



Courtfield Conservation Area Appraisal

14 December 2015



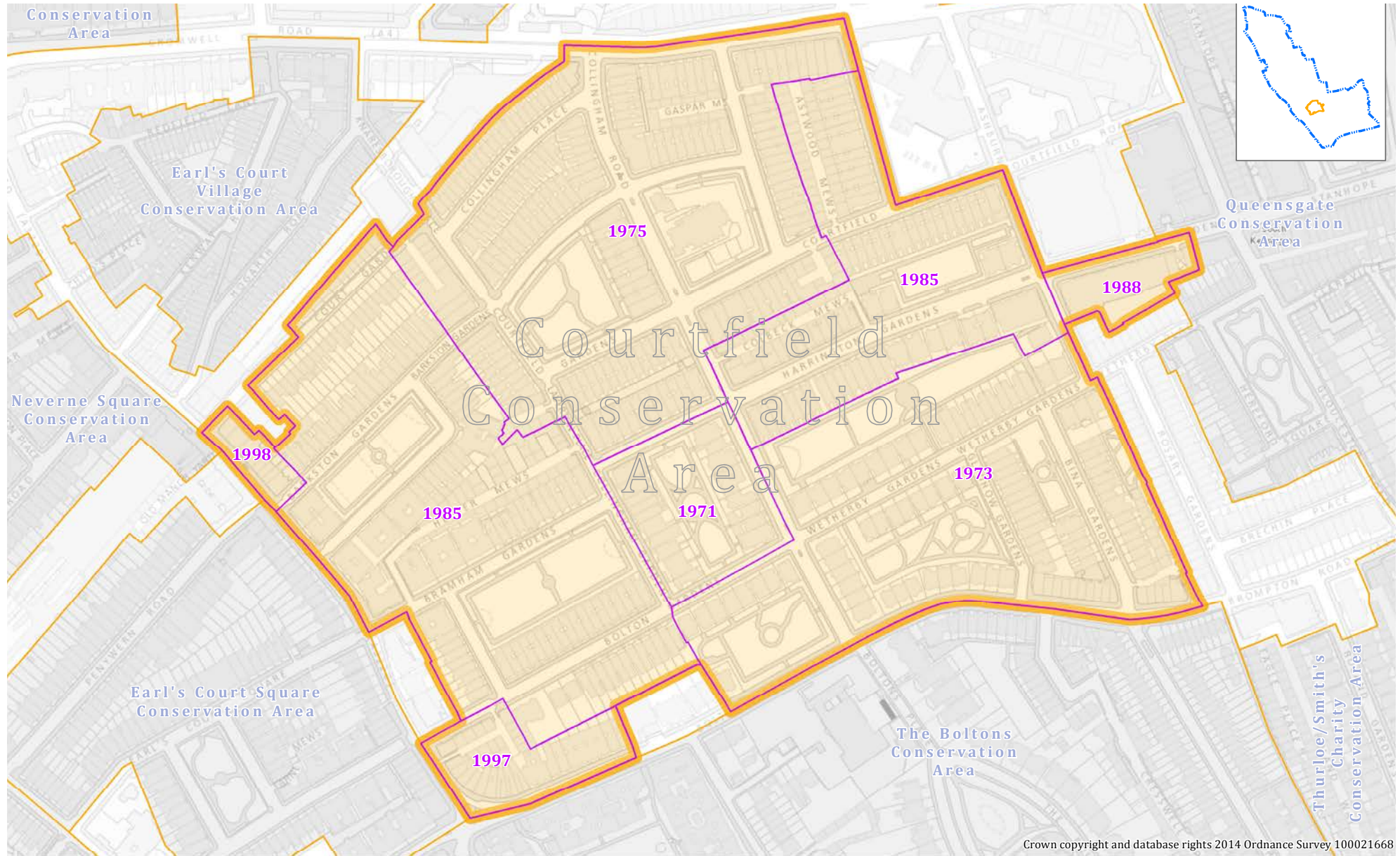
THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA

Conservation Area Appraisal Adopted: 14 December 2015

Contents

1. INTRODUCTION	2	Other Building Types	
Courtfield Conservation Area Boundary	2	Places of Worship	41
Purpose & Objectives	3	Public Houses	42
Summary of Character	4	Shops	43
Location and Setting	5	Mews	44
Historical Development Summary	6	Recent Architecture	46
2. TOWNSCAPE	7	4. PUBLIC REALM	47
Urban Form	7	5. VIEWS	51
Street Layout	9	6. NEGATIVE ELEMENTS	54
Gaps	10	APPENDIX 1	57
Land Uses	11	History	
Materials	13	APPENDIX 2	60
Buildings Audit	15	Heritage Assets Checklist	
3. ARCHITECTURE	16	APPENDIX 3	61
Housing	16	Relevant Local Plan Policies	
Development prior to 1870s	18		
Development 1870 - 1880	21		
Development 1880 - 1890	25		
Development 1890 - 1900	31		
Architectural Details	32		
Windows and doors	32		
Roofs	34		
Rear Elevations	36		
Boundary Treatments and Lightwells	38		
Front and Rear Gardens	40		

Courtfield Conservation Area Boundary



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1970 1990 Date of Designation

 Royal Borough of Kensington and Chelsea Boundary

 Adjoining Conservation Area

 Boundary of Courtfield Conservation Area

1 Introduction

What does a conservation area designation mean?

1.1 The statutory definition of a conservation area is an “area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance”. The power to designate conservation areas is given to councils through the Planning (Listed Buildings and Conservations Areas) Act, 1990 (Sections 69 to 78). Once designated, proposals within a conservation area become subject to local conservation policies set out in Chapter 34 of the Council’s Core Strategy and national policies outlined in part 12 of the National Planning Policy Framework (NPPF). Our overarching duty which is set out in the Act is to preserve or enhance the historic or architectural character or appearance of the conservation area.

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

1.3 This document has been produced using the guidance set out by Historic England in their document, *Understanding Place: Conservation Area Designation, Appraisal and*

Management (2011). This appraisal will be a material consideration when assessing planning applications.

Purpose of this document

1.4 The aims of this appraisal are to:

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

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



41 Harrington Gardens

Summary of Character

1.5 Courtfield Conservation Area is an attractive residential enclave surrounded by Cromwell Road to the north, Earl's Court Road to the west and Old Brompton Road to the south. The buildings and secondary roads were predominantly laid out between 1870 and 1900. The area retains a restrained, almost elegant air by virtue of its Victorian formal terraces, mature gardens and generous road widths.

1.6 The area is predominantly residential in character with shops located on the Earl's Court and Old Brompton Roads.

1.7 The architecture is varied and ranges from 2-3 storey terrace houses and semi-detached properties to larger terraced houses and mansion blocks of 6 and 7 storeys. There are two distinct architectural styles to the housing. The earliest buildings were designed in the Italianate style such as those found around Courtfield Gardens, Wetherby and Bolton Gardens. These incorporate gault and yellow stock brickwork, rusticated stucco and architectural decorative finishes that help to unify each terrace or group.

1.8 During the 1880s and from that point on there was a reaction against the Italianate style which resulted in more ornate red brick terraces and mansion blocks being designed and constructed with more inventive skylines and irregular facades enlivened by terracotta ornamentation. The most elaborate of these developments are the listed houses of Ernest George and Harold Peto who designed Nos. 20-26 and 35-45 Harrington Gardens and Nos. 1-18A Collingham Gardens.



9-10 Collingham Gardens

1.9 In contrast to the formal houses there are a number of mews surfaced with granite stone setts that are lined by modest 2-3 storey houses. These are accessed through charming mews arches that add significantly to the architectural variety and interest of the street scene.

1.10 A significant contribution to the area is also made by the large number of mature street trees and the lushly planted garden squares. These

provide visual amenity not only to residents but also to the public helping to soften the Victorian architecture and create a picturesque streetscape.

1.11 The conservation area is a fine example of well preserved late Victorian architecture that is set in a comfortable residential atmosphere with mature green spaces which combine to create a high quality built environment.

Location and Setting

1.12 The Courtfield Conservation Area is located within three wards, the largest portion being in Courtfield. Two smaller sections lie in the Redcliffe Ward to the south and Earl's Court Ward to the west. The conservation area is bounded to the north by Cromwell Road, Earl's Court Road is to the west and Old Brompton Road to the south. To the east the housing continues with more, red brick terraces, stucco fronted houses and commercial development. There are two underground stations close to the conservation area boundary, with Gloucester Road to the east and Earl's Court to the west.

1.13 Beyond the boundaries of the conservation area are yet more well-mannered Victorian town houses arranged in terraces and around garden squares. The even height of buildings, the frequent greening of the wider area by trees and the vitality offered episodically by the commercial streets contribute to the setting and desirability of the area. This setting combines with the conservation area to provide a swathe of attractive and historic places to live and work helping to ensure the longevity of this piece of the borough's heritage.

1.14 Courtfield is surrounded almost completely by other conservation areas. To the north are Lexham Gardens and Earl's Court Village; to the east Queen's Gate; to the west Earl's Court Square and to the south the Bolton's Conservation Area.

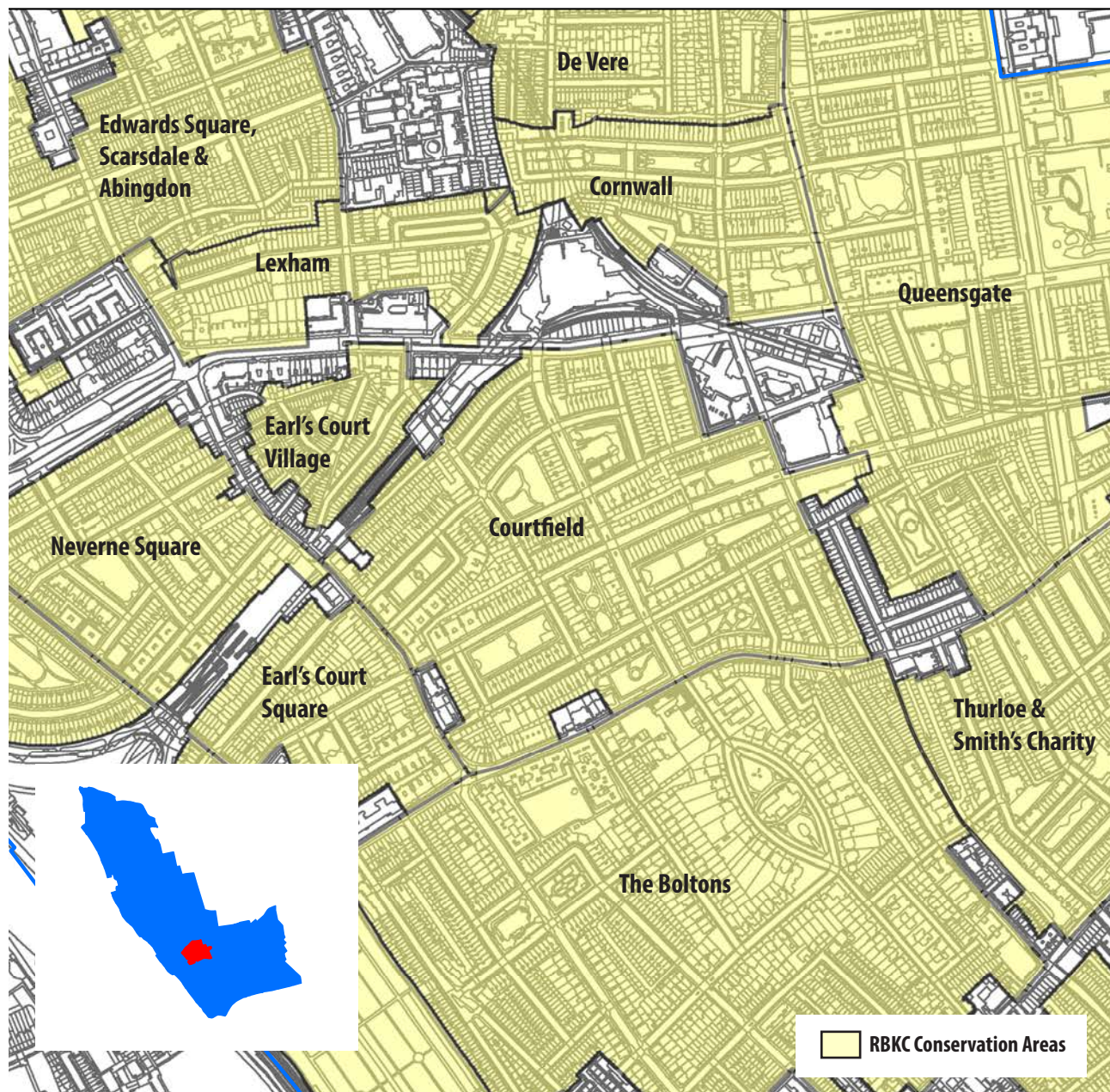


Fig 1.1 Conservation Area Context Map

Historical Development Summary

- 1700s Land used for farming and market gardens.
- 1797 James Gunter buys lease to Earl's Court Lodge with extensive cultivated lands.
- 1805-10 James Gunter purchases land abutting Earl's Court Road and builds villa residences on this land.
- 1852 the first large scale residential development begins at Nos. 1-24 Earl's Court Gardens.
- 1865 Building work hastens with the construction of the Metropolitan and District Railways.
- 1866-1867 Italianate houses built by Spicer on Bolton Gardens and Wetherby Gardens.
- 1870 St. Jude's Church designed by George and Henry Godwin was constructed.
- 1871-1881 Terrace houses in the fashionable Italianate style constructed around St. Jude's Church.
- 1880-1888 29 dwellings designed by Ernest George and Henry Peto were constructed at Nos. 20-26 and 35-45 Harrington Gardens and Nos. 1-18A Collingham Gardens.
- 1883-1889 Mansion blocks and red brick terraced housing erected.
- 1886 Earl's Court House demolished to make way for Barkston Gardens.
- 1894-1896 Terrace houses built by Henry Bailey in Bolton Gardens.
- 1950s House and flats built on WWII bomb damage sites in Courtfield Gardens.
- 1971 The first part of the Courtfield Conservation Area designated around Collingham Gardens.

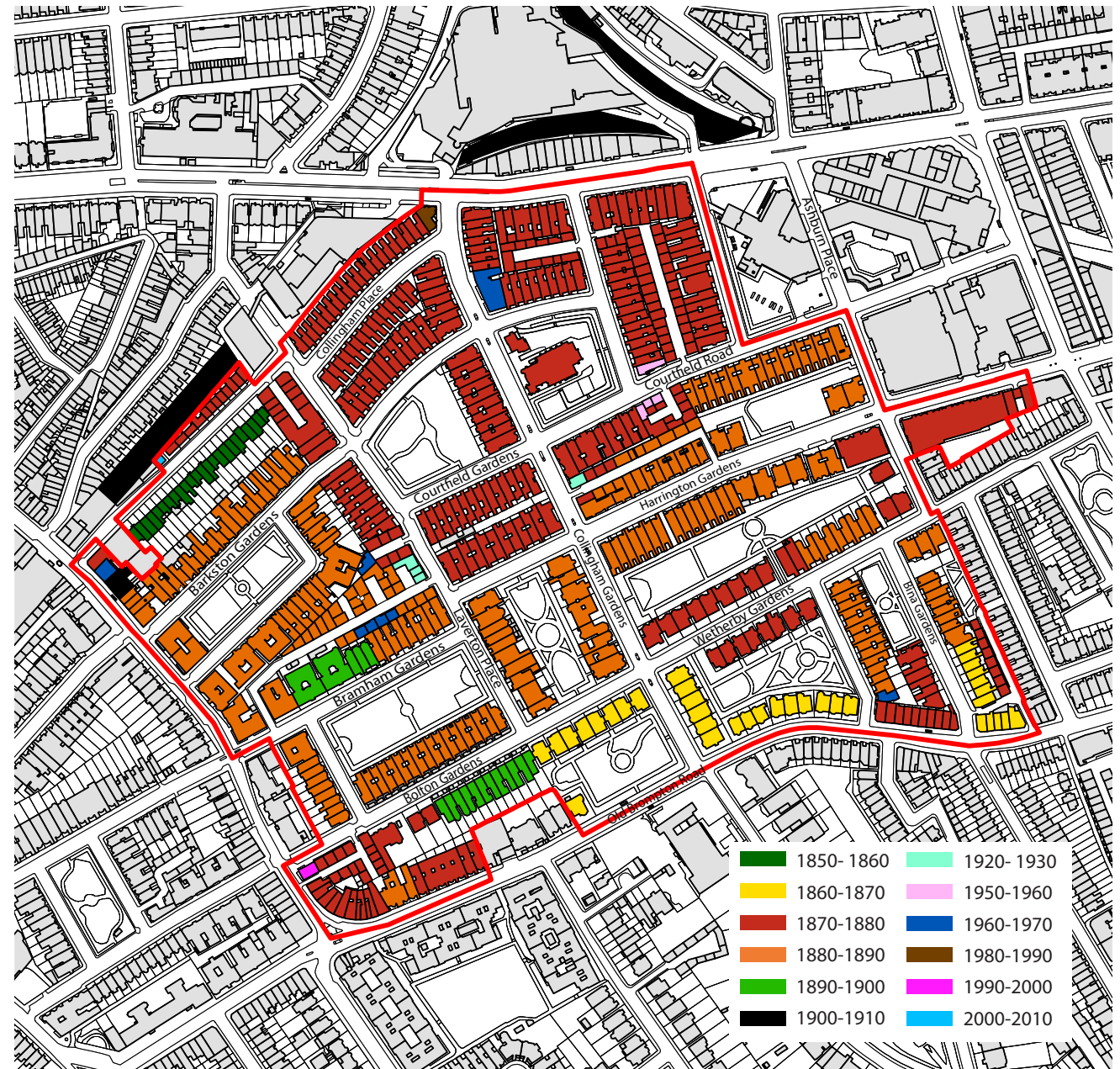


Fig 1.2 Historic Development Map

2 Townscape

Urban Form

2.1 The Courtfield Conservation Area has a spacious urban form, which is almost wholly due to the communal gardens behind or in front of many of the terraces and detached houses. These gardens create green space between the terraces' rear elevations but also create soft green areas in the streetscape between the house frontages.

