population and by visitors.

Philbeach Conservation Area is divided into two parts of differing character by the Earl's Court Exhibition Centre. The area to the south of the Exhibition Centre was the earliest significant development of this part of the Edwardes estate and is therefore considered first in this chapter.

Eardley Crescent, Kempsford Gardens and 1-51 Warwick Road

As the history chapter shows, the earliest developed part of each Conservation Area made use of a plot separated from remaining farmland by the railway. Warwick Road had been laid out across the open fields, and the 26 houses erected on this frontage were put up by no less than five different builders in eight separate groups. The variety in detailed design does not always indicate a change of builder or the end of a building contract. The earlier houses at the southern end have paired or single porticoes and no bay windows: bays appear in later phases, most notably at nos. 37-51 where porticoes are dispensed with.

Several properties on the Warwick Road frontage are in a poor state of repair, and many have been spoilt by unsuitable alterations, most commonly aluminium windows with central pivots. A few properties have been painted, which disturbs their relationship with their neighbours. Generally, however, the main lines of the terraces remain intact, the continuous cornices and blocking courses of the earliest properties being an important survival. Area railings are also in good condition, which assists in the overall appearance of these groups of terraces.

The slow radius of the railway line has given us the curving crescents of Eardley



Crescent and Kempsford Gardens. These curves diminish the effect of the main roads at either end and produce an additional sense of identity that a straight street would not have. The three-storey terraced houses with basements do not constitute important architecture but their consistent, gentle and unemphatic rhythm helps to bring unity to these otherwise short streets.

The houses are constructed not as continuous curves, but as straight runs generally in multiples of four. The curve of each street is not consistent and the angles between groups varies considerably. The slightly mean appearance that this produces, particularly on the inside curves, would in retrospect have been modified if the layout of the very first houses at the southern end of Eardley Crescent had been adopted throughout. The facades of these early properties are uncomfortably proportioned, the single large window at ground floor level having no relationship with the three tall, thin windows on each floor above it. The groups of four are considered more as individual blocks with the end properties being entered from the side in recessed bays. With a greater separation of each block, the changes in orientation around the curving street might have been handled with greater ease. As built, there are no gaps between the houses, and street trees assume greater importance in softening house facades: Kempsford Gardens is better endowed in this respect.

The curved streets retain a very consistent appearance, notwithstanding some prominent roof additions of which 8 Eardley Crescent is perhaps the most blatant example. The terraces have a strong horizontal emphasis from the stucco cornices and the projecting heads to the first floor windows. Interest at street level is derived from the paired Doric porticoes and the triangular pediments over ground floor windows. While Eardley Crescent has area railings throughout, properties at the southern end of Kempsford Gardens have frontages punctuated with plain masonry piers of varying sizes and heights.

One-way traffic management has undoubtedly eased vehicle movement in these streets though the use of "sleeping policemen" and a narrowed access off Old Brompton Road have been found to be necessary to reduce Eardley Crescent's attraction to traffic wishing to avoid the main junction with Warwick Road.

3

The character and appearance of the Conservation Areas

- 1 Eardley Crescent looking north: nos 42-58 on right
- 2 9-15 Warwick Road, the work of two separate builders' firms in 1867-8
- 3 37-35 Warwick Road
- 4 Kempsford Gardens
- 5 Entry treatment at the southern end of Eardley Crescent



Philbeach Gardens and 53–121 Warwick Road

With a layout again largely dictated by the curve of the railway, Philbeach Gardens has all the above attributes but to a greater degree. The street itself is longer, the change of radius consistent and continuous, the houses taller and more likely to follow the curve, the street trees more profuse and more mature. Even the abrupt change in style from classical brick-and-stucco to red and yellow brick 'Domestic Revival' is toned down by the continuous street curve and the relatively consistent facades at both entrances to the street where its distinctive character is generated.

The earlier houses (eg. no.72) are of four storeys and a basement, with substantial bay windows rising to the first floor, segmental pediments to second floor windows and a cornice enriched by paired modillion brackets. Prominent stucco quoins and slim recessed bays separate each house from its immediate neighbours. The only unresolved features in these otherwise impressive facades are the windows above the sturdy Doric porticoes, which light the staircase landings: these openings have no proper head, only the continuation of a string course rather than a proper window surround. The brick and stucco houses at the northern end of Philbeach Gardens (eg. nos. 61–68) are of three storeys with basement, and are much more regular in their appearance. Continuous string courses across the heads of first floor windows and the cills of their second floor equivalents help to provide attractive proportions. The porticoes are unusually roomy for these homely elevations.

Domestic revival houses are typically of yellow brick with red brick dressings: windows are left without prominent surrounds except for the pedimented centrepieces in low relief decorating each facade, and the single or two-storey bay windows found on some properties. South of St Cuthbert's Church the strongest modelling is provided by the continuous railed balcony at first floor level with its prominent brackets.

The Warwick Road frontage is a strong contrast, with three groups of four storey terraces with basements forming an impressive screen to the gardens behind. As at Eardley Crescent, the earliest houses at the southern end have a different rhythm to later properties, most evident in the porticoes. The blocks paired at either end of the whole group are given a kind of emphasis with the centre four houses brought slightly forward: the effect is minimal and is not attempted in the centre block of thirteen properties. Most have the same facades as the earliest properties in Philbeach Gardens described above. The total effect of this virtually uninterrupted terrace is strong enough to withstand a wide range of facade colour schemes and the unfortunate loss of balustraded cornices, though the straightness of the whole group rather emphasises the nature of Warwick Road as a major traffic artery.

The garden behind is well secluded, there being few gaps to provide fleeting glimpses from either Warwick Road or Philbeach Gardens. It appears to have been a valued resource from the start, and was certainly not wasted space as it would seem to be impossible to develop it with more houses than were built along the Warwick Road



1 72 Philbeach Gardens

2 61-68 Philbeach Gardens

3 Varied skyline between 59 and 60 Philbeach Gardens: the properties on the right continue the cornice line of the earlier brick and stucco houses

4 53-117 Warwick Road

5 Delightful ironwork at the rear of 93-97 Warwick Road overlooking Philbeach Gardens



frontage. The backs of surrounding properties, on which Victorian cast iron balconies make many delightful appearances, combine with a selection of mature trees and attractive shrubs to produce a well-maintained and extremely secluded garden for residents.

NEVERN SQUARE

For a small residential district between major traffic arteries, Nevern Square Conservation Area has a relatively high incidence of junctions. Yet the grid of streets laid out by Lord Kensington's surveyor, particularly as modified to include Nevern Square itself, does not suffer in townscape terms as a result. The Area's longest road, Longridge Road, is pleasantly divided; Templeton Place helps link the Area together away from the main thoroughfares; the junctions around the Square contrive to close off long through vistas, giving it an additional air of seclusion.

Longridge Road

As with all other building sequences in both Areas, the external design of houses in Longridge Road evolved as work proceeded. The earliest terraces, those at the eastern end and begun in 1873, are of three storeys with basements and mansard roofs. Houses are "handed" so that entrance porticoes are paired. Two-storey bays, decorative window surrounds and surviving balustrading to parapets, bays and porticoes enliven the elevations of yellow London stock bricks.

The centre terraces retain the paired porticoes but the second floor fenestration is given greater presence and the top floors are no longer mansards but an integral part of the front elevation. The important effect is that the main cornice and parapet is raised one storey to become a "skyline" feature, with the cornice level of the earlier terraces being retained as a continuous string course. Stucco gate piers are prominent on either side of the entrance steps to each house. The terraces at the western end (1877–81) again retain paired porticoes when the fashion elsewhere was for single ones: like the centre terraces, they are of four full storeys above basements, except that here the elevations are rendered from the outset to look like stone; individual window surrounds are dispensed with in the upper floors and a stronger intermediate cornice replaces the high string course of their eastern neighbours. The footpath edge is again guarded with railings alone.

Nevern Road

Longridge Road is broken up not only stylistically but more obviously, between the centre and western terraces, by the remaining terrace groups of Nevern Road, originally running northwards to a virtual "circus" on West Cromwell Road. South of Longridge Road the groups are of five houses, retaining their balustraded parapets intact. On the north side only four either side survive the widening of West Cromwell Road. In all cases, individual porticoes behind stucco piers set up a rhythm carried through to the top storey. These blocks project strongly into Longridge Road and form an important visual feature: the ends of the



1 2-10 Nevern Road

2 50-72 Longridge Road, the latest and perhaps the most architecturally accomplished part of the street





terraces and the rear elevations are prominent in views along Longridge Road.

Nevern Place

Nevern Place contains even greater variety, with terrace designs not found elsewhere in the Area. Most distinctive are those at the eastern end, with single porticoes, alternating round and square headed windows in the upper floors, the odd use of red brick at nos. 1–9 and, even more bizarre, “barley-sugar” columns to the porticoes on the southern side. The last four of these houses were put up a little later by a different builder and with paired porticoes, but the barley-sugar columns were again employed.



1 1-19 Nevern Place

2 63 Nevern Square, begun around 1881 (left), makes a strong contrast with its earlier neighbour, 34 Nevern Place of 1874-6, though both were built by Robert Whitaker

3 Templeton Place, looking north. The houses at the far end are on the other side of Cromwell Road

4 25-35 Nevern Place

5 2-8 Templeton Place and 13-15 Spear Mews: the treatment of the mews building complements the elegant ornament of the main terrace



Templeton Place and Trebovir Road

Templeton Place winds inconsequentially across Longridge Road and Nevern Place before it discovers itself towards its junction with Trebovir Road. This is an attractive part of the Conservation Area, as Templeton Place has little connection with the main roads fringing this residential enclave, and the terraced housing built by the Van Camps provides distinctive townscape in this location, considerably softened by mature street planting. Indeed, the Hotel George is perhaps a little too assertive given its consistent but prominent mansard roofline. Opposite, the short terrace at nos. 2–8 and the opening to Spear Mews is a delightful combination, though the gaps between this group and the backs of properties on Trebovir Road and Nevern Place are poor-



ly maintained. Trebovir Road continues the theme, the pronounced continental flavour coming from the use of rusticated quoins and casement windows and the distinctive ornamentation of window surrounds and cornices. Some properties have had their brickwork painted, which in these special circumstances is more acceptable than it would be elsewhere, unless a harsh pure white has been used rather than a mellow-er "broken" white or cream. Only a variety of facade treatments, ill-considered hotel signage and the unfortunate existence of Orpen House disturb the scene.

Nevern Square
*(adapted from the Conservation
Area Proposal by the 13-16 Nevern
Square Residents' Association,
1985)*

The southern end of Nevern Road frames a view of the square garden, laid out when the first houses of Nevern Square were built in the early 1880s. The most striking features are the mature London plane trees, rising well above the roof-tops, and some fine chestnut trees. In summer, these trees provide a leafy screen, making it impossible to see from one side of the square to the other. Privet hedges, a variety of shrubs, beds of flowers and a large, well-kept lawn complete the garden.

Responsibility for the maintenance of the garden rests with Nevern Square Garden Ltd, formed in 1974 by local residents to purchase its freehold and protect it from commercial development. The garden was adopted under the Kensington Improvement Act 1851 in August 1977.