2.2 The earliest part of the Gunter estate to be developed was the land north of The Boltons: 11-23 Bolton Gardens, 194 Old Brompton Road, 10-17 Gledhow Gardens and 1-9 Wetherby Gardens. These were effectively a continuation of the houses to the south of Old Brompton Road. Here large detached, semi-detached houses and short terraces were constructed c1865 and are more coarsely grained than the residential development that followed in the 1870s and beyond. These houses were set in comfortable suburban settings with generous rear communal gardens and space between the villas allowing planting and the creation of green spaces to help soften and emphasise the architectural composition of each detached, semi-detached house or short terrace. The road widths and pavements are also more generous with the houses set back further from the road than other streets allowing space for front gardens.

2.3 Further to the east, west and north the majority of the later development took the form of larger densely packed terrace housing, much of which either fronts or backs onto communal

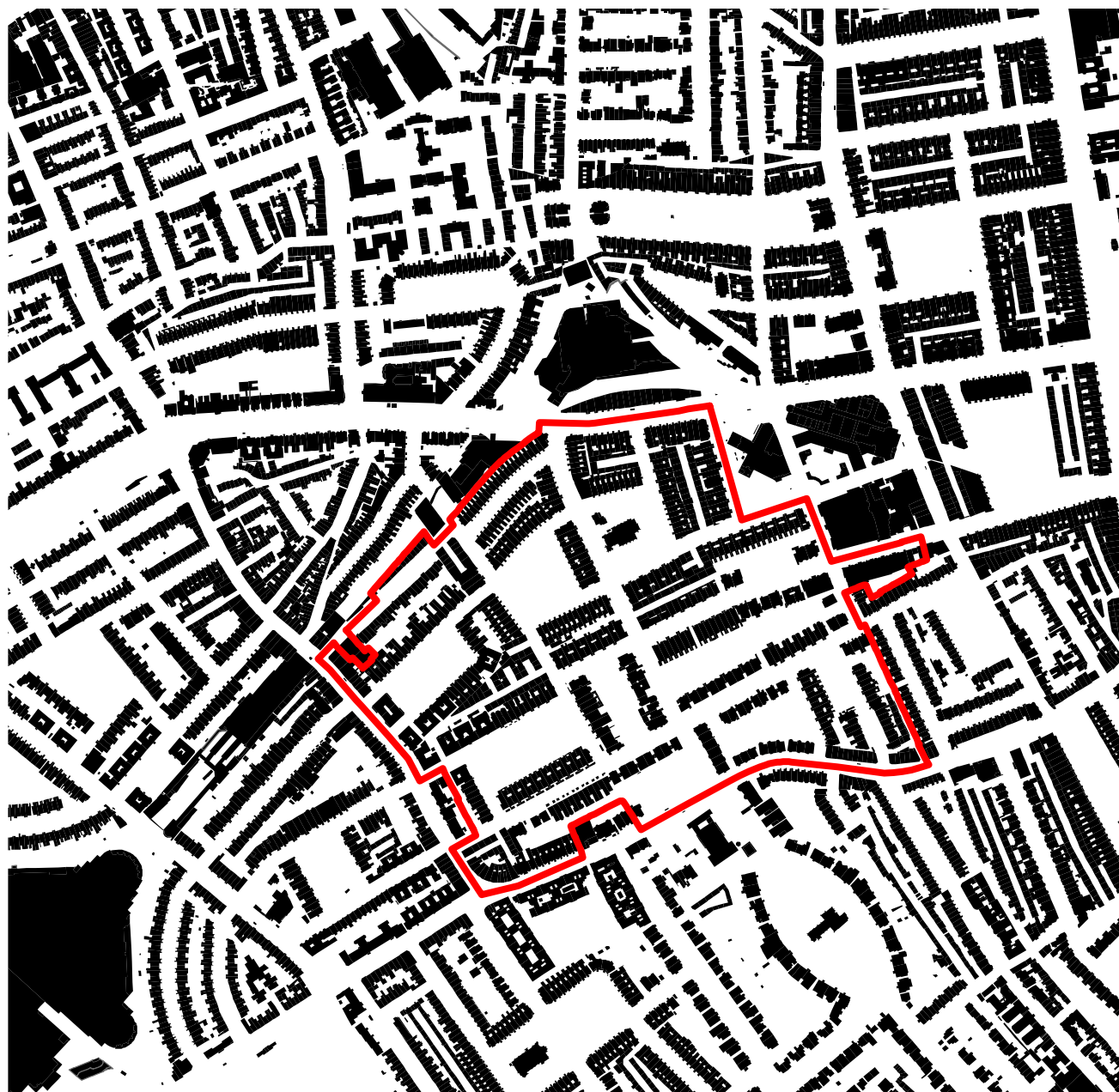


Fig 2.1 Figure Ground Plan

gardens. This helps to soften the setting of the larger terrace houses and provides amenity space for their occupants.

2.4 Mansion blocks have a strong presence on the western side of the conservation area close to Earl's Court Road around Barkston and Branham Gardens. The mansion blocks have a much larger footprint and built form compared to the surrounding terraces and detached houses and generally have more tightly contained space around them. The majority of the blocks share communal gardens in either Barkston or Bramham Gardens and sit comfortably with the neighbouring terrace houses having similar architectural elements, detailing and construction materials.

2.5 The mews have a tightly packed urban form set in narrower streets without pavements. They have no space around them other than the small yards of the houses they back on to but their entrances are quite often prominent within the street with decorative carriage arches.



Colbeck Mews

Street Layout

2.6 Three historic routes form part of the conservation area boundary: Cromwell Road to the north, Old Brompton Road to the south and Earl's Court Road to the west. Leading off these main roads are a number of secondary streets which traverse the area. Collingham Road / Gardens is the only road within the area which connects the two primary routes together directly, (Cromwell Road with Old Brompton Road), and as a result becomes a busy route at peak times of the day. The smaller secondary streets at first glance form a rough grid which follows the residential perimeter blocks of the original estate plan resulting in many short streets connecting to traversal ones.

2.7 Where streets meet the main roads north and south, at Cromwell Road and Brompton Road their alignments are sometimes bent where it was necessary to meet the principal roads at right angles. This is most evident in Bina Gardens, Gledhow Gardens and Knaresborough Place.

2.8 The mews are the smallest streets in the area and due to their function were not designed to have pavements. The mews in Courtfield are either cul-de-sacs or are long open ended alleys such as Colbeck Mews, Hesper Mews and Dove Mews. They are generally situated behind the rear of the terrace houses. However, there are two exceptions, Wetherby Mews which has a pleasant balustrade single-storey residential frontage to Bolton Gardens, and Morton Mews which sits on a prominent corner site with an arcaded frontage to Knaresborough Place.

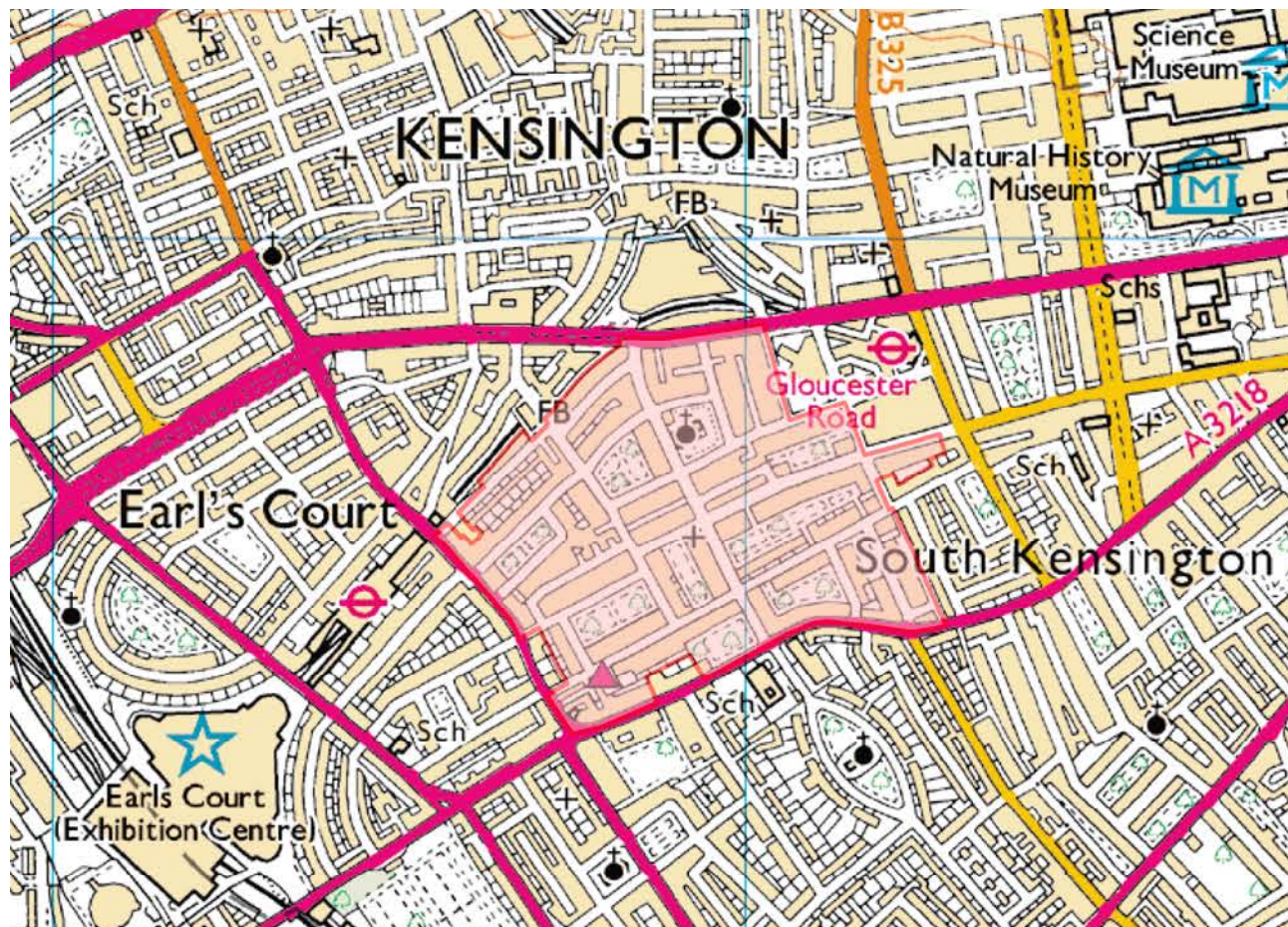


Fig 2.2 Street Layout Map

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2.9 The street layout has not changed since this part of the Gunter Estate was developed in the latter part of the nineteenth century. The lack of direct routes through the estate have created a relatively calm and quiet residential area which is in stark contrast to the primary routes which border the conservation area. These have high levels of traffic throughout the day.

Gaps

2.10 The combination of buildings and the space around them combine to give the conservation area its characteristic form. There are many gaps between and around buildings in Courtfield which are an essential part of its significance.

2.11 Important gaps include:

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

2.12 Buildings such as the Church of St. Jude, 29 Ashburn Place and the detached houses in Bolton Gardens and Wetherby Gardens sit in their own garden plots with space all around them. Semi-detached houses have a similar setting where there is space on both sides of the pair giving them their characteristic unified form.

2.13 Such gaps allow glimpses of the gardens and trees and create a breathing space in the dense urban environment as well as allowing the pairs to be read as one architectural composition as originally intended. Other gaps exist at the ends of streets where back-to-back terraces of neighbouring streets are separated by small yards or gardens providing views along the backs of the houses that also provide breathing space between developments.

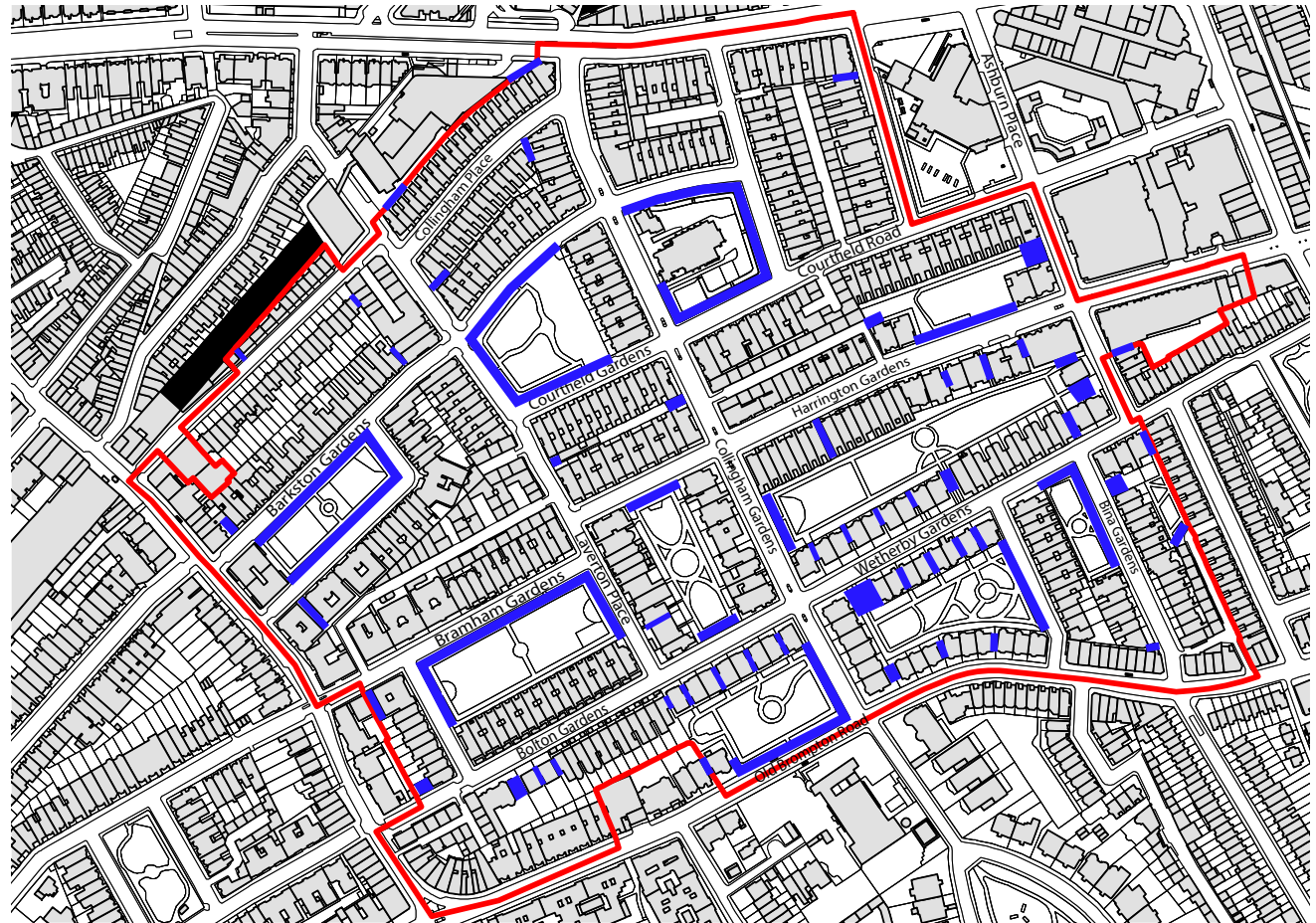


Fig 2.3 Important Townscape Gaps Map

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

Land Uses

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

2.16 The area is predominantly residential with Victorian housing laid out as terraces, semi-detached villas, detached houses and mansion blocks. Several mews (former stabling with living accommodation above to serve the large houses) exist across the area, the vast majority of which have now been converted to dwellings.

2.17 Along the Earl's Court Road Nos. 187 to 211, 229-239 and Old Brompton Road Nos. 232 to 246 and 158-176 comprise rows of shops with living accommodation above. These reflect the commercial areas in which they are situated contributing to the vitality of the area with shops, banks, and public houses and have remained in their commercial uses since they were built.

2.18 Courtfield Gardens was built around St. Jude's Church which sits within its own garden plot with a vicarage directly to the north.

- Residential
- Retail at ground floor
- Office / business
- Public houses
- Places of worship
- Mews / stabling

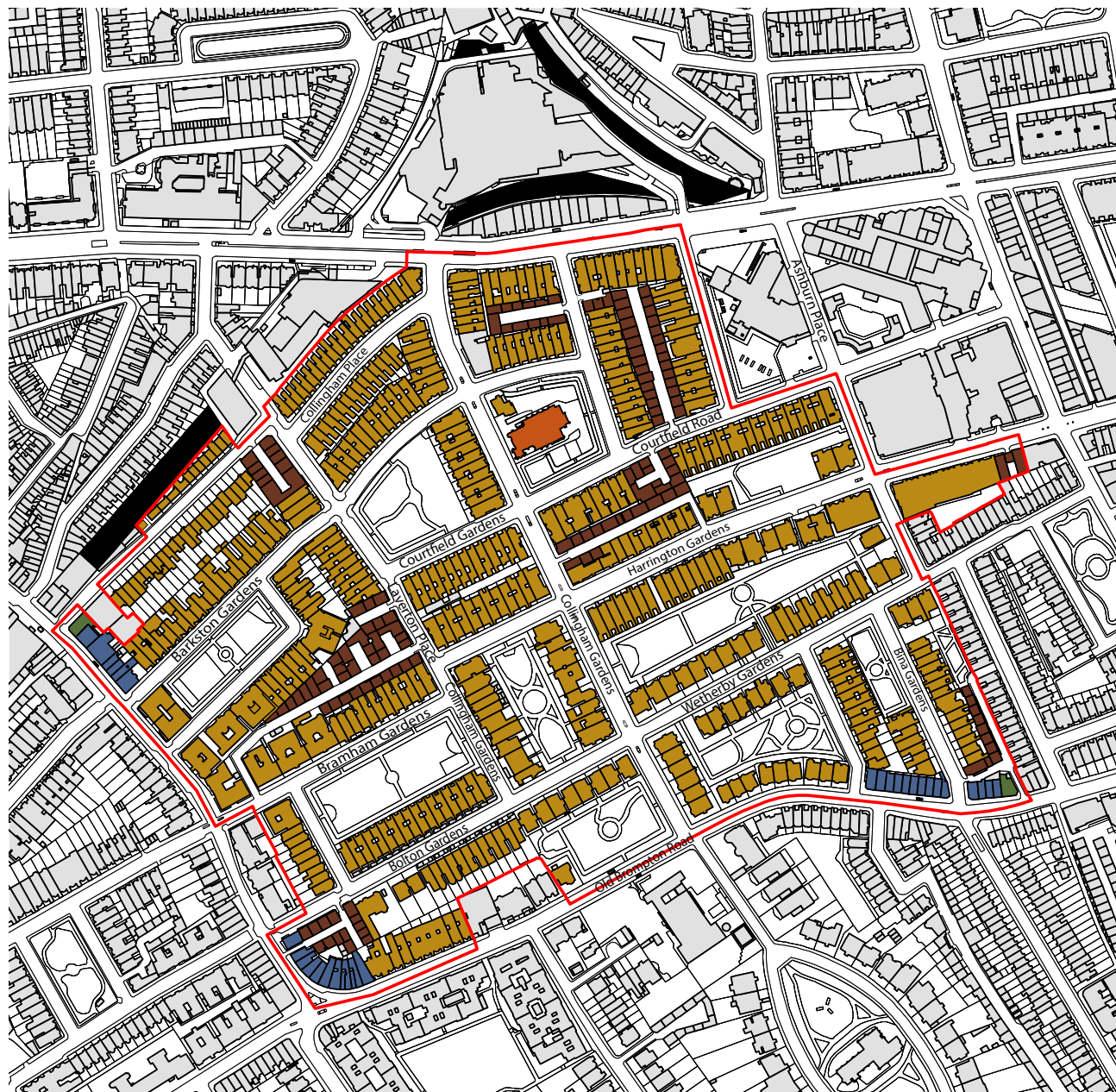


Fig 2.4 Historic Land Uses Map

- Residential
- Retail at ground floor
- Office / Business
- Public houses
- Places of worship
- Hotel
- Embassy
- School

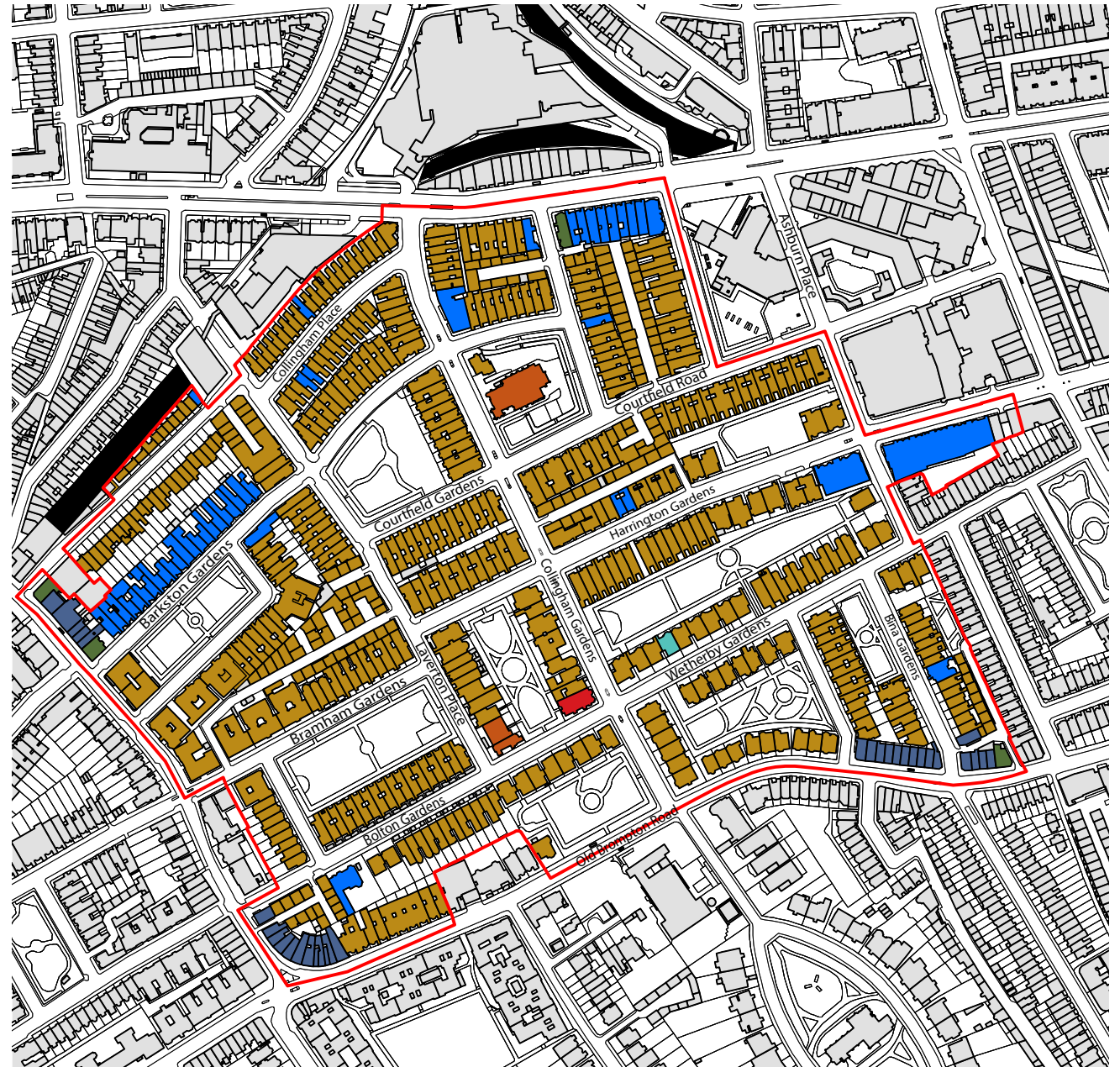


Fig 2.5 Present Day Land Use Map

Materials

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

2.20 Traditional materials used in The Courtfield Conservation Area include:

- Stone (Church, dressings to houses, steps)
- Stucco (house frontages and corresponding boundary balustrades)
- Half stucco half brick
- Gault brick
- Stock brick
- Slate and lead roofs
- Clay roof tiles
- Painted timber (windows / doors and shopfronts)
- Painted cast iron (railings, balconies, pot guards, boot scrapers).
- Terracotta (ornamentation and facing material, chimney pots)
- Glass (thin crown or cylinder glass, painted or plain glass in leaded lights)
- Quarry / mosaic tiles
- Granite setts (mews road surface and kerb stones to the streets)

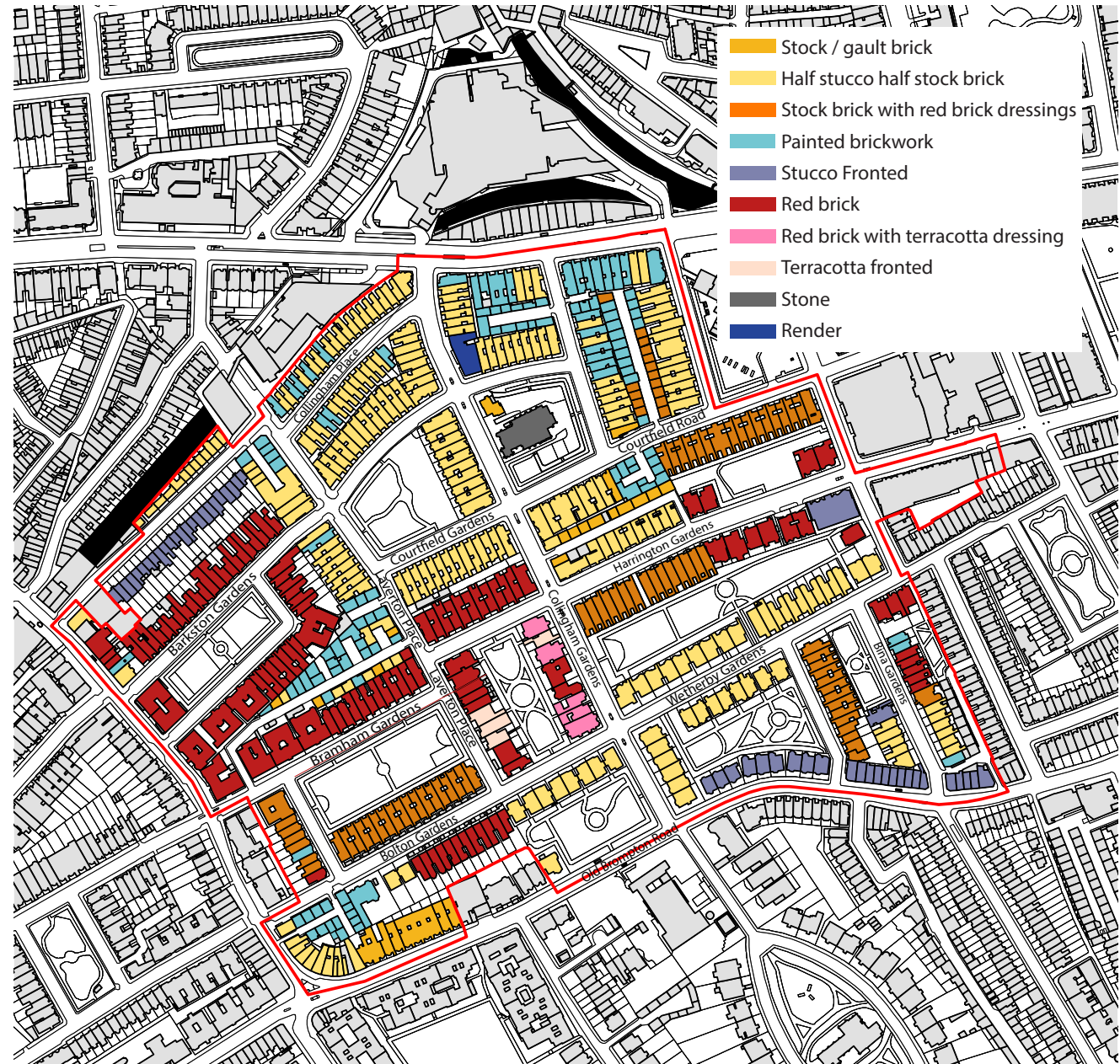


Fig 2.6 Materials Map (front elevations)



Terracotta and red brick



Gault brick and ornate stucco dressings



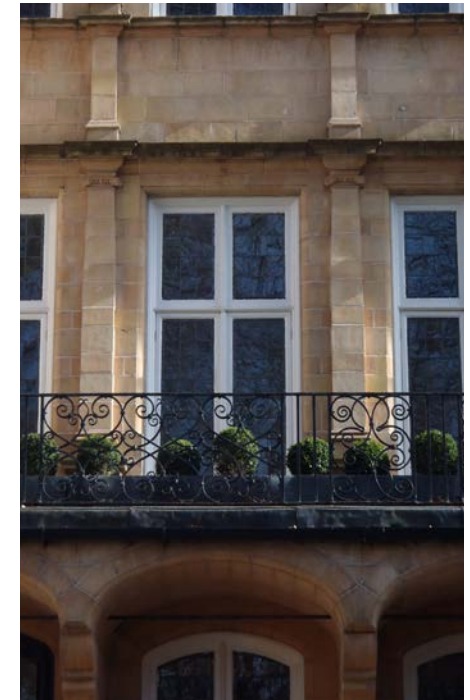
Red brick with clay tile roofs



Stone and red brick



Rusticated stucco and London stock brick



Terracotta and iron ballustrade

Buildings Audit

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

Listed Buildings

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

Positive Buildings

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

Neutral Buildings

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

Negative Buildings

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

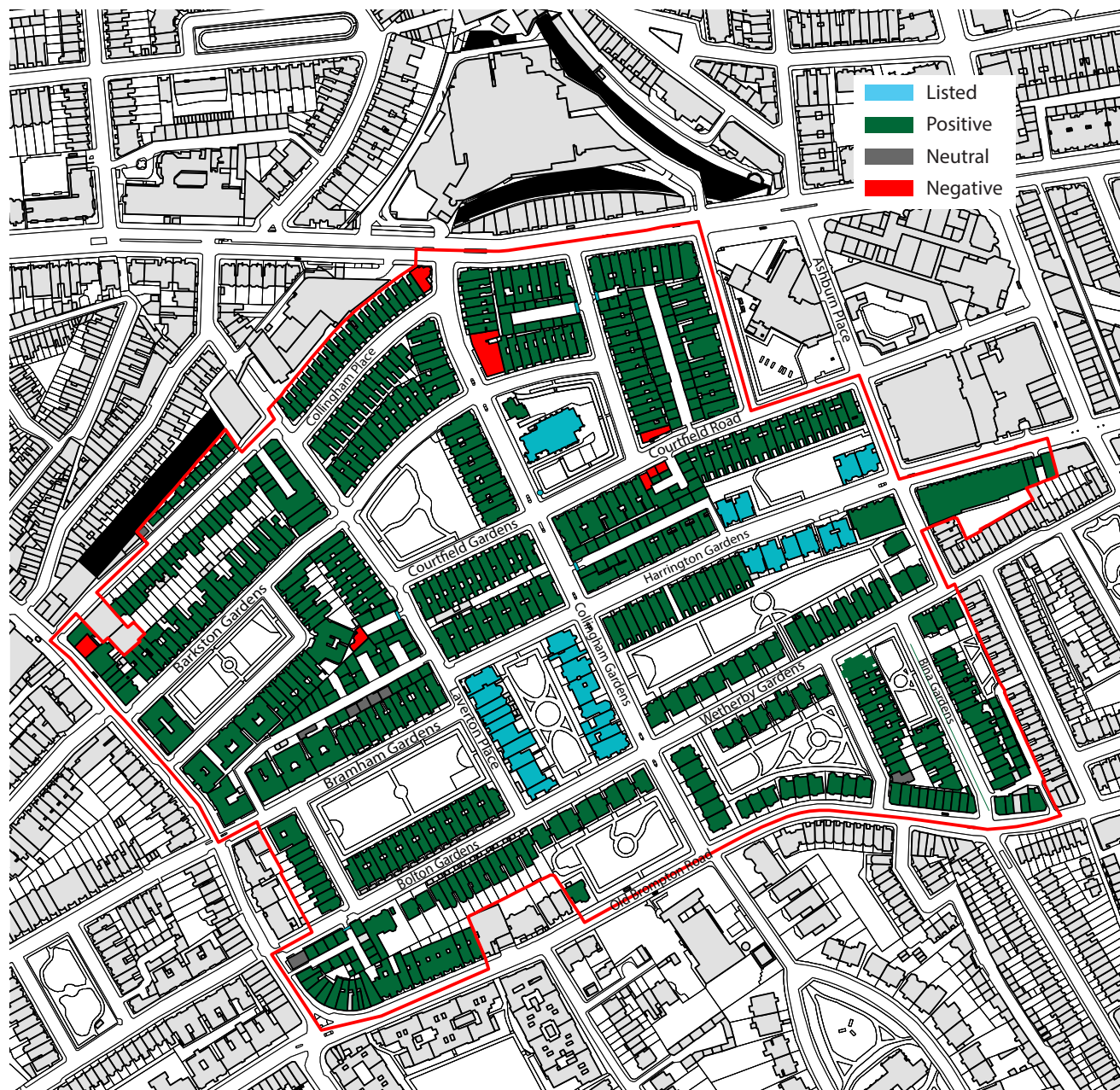


Fig 2.7 Buildings Audit Map

3 Architecture

3.1 The buildings within the conservation area were laid out between about 1855 and 1895 mainly on the estates of the brothers James and Robert Gunter and are essentially a continuation of the development of their estates south of Old Brompton Road. The conservation area also includes parts of the Alexander Estate to the northeast covering parts of Harrington Gardens, Ashburn Gardens and Courtfield Road and in the west, Earl's Court Village and Earl's Court Gardens.

3.2 The supervision of development in the area by the Gunter Estate's surveyors, George and Henry Godwin, was comparable to that exercised in the area south of the Old Brompton Road, but allowed for a greater role for independent architects in the 1880s.

3.3 The period in which the area was developed ran on into an age of change with the erection of mansion blocks and red brick terraces as well as the large individualistic houses of Ernest George and Harold Peto in Collingham Gardens and Harrington Gardens in the 1880s. This was in contrast to the architecture which came before which comprised Italianate brick and stucco terraces and semi-detached houses which were fashionable at the time.