Turning left into Nevern Square from Nevern Road, Rupert House is on the left. A block of flats constructed in yellow brick, with red brick dressings, its facades match those of the rest of the Square in scale, colour and texture, without attempting to reproduce the original Victorian features. Above each entrance door is a bas-relief figure of a minstrel.

Beyond Rupert House 58-63 Nevern Square are houses to Graves' original design. They are each of three bays, four storeys and a basement, the ground and first floors being especially lofty. The con-

trast with neighbouring brick and stucco houses in Nevern Road and Nevern Place is marked. The facades are not stucco but yellow and red brick, without prominent porticoes and bay windows. Instead, a wrought iron railed balcony is introduced at first floor level, running the length of each side of the Square. Opening onto the balcony are tall french windows, giving the facade an effect of lightness despite the size of the houses. The sense of delicacy is increased by Graves' ornamentation, which is in low relief to the main surface. The main feature is a broad centrepiece at first and second floor level, which is pierced by window openings and capped by an open pediment surmounting the second floor window. The pediments carry moulded brick medallions of floral and geometrical patterns and shaped brick aprons. The first floor balconies unify the terraces and the paired porches contribute to their rhythm.

Turning down the east side of the Square the unity of the design becomes clear, and this is one of the chief architectural strengths of Nevern Square. One is conscious not so much of individual houses but of the long ranges that form the sides of the Square, although within that harmony subtle developments of style add interest. In particular, the west side of the Square, completed in 1886 by George Whitaker, is notable for the enlarged porches with square openings above the arches, the prominent key stones above the windows, the modishly elongated brackets beneath the balconies and the use of thin pilaster strips to divide the elevations into regular bays.

The appearance of Nevern Square is considerably enhanced by the finely patterned ground floor and balcony railings. Graves' original railings, with their wave-like patterning, would not have been out of place in the Vienna of Gustav Klimt. The railings outside Nevern Mansions, at the west end of the southern roadway, are even more elaborate, although perhaps not as stylistically interesting.

Walking around the Square one is struck by the free treatment of the end houses of the south and west sides, very much in keeping with the principles of the Domestic Revival. An attic floor is added, with balustrades, gabled windows and

- 1 The west side of Nevern Square, completed with deeper porches and more conventional ornament
- 2 Nevern Square's stylish railings are as much at risk as less individual patterns nearby
- 3 This gate shares many of the architectural details of the principal terraces but is at risk from greater exposure to the elements





1 The red brick detailing at 50-56 Warwick Road is less convincing than in Nevern Square

2 Kensington Mansions make an impressive group in Trebovir Road

prominent chimney stacks. The terrace ends are composed with recessed porches, bay windows and small, iron railed balconies, reached by french windows; all arranged quite asymmetrically.

Moving south out of the Square on the eastern side numbers 13-16 have been renovated as a group. Generally the work has been sympathetically done, but the sealing of the facades with plastic paint produces an effect that is discordant with that of the rest of the Square. It is pleasing to report that more recent renovations in the Square have chosen to restore the brickwork rather than conceal it.

Opposite, the end wall of number 17 is an interesting free composition, and at the back of the house is a pleasant garden wall with pedimented gateway. Sadly, the garden wall on the other side of the road has been demolished to permit off-street parking.

The junction of the eastern arm of the Square with Trebovir Road frames The Lodge, a charming single-storey house, sandwiched between the mass of Van Camp's houses on the left and the six-storied Kensington Mansions on the right. It has a large bay window surmounted by a most elaborate curved and stepped gable. A panel above the bay gives 1888 as the date of construction.

Turning right into Trebovir Road one comes to Kensington Mansions. They are of identical design, constructed of red brick with stone banding. The elevations comprise long balconies supported on brackets of an imperial massiveness characteristic of the late-Victorian period, and framed by large bay windows capped by shaped or sloping gables. The garden and trees on the south side of the road provide a green counterpoint to the masses of red brick.

The abrupt change from stucco and brick-and-stucco Italianate terraces to the red-brick Domestic Revival style was in part a typically Victorian moral reaction, this time against what was seen as the dishonesty of stucco ornament. So while the terraces of Nevern Square have cornices, string courses and window surrounds like their earlier neighbours, the mortar joints between the bricks run right through the ornament estab-

lishing it as an integral part of the building's fabric rather than as decoration applied later. The decoration imitates examples from English domestic architecture from the Restoration in 1660 to the middle of the 18th century. This ornament would originally have been carved, often in situ, with wires and files. Huge improvements in firing techniques during the Victorian period not only produced vast quantities of consistent bricks but also enabled moulded brickwork to be manufactured reliably, and the Nevern Square facades take advantage of these. Another historical throwback can be found in the deliberate use of contrasting brick colours. These were first utilised in the early 18th century to bring variety to brick facades at a time when an excessive range of colours within one type of brick was considered undesirable in classical facades.

These decorative features are also found on the red brick terraces fronting Warwick Road (numbers 46-68). Their concentrations here in one vertical strip gives the facades a rather mean appearance, unlike the overall delicacy of Graves' designs in the Square itself.

While the architectural sources for Nevern Square are relatively consistent, those for the mansion blocks would appear to be more varied. Decoration, particularly the cheerful use of contrasting bands of masonry, derives from the late 17th century, particularly the great facades of red brick and Portland stone Sir Christopher Wren designed for Hampton Court. The general form of the mansion blocks, with their full height bay windows – often paired – inventive gabled skylines and grouped chimney stacks, are more reminiscent of Tudor times, particularly of Elizabethan "high houses" such as Wootton Lodge in Staffordshire. Even the prominent balconies, slung between bay windows and an effective foil to the strong vertical lines of the mansion blocks, have a precursor in Hardwick Hall, begun at the end of the 16th century.

Both Kensington Mansions (six related blocks) and Nevern Mansions (three related blocks) are attractive and well maintained examples of the type. While Kensington Mansions are more significant in townscape, being grouped around a communal garden with mature trees, the Nevern Mansions elevations are perhaps the better composed on the whole, with the addition of courses of dogtooth ornament to supplement the cheerfully banded masonry.

This section provides general guidance on what the Royal Borough considers to be sensitive and prudent practice in the maintenance and the minor improvement of property in the Conservation Areas. In a location distinguished by a wide variety of set-piece terraces in a range of styles, the appropriate approach for any programmes of work will vary considerably. Given the historic interest of the Areas, the Council recommends that as many sources as possible are consulted if work is contemplated: particularly valuable are the technical pamphlets published by The Society for the Protection of Ancient Buildings, the guides prepared by The Georgian Group and the Victorian Society and English Heritage's listed buildings guidance leaflets. Information on how to obtain these can be found at the end of this section.

Much of what follows may fall outside the definition of "development" or even "permitted development". The South-West Area team in the Department of Planning Services at the Town Hall are happy to advise on the need for the various consents.

"DEVELOPMENT", "PERMITTED DEVELOPMENT" AND ARTICLE 4 DIRECTIONS

The most far-reaching effect of the Town and Country Planning Act 1947, which ushered in our present planning system, was to define "development" and require that permission be obtained to carry it out. Though the wording has grown ever more complex over the last 50 years, the concept of "development requiring planning permission" is still fundamental to the British planning system.

In order to preserve a measure of individual liberty, provide greater certainty and avoid the swamping of local authorities with minor, uncontentious applications, successive Governments have introduced and refined classes of development for which planning permission is now granted by the General Permitted Development Order 1995, as amended. Single family dwelling-houses benefit from considerable freedom from control: most other uses common in the Conservation Areas, including houses in multiple occupation and flats, do not.

However, in special circumstances, an "Article 4 direction" may be made so that one or more specified kinds of permitted development may not benefit from these automatic rights and instead require spe-

cific consent from the local planning authority. In most instances these require approval by the Secretary of State and are closely scrutinised and approved only sparingly (Article 4(1)). Recently a faster track has been opened up for local planning authorities to approve their own directions covering dwellinghouses in conservation areas. However, Government advice is that these Article 4(2) directions should also be used sparingly and only to counter a known threat to character, appearance or amenity.

The Council's approach is to assess the potential for Article 4 directions during the process of drawing-up each Proposals Statement. In the case of Nevern Square and Philbeach Conservation Areas, only a tiny minority of properties remain as dwellinghouses and thus potentially the subject of Article 4(2) directions. Most properties have been converted into a number of apartments or away from residential use. This means that most kinds of building operations either constitute development requiring permission from the Council or are otherwise not development at all and therefore not susceptible to planning control. The only relevant exception is exterior painting which is "permitted development" for all kinds and uses of buildings, and therefore potentially subject to control by Article 4 direction where it materially affects their external appearance.

MASONRY – BRICKWORK AND STONEMORY

While both brick and stone are "natural" materials, bricks are of course processed from appropriate clays to produce a robust product for building while naturally-occurring stone is quarried and chosen for its decorative capabilities and its durability. Furthermore, though bricks are generally manufactured to cope with exposure, the natural processes of dissolving, leaching, chemical change and frost and water action are magnified when stone is quarried and used in building. Despite these differences in origin and make-up, brick and stone masonry have similar requirements in terms of building maintenance.

In general, masonry performs best and lasts longest when it is kept as clean and as dry as practicable. It is rarely necessary to paint or to render brickwork or stonework: such action may anyway hide structural defects, lock in moisture and accelerate decay, while the attractive patina these natural materials

4

Building maintenance and minor works

The mushroom paintwork of 13-16 Nevern Square, nearest the camera, contrasts strongly with the original brick facades in this threequarter view



1 *Nevern Square masonry: the original state. Soft red bricks with fine "tuck pointing" create detail in contrast to large plain areas of yellow London stocks*

2 *This projecting "ribbon" pointing, probably in a cement-rich mortar, is a disaster on all counts. Aesthetically, the contrast between red and yellow brick is diminished and the joints interfere with the continuity of the red brick mouldings. The fine mesh of joint lines dominates the interplay between the coloured facing bricks. Structurally, the mortar will be stronger than the red brick so that all frost, movement or evaporation problems will be concentrated on the bricks rather than in the mortar. Moreover, the projecting ribbons will hinder the run-off of rain water, keeping the red bricks wet and helping the frost to eat away at them*

3 *The above properties in their context: the repointed buildings are on the left. Notice how prominent mortar has reduced the contrast between red and yellow bricks*



STUCCO

Stucco was originally used as a substitute for stone and was either left unpainted or colour-washed to resemble Bath stone. The main value of stucco decoration is to emphasise the continuity of a building group through the line of the cornice and through the repetition of features such as window architraves. This is of particular importance to formal terraces or where terraces can be viewed in their entirety.

Stucco rendering and cornices have an important practical function as well as being visually attractive. The stucco acts as the weatherproof skin to the building and the cornice throws rain away from the wall. The deterioration of stucco is a continuous process and regular maintenance is required to keep it in good order. Prompt attention to stucco repairs will save expensive reinstatements which would be necessary if the stucco were left to decay. It is essential that the upper surface of projecting features is well waterproofed, especially where impermeable gloss paint is used on the lower surfaces.

Cornices are key stucco elements. The type of cornice is dependent on the type and scale of the property and any reintroduction should match the original work. The possibility of group reintroduction schemes, complete with repainting, is recommended to derive maximum visual benefit while reducing unit costs.

A good example of a group scheme would be the repair of parapets. The "blocking course" which commonly forms the actual parapet above a decorative cornice is frequently cut to allow new dormers a view of the street, with a damaging effect on the integrity of the terrace as a whole.