3.4 The vast majority of houses form terraces with only a small number being built as semi-detached and detached houses. The terraced houses built in the 1860s and 1870s have a repetitive arrangement within each range, with all houses having the front door and entrance hall on the same side rather than being arranged in pairs within the terrace group. In the

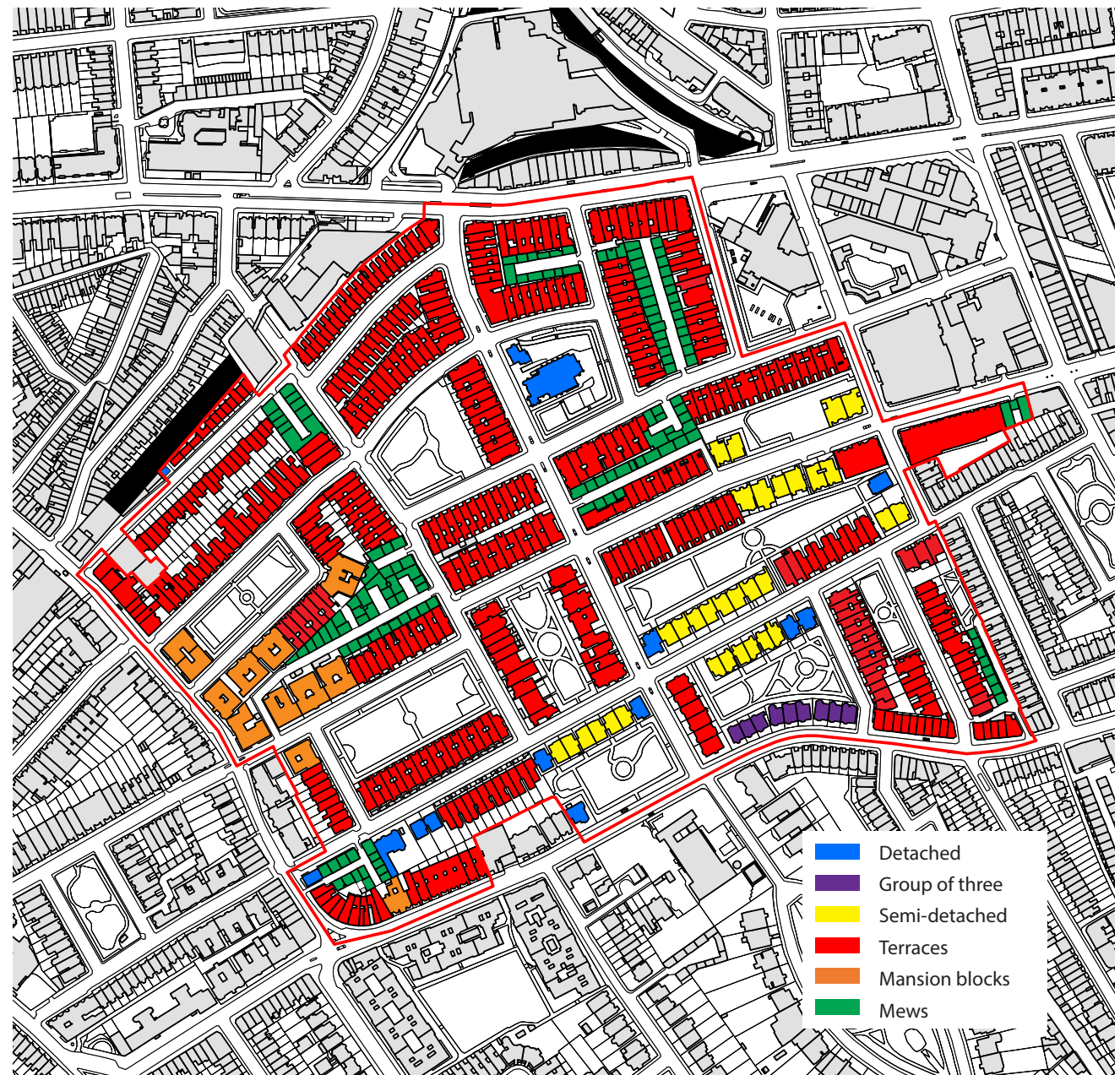


Fig 3.1 Building Typology Map

1880s with the change in style, the preferred arrangements moved towards mirrored plans with paired entrances / porticos.

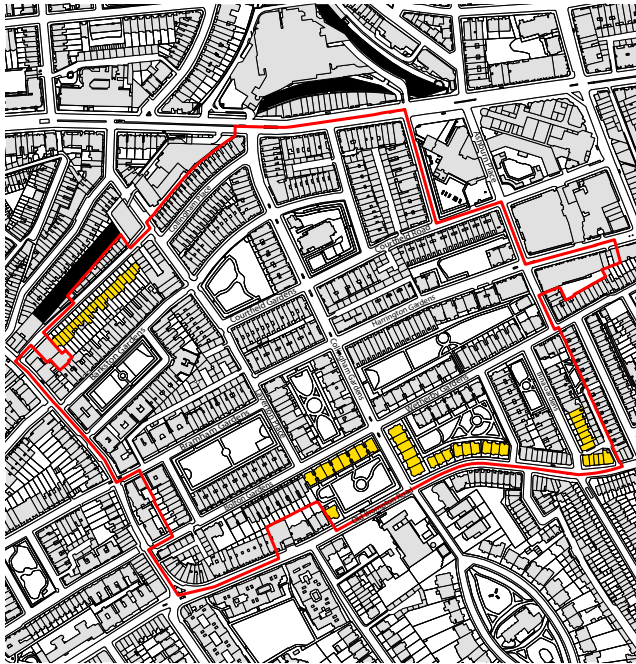
3.5 Mews were important throughout this period of development with a total of 9 being constructed in the area. Despite the relatively large number of mews they account for only one quarter of the total number of houses built.

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



1-9 Gledhow Gardens

Developments prior to 1870



Development prior to 1870

3.7 Properties constructed prior to 1870 are generally of 3-4 storeys in height over a lower ground floor grouped in either terraces or rows of paired villas. Some elevations are wholly or partially stuccoed while on others stucco is confined to window surrounds and other details. Ornamentation is drawn from the classical repertoire, and includes pilasters, quoins, pediments and cornices.

3.8 Alterations over time, notably to rooflines, have lessened the appeal of some of these properties. The appearance of some properties in Old Brompton Road, for example, has been considerably altered by the loss of their cornice and by the contrasting paint colours used on the



1-2 Earl's Court Gardens

facades. The loss of original cast iron railings in Bolton Gardens and their replacement with more modern simple designs have harmed the appearance of the conservation area.

1-24 Earl's Court Gardens

3.9 The earliest buildings that survive in the area are 1-24 Earl's Court Gardens which were probably designed by the architect William Moxon and built on the south side of the road around 1855. The terrace is located on the edge of the Gunter Estate along a former field path at the southern boundary of Poundfield. They are all stucco fronted and although not highly decorated they are organised in a highly intricate symmetrical design. The variation in the height



Earl's Court Gardens, south side

of the terrace between two and three storeys and the slight stepping forward and back and various placings of entrance bays columns or porticos creates an interesting mid-nineteenth century composition. Unfortunately the front boundaries of the terrace have been removed allowing off-street parking within the front gardens. The terrace is also harmed by some of the houses being painted in more vibrant or dark colours which attract undue attention within the group visually breaking up the terrace into individual units. Unsympathetic box dormer windows and additions such as glass balustrades also detract from the elevations.



16 - 17 Bolton Gardens



11 - 15 Boltons Gardens

9-11-15, 16-23 Bolton Gardens, 194 Old Brompton Road, 1-9 Gledhow Gardens

3.10 9, 11-15 (Consec), 16-23 (Consec) Bolton Gardens and 194 Old Brompton Road and 1-9 Gledhow Gardens were built by John Spicer and were likely to have been to the designs of Gunter's Estate surveyors George and Henry Godwin.

3.11 Nos. 11-15 Bolton Gardens and 194 Old Brompton Road is a fine terrace of 6 houses that form an attractive symmetrical composition with the two end houses projecting forwards with stucco rustication to the corners and their entrances perpendicular to the main facade in adjoining streets. The Italianate Victorian

style is typical of housing in the Borough at this time and is similar to the development that took place south of Old Brompton Road which was developed first. The terrace is constructed from London stock brick with rusticated stucco to the upper ground floor and stucco detailing to the window surrounds. The most decorative elements of which are the Corinthian capitals to the pilasters of the canted bay windows and the segmental decorative pediments above the first floor windows.

3.12 To the north of Bolton Gardens are situated nos. 16-23 which comprise 3 pairs of semi-detached houses with a detached house at either end. These houses, which are also in

the Italianate style, have bracketed pedimented eaves and are also constructed from London stock brick with decorative stucco work. The cast iron railings and cast iron gate piers in front of Nos. 11-15 and 16-23 Bolton Gardens are highly decorative and solidly designed. Number 9 Bolton Gardens is also of a similar architectural style and is situated adjacent to the communal gardens on the edge of the conservation area along Old Brompton Road. Although not constructed to the same design as the other houses around the Bolton Gardens communal garden, it does incorporate many elements that are similar to the other properties and this helps to visually tie the development together forming a harmonious group and



1-9 Gledhow Gardens

attractive 'gateway' into Collingham Road, the main route through the conservation area.

1-9 Gledhow Gardens

3.13 At nos. 1-9 Gledhow Gardens Spicer's houses were designed differently and are unique within the conservation area. Some of the houses have bowed windows which is a very rare feature locally and are wholly stuccoed similar to the very plain and old fashioned houses over shops built by Spicer further east at nos. 148-176 (even) Old Brompton Road and 1-24 Earl's Court Gardens. The houses were designed in groups of three with stucco ornamentation including pediments and pilasters to first floor windows, dentilled eaves cornice



1-9 Gledhow Gardens (rear)

and attic storey with round headed stucco dormers. The railings reflect those to 194 and 11-15 Bolton Gardens with highly decorative railings and solidly designed gate piers.

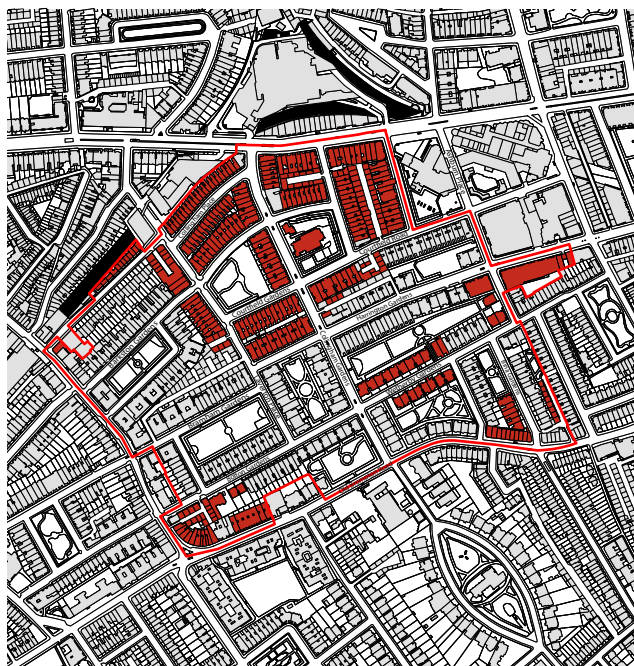
2a-12 Bina Gardens

3.14 The terrace at 2a-12 Bina Gardens is also in the Italianate style being constructed from London Stock brick and stucco at lower and upper ground floor levels. These houses incorporate bottle balustrades at first floor level above the canted bay windows and along the front boundary set between stucco piers. The terrace opposite at Nos. 1-9 is to the same architectural language but was built slightly later in the 1870s.



2a-12 Bina Gardens

Developments 1870-80



Developments 1870-1880

3.15 This was a period in which a large proportion of the houses were constructed in the conservation area. This included large scale development in the northern part of the area around the Church of St. Jude which involved the erection of substantial stock brick terraces. These houses have elaborate stucco ornament that was heavily applied as cornices, window surrounds and columned porches. There is a close similarity in style throughout, though the finest facades are found in Courtfield Gardens East. On the north side of the eastern half, Igglesden and Myers built terraces with classical frontages in 1876-8. These 5 storey over basement houses are constructed from gault brickwork with rusticated stucco to the



42-50 Courtfield Gardens

upper ground floor and quoined corners the full height of the facade. The houses are well ordered with detailed ornamentation including Tuscan columned porticos, Corinthian columned pedimented window surrounds to first floor, dentilled pediments to the windows on the second floor and decorative brackets to window sills and cornices. The fenestration has a distinct hierarchy which relates to the different floor levels as they rise up through the building. The main reception rooms on the first floor are the tallest with French doors and the windows then diminish in size at each floor level above with one over one paned vertically sliding timber sash windows. The elevations are completed by intricate railings around the lightwells and to



5 - 25 Harrington Gardens

the first floor balconies. The terrace makes an attractive backdrop to St. Jude's Church along with the mature gardens when looking north from the south side of Courtfield Gardens.

3.16 Two other terraces which are quite distinct from those around the church are 5-25 Harrington Gardens, 32 Ashburn Place and 27-33 Harrington Gardens. This development was directed by John Floyed Gibbs, the principal of a marble-works and stonemason's firm in Knightsbridge. Most of these Italianate houses have polished granite columns to the porches and incorporate naturalistic plant ornament in moulded stucco, especially on the level of the second floor balconies. The very heavily



3, 3a and 3b Harrington Gardens

detailed solid railings are unusual and unique within the conservation area. The top of the terrace is finished with mansard roofs set between taller steeply pitched roofs with ornate stucco dormers at both ends and to the centre of the terrace giving the building a slightly French 'chateau' appearance. Nos. 27-33 is similarly designed except the elevation is entirely in stucco without any exposed brickwork on the front facade.

3.17 Adjacent to 5 Harrington Gardens is a unique building within the conservation area at Nos. 3, 3a and 3b. This grade II listed house dates from the 1870s and was used for many years as a Jobmasters premises where horses and carriages could be hired. The building is



29 Ashburn Place

two storeys over lower ground floor in height and is finished in stucco with two projecting wings each 3 windows wide. The wings flank a recessed central portion of the facade which has a round headed carriage entrance which is framed with a segmental pediment on Corinthian columns and two windows above. The top of the building is crowned by a parapet with an enclosed bottle balustrade detail with segmental pediments that are supported on decorative brackets above the first floor windows. The front lightwell to the lower ground floor is enclosed by highly decorated cast iron railings which are a continuation of those found on the adjoining terrace. The building adds variety and interest to the street whereby the abutting buildings of

1 and 5 Harrington Gardens are much taller at 5 and 6 storeys over basement creating a gap at higher level that adds some relief within the street along with Grenville Mews opposite.

3.18 29 Ashburn Place is a detached house that was probably originally built as a low-built estate office circa 1875 by Spicer in a style he had adopted in 1869 seen in Bolton and Wetherby Gardens at ground floor level. It was later increased in height (about the time of his death) in 1882-83 with ornate red brickwork, gable ends and a red tiled roof in the new contemporary style. The building represents



Earls Court Gardens, north side (25-35)

a hybrid design of the two predominant architectural styles adopted in the area and is an interesting quirk in the street scene.

25- 35 Earl's Court Gardens

3.19 On the north side of Earl's Court Gardens is a terrace of 11 houses were built in 1868-69 by Matthew Scott. These were closely fitted in between the road and the railway line on a wedge shaped piece of land. The houses were originally built as 2 storey properties over a lower ground floor but many have been altered with the addition of a mansard roof extension. The houses were constructed from gault brickwork with a canted bay window to the upper ground floor and tri-partite window



36 Earl's Court Gardens

above. At the southwest end, where the plot of land boundaries became less deep and start to converge, the houses become double fronted and another canted bay window and tri-partite window above was introduced to balance the elevation. The terrace has been subject to a number of later alterations that include the introduction of unsympathetically designed mansard roof extensions and the replacement of windows and doors.

3.20 At the north eastern end of the terrace No. 36 was designed by the architect Henry Godwin. This is a more assertive house than those in the terrace standing at three storeys over basement with a mansard roof addition



1-9 Wetherby Gardens

added at a later date. The gault brickwork is embellished with moulded string courses, motifs, heavy bracketed window cills with cast iron decorative pot guards, parapet cornice with gothic arches and brackets and a modest columned entrance porch making it a distinctive and unique building within the street.

3.21 Development in the south of the conservation area at this time was effectively a continuation of the detached and semi detached houses in Wetherby (Nos. 1-9) and Glendow Gardens (Nos. 10-17). These follow the same design as 16-23 Bolton Gardens which were constructed in the preceding decade. The houses were also constructed by Spicer and

completed the garden square to Gledhow Gardens. One of the distinct differences between the houses on Wetherby Gardens are the front boundary treatments. To the north side of the street the boundary comprises bottle balustrades and to the south there are railings set between stucco piers. The terrace at Nos. 1-6 Bina Gardens was constructed to mirror the development opposite at 2-12 Bina Gardens creating an attractive vista northwards towards the communal garden.

Old Brompton Road

3.22 The main facade of Nos. 212-230 Old Brompton Road follows the residential frontage of the shops at 246 to 232 Old Brompton Road and 229-239 Earl's Court Road. The terrace of houses were built by Corbett and McClymont from 1874 onwards. The porticos are the most prominent and most detailed element of the facade comprising polished granite columns with composite capitals, moulded arches and a dentilled cornice. The first floor balcony comprises ornate cast iron work that follows the perimeter of the portico roofs. The front facade is primarily constructed from gault brickwork with stucco to upper and lower ground floors. The windows are set back in stepped brickwork reveals with the same moulded details to the window heads as the arches to the portico. The third floor is more decorative with the windows being set within pilaster surrounds with capitals. Unsympathetic alterations such as the addition of trellis to the balconies and the removal of the front entrance steps and construction of a barrel roofed entrance within the portico of No. 222 has harmed the terrace adding unsightly clutter.



212-230 Old Brompton Road

Developments 1880-1890



Developments 1880-1890

3.23 The reaction against Italianate brick and stucco resulted in red brick terraces with inventive skylines and asymmetrically-placed porches and bays being constructed. These irregular facades are enlivened by brick and terracotta ornamentation loosely based on classical patterns. Often the only uniform feature of these fascinating compositions are their railings. This decade also saw the majority of the mansion blocks being constructed as there was now a desire for smaller residential units rather than large terrace houses.

3.24 Striking elevations are produced by such architectural devices as the open screens of 15a-47 Courtfield Road and 47-75 Harrington Gardens, and the use of white painted



35 - 37 Harrington Gardens

ornament, perhaps best seen in the pilasters framing the upper storeys at 44-47 Bramham Gardens.

3.25 The most ornate properties dating from this era are 20-26, 35-45 Harrington Gardens, 1-18 Collingham Gardens (all listed), designed by Ernest George and Harold Peto and 23-25 Wetherby Gardens. They show a riot of architectural invention with a pronounced Dutch and Tudor influence enhanced by red brick and terracotta ornament.

3.26 The most damaging alterations have been the arbitrary painting of brickwork and the removal of ornament, especially from gables and rooflines which is often associated with the



47-75 Harrington Gardens

introduction of additional storeys.

47-75 Harrington Gardens and 15a-47 Courtfield Road

3.27 Nos. 47-75 Harrington Gardens were constructed in 1883-85. This terrace is unusual in so far as it adopts a 'back-to-front' design with the more formal elevation facing the garden to the rear and the lesser rooms turned to the street. These were designed by the architect Walter Graves and built by John Robinson Roberts. The houses are distinguished by arcading at first floor level between the 'back' extensions on the north side. These paired extensions are ornamented with alternating triangular and ogee pediments some of which



65 Harrington Gardens

have been lost or altered. They are constructed from yellow stock brick with red brick and carved red brick dressings. The terrace is very similar to 15a-47 Courtfield Road which was also designed and built by the same architect and builder. The main differences are the entrance porches which are more ornate in Harrington Gardens. Many of these have, unfortunately, been partially or wholly painted creating an untidy disjointed appearance to the detriment of the terrace. These porches are also distinct in that they have leaded lights with ornate painted glass that make a positive contribution to the conservation area creating an attractive entrance with ornate decorative tiles to the porch floor and steps. The arcading at first floor level has



Barkston Gardens

largely been respected in Harrington Gardens. However, many in Courtfield Road have been compromised visually through infill development comprising a slate roof extension with rooflights. These have harmed the open nature of the screens to the detriment of the terrace.

Barkston Gardens

3.28 The houses and mansion blocks in Barkston Gardens range in height between 4 and 6 storeys over a basement. The terraced houses are constructed from red brick with canted bay windows which extend up from the lower ground floor to the first floor level. The facade incorporates ornate red brick dressings some of which have now been picked out



12a-39 Barkston Gardens

in white paint and ornate railings to the first floor. The mansion blocks are taller than the terraced houses and have iron balustrades that run the full width of the elevation providing amenity space to the flats. The blocks are also constructed from red brickwork with ornate dressings some of which have also been picked out in white paint. The combination of the red brickwork with white painted masonry and vertically sliding sash windows create attractive facades that are unified at street level with similarly styled ornate railings. Some of the houses on the north side of the square have had mansard roof extensions which have impacted on the skyline by disrupting the silhouette of the decorative gables and the loss of pierced



28 Bramham Square

brickwork parapets. Harm has also been caused through the addition of signage and Dutch canopies to the hotels on the north side of the gardens along with the painting of the red brickwork at upper ground floor level.

Bramham Square and Gledhow Gardens

3.29 The north side of Bramham Square comprises 4 architectural compositions including three mansion blocks Nos. 28, 29 and 30 and two terraces Nos. 30-33 and Nos. 39-47. The terrace comprising Nos. 39-47 were constructed in 1886-7 and the mansion block at No. 28 followed in 1887-8 and was built by the same builder E. and J.W. Sage. The buildings are 5 and 6 storeys over basement respectively.



19-27 Bramham Gardens

The mansion block is constructed from ornate red brickwork with iron balustrades to the upper levels similar to the mansion blocks in Barkston Gardens with detailing being picked out in white paint. Similarly the terrace is also constructed from red brickwork with detailing being picked out in white paint but has greater ornamentation including shell pediments, Ionic pilasters, brick aprons to windows, bow windows and open porches. To the western side of the square, Nos. 19-27 are plainer being constructed from London stock brick and red brick dressings with alternating bow and canted bay windows to the upper ground and first floors. All the houses have railings to the street and first floor balconies. The bay and bow



1-18 Bramham Gardens

windows and parapets are crowned with either decorative panels or open bottle balustrades. The entrances are through recessed porches via a decorative arch with a transom light adding to the architectural variety around the gardens.

3.30 On the south side of Bramham Gardens Nos. 1-18 are another group of terrace houses that are constructed from yellow stock brickwork with red brick dressings. These are to a similar height as Nos. 19-27 but have greater articulation in the roof line with ornate gables providing windows to some of the attic rooms. The long facade forms a symmetrical composition with the open entrance porches alternating in design between fluted pilasters



18 - Gledhow Gardens

and red brickwork columns. As with other terraces and mansion blocks in the area architectural detail has been picked out in white paint over time. Where this has been undertaken and does not follow the pattern of the terrace such as the painting of the gable ends and the parapets at roof level it results in the terrace appearing disjointed and the rhythm and balanced composition becoming harmed. The rear of the terrace is also embellished with red brickwork dressing, pediments, elliptical window arches and ornate railings to the first floor creating a more formal and attractive elevation to the communal garden. Another terrace which follows a similar design and layout is 18-30 Gledhow Gardens which is likely to have been



14-30 Bina Gardens

designed by the same architect as Nos. 19-27 Bramham Gardens, Maurice Hulbert. This terrace is also constructed from yellow stock brick with red brick dressings to the front and rear which fronts onto the communal gardens. The roof has greater articulation through the introduction of attic gables and greater emphasis put on the front porches which protrude from the face of the building with arched brickwork with a key stone design and decorative brick columns.

Bina Gardens

3.31 The predominantly red brick terrace to the north of Bina Gardens Nos. 14-30 is distinct from other terraces in the area in that it has highly decorative red terracotta porches and other



23-25 Wetherby Gardens

terracotta detailing on the front facade including bottle balustrades, broken pediments and string courses. It was designed by the architect H.B. Measures who also designed the ornate red brick houses at 23 and 24 Wetherby Gardens with their distinct red terracotta porticos with pediment over fluted columns. The southern end of the terrace at Nos. 12-14 has a distinctive turret feature on the corner that runs up to parapet level and is capped with a small spire covered in red tiles. The rear elevation facing the communal garden is also of yellow stocks with red brick dressings. No. 25 Wetherby Gardens is of the same architectural language as Nos. 23 and 24 and was probably designed by the architect R.W. Edis. These houses add to



43 Harrington Gardens



39 Harrington Gardens



41 Harrington Gardens

the variety of red brick buildings that were built within the area in the 1880s.

Harrington Gardens and Collingham Gardens

3.32 A highly significant group of buildings within the conservation area are those by the architects Ernest George and Harold Peto in Harrington Gardens and Collingham Gardens and are listed for their architectural and historic interest.

3.33 The Survey of London summarises the design of the houses as: “*elaborate architecture that represents an extreme point of late Victorian individualism that incorporated motifs from the old urban dwellings of northern Europe upon the*

stock of the plainer Queen Anne style.” These buildings show a riot of architectural invention with pronounced Dutch and Tudor influences that are enhanced by red brick and terracotta ornament. The first houses to be built were on the north side of Harrington Gardens in the communal gardens with two pairs of houses being erected, one on the corner with Ashburn Place and the other on the corner with Colbeck Mews. These houses are constructed from red brick with clay tiled roofs with Dutch gables and mullion and transomed windows with casements that form attractive compositions within their communal garden setting. These houses were followed by Nos. 35-45 on the south side of Harrington Gardens. These large individual

houses incorporate all the aforementioned elements and have additional embellishment and variations which give each house a separate identity. Variation is also followed through in the front boundary treatments which range from ornate railings to terracotta balustrades.

3.34 George and Peto’s houses in Collingham Gardens were divided into equal groups facing east and west. The strip of land between was laid out as an ornamental garden which was left open at each end and terminated by railings as it met the street. The houses have similar detailing and elements as those in Harrington Gardens creating characterful and unique houses of a high quality.



6-8 Collingham Gardens

3.35 19-30 Collingham Gardens represent an attempt to incorporate elements of George and Peto's work to a builder's more restrained speculative terrace development. The red brick terrace incorporates similar elements such as mullion and transomed windows, quoins, Dutch gables, carved brick decorative panels and moulded brickwork window surrounds. The open entrance porches are highly decorative with embellished roundels and square columns with pilasters and capitals. The railings are simple but decorative with ball finials and leaf shaped panels making them a distinctive feature within the street. The terrace complements and does not compete with George and Peto's houses directly to the south forming a pleasing architectural composition in its own right.



19-30 Collingham Gardens

Harrington and Wetherby Gardens

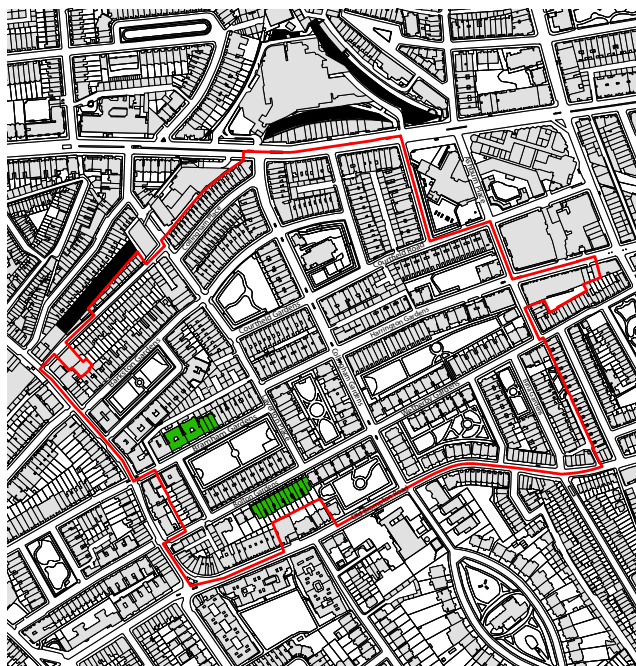
3.36 Some of the last terraces built in the old style were 28-50 Harrington Gardens and 12-19a Wetherby Gardens which incorporate gault brickwork and stucco decoration. The terrace in Wetherby Gardens is more distinct with its steep pitched slate roofs at each end and the use of highly decorative pedimented attic gables and bottle balustrades to the roof parapets, first floor balconies and above bay windows. Nos. 46-50 Harrington Gardens has similarities with the houses built in Courtfield Gardens with their porticos, bracketed eaves and stucco decoration. Nos. 28- 44 Harrington Gardens have references to the design of the red brick architecture in this period with the incorporation of ornate



28-50 Harrington Gardens

gables to the street, decorative string courses, spandrel panels, aprons below the windows and paired porches with decorative leaded lights. The combination of yellow stock brick with ornamentation and Dutch gables forms a unique combination in the area.

Developments of the 1890 - 1900



Developments 1890-1900

3.37 The area had largely been built by 1890 and only a couple of gap sites remained; 29 to 33 Bramham Gardens and 24 to 35 Bolton Gardens. This architecture followed on the architectural references of the preceding decade with the construction of mansion blocks and terraces constructed from red brick with stucco decoration. Nos. 24-35 Bolton Gardens are interesting in that they have introduced transom and mullion windows to the upper ground floors, an influence that may have come from the George and Peto designed houses of Collingham and Harrington Gardens. The elevation is also highly decorated with quoins to the windows and decorative spandrel panels and bottle balustrades to the first floors and



24-35 Bolton Gardens

alternating ornate gables to the attic rooms. The front boundary has ornate railings that enclose small gardens and complement this little altered terrace.

3.38 The mansion blocks at 29 and 30 Bramham Gardens are similar to that at No. 28 and create an attractive group fronting onto the communal gardens. The adjacent terrace Nos. 31-33 form a group of three houses with ornate ironwork, large decorative bow windows that span each individual house at first floor level with pilasters and Doric capitals and ornate Dutch gables with the decorative elements picked out in white paint. The railings to the front of the properties match the terrace houses to



31-33 Bramham Gardens

the east and help to unify the group at street level. The variation in houses adds variety and visual interest to the terrace to the north of Bramham Gardens forming an attractive back-drop to the views across the communal gardens.

Architectural Details



Six panelled door, Bolton Gardens



Four panelled door Courtfield Gardens



Original late Victorian door, Bolton Gardens

Windows and Doors

3.39 The architectural treatment of front doors and windows are key features of all houses in the conservation area. Door design is varied and quite often differs from house to house. These range from the fairly standard Victorian four-panelled doors such as those found in Collingham Place and the six-panelled doors and two-leaf doors in Wetherby Gardens to the highly decorative doors such as those found in the red brick terraces of Bolton Gardens and the Ernest George and Peto houses of Collingham Gardens. In most parts of the conservation area they are positioned within decorative recessed porches or porticos providing emphasis to the

dwelling's main entrance. Doors to the lower ground floors within the front lightwell tend to be less formal and plainer being of the four-panelled type without mouldings. Mews house doors tend to be plain and more modest with original examples comprising simple planked doors. Unfortunately many have been changed to more 'off the shelf' modern designs when they were converted to residential properties following the First World War when the buildings started to lose their original function.

3.40 Similarly, the windows usually have decorative surrounds and these range from stuccoed canted bays with decorative capitals or pediments, bracketed cornices, moulded

red brickwork, terracotta and rubbed brick flat arches. Some window cills at upper ground floor level, such as those at Courtfield Gardens, retain their original cast iron pot guards to stop planters falling. The windows themselves are usually timber framed vertically sliding sash windows that are painted white; however, the windows found on Ernest George and Pintos' houses in Collingham Gardens and Harrington Gardens contain side hung casements of either wood or iron. These windows also have decorative leaded lights which make a significant contribution to their appearance and special interest. There are also other decorative Victorian leaded lights with painted glass which can be found within front doors, transom lights



Leaded windows, Harrington Gardens

and some windows and screens to porticos which also add visual interest and contribute to the character of the area. Most of the windows are plain with some having delicate glazing bars in various patterns. Windows reduce in size and have simpler surrounds as they rise through the building with the most decorative windows being on the principal floor or 'piano nobile' at first floor level. Many first floors have French windows with continuous balconies along the terrace finished with a bottle balustrade or railings. Clearly all windows in a terrace or pair of houses were originally of the same design and this remains the case across most of the conservation area.



One over one wooden sash windows, Barkston Gardens

3.41 Steps up to the front doors are a strong characteristic of most of the conservation area but have often been altered over time. Each group of houses or terrace would have used the same material for the steps: large stone slabs or mosaic tiles, but not the modern finishes such as marble or square glazed tiles of modern dimensions seen in many places today.



Pitching door and side hung casement window, Colbeck Mews

Roofs

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

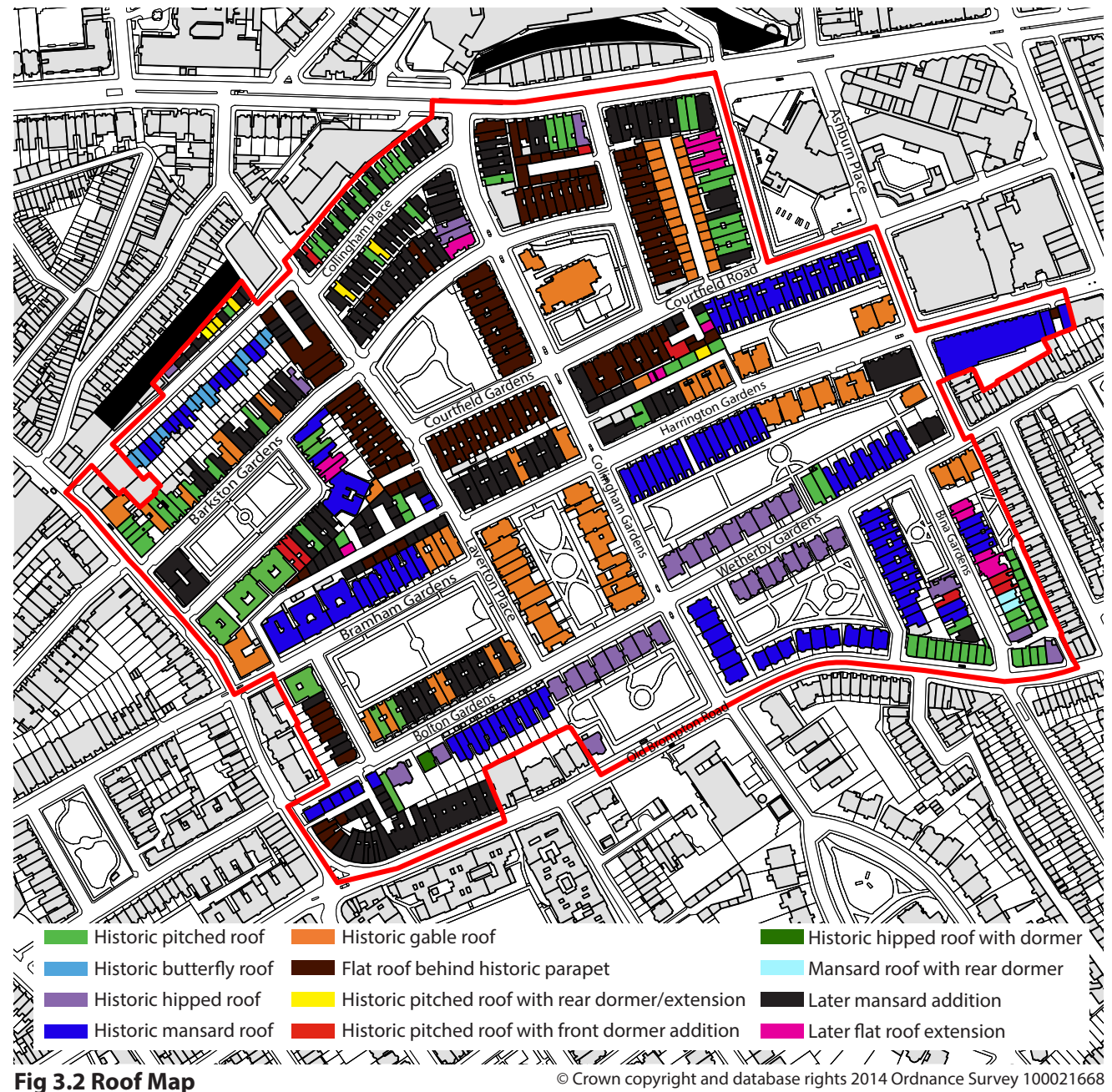
- Hipped roofs
- London / butterfly roofs hidden behind parapets.
- Pitched roofs with dormers
- Original mansard roofs
- Flat roofs

3.43 The roof types in the conservation area follow the building or house type consistently. The semi-detached villa pairs have shared hipped slate roofs with deep overhanging eaves and prominent chimney stacks to the sides and centre.

3.44 The mansion blocks in Barkston Gardens and Bramham Gardens have original roofs that have hipped and gabled roof forms with a covering of slate or clay tiles. These are set behind a decorative parapet with Dutch gables some with accommodation in the roof.