A list of firms specialising in the repair of stucco work is available from the Council's Planning Information Office.

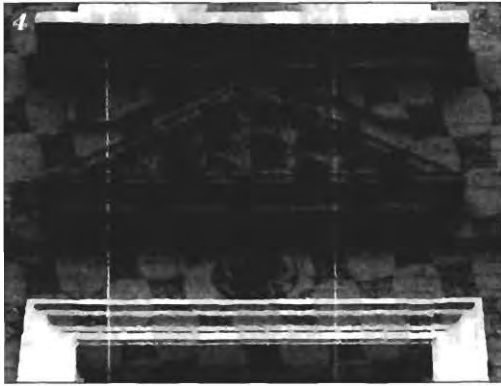
achieve over time is lost. It is usually sufficient to keep walling properly pointed – removing ledges and cracks where water may sit and penetrate – and to give some consideration to reducing the build-up of dirt.

Pointing is a skilled operation and experienced professionals should be employed. A match in colour and profile with existing appropriate work should be achieved, with flush or slightly recessed joints particularly for fine 'ashlar' or 'rubble' stonework: mortar should never be visually more prominent than the stone or brick itself. Neither should it ever be stronger than the masonry, or else frost, evaporation or movement damage will be concentrated in the brickwork or stonework. Pliable lime mortars are thus preferable to hard cement mortars. Tuck pointing for brickwork should be reinstated on properties where it was originally employed. Red sand and coloured mortars should generally be avoided unless used for blending mortar to brickwork during tuck pointing. Modern struck joints, which by their sharpness detract from the mellow quality of the masonry, should not be used.

If new masonry is required, it should match its surroundings in colour, texture, shape and size. Patterned brickwork should be repeated where it occurs. The bedding planes of stone (the 'grain' of sedimentary rock) must be taken into account as this also affects its resistance to weathering.

The cleaning of masonry produces excellent results which may transform properties and reveal hidden detail, as long as suitable methods are employed. Cleaning may result in a patchy or streaked surface while piecemeal work may have a visually jarring result. The protective outer surface which bricks receive on firing and which develops in stone after quarrying can be damaged by excessive or inappropriate methods, exposing the softer material underneath to weathering and decay. Cleaning and the choice of cleaning agents must be left to experts.





PAINTING

Much of the charm and character of the buildings in the Conservation Areas comes from the visual integrity of the buildings and in particular from their limited palette of colours. Most groups of buildings in the Area benefit from this relative uniformity. For example, there has for many years been an informal agreement in Philbeach Gardens that stucco is painted white. The Council intends to make Article 4 directions, where appropriate, to maintain the consistency of colour throughout both Areas.

In all cases textured paints are wholly unacceptable as their thick coating obscures ornamental details, masks the sharpness of mouldings and in general forms an unattractive surface which attracts dirt.

Painting masonry and masonry ornament obscures the subtle texture and patina of brick and stone. Unpainted masonry should never be painted.

DECORATIVE DETAIL

Character-forming detail such as door and window surrounds, copings, string courses and quoins, chimney pots and ridge tiles are similarly integral to the overall quality of the buildings in the Areas. It is expected that special care will be taken during repairs or cleaning to preserve these attractive items. Their restoration, where missing, would add considerably to the charm of the Areas.

ROOFS

In many cases, perhaps a majority of cases generally, the layout of roofs and the finishes used are the result of expediency in using available materials in the simplest, cheapest or most efficient way. The appropriate approaches for works to decorative details and dormer windows are set out below: in



general terms, however, it is vital to the continuing character and appearance of the Conservation Areas that repair and restoration of roof shapes is carried out in the original materials and to the original pattern.

DOORWAYS

Many doors within the Conservation Areas are original and in their size and ornateness they closely reflect the architecture of the buildings to which they belong. Doors are proportioned to emphasise the verticality of the openings and the colour chosen should complement or contrast pleasantly with any colours elsewhere on the front facade. Doors in Philbeach Gardens are generally painted Brunswick Green, maroon, midnight blue or black under the informal agreement mentioned above. The stripping of doors and subsequent varnishing is not recommended as the exposing of timber grain gives too rural an effect and some varnishes suffer from damp and sunlight. Older door furniture, such as letter boxes, door knockers and handles, should never be discarded while still functional. Where ill-advised changes, damage or decay have made replacement unavoidable, sympathetic designs should be chosen carefully. In all cases the continuing repair and maintenance of original doors and their furniture will be cheaper in the long run while helping to preserve the character of the Areas.

When a property has been subdivided and there is a need for several doorbells or an entryphone, these should be contained in a single brass fitting of simple, neat design.

Fanlights are an integral part of many doorways. Additional glass panels within doors should generally be avoided since they do not respect the function of existing fanlights and can destroy the elegance of the doorway. Modern doors with integral fanlights are always inappropriate.

1 Most of the interest in the brickwork is obliterated if the whole facade is painted

5 Picking out decorative detail in paint alters the original colour scheme and creates continuing maintenance problems for the future

6 Painted decorative detail in context: the subtle character of the original architectural concept is ruined

7 21-23 Eardley Crescent: the loss of the cornice and blocking course has altered the proportions of these two properties and exposed to view the poorly-designed dormers. Excessive pipework also spoils the appearance of this property



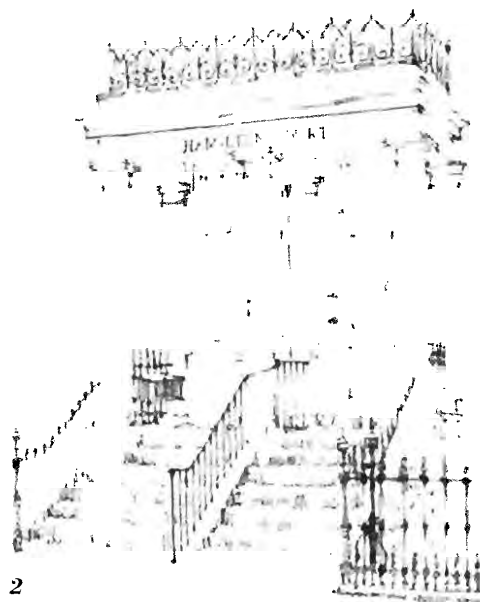


1 A portico in Longridge Road

2 The same portico with handrails to improve accessibility. The cornice has been replaced on the portico for good measure

3 Horizontally-sliding sashes in aluminium, inserted flush with the facade of this post-war restoration in Nevern Square

4 Casement windows without any historical justification



ACCESS FOR ALL

Where access and mobility questions are raised by the exterior steps commonly leading to front doors, best practice as set out in the Council's "Access design guidance notes" should be followed, reconciled with the architectural or historic interest of the property and the character and appearance of the Conservation Area. Steps should not be made steeper or surfaced in materials which are slippery or likely to loosen or creep. Handrails should be attached to existing original railings wherever possible. Entirely new handrails should have supports and fixings with the same style and rhythm as the original railings.

WINDOWS

Windows, and in particular the pattern and colour of their glazing bars, make a significant contribution to the appearance of the elevations of an individual building; variations can destroy the character of a group. In Stuart, Georgian and early Victorian properties the subdivision of casement or sash windows emphasised their vertical proportions. The fenestration of later Victorian terraces retained this verticality but, with the introduction of plate glass, windows had a much simpler glazing pattern with fewer glazing bars and larger panes. More recent developments exhibit individual glazing patterns and casement windows have again become common. Most windows in the Conservation Areas are – or should be – timber framed sashes, with many examples of french windows at first floor level giving access to balconies. Casements in the upper storeys in Trebovir Road and Templeton Place are an impor-

tant exception. Care is needed in choosing a suitable example to follow if restoration or replacement is intended.

Replacement window frames should match the original materials. Painted window frames have for long provided an agreeable intermediate texture between walling materials and the hard shiny surface of window glass. Aluminium and plastic frames are totally out of place on historic properties, particularly as the proportions and cross-sections of the individual members are so different from those of the originals. The replacement of sash windows by aluminium or PVC-u fenestration on converted or non-residential properties within the Conservation Area constitutes a material alteration requiring planning permission from the Council.

Original glazing bars in timber are often so slender that hardwood may be the only realistic answer in restoration. Purpose-made windows correctly reproducing the original designs may not be much more expensive than off-the-peg equivalents as the latter tend to have too many glazing bars: this falseness adds needlessly to the expense of fabrication, glazing and maintenance.

Fitting double glazing presents further problems, particularly to internal fixtures such as shutters, and great care must be taken to avoid compromising character and quality. Attempts to retain the established pattern by fitting units with false glazing bars between the panes are unacceptable.

Generally, timber window frames should be painted white (as under the Philbeach Gardens informal scheme) or cream since this emphasises their proportions in a pleasing way. Painting them a dark colour, though not necessarily out of character, renders the glazing pattern less visible and the proportions of the building or group suffer as a result.

The Areas exhibit dormer windows in a wide range of shapes and sizes: repair must be carried out in a scholarly manner while the replacement of plain modern versions with original patterns will be welcomed.

IRONWORK

Cast iron railings and balconies are essential features throughout both Conservation Areas, their variety accentuating the attractively varied facades.



Well maintained ironwork contrasts brilliantly with stucco and adds immeasurably to the architectural interest of buildings in both Conservation Areas

It is important to preserve the repetitive geometry of railings. Even one or two missing heads or a broken spear can spoil the unified effect of a group of buildings or a garden enclosure. Painting railings and balconies in a variety of colours creates unsightly breaks in continuity, diminishing their effectiveness as a townscape feature. Railings and balconies should only be painted gloss black. A leaflet, "Ironwork and Salvaged Fittings, Specialist Suppliers", is available from the Planning Information Office in the Town Hall.

LETTERING AND NUMBERING

Buildings in both Conservation Areas display a variety of lettering and numbering styles. It is expected that existing historic examples will be cherished. In contrast, cheap standard components for numbering and lettering and for items such as entry phone systems are at variance with the character of the Areas and should be avoided in every case.

IMPEDIMENTA

The appearance of even the most attractive buildings which are in a good state of repair and decoration can be spoilt by the incremental accumulation of pipes, wires, aerials and flues, particularly where properties have been subdivided. Plumbing or wires should normally be routed internally; any which cannot be so accommodated should

be routed down a rear or side elevation and not on principal elevations.

Wires are particularly intrusive when there are few architectural features to hide them, and on stucco facades where they are visible against a background of a different colour. This is emphasised where the wires cross the cornice line, destroying its continuity. The colour contrast may be due to the wire not matching the facade or to the attraction of dirt. All wires are particularly unsightly when they trail unfixed across the frontage.

If wires have to be fixed on front elevations their detrimental effect may be minimised by running them vertically along the lines of downpipes and horizontally along gutters and string courses and by matching cable colour to the background. Wires are rarely obtrusive if fixed securely. Tidying wires as suggested is cheap and quick and brings immediate benefits to the appearance of properties.

Where aerials are placed on the roof they should be as far to the rear as possible, behind the parapet line on low pitched roofs and on the rear slope of pitched roofs so that they are screened from the street.