3.45 Traditional London / butterfly roofs are not common in the area and appear sparingly in Earl's Court Gardens. Where they do exist they were formed by two pitched roofs that slope away from each party wall and downwards towards the centre of the house. The roof form is concealed from the front by a parapet, but the distinctive butterfly effect can be seen to the rear of some of the houses where the roof form undulates against the skyline.

3.46 It would appear that the original roof form to the terrace houses in Courtfield Place and Courtfield Gardens were of the even pitched



type with a central ridge running parallel with the elevation. These are broken up visually by the party walls and chimney stacks of the neighbouring properties. Many of these have been altered to accommodate flat roofed mansards sometimes leaving gaps within the roofline. A number of these have been poorly designed with non traditional detailing and this has harmed the appearance of the terrace.

3.47 Houses that were originally designed with attic storeys have plain roof slopes that are pitched from a ridge running the length of the terrace and pierced with individual dormer windows to the front and rear sometimes with windows within the Dutch gables. As with all roof forms, chimney stacks punctuate the roofs at every party wall or at the end of a terrace / semi-detached pair of houses.

3.48 Some houses have modern mansard roof extensions. These are of much less heritage value, but do form part of the character of the area where they have been applied to the majority of the houses in a terrace and are of an appropriate design.

3.49 Original roof forms are of great heritage significance and make a strong positive contribution to the character of the conservation area particularly where they exist as a group. Good examples of this can be found at 11-15 Collingham Road, 13-18 Gledhow Gardens, 1-9 Old Brompton Road and the more flamboyant roofs of the Ernest George and Harold Peto houses of Collingham Gardens and Harrington Gardens which display complicated roof forms and architectural embellishment to elements such as dormers and chimney stacks.



Roofs along Boltons Gardens



Red tiled roof to 39 Harrington Gardens



Rear mansard and dormers to Courtfield Road



Ornate dormer and steeply pitched roof, 12 Wetherby Gardens



Mansard storex, 5-25 Courtfield Road



Mansard roofs, 14-15 Boltons Gardens

Rear Elevations

3.50 The front elevations of houses in the conservation area were designed to be the most formal and decorative. Side elevations were usually constructed with less ornamentation and used cheaper construction materials such as stock brick. This practice quite often continues on the rear elevations where ornamentation was unnecessary to the more secluded parts of the buildings. Where houses back onto communal gardens the rear elevation has been designed to act as another frontage and appears quite formal with architectural decorative finishes and brickwork of a good quality. These make a significant contribution to the conservation area with long views across the gardens from public vantage points and from within the gardens themselves. Rear elevations were designed as a piece with their neighbours and builders employed matching designs and details across the whole terrace or pair of houses.

3.51 The fact that the rears of some of the terrace houses are less decorative does not mean that they do not make a positive contribution to the conservation area. On the contrary they are a key feature of Victorian house design and wherever original form or historic uniformity remains, these make a very positive contribution to the architectural and historic character. Many rear elevations are visible from the side streets bringing them clearly into the public realm. All rear views are enjoyed by surrounding neighbours and these factors make them a strong component of the character of the conservation area.



75-87 Harrington Gardens (rear elevation)

3.52 There are two types of rear elevations in the conservation area. The first consists of relatively simple yellow stock brick elevations with closet wings projecting approximately half way across the rear elevation. These are usually attached to each other as pairs or singularly to each house. This leaves the characteristic void between structures which originally formed part of the yard and have now frequently been in filled at lower ground floor level. This relationship of projection and void creates rhythm and uniformity to the rear and is highly characteristic of the terraced houses in the northern half of the conservation area where there are back to back houses such as those around Courtfield



1-12a Courtfield Gardens (rear elevation)

Gardens and houses that back onto Gasper, Colbeck and Astwood Mews.

3.53 The rebuilding of the rear elevation of houses has caused harm to the conservation area. It has seen the loss of original yellow stock brickwork which had weathered to an attractive patina and the fenestration. The new construction works appear in stark contrast to neighbouring properties having quite often involved the removal of the half landings of the stairs within the house to create a level floor plate. This results in the characteristic staggered window pattern being lost, harming the fenestration rhythm at the rear to the detriment of the terrace and conservation area.

3.54 The height of the closet wings is characteristic of each group, with some houses having wings of only one or two storeys, while others extend to the eaves of the main house. Typically though closet wings finish at least one storey below the eaves line.

3.55 Where later extensions have infilled the void between closet wings, a solid and flat appearance is created that harms the pleasant articulation of the rear. Where individual rear elevations have been painted so that they stand out from the others, they harm the regular appearance of the whole group.

3.56 The second type of rear elevation are those that back on to the communal gardens such as those on Bramham Gardens, Bolton Gardens, Collingham Gardens, Gledhow Gardens, Gloucester Park, Wetherby and Harrington Gardens which are quite formal and have architectural embellishment to complement and create an attractive back-drop to the gardens.

3.57 Houses such as those that back onto Bolton Gardens and Gledhow Gardens have yellow stock brick rear elevations with stucco bay windows and architrave surrounds. The windows are on a level plane and are more uniformly spaced and not staggered such as those found to the rear of Courtfield Gardens. Alterations and extensions to these more formal rear elevations can be extremely harmful to the conservation area by upsetting the original architectural composition of the houses and eroding the uniform rhythm at the rear of the terraces.



14-30 Bina Gardens (rear)



15a-47 Courtfield Road (rear)

Boundary treatments and lightwells

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

3.59 Railings provide streets with a unified appearance and yet can include a variety of patterns and details so that richness is ensured and visual interest sustained.

3.60 Ironwork is, on the whole, complete although there are instances of poor repair and missing details, for example in Collingham Place. Fortunately the railings were not removed for the war effort due to the need to guard the lightwells immediately next to the pavement. Very few entrance gates remain, however, and their loss interrupts the flow of otherwise complete railing runs.

3.61 Originally railings were individually set and lead caulked into a low coping stone. They are generally highly decorative and of the same design along the whole terrace or group of houses.

3.62 Bottle balustraded walls form the other prominent boundary treatment. Like railings, they look best when seen unbroken and are in uniform stretches, such as at the southern end of Bina Gardens. Removal of these walls to create forecourt parking detracts from the unity of the street and the appearance of the property concerned.

3.63 Most houses in the conservation area have original half-basements or lower ground floors. In older parts of the conservation area the



Bottle balustrade to 37 Boltons Gardens

basements tend to be concealed in front gardens but in later parts, lightwells sit immediately next to the pavement and create a continuous feature along the street. These open lightwells and original boundary treatments are key features of the conservation area.

3.64 The open character of lightwells is an important feature. Many have historic stone slab steps with simple iron 'D-section' handrails. Basement doors were originally the servants' entranceways and were usually tucked under the steps to the main front door. Such doors were designed as part of the house as a whole and were often black painted four panel doors of smaller proportions than the main door. Many original doors have been lost, but where they



Railings to Portico 31 Collingham Road

remain they can provide templates for more suitable replacements and are of high historic value in themselves. Coal cellar doors were usually ledged and braced plank doors painted black. These have often been replaced with inferior and inappropriate plain flush doors. The poor treatment and untidy condition of some lightwells detract from the appearance of the property and the terrace. Corner sites are especially prominent from the street.

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

3.66 The loss of railings round garden squares is most obvious. Concrete posts and mesh fences are an unsympathetic substitute and can be found around the Church of St. Jude. Many railings were removed during the Second World War but these have gradually been reinstated over more recent years and have improved the appearance of the squares and the conservation area considerably. Replacement railings at Harrington and Barkston Gardens, though simpler and of smaller dimensions than the originals, are a vast improvement on the functional and inexpensive mesh and post enclosures that they replaced.



Entrance gate and railings, Gledhow Gardens



Wire fence to St. Jude's Church



Original railings, Bina Gardens



Railings to communal garden, Bramham Gardens

Front and Rear Gardens

3.67 The adjacent map shows the extent of garden space throughout the conservation area. This verdant setting, both to the front and rear of the houses, is an important feature of the conservation area. There is an attractive array of smaller scale planting throughout the conservation area, particularly in the mews and behind the ground floor railings of some major terraces. On other terraces the only greenery is in window boxes behind traditional pot guards.

3.68 Often where one street bisects another, edges of gardens sit next to the street and this allows the greenery of the private space to visually spill into the public realm to form a welcome contrast to the hard surfacing and buildings around. There are many gaps around buildings in the conservation area that allow breathing space between and around the buildings and this forms an important part of the character of the conservation area.

3.69 The rear communal gardens to Harrington, Wetherby and Gledhow Gardens can be glimpsed at breaks between the buildings providing visual amenity to pedestrians as well as an amenity space to the residents of the houses/flats. Where greenery has been removed from gardens, for example, for car parking in front gardens or from the removal of trees, there is a palpable loss of quality and historic character.



Fig 3.3 Front and Rear Gardens Map

Places of Worship

3.70 The Church of St. Jude was built in 1870 in the Gothic style with the tower and spire added in 1879 by George and Henry Godwin. It was built on the initiative of the Reverend J A Aston in anticipation of the development of the northern part of the Gunter Estate and as a consequence pre-dates the houses in this part of the conservation area.

3.71 The church is built in Kentish ragstone that is laid in coursed rubble with dressings of Bath (Box Ground) stone such as the geometric tracery windows. The steeply pitched gabled roofs with bands of pale and dark blue grey slates create a distinctive roof design that is appreciated from both long and short views along adjoining streets.

3.72 North of the church is the vicarage of St. Jude's. This is a plain but substantial house with Gothic influences and is constructed from brick with stone dressings. It was built in 1874 by the firm of R. and T. Pargeter to the designs of George and Henry Godwin.

3.73 The Church of St. Jude is visible in various vistas looking across the square and is an important landmark building within the conservation area.



Church of St. Jude

Public Houses



The Courtfield Public House, 187 Earl's Court Road

3.74 The conservation area has two purpose built public houses which are still in their original use. These are 'The Courtfield' at no. 187 Earl's Court Road and the 'Duke of Clarence' at 148 Old Brompton Road. There is another public house at nos. 209-211 Earl's Court Road called the 'Blackbird'. This occupies a corner site which was originally a purpose built bank but now has a strong pub aesthetic and presence that makes a positive contribution to the street.

3.75 The public houses create a focus in the street scene and make a significant contribution to the character of the conservation area both in terms of their architecture but also their social role. The upper storeys of public houses were



Duke of Clarence Public House, 148 Old Brompton Road

usually more decorative than the rest of the terrace, particularly where the pub is located on a street corner. 'Courtfield' is a good example of this with its circular decorative corner bay window to the first and second floors and the architectural embellishments to the windows with decorative brick work, cast-iron pot guards and moulded leaf lintels to the second floor. 'The Duke of Clarence' is much plainer being finished in stucco with moulded window architrave surrounds. The corner site allowed for a canted corner to be created so more visible signage could be applied as well as creating a more prominent entrance on to the street, although this has now been infilled and a new entrance created within the new shop frontage.



The Blackbird Public House, 209 Earl's Court Road

Shops

3.76 Shops still survive in their original locations and can be found along the Earl's Court Road boundary at nos. 187 to 211, 246 to 232 Old Brompton Road and 229-239 Earl's Court Road and 176-158 Old Brompton Road. These comprise terraces of shops with living accommodation above. They reflect the commercial areas in which they are located contributing to the vitality of the area with retail, banks, restaurants, cafes and pubs. The buildings have remained in their commercial uses since built and make a positive contribution to the character and vitality of the conservation area.

3.77 The shops were simply the ground floor of a terrace which contained residential accommodation above. The prominent terrace of shops at 246 - 232 Old Brompton Road and 229-239 Earl's Court Road deserve special mention in that they have a long distinctive curved frontage where Earl's Court Road meets Old Brompton Road. The shop units project forward and are crowned with stone plinths and urns above the fascia console brackets with decorative railings set between. The brick facade of the residential element, which also follows the same curvature, is set back providing relief and a pleasing architectural composition to the street.

3.78 The two short terraces of shops located at 176-158 Old Brompton Road are a more simple design with the facade fronting directly onto the street. The painted stucco frontage has been embellished with moulded architrave surrounds to the windows and a dentilled cornice to the



232-246 Old Brompton Road

roof parapet. These stucco shops create an attractive frontage that complements the stucco houses to the west at 1-9 Gledhow Gardens.

3.79 The shop frontage at nos. 187 to 211 Earl's Court Road is more varied and incorporates four different compositions: The 'Courtfield' public house mentioned above, Nos. 189-193 a bank constructed in the 1960s, Nos. 195-201, a large double fronted red brick late Victorian bank with stone dressings and Dutch gables and a red brick terrace of four shops nos. 203-211 with stone string courses window surrounds, pediments and bottle balustrade to the roof parapet.



158-176 Old Brompton Road

3.80 The shops were originally given slim fascias with each unit divided by pilasters and decorative console brackets. Most of these elements remain today even if the historic shop frontages and fascias have been lost. Unfortunately the lack of uniformity with the shopfront design and the introduction of materials such as aluminium and plastic and over sized fascias and intrusive lighting detract from the rhythm of the terrace at street level harming the appearance of the conservation area.

Mews



Astwood Mews

3.81 There are nine mews within the Courtfield Conservation Area: Astwood Mews, Colbeck Mews, Courtfield Mews, Dove Mews, Gasper Close, Gasper Mews, Hesper Mews, Laverton Mews and Morton Mews.

3.82 They are generally situated behind the rear of terraced houses. However, there are two exceptions, Wetherby Mews which has a pleasant balustrade single-storey residential frontage to Bolton Gardens and Morton Mews which sits on a prominent corner site with arcaded front to Knaresborough Place.

3.83 The buildings originally comprised a row of stables with carriage houses below and



Dove Mews

living quarters above. These were built around a cobbled yard or along a street, behind the large terrace houses. Most have now been converted to dwellings, a large proportion of the conversions happening after the First World War when fewer families were able to afford large houses. This has led to the introduction of often inappropriate doors and windows, the removal of ornament and a diversity of exterior colours. Unfortunately, some have also been rebuilt and this has disrupted the original architectural composition of the mews where additional storeys have been added losing of the distinctive hayloft gables. Astwood Mews is unusual in that it has retained a light industrial use with some units being used as car repair garages creating



Mews arch, Gasper Close

a more workaday atmosphere. However, this has resulted in some unfortunate signage which detracts from the character of the mews.

3.84 The mews were built to front directly onto the street and never had basement levels. The ground floors had pairs of double timber doors, painted and side hung, often on large cast iron Collinge hinges. Originally the buildings were of stock brick, but many have been painted over time often to the detriment of the street scene. The mews are surfaced with hard wearing granite stone setts that have been worn smooth. They either fall to a central gully for drainage or are cambered with gullies at the sides of the street.

3.85 The mews were never designed as formal decorative terraces and have a more functional appearance which reflected their use. They do, however, form attractive compositions and a number of mews incorporate distinctive Dutch gables for haylofts in the roofs some with winches still in place such as those found in Colbeck and Hesper Mews. Many were also detailed with decorative eaves courses and contrasting brickwork such as the yellow stock brick with red brick banding and segmental arches of Astwood Mews. Dove Mews is also distinctive in that it has an external walk way at first floor level that runs across the frontage of the mews providing access to the residential accommodation above.

3.86 Much interest is added to the area by a fine array of mews arches. Mews arches survive at the entrances to Gasper Mews, Gasper Close, Colbeck Mews, Laverton Mews, Wetherby Mews, Hesper Mews and Morton Mews. Unfortunately Astwood Mews lost its arch to bomb damage but the side walls remain. Courtfield Mews arch has also been lost to bomb damage but its pier bases can still be seen at the entrance.

3.87 Most of the arches are in good condition but are vulnerable to decay and damage as they are open to the elements and easily knocked or scraped by passing vehicles. The mews arches and their remains make a substantial contribution to the character of the area and are all listed except the Morton Mews arch and the remains of Astwood Mews and Courtfield Mews arches.



Colbeck Mews

Recent Architecture

3.88 The conservation area was completely developed by 1900 leaving little or no room for later development. In the few instances where new buildings have been erected these have generally involved the demolition and redevelopment of existing buildings. These more recent buildings often stand out in comparison to the well established polite Victorian architecture.

3.89 The most recent building is a new house that was granted planning permission in 2006. This was erected on a small plot of undeveloped land bordering the railway sidings adjacent to 25 Earl's Court Gardens. The house is modest in size comprising three storeys with one floor below street level. The choice of materials with yellow stock brick, glass and a curved metal roof results a relatively simple contemporary design that sits quietly in the street and does not compete with the adjacent Victorian terrace houses.



25a Earl's Court Gardens

3.90 31 Gledhow Gardens dates from 1961-3 and was designed by Aslan and Freeman Architects. This block of flats has been built to a similar height as the adjacent yellow and red brick terrace houses and incorporates a curved frontage that follows the curvature in the street towards Old Brompton Road. The simple design respects the adjacent terrace house in terms of plot width, height and materials and assists the development in sitting calmly in the street without making a strong architectural statement.

3.91 Post-war rebuilding in Courtfield Gardens and Courtfield Mews reflects little of the character of the surrounding properties. These later buildings were erected in the 1950s as

replacements for the Victorian buildings that were destroyed or damaged as a result of bombing during the Second World War. These buildings are very much of their time and reflect many post-war buildings in the area when there were restrictions on building and materials which did not cease until 1954. These are relatively simple and plain buildings that have rectangular fenestration which is at odds with the more elaborate and vertical emphasis of the adjacent Victorian terrace houses. Other post Second World War buildings which do not reflect the prevailing character of the area include 16 Collingham Road built in 1965, 147a Cromwell Road constructed in 1981, 7 Laverton Mews a 1960s remodelling of a coach house and 191 Earl's Court Road built in 1967-69.



31 Gledhow Gardens

4 Public Realm

Formal Green Spaces

4.1 There are no publicly accessible green spaces within the conservation area but there are 11 private communal garden squares. Although these are not accessible to the public they do make a positive contribution providing visual amenity within the streets which can be enjoyed by the public when moving through the area.