Particularly complex controls apply to the installation of satellite dishes depending on who installs them and whether they are installed on single family residences or elsewhere. Further guidance should be sought from the Council's planning staff. If a dish is



Ironwork requires regularity and consistency. Lost features (left) or idiosyncratic paint schemes (right) compromise character and appearance

1 *Unattractive external pipework on the east side of Kempford Gardens*

2 *Trailing wires festoon this property in Nevern Square*

3 *Balanced flues do not enhance the north side of Nevern Place*



a dish is acceptable in principle, the Council will use its available powers to ensure that it will be sited and installed to minimise its visual impact, particularly where operational considerations allow a range of locations. Dishes must always be removed when they are no longer required.

Cable Television is being installed throughout the Royal Borough. In conservation areas the junction cabinets are sited according to guidelines drawn up by the Council to minimize their visual effect. The cable system has the visual advantage that the greater viewing choice provided by satellite broadcasting can be obtained without a proliferation of individual dishes. When choosing between satellite dish and cable, consideration should be given to their relative impact on the townscape.

Many residents consider that burglar alarms are one of the most intrusive of modern features; the brightly coloured boxes are usually displayed prominently as a deterrent. Placing the same boxes above cornices or on the sides of houses and painting them to match the elevation does much to camouflage and nullify their intrusiveness.

Window grilles are increasingly prevalent as a deterrent to burglars. As with burglar alarms, their prominent display can detract from the appearance of the building. If window grilles are to be fitted, it is most appropriate that they are installed inside the building – with due regard to original internal fittings such as shutters – and painted a dark colour if possible to lessen their impact from outside. Even with these corrective measures, alarm boxes and window grilles will be obvious enough to those with an interest in them.

Security cameras are similarly being used in greater numbers and are normally subject to planning control. The Council expects those pursuing the installation of security cameras to show due considera-

tion to the character and appearance of their building in selecting equipment and choosing locations.

Balanced flue terminals and external meter boxes are signs of modern services and lifestyles which proliferate particularly where properties are in multiple occupation. They are often prominently located. Care in location, installation and maintenance will limit their intrusiveness on period properties.

A little extra consideration in the choice and exact positioning of any of these modern impedimenta can go a long way towards making them unobtrusive. Even greater care is required for listed buildings because of the need to respect their architectural and historic interest. Listed building consent will almost certainly be required for any of the above and will not be forthcoming for incremental or insensitive proposals.

Further information:

English Heritage (London Region),
23 Savile Row, London W1X 1AB.
Telephone enquiries 0171-973 3757.
Conservation leaflets available from
Customer Services 0171-973 4390/2.

Georgian Group Guides:
from The Georgian Group, 6 Fitzroy Square,
London W1P 6DX: 0171-387 1720.

SPAB Technical Pamphlets:
from SPAB, 37 Spital Square,
London E1 6DY: 0171-377 1644.

Victorian Society: "Care for Victorian Houses"
leaflets, from 1 Priory Gardens, Bedford Park,
London W4 1TT: 0181-994 1019.

Survey of London, Volume XLII
"Southern Kensington: Kensington Square to
Earl's Court" 1986.

Policies for the control of development will be found in the Council's Unitary Development Plan adopted on 28 August 1995. They may be subject to change and the most up-to-date version of the Plan should be referred to.

This chapter defines more closely how the Council's policies affect physical changes in this part of the Royal Borough. The Council in exercising its powers needs to consider whether development proposed in these Conservation Areas would preserve or enhance its character or appearance: what follows reflects this duty.

WORKS TO ROOFS

In such a densely developed location there is often a temptation to propose extending buildings upwards to gain more space. As well as the historical and architectural questions raised by such significant additions to existing fabric, roof extensions can by their bulk and shadowing affect neighbours' enjoyment of their homes, a particularly vital consideration where the relationships between properties on the one hand and public or private open space on the other is so important yet so subtle. There is also the potential for conflict with other policies relating, for example, to residential densities and car parking standards.

For these reasons, the Council normally resists proposals for additional storeys. Existing roof profiles and details are to be retained in the Areas unless specifically identified below as suitable for alteration.

The search for space to expand also generates proposals to bring attics into more regular use. In most cases, roofs will be relatively unaltered from the original designs which carefully balanced the simple massing of roof shapes with skilfully contrived ornamental features. Even where each individual proposal is minimal, perhaps a single rooflight or an attic room may erode the character of the terraces by adding clutter to the historic skylines. Alternatively, where alteration to the shape of the roof is proposed, a simplification of the original form may be involved which would also detract from the Area's character for the opposite reason.

The problems noted above are compounded when the fabric, appearance or setting of listed buildings is involved.

WORKS TO THE ROOFS OF LISTED BUILDINGS, OTHER THAN STRICT REPAIR, WILL NORMALLY BE RESISTED UNLESS THEY ARE SMALL-SCALE ENHANCEMENTS.

IN DETERMINING APPLICATIONS FOR ADDITIONAL STOREYS IN NEVERN SQUARE AND PHILBEACH CONSERVATION AREAS, THE COUNCIL WILL HAVE REGARD TO THE PROVISIONS OF THE UNITARY DEVELOPMENT PLAN AND TO THE CATEGORIES SET OUT BELOW AS APPLIED TO THE BUILDINGS IN THE CONSERVATION AREAS BY THE PROPOSALS MAP ACCOMPANYING THIS STATEMENT.

DEMOLITION

Council policy is to resist the demolition of listed buildings in whole or in part, or the removal or modification of features of interest.

Unlisted buildings in the Areas generally have their own individual or group value essential to the overall character and quality of the Areas. Council policy is to resist their total or partial demolition unless the actual structure affected does not make a contribution to the character of the Areas or is in a condition that precludes refurbishment, and if a satisfactory scheme for redevelopment has been approved.

The Council's Unitary Development Plan should be consulted for the precise wording and justification of these policies.

ALTERATIONS

Age, wear and tear and weathering may make it necessary to repair or replace parts of a building and earlier chapters have set out why such operations can have a very significant impact upon the local scene.

WHERE PARTS OF A BUILDING'S EXTERIOR SUCH AS DOORS AND WINDOWS NEED TO BE REPLACED AND PLANNING PERMISSION IS REQUIRED IT WILL NOT BE GRANTED FOR DEPARTURES FROM THE ORIGINAL DESIGN AND MATERIALS.



1 *Properties preserving their original skylines are protected by Category 1*

2 *These roof extensions in Trebovir Road could be improved upon in terms of design and materials, hence their placement in Category 2*

3 *Suitably-designed roof extensions may not create problems of overshadowing for Category 3 properties in Spear Mews*

4 *The visual consistency of terraces in Eardley Crescent may be assisted with roof extensions of suitable design to Category 3 properties*

These categories cover the appropriateness of roof alterations to buildings in the Conservation Areas. They are not primarily concerned with enhancement, restoration or repair.

CATEGORY 1

No additional storeys: improvements only to existing roof profiles

Buildings in this category possess rooflines, generally original, which are an important element in the character and appearance of the Conservation Areas and which therefore require to be protected from alteration. This does not rule out appropriate minor improvements, such as the restoration of original features (for example, the original pattern of glazing bars in dormer windows or the original roof covering) or the rationalisation of incidental elements such as pipework and water tanks.

CATEGORY 2

No additional storeys: rationalisation, improvement or adaptation of existing roof profiles

This category covers properties where additional storeys would be inappropriate but where the character and appearance of the Conservation Areas would be enhanced if significant improvements to existing skyline features were undertaken. This would include the standardisation to a sympathetic design of existing additional storeys within a group of properties, as well as the removal of whole storeys, dormers, skylights or roof terraces superimposed on the original design. It also allows for the adaptation of existing roof spaces with skylights or dormers of acceptable design in suitable locations. Adaptations which alter the original profile of the roof are not acceptable under this category and will be treated as additional storeys by the Council.

CATEGORY 3

Additional storeys might be acceptable

Additional storeys might be acceptable for properties in this category, to be judged on their merits within the constraints of the Council's usual restrictive policies, especially as to design details. Buildings in this category are generally found where the uniformity of roofline has been lost and the character of a terrace or group has been compromised by a variety of roof extensions. Carefully-designed roof additions to remaining properties may help reunite the terrace or group.

CATEGORY 4

Each application will be dealt with on its merits

All the buildings in 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 detail only if the Council is satisfied that they will preserve or enhance the character and appearance of the Conservation Areas.

REAR EXTENSIONS, CONSERVATORIES AND ROOF TERRACES

The Areas are particularly sensitive to the impact of rear extensions, conservatories and roof terraces because the potential reduction in garden space and the loss of residential amenity through overlooking would conflict with their essential residential character. Alterations such as these are particularly critical where rear elevations surround an important amenity space, such as Philbeach Gardens. It is highly unlikely that such proposals can contribute to either Conservation Area by preserving or enhancing their character. In individual cases there may be scope for small conservatories at the rear at garden level, extending no further than reasonable near-by examples. A number of properties are notable for their roof terraces. These may be a valuable resource for occupants but also a serious intrusion into neighbours' privacy and amenity. The existence of unsatisfactory examples cannot be taken as valid precedents for the future.

PROPOSALS FOR REAR EXTENSIONS, CONSERVATORIES AND ROOF TERRACES WILL BE ASSESSED AGAINST THE COUNCIL'S RESTRICTIVE CRITERIA AND JUDGED WITH RESPECT TO THE PHYSICAL APPEARANCE AND THE ESSENTIAL RESIDENTIAL CHARACTER OF NEVERN SQUARE AND PHILBEACH CONSERVATION AREAS.

SIDE EXTENSIONS

The Conservation Areas contain many fine terraces. Gaps between buildings are thus an essential characteristic of the Areas, the importance of which is amplified by the pleasant glimpses afforded through the gaps to mature planting in communal or individual gardens.

The Unitary Development Plan indicates that Conservation Area Proposals Statements will, where appropriate, identify important gaps and vistas where infilling would be inappropriate. In these particular Areas, where most groups of buildings have been designed, the resulting gaps are an essential part of their character. Side extensions filling these gaps would compromise the original designs, disturb the rhythm of the streetscape and remove these informal views which soften the dense urban fabric.

SIDE EXTENSIONS WHICH IN THE COUNCIL'S VIEW WOULD COMPROMISE THE BUILT CHARACTER OF THE CONSERVATION AREAS OR FILL ANY GAP IMPORTANT TO THE APPEARANCE OF NEVERN SQUARE AND PHILBEACH CONSERVATION AREAS WILL BE RESISTED IN LINE WITH UNITARY DEVELOPMENT PLAN POLICY.

SINGLE FAMILY DWELLINGHOUSES

The survival of single family dwellings is fundamental to the character and appearance of both these Conservation Areas. Taken with the principal aim of the Unitary Development Plan it is clear that the Council regards it as a duty to maintain this state of affairs for the benefit of residents and the continuing preservation and enhancement of the character and appearance of the Conservation Areas.

THE CONSIDERATION OF PROPOSALS FOR RESIDENTIAL CONVERSIONS WILL TAKE ACCOUNT OF THE IMPORTANCE OF SINGLE FAMILY DWELLINGS TO THE CHARACTER OF THE AREAS.

FORECOURTS

The Council's 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 to residential amenity.

It will be clear from this Statement that forecourts, front gardens and their boundaries are an integral part of the character and appearance of the Conservation Area and of the amenity properly enjoyed by its residents.

THE COUNCIL WILL RESIST CAR PARKING IN FORECOURTS AND GARDENS AND WILL ENCOURAGE THE REIN-

STATEMENT OF ORIGINAL OR OTHERWISE APPROPRIATE FORECOURT AND GARDEN ARRANGEMENTS AND BOUNDARY TREATMENTS.

BASEMENT AREAS

Front basement areas are important to the character and appearance of both Conservation Areas. Enclosing or building over the open parts of basement areas is development requiring planning permission and will generally be resisted by the Council.

BINSTORES

Properties in terraces, especially those in multiple occupation, may require special arrangements so that dustbins are easily accessible for emptying. If bins have to be accommodated in front gardens or forecourts it is preferable that some form of store is provided for them.

There is such a variety of locations and design treatments that it is impossible for design guidance to be specific. On occasions, such structures may be inappropriate and out of character with the Areas and their architecture.

Enquiries should be made to the Directorate of Planning Services regarding the need for planning permission or listed building consent. Reference should also be made to the Directorate of Cleansing and Recycling's Code of Practice for Refuse Storage and Collection.

GARDENS

Gardens make a vital contribution to the character of the Borough as a whole and thus to the promotion of the Council's principal planning aim. Some semi-private spaces are sufficiently substantial to contain large mature trees which are a splendid foil to the Areas' varied buildings. Elsewhere, private gardens individually and in sequence provide opportunities for quiet relaxation which are essential to the continuing amenity of the Areas' residents.

PROPOSALS WHICH WOULD IN ANY WAY IMPAIR OR LIMIT THE USE OR ENJOYMENT OF ANY GARDEN, OR THE CONTRIBUTION IT MAKES TO THE CHARACTER AND APPEARANCE OF EITHER CONSERVATION AREA, WILL BE RESISTED.



1 The unique character of Philbeach Gardens could be put at risk by insensitive rear extensions or conservatories

2 A bin store contrasts with a line of bins in Warwick Road. Care in providing suitable facilities is neighbourly and adds value to properties and to the area as a whole

3 Garden greenery makes a vital contribution in softening building lines in this densely built-up district



It is natural, and acceptable in principle, for hotels and for larger apartment blocks to advertise their presence. Not acceptable are signs which ignore the classical proportions of the terraces and obscure or obliterate the details which give facades their distinctive character.

Where the Council exercises control it will promote the kinds of portico signs considered suitable, as explained below, and will not give consent for unsuitable proposals. Existing signs which are unsuitable may have enforcement action taken against them.

Appendix 3 contains special provisions for 188-244 Earls Court Road, added to Nevern Square Conservation Area on 20 April 1998.

PORTICO SIGNS

Porticoes are a very special part of the character of both Conservation Areas. They are visually of great importance, framing the most significant part of the ground floor at the front door. In projecting forward towards the street they provide a great many obvious clues as to the original characteristics of each property and its present use and condition.

As virtually the only location in the Areas where the fundamental element of classical design, the column and entablature, is displayed without too much adaptation to domestic use, porticoes ideally need to be left unaltered and uncluttered. This means that all signs must be handled with restraint and must not detract from the architectural character of the portico.

The most acceptable signs are those either hand-painted on the fascia (the widest flat part of the entablature) or in the form of individual letters simply attached. If illumination is required this should be considered only in the context of general lighting to the entrance, as specific spots lighting the letters, or exceptionally as "halo" lighting behind individual letters. In all cases letters should be elegant, legible and proportioned to suit the space available. Using as few letters and words as possible (for example, dropping the unnecessary word "Hotel" from the end of a sign) increases legibility and attractiveness and makes signs easier and cheaper to install. Wiring for lighting must be fixed discreetly.

Box signs, whether internally illuminated or not, and individual letter signs more crudely installed and lit than as described above, are unacceptable because they spoil the character of the porticoes as the single most important element of the classical facades which contribute most to the appearance of the Areas. Commercial concerns considering such signs must ask themselves whether these lowest-common-denominator approaches are really providing value for money when the leading designers and image-makers in the capital are creating attractive and distinctive commercial frontages that are nevertheless in sympathy with the character and appearance of older buildings. Furthermore, a cursory inspection of the existing portico signs in the Areas will show that the individual letters are no bigger when using box signs because the boxes are themselves so coarse and unwieldy.

The interiors of porticoes are readily visible from the street and constitute the first and most important visual clue to potential residents. Finishes, including the surfaces of steps and floors, should be carefully considered. The interiors of porticoes could also be the location for an attractive hanging sign which would reduce the need for signs on the exterior of the portico.

6

Advertisement signs

- 1 *Projecting signs need to be visible, but can easily spoil the character of the formal terraces in either Area if unduly prominent or poorly-related to the architectural character of properties. Siting and design need to be sensitively handled. Traditional hanging signs with spot lighting will give a more sophisticated effect than internally-illuminated box signs*
- 2 *Porticoes can accommodate large letters stylishly if the name is reduced to the minimum, and the letters are well-formed and individually applied. The greenery in window boxes and on balconies is a delightful selling feature*
- 3 *While the lettering is neatly carried out, its application to fascia boards masks the architectural details of the portico. The encasing of the columns in tiles is a further disappointment*
- 4 *Here the use of internally-illuminated box signs and the masking of columns and their bases in contrasting tiles ruins the architectural character of the entrance. Note that the letters of the name sign are no taller than those used by the 'Rushmore' above, and do not advertise the hotel as well*

7

Views and vistas

Any walk through either Conservation Area produces a sequence of vistas, long and short, accidental or contrived, more or less attractive. Important vistas, worthy of special mention here as requiring coordinated effort to preserve or enhance, are to some extent an artificial designation because all development should be judged by its effect on the character and appearance of the Areas as a whole. However, the retention of certain views is considered particularly important.

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

Vistas considered particularly important are identified on the Proposals Map.

Some of the finest vistas in either Area are created when long views are closed by attractive terraces



B1 Removal of prominent paintwork from Nevern Square facades

The Council's advice under 'Building Maintenance and Minor Works' above is that masonry facades should not be painted. The corollary is that serious consideration should be given to the cleaning of brick or stone buildings which have been painted at some stage in their life and which fail to complement their neighbours as a result. Facades in Nevern Square are particularly at risk because the original architectural treatment, the disposition of ornament and the use of contrasting brick is unusually subtle. This enhancement is particularly aimed at nos 13–16, painted overall in mushroom paint, at nos 61–62 with walling painted beige with white detail, and at nos 58–59 where projecting detail has been picked out in white. The original architectural concept of this unusual Square would be much clearer if these properties were restored to their proper external finish.

The cleaning of building facades is a highly specialised operation and must be left to experts along with the choice of cleaning agent.

Further building enhancements can be found in Appendix 3.

B2 Orpen House, Trebovir Road

Given post-war shortages and the lack of recognition for former architectural styles, some developments on Second World War bomb sites are hearteningly appreciative of their settings. Orpen House, however, is about as unsympathetic as it is possible to be. Even though blending with the distinctively florid facades of Trebovir Road will always pose problems for designers, Orpen House has neither the bulk, the rhythm nor the style to be an appropriate neighbour to the Van Camps' terraces. Its total redevelopment with accommodation making a positive 20th century contribution to Trebovir Road would be an undoubted enhancement of the character and appearance of Nevern Square Conservation Area.

B3 58 Eardley Crescent:

58 Eardley Crescent is a prominent end of terrace property which has been in a semi-derelict condition for many years and is in urgent need of renovation. A section of the front railings has been removed, the portico and cornicing are in poor structural condition and the front elevation is tarnished by an unauthorised hoarding and unsightly canopy above the basement flat entrance. The property was added to the Royal Borough of Kensington and Chelsea's Buildings at Risk Register in September 1994 and is now subject to a Compulsory Purchase Order, which was confirmed by the Department of the Environment in July 1996. However, remedial works have not progressed to date.

8

Enhancements



Orpen House on the right compares poorly with its elegant neighbours (B2)

ENHANCEMENTS TO CURTILAGES

C1 Lodge adjacent to 38 Trebovir Road: new gate piers and railings

The Lodge is a delightful building with an architectural presence despite its size. Its appearance would be enhanced if it were complemented by railings in the Jacobean style. A new gate assembly with remodelled gate piers would be a further step. Any metalwork must be painted black on completion.

C2 26–48 Longridge Road: improvements to frontage piers

The three sections of Longridge Road each have their distinctive architectural character, for front boundary treatments as much as for the terrace facades themselves. Probably every property could carry out at least a small enhancement of its front boundary, to restore some of the continuity to the street scene which has been lost over the years. One particularly striking scheme would be to restore the original caps to the piers along the fronts of nos 26–48 in the central section of the street.

C3 Beach House, Philbeach Gardens: improvement to railings at southern end of frontage

The gentle curve of Philbeach Gardens aids the passer-by to appreciate its constituent terraces and the generally complete and attractive railings. For the most part, the frontage to Beach House – another redeveloped bomb site – is formed by a simple privet hedge, not an unwelcome variant particularly as St Cuthbert's opposite changes the character of this part of the street. However, the southern end of Beach House is fronted only by plain tubular railings and the effect is not rich enough for the locality.

C4 15 Trebovir Road and 2 Templeton Place

While most of the character of the Conservation Areas derives from the substantial terraces of which they are composed, a significant aspect of the quality of the urban environment is the way in which the ends of terraces were handled at street corners by the original developers. Any gaps created can enhance or detract from the appearance of either Area depending on the size and condition of any gap, and what may be glimpsed through it.

The space between 15 Trebovir Road and 2 Templeton Place is frankly an eyesore and should be kept tidy. Screening with a wall or with fencing is probably not an answer as the visual relationship between properties would be damaged. A well-maintained hedge could be considered to screen the binstores while retaining the visual primacy of the original railings.

C5 Prominent parking areas

A number of the above locations at ends of terraces are used for car parking. The problem with these in townscape and conservation terms is that frontage railings, so often a visual "binder" giving consistency to an area at street level, would hinder the operation of the parking bays and are therefore not available for use.

End-of-terrace locations such as the rear of 23 Nevern Place (off Templeton Place) and the rear of 33 Trebovir Road (from Nevern Square) need sensitive handling if they are not to detract from their surroundings. Initiatives could include the use of unit paving for the parking areas, the continued maintenance of surrounding walls and the planting of climbers to soften their outlines. Any areas likely to be used for storing rubbish and highly visible from the street should be screened.

A final comment concerns the garage and its forecourt in the infill development between Mary Smith Court and the Hotel George on Templeton Place. This has none of the richness of the original railinged forecourts to either side. Paving this small area with a high-quality material such as granite setts would restore some interest and is a good example of the kind of minor improvement which can add so much to the quality of the Area as a whole.



1 The lodge in Trebovir Road (C1)

2 Frontage piers in Longridge Road (C2)

3 Beach House (left) (C3)

4 The area adjacent to 2 Templeton Place (C4)

5 The parking area at the rear of 33 Trebovir Road (C5)

E1 Cul-de-sac, St Cuthbert's Church

This short access serves the church, the Clergy House, Philbeach Hall and commercial property between Philbeach Gardens and West Cromwell Road. It urgently requires enhancement to improve its function and the setting of the church, listed Grade II*.

A recent planning permission includes a scheme for the resurfacing of the access and the pavement next to St Cuthbert's and soft landscaping elsewhere. It is intended that a parking bay for the church and a bin store should be provided. This entry is retained to underline the importance of the enhancement and to make sure that it is kept in mind if for any reason the planning permission is not taken up.