Trees

Public (street) trees

4.2 The terraced nature of the architecture found throughout much of the Courtfield Conservation Area has restricted the number of street trees compared to other conservation areas within the Royal Borough. Many of the properties found in the area have disused coal vaults below the footpath and large lightwells serving the lower ground floors, a combination of these factors along with the more usual modern impediment of utility service runs has meant that there are generally very few street trees in the conservation area. Where street trees are present the dominant species found is London Plane. Large examples of this species can be found growing on the pavements in Bramham, Collingham and Harrington Gardens and along a section of the Brompton Road.

4.3 The only group of ornamental street trees found in the conservation area are growing on the north side of Collingham Place with good examples of Thorn, Apple and Pyrus

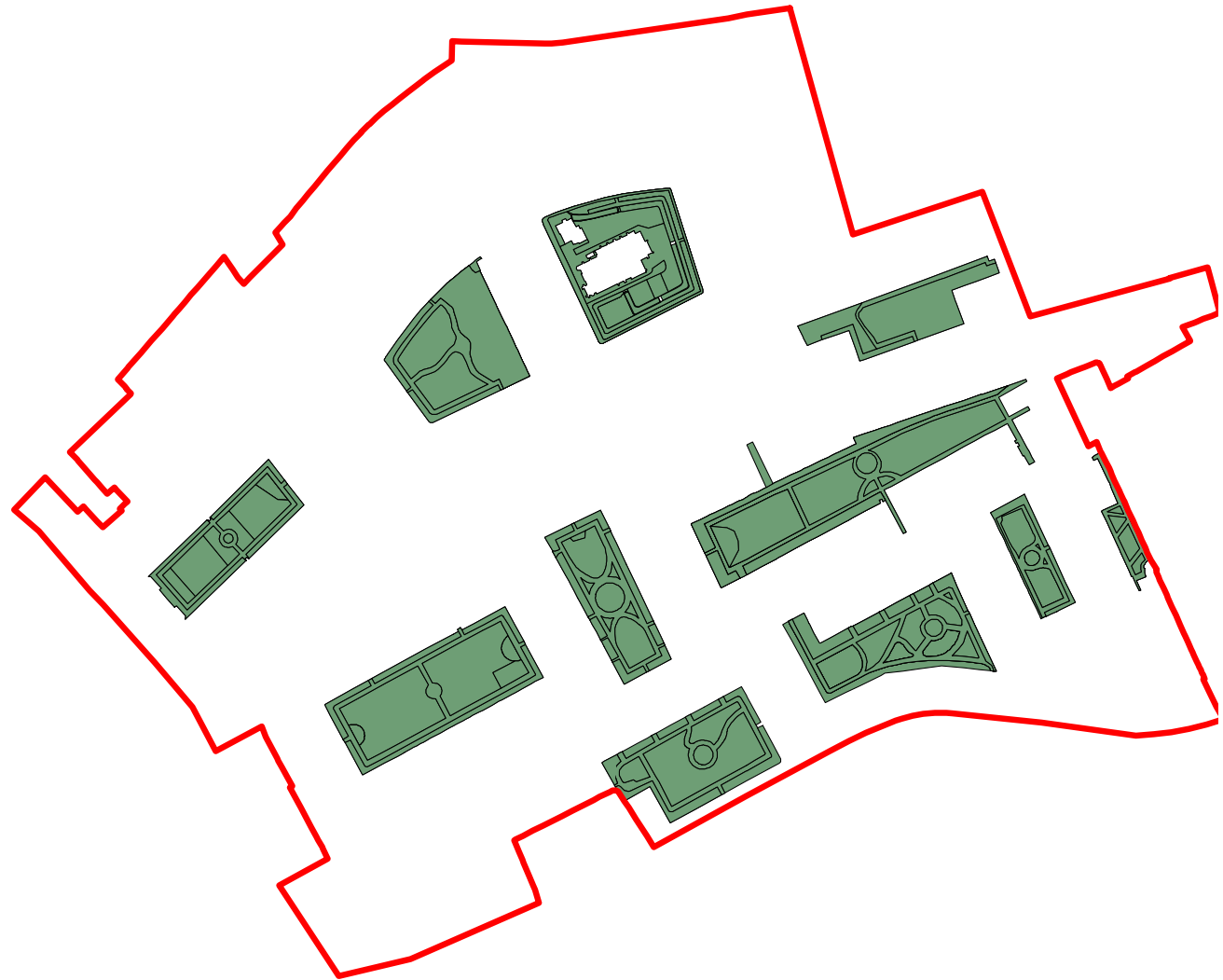


Fig 4.1 Communal Gardens Map

trees located here. This mixed use of species continues nearby in Knaresborough Place but with slightly larger species such as Norway Maple, Ginkgo and Turkish Hazel. Magnolia trees can be found planted on the south side of Bolton Gardens where their flowers work well in contrast to the surrounding brick and stuccoed architecture.

Privately owned trees

4.4 Of all the privately managed trees in the Courtfield Conservation Area only a very small number are growing in traditional privately owned gardens with the vast majority of the trees found in one of the 11 garden squares in the conservation area. Many of the squares are accessible only to those that live in properties with direct access to the garden but the tree stock found in these gardens contributes to the leafy feel of the conservation area. The majority of the larger Plane trees are likely to be some of the original garden plantings dating back to the 1870s and 1880s and in gardens such as Courtfield Gardens West it is likely the position of the trees was given careful consideration when the original garden layout was proposed. Smaller shorter lived trees have subsequently been added to the garden layout offering flower, fruit and autumn colour.



Fig 4.2 Aerial Photograph (2012)

Street Furniture

4.5 The conservation area contains various items of historic and reproduction street furniture that are of a design and historical interest in their own right that enrich the character and appearance of the conservation area. Unnecessary clutter and unsympathetic styles have been mostly avoided although telephone wires and poles are particularly obtrusive at the eastern end of Earl's Court Gardens.

4.6 Traditional style lamp posts are present throughout the conservation area along with metal street name signs. Their consistency of design is a positive feature of the conservation area and helps to unify the streets.

4.7 Unfortunately no original cast iron lamp posts remain in the area but the new ones that have been introduced are of a Victorian appearance that replicate similar gas lamp designs with ladder supports such as those in Collingham Place, Courtfield Gardens and Bramham Gardens. Another type of lamp post has a swan neck form, which although modern, is of a traditional design. These can be seen in Collingham Gardens and Harrington Gardens. Lamp posts of a more contemporary design can be seen in Ashburn Place and Earl's Court Road.

4.8 The road signage is of modern steel construction that has wording picked out in black paint and the name of the borough in red along with the postcode. These are usually attached to residential railings, walls and onto the sides



Painted sign, Ashburn Place

of buildings. Older signage is rare, but examples do exist in the form of hand painted examples to the sides of buildings at 25 Ashburn Place and the flank wall of 21 Collingham Place. Enamelled signs can also be found at Dove Mews and Wetherby Mews which comprise metal plates with blue back grounds and white letters.

4.9 The original red painted pillar boxes are seen in these locations:

- Bramham Gardens
- Corner of Collingham Gardens with Bolton Gardens
- Corner of Gledhow Gardens



Grade II listed pillar box, Collingham Road

with Old Brompton Road

- In front of 35 Harrington Gardens
- Earl's Court Road outside Courtfield Public House and No. 235
- Outside St. Jude's Church on Collingham Road which is a mid C19 hexagonal Penfold pillar box that is grade II listed.

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

4.11 There are a fine variety of coal hole covers particularly along Bolton, Bramham and Wetherby Gardens. Coal was delivered to the

vaults beneath the pavements of the residential properties. Cast iron boot scrapers associated with individual properties are also present. Small elements such as these are of architectural interest and contribute positively to the character and appearance of the conservation area.

Street paving

4.12 The ample footpaths in the conservation area are generally surfaced with concrete paving slabs and edged with granite kerb stones. Unfortunately most of the original riven York stone paving has long since been removed. Some original York stone has survived, however, and can still be seen around the garden squares which have suffered less pavement disturbance and footfall. New sawn cut York stone has been used on some pavements and complements the Victorian architecture better than the less expensive concrete paving slabs.

4.13 The mews all have their original granite setts which were used because of their hard wearing properties that would not be worn down by horses' hooves and metal rimmed carriage wheels. These are an important feature of the mews and are of significant heritage value to the conservation area.



Coal hole cover, Bolton Gardens



Boot scraper, Collingham Road



Stone setts, Colbeck Mews



York stone paving slabs, and granite kerb stone, Courtfield Gardens

5 Views

5.1 The conservation area is made up of various short and medium views that are constantly changing as one travels through the area. The most formal and planned views in the conservation area are towards the Church of St. Jude as approached from Collingham Road and Courtfield Gardens. Another medium view can be enjoyed along Old Brompton Road, particularly east of Gledhow Gardens along Old Brompton Road where the mature Plane trees line the curve in the road to great effect with the white painted stucco houses behind.

5.2 Short vistas within the conservation area are confined to short streets looking onto terraces in other streets that bisect them. These are welcome end stops in the townscape, but were not planned and often houses sit off-centre rather than being framed symmetrically. Good examples of these are Bramham Gardens looking east towards 17 Collingham Gardens; Collingham Gardens looking south towards 23 and 24 Bolton Gardens; Courtfield Gardens looking west towards 15 Courtfield Gardens and Glendow Gardens looking north towards 11 and 12 Wetherby Gardens. Views into and out of the conservation area offer similar effects such as Gledhow Gardens looking south to 169 and 171 Old Brompton Road, Bina Gardens looking south towards Drayton Gardens and Cresswell Gardens looking north towards 176 and 174 Old Brompton Road.

5.3 Attractive views are also found within Collingham Gardens of the ornate Grade II* listed properties of Ernest George and Harold Peto which show a riot of architectural invention

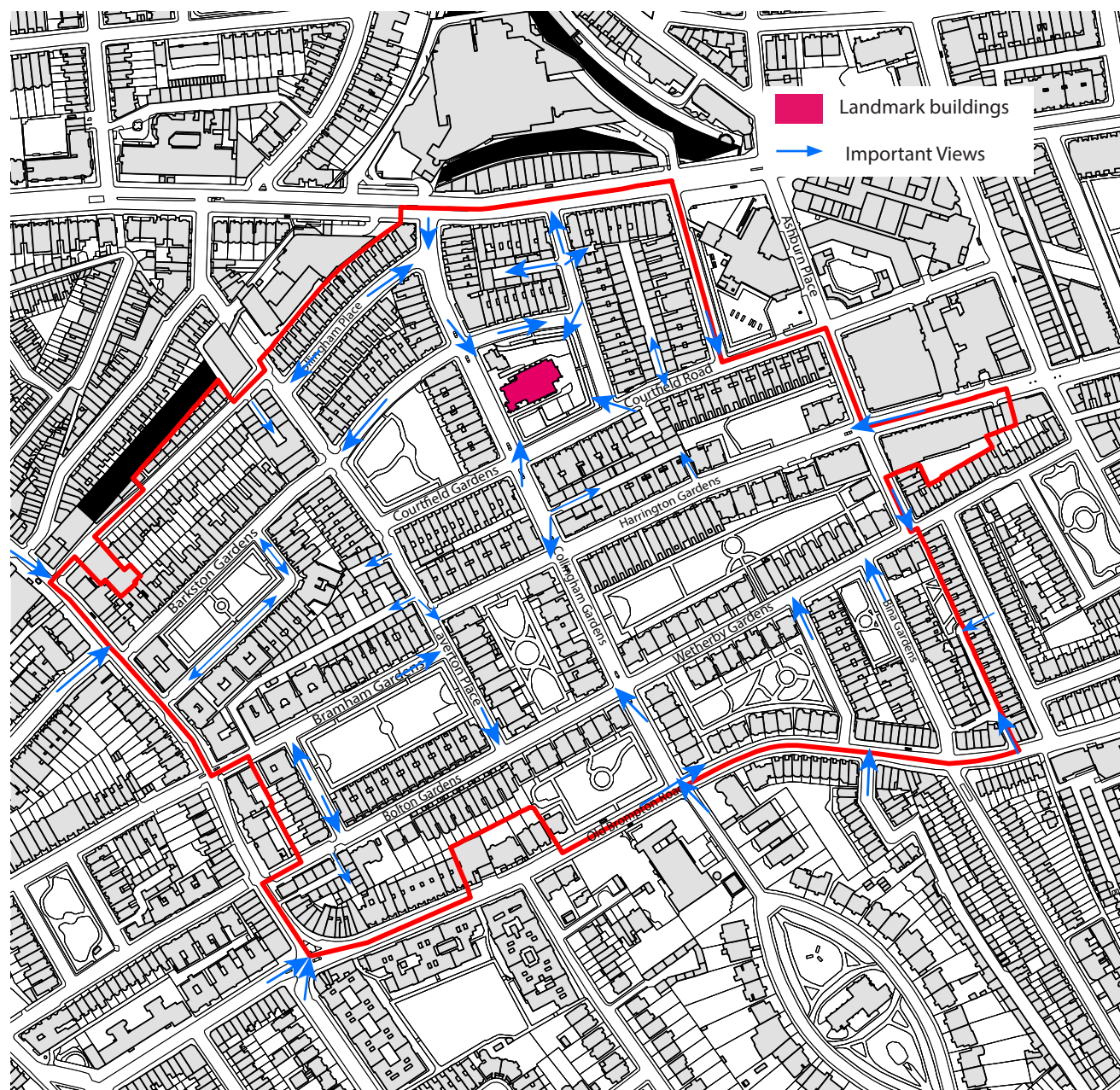


Fig 5.1 Positive Views Map



View to 1-9 Gledhow Gardens from Old Brompton Road

with pronounced Dutch and Tudor influences seen against the backdrop of the mature private communal gardens and street trees. Similar quality views are also experienced in Bramham, Barkston, Gledhow and Harrington Gardens with the red brick residential properties which are also seen with the mature planting of the communal gardens and street trees.

5.4 There are many attractive views of the rear elevations of buildings, in particular those of Bolton Gardens seen from the communal gardens of Bramham Gardens and 25-47 Courtfield Road as seen from Harrington Gardens across Gloucester Park, 1-17 Gledhow Gardens and 18-27 Gledhow Gardens seen from Bina Gardens. The rear elevations of these terraces are more formal and have architectural



View of 17 Collingham Gardens from Bramham Gardens

embellishment giving them prominence in more exposed locations and creating an attractive back drop to the gardens. This is in contrast to the back-to-back terrace houses which are far plainer and have a more a utilitarian appearance in stock brick such as those found to the rear 1-13 Courtfield Gardens. Although these are plainer they also make a significant contribution to the character and appearance of the conservation area with closet wings and their own distinct rhythm which is characteristic of Victorian house design in more enclosed locations.

5.5 Other features are the welcome and often verdant gaps between semi-detached pairs of houses (see Gaps Map on page 10). In a densely built up area these offer glimpses



View to Church of St. Jude from Collingham Road

of sky, space and greenery and provide a valuable setting to the architecture and are just as important in creating the character of the conservation area as the buildings themselves.

5.6 Unfortunately there are a number of negative views within the conservation area. These relate to views looking out of the conservation area to other larger developments built close to the boundaries. Some of these buildings terminate the view in many streets and harm the relatively unaltered Victorian streetscapes with uncompromising modern buildings that are out of scale and height with the more modest residential Victorian architecture found within the conservation area.

5.7 Negative views are:

- No. 116 Cromwell Road which is visible in the termination of the views from Collingham Place, Courtfield Gardens (looking north east) and Astwood Mews (looking north).
- Views of 158a Cromwell Road and 147a Collingham Road which terminate the views of Collingham Road (looking north)
- Views of the 11 Knaresborough Place and the pedestrian bridge which terminate the view along Knaresborough Place (looking north)
- Views of both 116 Cromwell Road and 11 Knaresborough Place which terminate the view from Earl's Court Gardens (looking north east).
- 97-109 Cromwell Road which terminates the view from within Courtfield Gardens (looking north), Gasper Mews (looking east), Courtfield Road (looking east), Ashburn Place (looking north-west), Dove Mews (looking north west), Bina Gardens (looking north-west) and views looking north from Harrington Gardens across Gloucester Park.