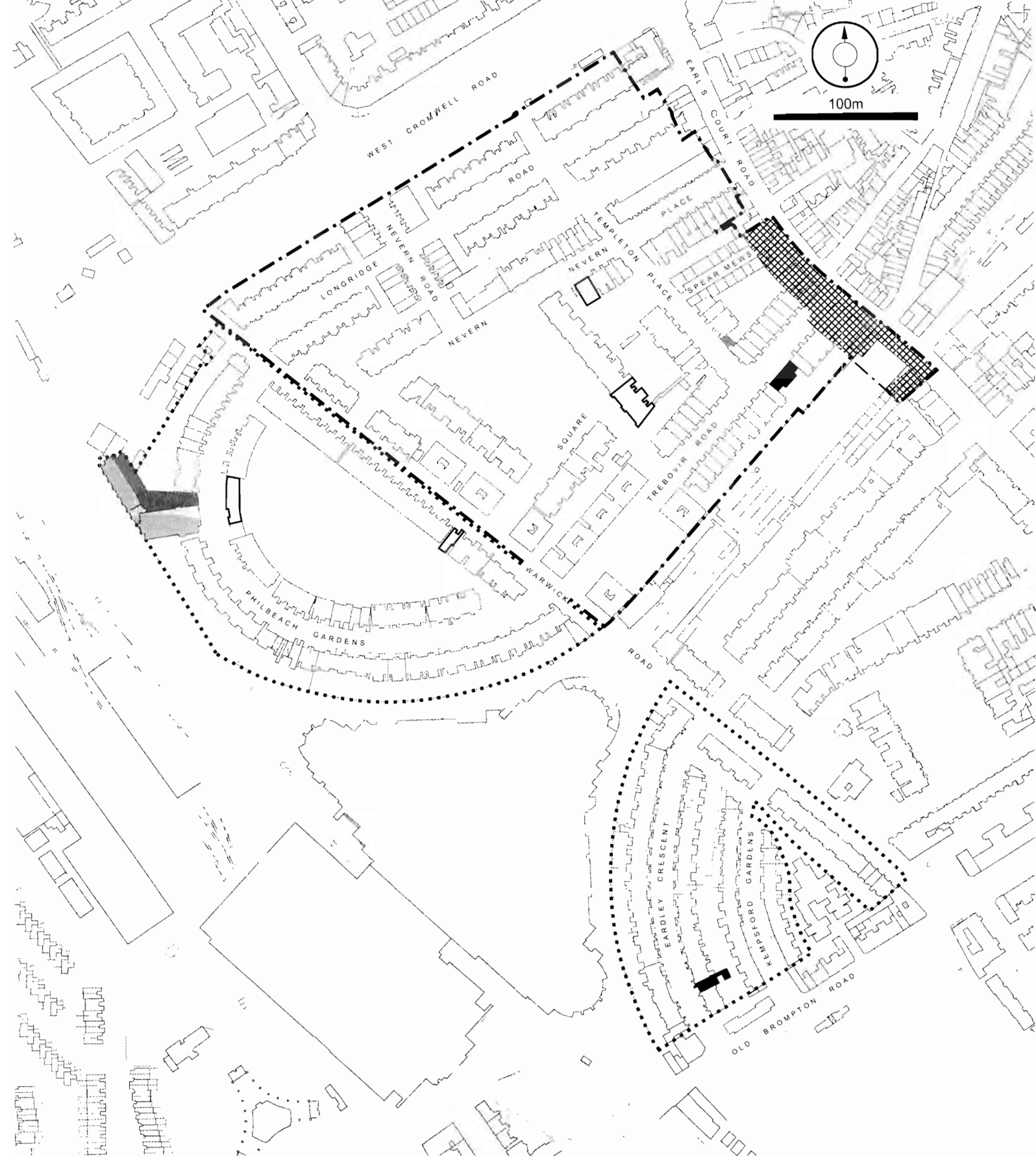
E2 Communal gardens, Kensington Mansions, Trebovir Road

With the exception of the block on the west side of Warwick Road, the various mansion blocks comprising Kensington Mansions are grouped around a communal garden on the south side of Trebovir Road. While the two sets of apartments immediately fronting the gardens still retain this formal relationship, it has been obscured for the remaining blocks and in the wider street scene by the erection of tall screen fencing along the Trebovir Road frontage. The communal gardens are effectively hidden from general view but the result is a relatively dead area of street.

The suggested enhancement is to find some suitable form of boundary treatment so that residents retain a reasonable level of privacy while allowing the gardens and their framing mansion blocks to make their special contribution to the character and appearance of this part of the Borough.

The immediate setting of St Cuthbert's Church and Clergy House deserves treatment to the highest possible standards





THE ROYAL BOROUGH OF
KENSINGTON AND CHELSEA

NEVERS SQUARE AND PHILBEACH Conservation Areas Proposals Statement Townscape analysis

BOUNDARIES

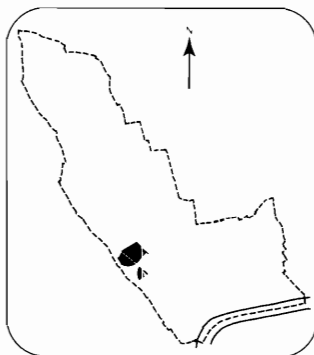
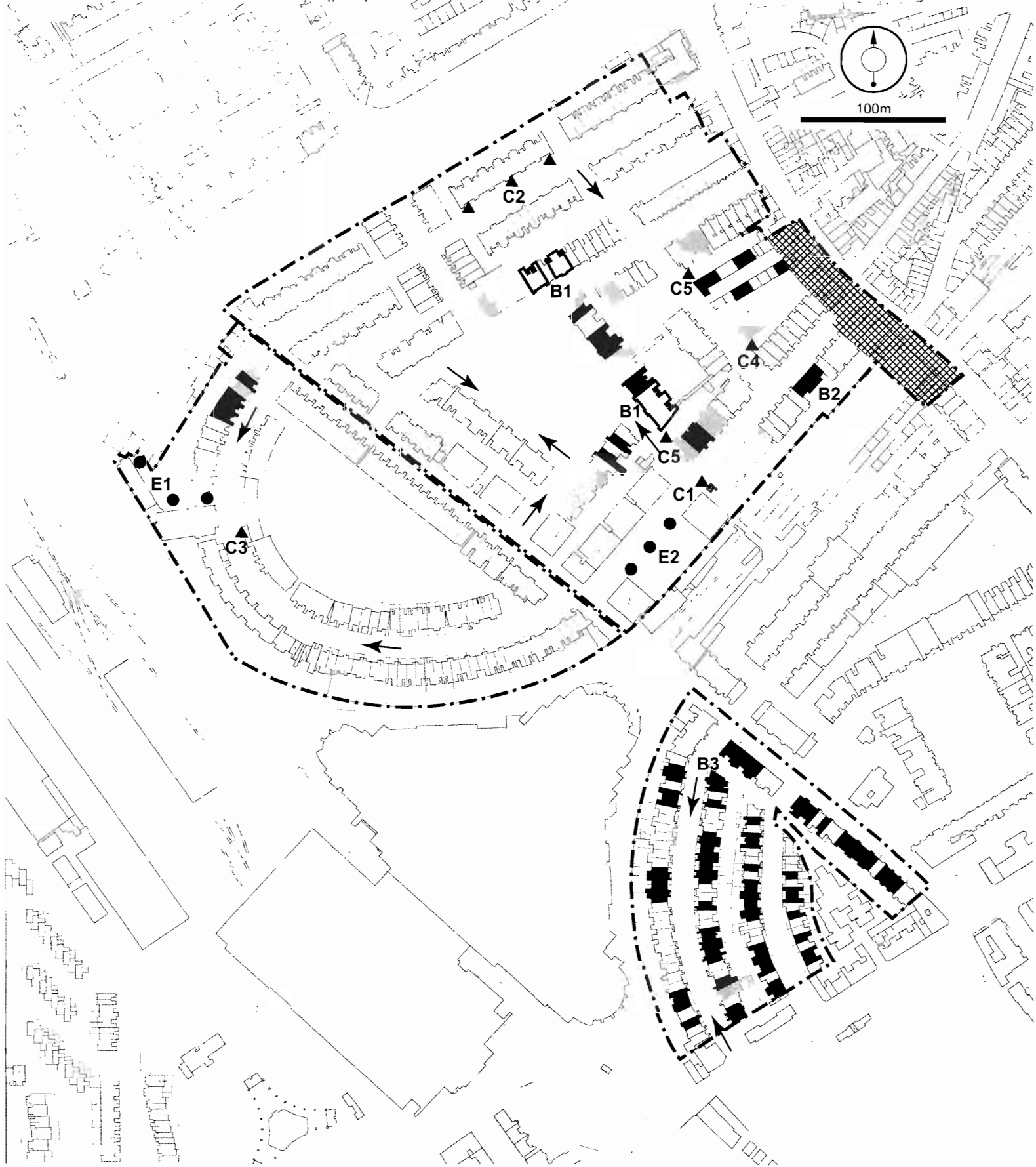
- Borough
- Nevers Square Conservation Area
- Philbeach Conservation Area
- Extension of Conservation Area
after adoption but before publication:
refer to Appendix 3

SPECIAL CONTROLS

- Grade II* listed
- Grade II listed

AREA APPRAISAL

- Detracting buildings
- Neutral buildings
- Detracting Areas
- Neutral Areas



ROOF ALTERATIONS (pp29-30)

Category 1

Category 2

Category 3

Category 4

Extension of Conservation Area
after adoption but before
publication: refer to Appendix 3

ENHANCEMENTS (pp35-37)

Enhancements to Buildings

Enhancements to Curtilages

Environmental Improvements

Conservation Areas Boundary

Borough Boundary

Views and Vistas (p34)

THE ROYAL BOROUGH OF
KENSINGTON AND CHELSEA

NEVERN SQUARE AND PHILBEACH Conservation Areas Proposals Statement Proposals Map

1 *List of properties in the Conservation Areas* as at 1 July 1997

9

Appendices

Nevern Square

| | |
|-------------------|---------------------------|
| Earl's Court Road | 176-182 |
| Longridge Road | All |
| Nevern Place | All |
| Nevern Road | All |
| Nevern Square | All |
| Spear Mews | All |
| Templeton Place | All |
| Trebovir Road | All |
| Warwick Road | Nevern Mansions, 46-68 |

Philbeach

| | |
|-------------------|---|
| Eardley Crescent | All |
| Kempsford Gardens | All |
| Philbeach Gardens | All |
| Warwick Road | 1-51, 53-117, 119-121, 67-70 Kensington Mansions |

188-244 Earl's Court Road were added to Nevern Square Conservation Area on 20 April 1998: see Appendix 3

2 *Listed buildings in the Conservation Areas* as at 1 July 1997

| | Grade | Date listed |
|--|-------|-------------|
| Philbeach Gardens | | |
| Church of St. Cuthbert upgraded from Grade II in 1986 | II* | 1969 |

The extension to Nevern Square Conservation Area on 20 April 1998 included Earl's Court Station, listed Grade II (date of listing not known): see Appendix 3



1 76 Longridge Road



2 Spear Mews

Neither Area boasts
any 'blue plaques' but
there is an unofficial one to
HATTIE JACQUES
comedienne (1924-80) who
lived at 67 Eardley Crescent
from 1945 until
her death

3

188-244 Earl's Court Road

(Extension to Nevern Square Conservation Area approved 20 April 1998)

This text is appended for completeness but did not form part of the draft statement presented at the Public Meeting or the revised statement adopted by the Planning and Conservation Committee on 23 Feb 1998.

History

The extension to Nevern Square Conservation Area comprises a 160 metre frontage on the west side of Earl's Court Road on either side of Earl's Court Underground Station. This frontage was occupied 150 years ago by Earl's Court Farm and the Manor House (see historic photograph on p.7). The Metropolitan District Railway was constructed between them from 1865 to 1869, and they were demolished in 1875-8.

The first station was an afterthought, constructed on the other side of Earl's Court Road in 1871 and destroyed by fire four years later. By this time, District Line extensions had underlined the importance of this station, and the new building, erected between 1876 and 1878 to designs by John Wolfe Barry, spanned 100 feet and covered four sets of lines. The train shed survives, but the rather dull and forbidding frontage was replaced in 1915. Something of the style of the original station can be seen in the brick detailing of nos 216-218 at its northern end.

The Earl's Court Road frontage to the north was part of the building agreement signed in 1874 between Lord Kensington and Thomas Grange to include Nevern Place, Templeton Place and much of Trebovir Road. Nos 188-214, four-storey houses with ground floor shops, were built by Grange between 1875 and 1876.

The buildings to the south of the station were erected as infill after the development of Penywern Road from 1873 onwards. Nos 240-242, again of four storeys with ground floor shops, were built by Henry Harris in 1879 once the last remains of Earl's Court Farm had been removed.

Character and Appearance

Earl's Court Road is a street of considerable visual interest and vitality. This coincides with historic interest and architectural quality in the terraces framing the listed tube station. Nos 188-214 to the north are not only consistent in their design but have survived remarkably intact above shopfront level. Single and composite windows in well-preserved stucco surrounds alternate below a cornice with corbels acting like large scale dentils. This cornice survives complete at nos 192-204 and at nos 212-214: no 200 even retains the decorated blocking course above. The bracketted corniced heads to first floor windows form an almost continuous band of ornament in longer views of this terrace, which is prominently situated on the outside of one of the road's many curves.

Original shopfronts were formed by pilasters with elaborate capitals below a proper dentilled cornice. Pilasters have survived better than the cornices, which can now only be seen at nos 202 (as part of a remodelled "period" frontage), 208 and 214. A number of shopfronts have recently been renewed, and some of the buildings cleaned: nos 216-218 have been transformed as a result.

The station facade is urbane and elegant, the large semi-circular "thermal" windows acting as a five-bay arcade between pilasters decorated with slim columns on console brackets. The glazed buff and green faience of which it is constructed has survived well, and provides a strong architectural framework for shopfronts which are generally of inferior quality inappropriate to this listed frontage.

Finally, nos 240-242 seem to have been built just after their immediate neighbours to the south, and this relatively short frontage has three setbacks in linking up with the station building. There is evidence for pilasters and a dentilled cornice framing the original shopfronts: the cornice may sur-

vive behind the present tiled frame to the restaurant at no 242. Above, the plain but well-proportioned facade has a deep bracketed cornice above the second floor below a tall, thinly-modelled and not entirely convincing cornice and blocking course.

Control of Physical Change

General comments made in Chapter 5 (pages 29-31) will apply to all the properties considered in this Appendix.

Works to Roofs

The unaltered rooflines, height and historic interest of all the properties considered in this Appendix bring them within Category 1 for roof alterations as set out on page 30.

Shopfronts and Advertisement Signs

Much of the architectural framework for the original shopfronts survives at 188-244 Earl's Court Road and the recent improvement in the quality of replacement shopfronts is welcome. Proposals for further replacements will therefore be scrutinised very closely and should follow the Council's Unitary Development Plan policies and its guidance on "Design and conservation of shopfronts and shopping streets". Original features such as pilasters and dentilled cornices must be preserved where they are visible, should be exposed where they have become hidden, and hopefully will be replaced where they have disappeared. Any proposals which promote the consistency of the original facades will be welcomed. Every opportunity should be taken to improve access arrangements as indicated in the Council's "Access design guidance notes".

Projecting shop signs should not be sited above fascia level. Projecting signs advertising firms operating behind or above shops should never be fitted where they compete with the historic character and architectural rhythm of the building. They are unnecessary on the station entrance because the set-back of the building line prevents the long oblique views in which these property signs can be read. In contrast, the projecting canopy over the station entrance is an important element in the street scene: the prominence and functioning of the station would be enhanced with the adoption of a replacement more in keeping with the existing facade.

Enhancements

B4 188-214 Earl's Court Road

The restoration of cornices and blocking courses, shopfront cornices and pilasters, and the cleaning of brickwork.

B5 Earl's Court Station

The restoration of all original features, the removal of all shop projecting signs as unnecessary, and the replacement of shopfronts and the entrance canopy.

B6 188 and 206 Earl's Court Road

The removal of advertising hoardings from the side elevations.



1 A stylish new shopfront has been installed at 216-218 Earl's Court Road (centre) and the facade cleaned with the assistance of funds from the Council's Single Regeneration Budget (SRB)

2 Modern signage often masks attractive original building details, such as the carved pilaster to the left of the door.



4 Trees

Trees, whether they be in front or rear gardens or in the street, lift the spirit and add immeasurably to the character and appearance of both Conservation Areas. The planting of suitable species can add to the enjoyment of property, act as a foil to buildings particularly at the ends of terraces or when glimpsed through gaps in frontages, and improve amenity by screening neighbouring uses, such as in the gardens backing onto Earl's Court Exhibition Centre. Because trees are living and growing they need care and attention at various stages throughout their lives. Owners are responsible for their trees 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, and maintaining a list of contractors approved by the Arboricultural Association.

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 from this requirement 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 a life as possible. The characteristics of some species can mean that they become quite unsuitable for a particular location before maturity. Replacement with a younger specimen or different species is then appropriate. Phased replacement ensures continuing cover within groups.

Street trees and garden trees combine to enhance vistas within both Conservation Areas



Street trees

Street trees and trees on publicly owned land represent a vital and enhancing resource and are managed by the Council with an awareness of their great visual value. Its arboriculturalists are willing to investigate reasonable requests and proposals for additional street trees in appropriate locations.

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 2.5m 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.

Penalties for unauthorised works and damage

If, in contravention of an Order, a tree is cut down, uprooted or wilfully destroyed or if wilfully damaged, topped, or lopped in a manner likely to destroy it, 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 on indictment. There is also a fine for other contraventions. The same penalties apply to unauthorised works or damage to trees in conservation areas.

Further Information

The Council's Arboricultural Section (0171-361 2767) should be contacted in order to ascertain whether a tree is protected or is in a conservation area, or in the event of any query concerning the procedural aspects of work to trees.



The natural growth cycle of trees may require tough decisions from time to time which should be made with advice from Council experts and in the best long-term interests of the Conservation Area as a whole

5 *Sources of grant aid for buildings of architectural and townscape importance*

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.

Grant aid may also be available from English Heritage. Further information can be obtained from the Design and Conservation Section in the Town Hall.

The reinstatement of cornices and parapets along Warwick Road would help restore the integrity of this impressive terrace, and is the kind of cooperative project encouraged by the Council's grant schemes



6

General notes on interiors

Whilst this Proposals Statement is largely concerned with the exteriors of buildings, the interiors are at very much greater risk. Fashions for interior decoration change even faster than those for the exterior. It is not so much a matter of modern furnishings not looking well in a period interior – more that decorative fashion has in the past dictated the removal of such items as fireplaces and decorative plasterwork in search of the more stylised fashions of the twentieth century: gas light fittings removed in the '20s, dados and picture rails in the '30s and fireplaces removed or blocked up probably in the 1950s. These fashions were developed in smaller modern houses and were normally less appropriate when imposed on period interiors.

The original features which suffer most from the swings of fashion are those which are easily removed without affecting the structure of the building. Internal panelled doors are frequently removed to open up doorways, because they are unfashionable or because of the need to improve their fire resistance. A properly stripped and repainted or polished door will retain its original style. English Heritage can give advice on bringing panelled wood doors up to fireproof standards where these are required in flats.

Door furniture, such as door knobs and finger plates, is often discarded. Where it is necessary to renew an entire door the transfer of door handles and bolts will retain an air of originality with their solid appearance. Replacing door furniture with modern reproductions has the disadvantage that the reproductions are largely made to fit modern doors. The occasionally clumsy but robust original locks often had a long 'throw' of the bolt and it is necessary to place reproduction door handles closer to the edge of the door because of the shorter throw of the lock bolt.

Fireplaces were frequently removed to stop draughts and allow for more modern heating systems from the 1950s onwards. Careful conversion to place heating sources in them, stopping up the chimney

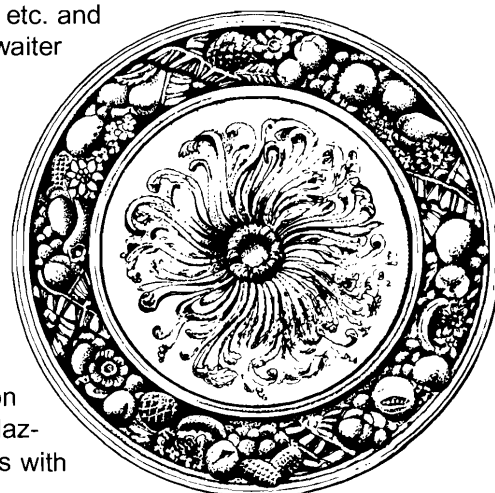
to prevent draughts and the use of the fireplace and mantelshelf as a focus of attention in the room and for lighting effects are increasingly recognised as more attractive while retaining that appropriate touch of grandeur.

Iron or wood stair-rails are occasionally removed because of a few broken balusters or because paint has built up to such a depth that it obscures the mould work. It invariably looks better to employ a craftsman to repair and reinstate the original than to install a modern replacement.

Delicate plasterwork is easily clogged by layers of paint and may need hours of painstaking work to clean. Many ceiling roses have been removed for this reason, yet the cleaning and repair of these and other decorative features, either by a dedicated home owner or a competent craftsman, is often rewarded with magnificent results.

There are many other internal details which may have survived and which, with the present enthusiasm for period furniture, will be much prized by owners. A few houses may still have Lincrusta dados up the stairs, stained glass stair windows, built-in kitchen dressers, laundry coppers and embossed ceiling papers. Basements seem immune from the ravages of fashion and there are surviving examples of the compact and useful arrangements of sculleries, walkthrough larders with marble shelving, etc. and maybe even the odd dumb waiter and external WC.

The re-use of the internal shutter is a modern idea and whilst most houses still have them, some are nailed up and painted over to such a degree that their owners may not be aware of them. Their use must add welcome security and thermal insulation without compromising the glazing pattern as the tendency is with double glazing.



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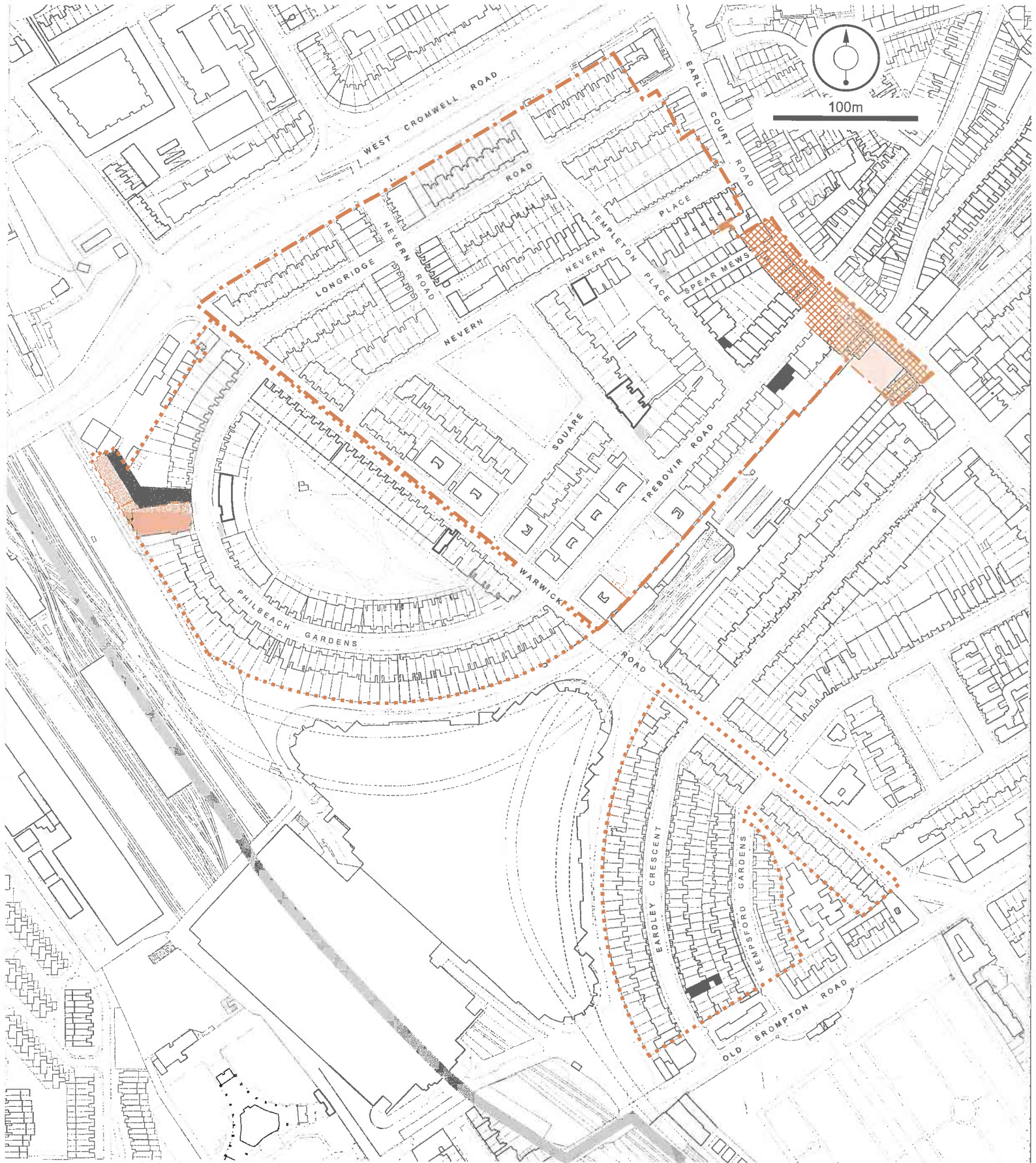
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THE ROYAL BOROUGH OF
KENSINGTON AND CHELSEA

NEVERS SQUARE AND PHILBEACH Conservation Areas Proposals Statement *Townscape analysis*





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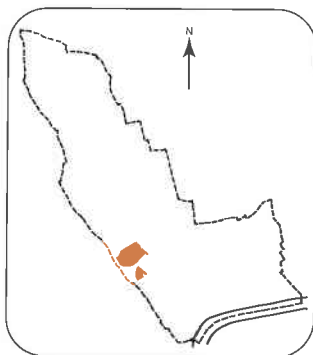
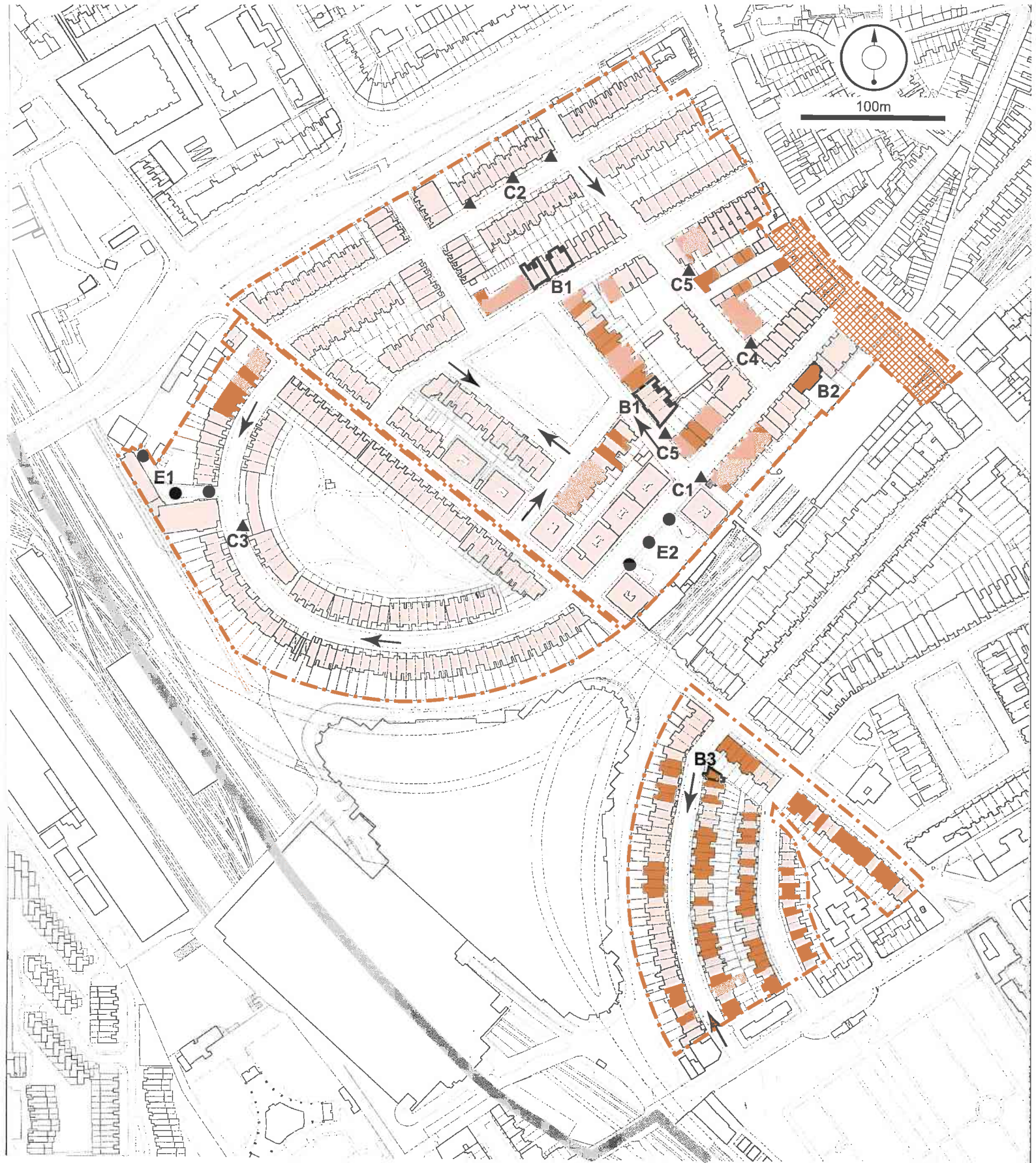
-  Borough
-  Nevers Square Conservation Area
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-  Extension of Conservation Area after adoption but before publication: refer to Appendix 3

SPECIAL CONTROLS

-  Grade II* listed
-  Grade II listed

AREA APPRAISAL

-  Detracting buildings
-  Neutral buildings
-  Detracting Areas
-  Neutral Areas



ROOF ALTERATIONS (pp29-30)

- Category 1
- Category 2
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- Extension of Conservation Area after adoption but before publication: refer to Appendix 3

ENHANCEMENTS (pp35-37)

- Enhancements to Buildings
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THE ROYAL BOROUGH OF
KENSINGTON AND CHELSEA

NEVERN SQUARE AND PHILBEACH Conservation Areas Proposals Statement *Proposals Map*



NEVERN SQUARE AND PHILBEACH
CONSERVATION AREAS

Earl's Court, comprising a manor house, a farmhouse and a small enclave of artisans' cottages, remained in rural seclusion on a lane between Kensington and Brompton for much of the 19th Century. The partitioning of the area by the Metropolitan District Railway in the 1860s signalled the end of Earl's Court Farm and led to the network of streets and squares we know today.

Despite their relatively rapid development, the two Conservation Areas covered in this Statement have a varied character. The terraces of the Philbeach Conservation Area reflect the huge radius curves adopted by the railway engineers, while the longer straight streets of Nevern Square Conservation Area afford grander if less intimate vistas. Both afford fascinating glimpses of late Victorian architectural fashions, most obvious in the change from Italianate brick-and-stucco to brick "domestic revival" and, at the end of the century, to mansion blocks.

Bomb damage in the Second World War was followed by relative indifference and neglect, as Earl's Court became synonymous with a shifting, transient population. These days there is a great pride in Earl's Court, underpinned by local residents' societies and the various conservation area designations. This Statement recognises the quality of the urban environment as the basis for its character assessments and its proposals for the future.

THE PROPOSALS STATEMENT

The initial chapters describe these Areas' historic, visual and architectural background to define the character and appearance it is desirable to preserve or enhance. The remainder provides conservation guidance, outlines enhancement proposals and lists the Council's criteria for dealing with new developments and any other matters concerning the character and appearance of the Areas.

CONSERVATION AREA STATEMENTS NOW COVER: Nevern Square and Philbeach; Kensington Palace; Kensington; Kensington Square; Chelsea Park/Carlyle; Holland Park; Sloane Square; Oxford Gardens/St.Quintin; Ladbroke; Queen's Gate; Brompton; Earl's Court Village; Earl's Court Square; Courtfield; Chelsea; De Vere, Kensington Court and Cornwall; Sloane Stanley; Royal Hospital; The Billings; Cheyne; Thames; Norland; Pembridge; Edwardes Square, Scarsdale and Abingdon; Thurloe/Smith's Charity; The Boltons.

Proposals Statements will be produced for all the conservation areas in the Borough.

THE UNITARY DEVELOPMENT PLAN (UDP) sets out the Council's policies and proposals for the whole Borough and is available from the Planning Information Office.

CONSERVATION AREAS AND LISTED BUILDINGS is updated regularly and schedules all the properties in conservation areas and all the listed buildings in the Borough.

MAPS OF EACH CONSERVATION AREA are available from the Planning Information Office.