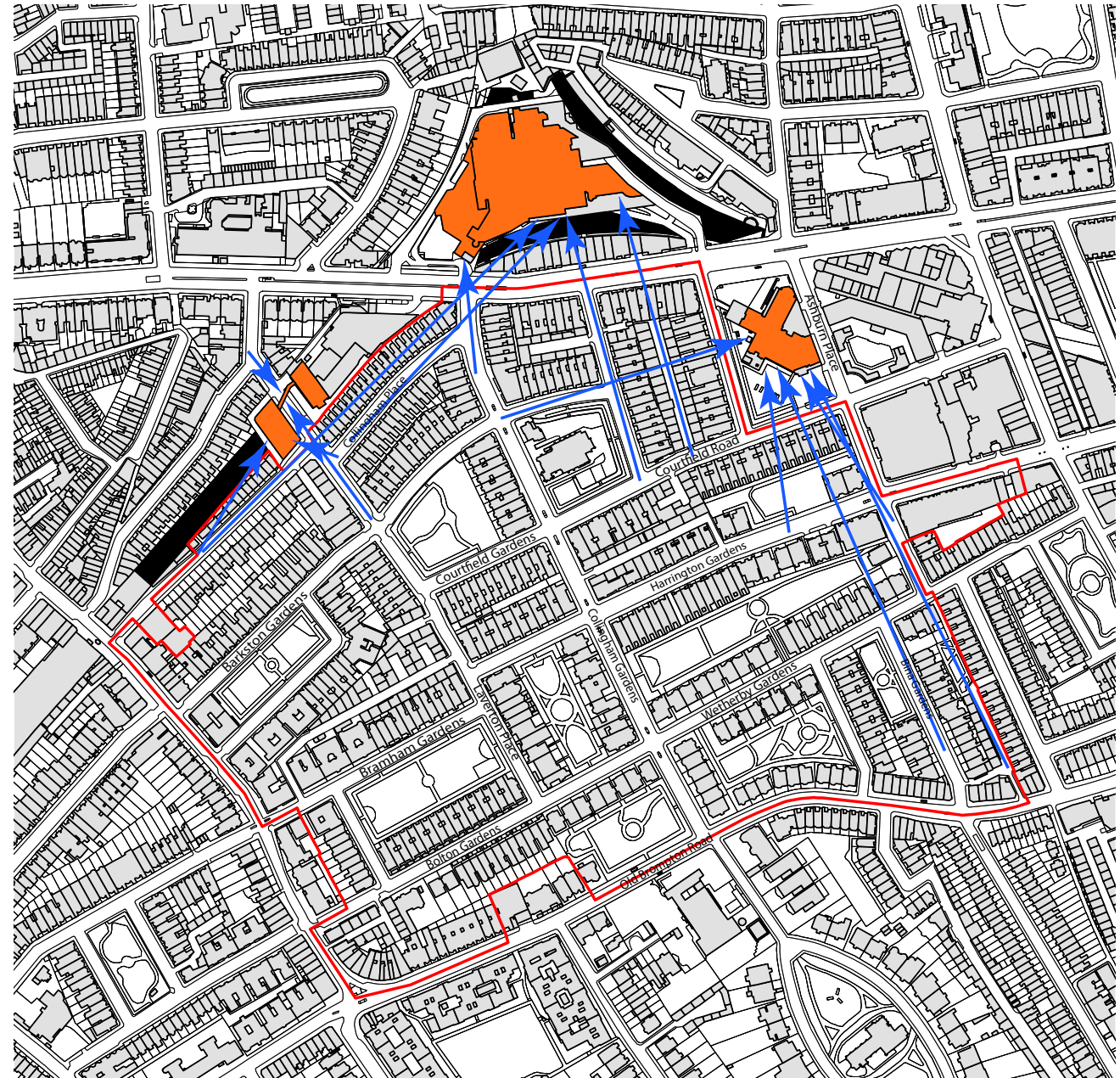


Fig 5.2 Negative Views Map

6 Negative Elements



Cables attached to building

6.1 The conservation area is well conserved with houses and gardens generally being well maintained and the streets clean and in good repair. Very few buildings actually have a harmful impact on the character and appearance of the conservation area and it is generally the smaller changes and development to the existing residential properties and shops which has harmed the character and appearance of the conservation area.

6.2 Common alterations to buildings that have caused harm in the area are:

6.3 The attachment of wires, burglar alarms, plumbing, vents, flues and lights to the exterior of buildings. These create unsightly clutter if not



Heavy weather struck cement pointing

sympathetically located.

6.4 Heavy weather struck pointing of brickwork creating larger joints, hard straight edges and shadow gaps make buildings appear darker and place visual emphasis on the joint rather than the brick. Unsympathetic re-pointing of the past has seen the loss of original forms such as struck, tuck and flush pointing to the detriment of the conservation area.

6.5 The cleaning of brick buildings can be harmful to their appearance through the fabric being damaged and the attractive patina of age being lost. Terraces which have individual houses that have been heavily cleaned and or been unsympathetically repointed stand out



Glass balustrades

and result in a less harmonious group to the detriment of the terrace and wider conservation area.

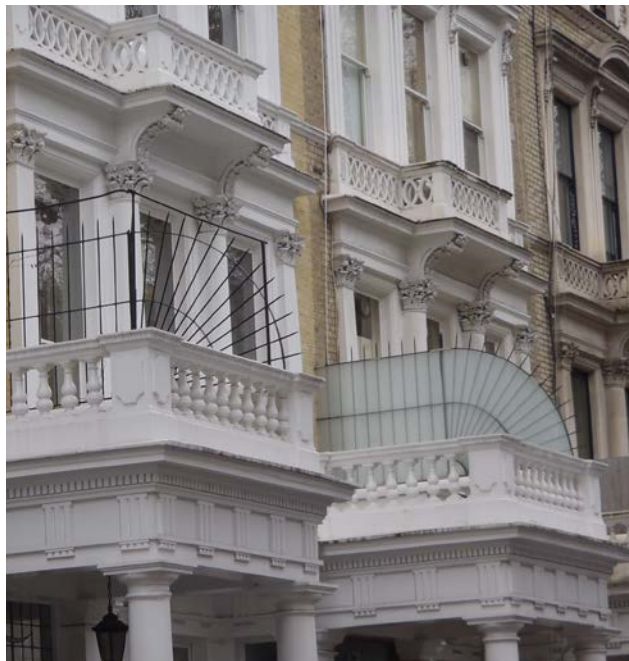
6.6 The buildings within the area were not intended to have painted masonry finishes. Today many houses have been painted. In some cases where the whole terrace was painted many years ago in a consistent scheme this painting has become part of the street's character such as 232-246 and 158-176 Old Brompton Road. However, in other places, where individual houses have been painted in a brick terrace, such as in Collingham Place, Bramham Gardens and Courtfield Gardens they have harmed the uniformity of the terrace and



Upvc double glazed window

the appearance of the conservation area.

6.7 Some replacement windows have introduced modern designs and materials such as UPVC and aluminium which have little regard to the original joinery in which they replaced. These do not replicate the profiles and more delicate elements such as glazing bars or leaded windows. Double glazing of larger one-over-one sash windows quite often results in distortion of the panes in different atmospheric conditions drawing undue attention in the street scene. Similar harmful installations are the use of glass that has a tinted appearance. Both double glazing and 'tinted' glass appear as discordant elements in a uniform terrace



Security railings

and harm the character and appearance of the conservation area.

6.8 Many original doors have also been replaced. Although the replacement doors tend to be of timber construction they are usually poorly detailed and do not respect the quality and design of the ones they have replaced which were originally heavily moulded. In some instances the door frames have also been removed and replaced so that the reveal can accommodate more modern standard sized doors to the detriment of the terrace or house.

6.9 Roof extensions that either stand alone in a group of unaltered roofs or that have different designs have a negative impact on



Canopies

the appearance of the buildings and the street scene. Where a roof extension or alteration is acceptable the overall design, especially of prominent features such as dormer windows, should respect and relate to the design of the elevation below.

6.10 Exposed mechanical plant at roof level adds unsightly clutter and breaks the roof line. Additional clutter is also caused by roof terraces which attract elements such as tables, chairs, railings, trellis, umbrellas and patio heaters which all detract from the character and appearance of the conservation area.

6.11 Front entrance steps have been rebuilt or refaced and sadly many original stone or tile



Painted brickwork and glass front door

finishes have been lost. Modern finishes such as standard metric sized tiles, marble, bitumen or concrete are not in character and can be harmful to the quality and character of the conservation area.

6.12 Terraced houses that have been converted to hotels with the addition of prominent signage and awnings to emphasise the entrances appear incongruous breaking the original rhythm of the terrace and adding unsightly clutter to the street. This is evident in both Barkston Gardens and Collingham Place.

6.13 Lightwells are a feature that is part of the public realm and structures or clutter within these



Aluminium windows

or modern coal cellar and basement doors are not in character with the conservation area.

6.14 The loss of original parts of buildings, in particular features that match in a group of buildings, have a detrimental impact on the conservation area. In places original railings have been replaced with non-original designs and off-street parking with the removal of front boundaries and the addition of hard standing have had a harmful impact on the character of the conservation area.



Plant to roof

7 Appendix 1: History

7.1 The history of the area which is now Courtfield Conservation Area is similar to that of much of the Borough. It was developed rapidly in the latter half of the nineteenth century, so completely that there have been relatively few external changes since.

7.2 At the start of this notable half-century, open fields still stretched from Kensington village southward to the Thames. Small hamlets at Earl's Court and Brompton were beginning to expand, the formal terrace on the south side of Earl's Court Gardens being laid out at this time. The westward spread of London, though continuing, was still sluggish after the economic slump of the mid-1840s.

7.3 The Court Fields (originally belonging to Earl's Court Manor) were part of a major land holding by the Gunter family, who had made their money selling high class confectionary in Berkeley Square. At the end of the 1840s, the bold decision was taken to develop the estate. Starting at the Boltons and proceeding northwards, the Gunters transformed their farms and fields with what "The Builder" in 1875 called the "Wand of Midas", first with large houses for the well-to-do and followed by terraces for middle-class families as the market improved. Many street names commemorate the family's property and connections to Yorkshire.

7.4 The northern part of the area survived undeveloped until the early 1870s. Building works were eventually hastened by the construction of the Metropolitan and District Railways, and by the vicar of St. Stephen's,

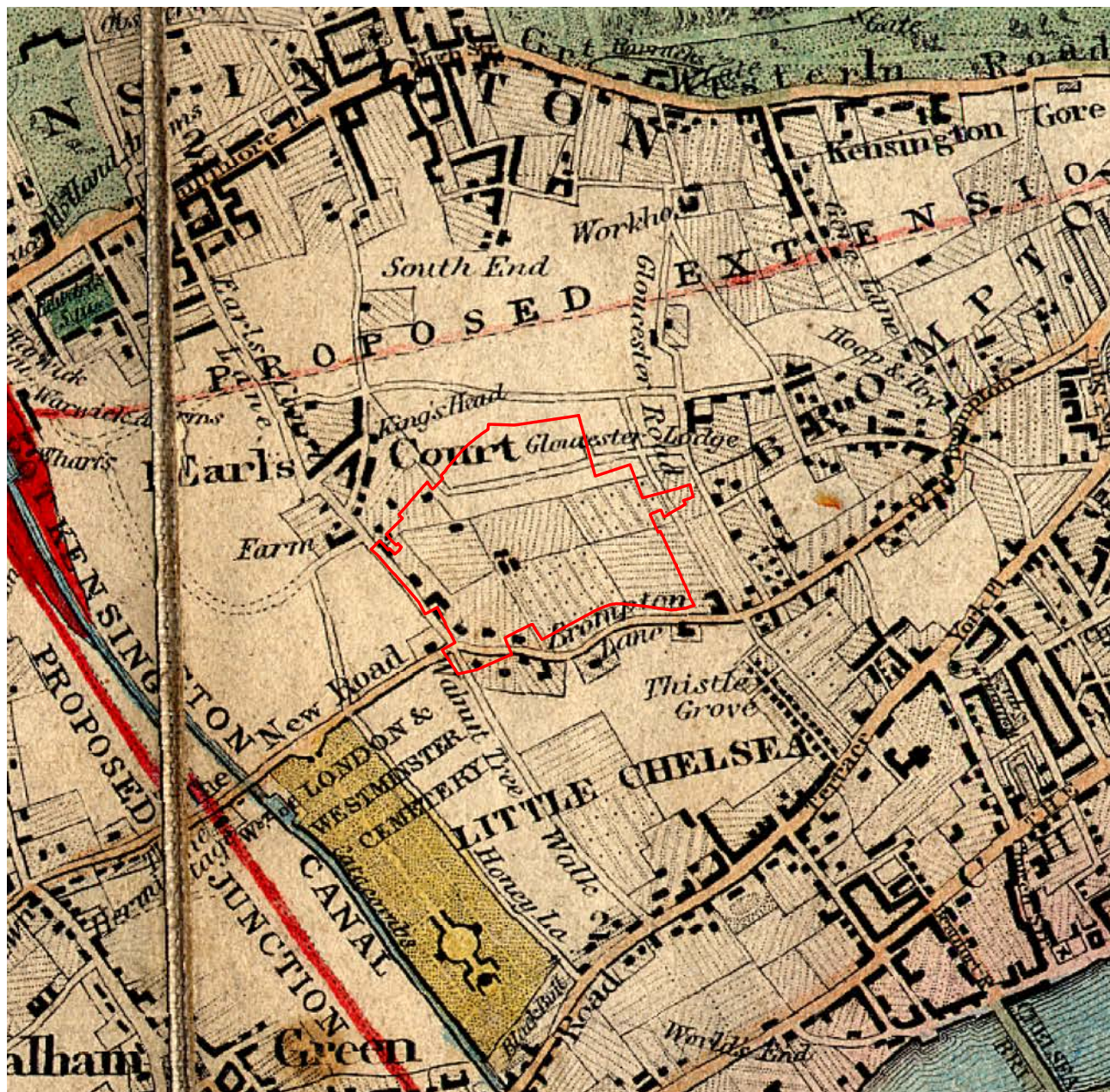


Fig 7.1 Historic Map 1841 Map

Gloucester Road, who secured a plot for a church from the Gunter Estate. The resulting edifice, St. Jude's Church, was designed by George Godwin, the Gunter Estate surveyor, and opened for worship on Christmas day 1870, before it had a neighbourhood or even a properly defined parish. Both followed soon after with terraced houses in the fashionable Italianate style being constructed around it. Godwin supervised the operations, the actual building being carried out by contractors who leased plots for this purpose.

7.5 These terraces, though attractive, lacked the quality of earlier developments such as Queen's Gate. As building proceeded towards Earl's Court the architecture grew still more perfunctory, hastening the reaction against Italianate squares and identical terraces. The houses put up after 1880 provided a strong contrast with what had gone before; stucco or terracotta ornament was used liberally to decorate attenuated red brick properties which were treated individually even when grouped in terraces, so that an inventive, irregular outlines resulted. Single houses were playfully different from their neighbours, taxing the invention of architects such as Ernest George and Harold Peto, who designed the best of the area's architecture of this date. George used to weave his designs around picturesque turrets and gables culled from his holiday sketch books. At the turn of the century the red brick terraces housed many notable people. In this manner the remaining parts of the Gunter Estate were built up, including the Gunter's Georgian residence and Earl's Court House, demolished 1886 to

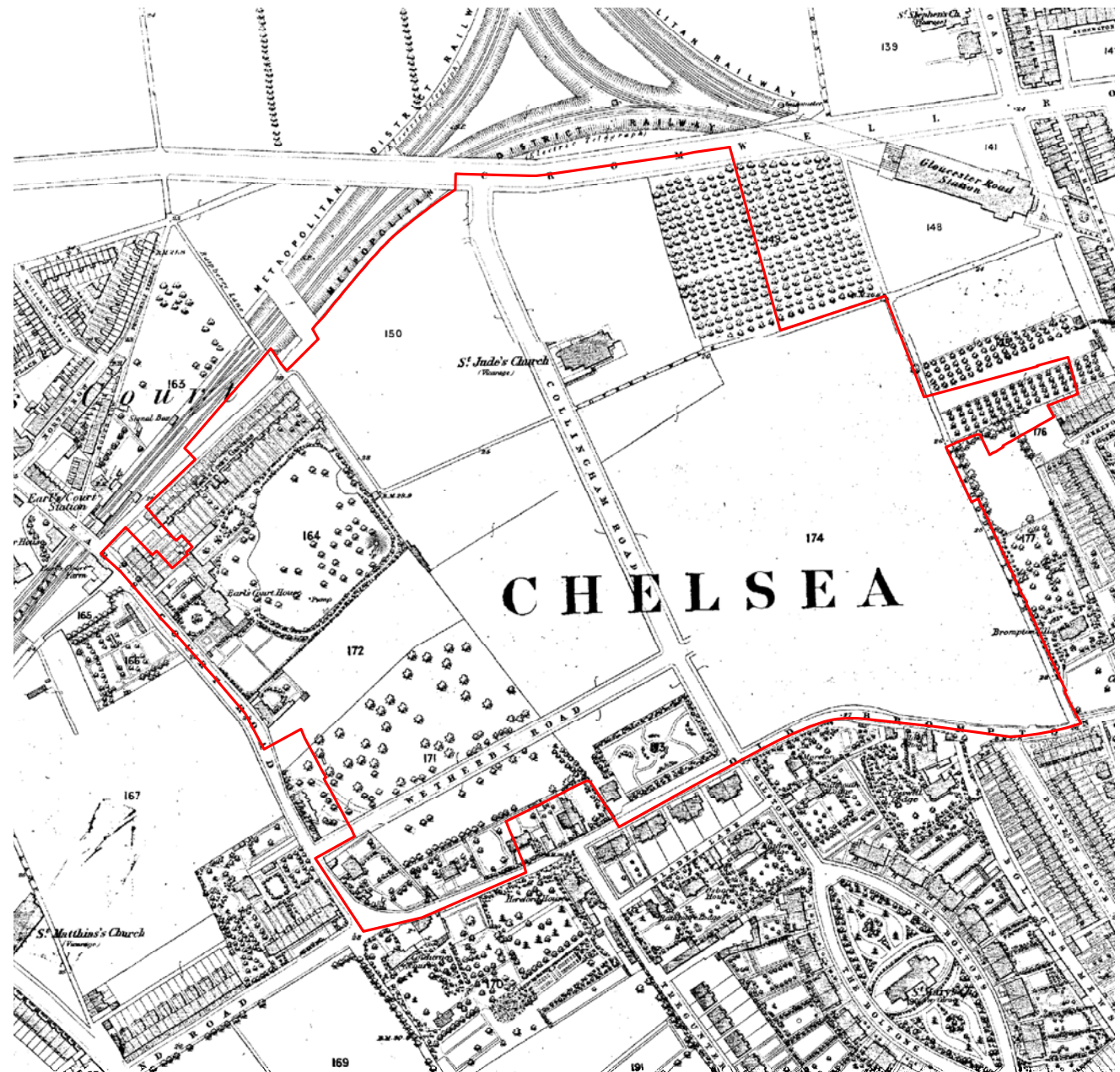


Fig 7.2 Historic Map 1869 Map

make way for Barkston Gardens.

7.6 The First World War dealt a severe blow to the social fabric of the area and fewer families were able to afford to occupy whole properties with their servants. Hotels, hostels, flats and bedsitters began to appear, encouraging the combination of some properties and the subdivision of others, though often with little effect on their external appearance. For the same reason, mews lost their original function and became increasingly residential with a greater likelihood of unsympathetic alterations.

7.7 The greatest damage from enemy action during the Second World War occurred in September 1940 when a large bomb demolished 65 Courtfield Gardens, damaged adjacent properties and the arch to Courtfield Mews, and blew out windows in St. Jude's and throughout the square.

7.8 Here, as elsewhere, garden railings were taken away for the war effort, with such a continuing serious effect on the visual character of the Borough that the Kensington Society suggested the replacement of railings round garden squares throughout the Borough for European Architectural Heritage Year 1975.

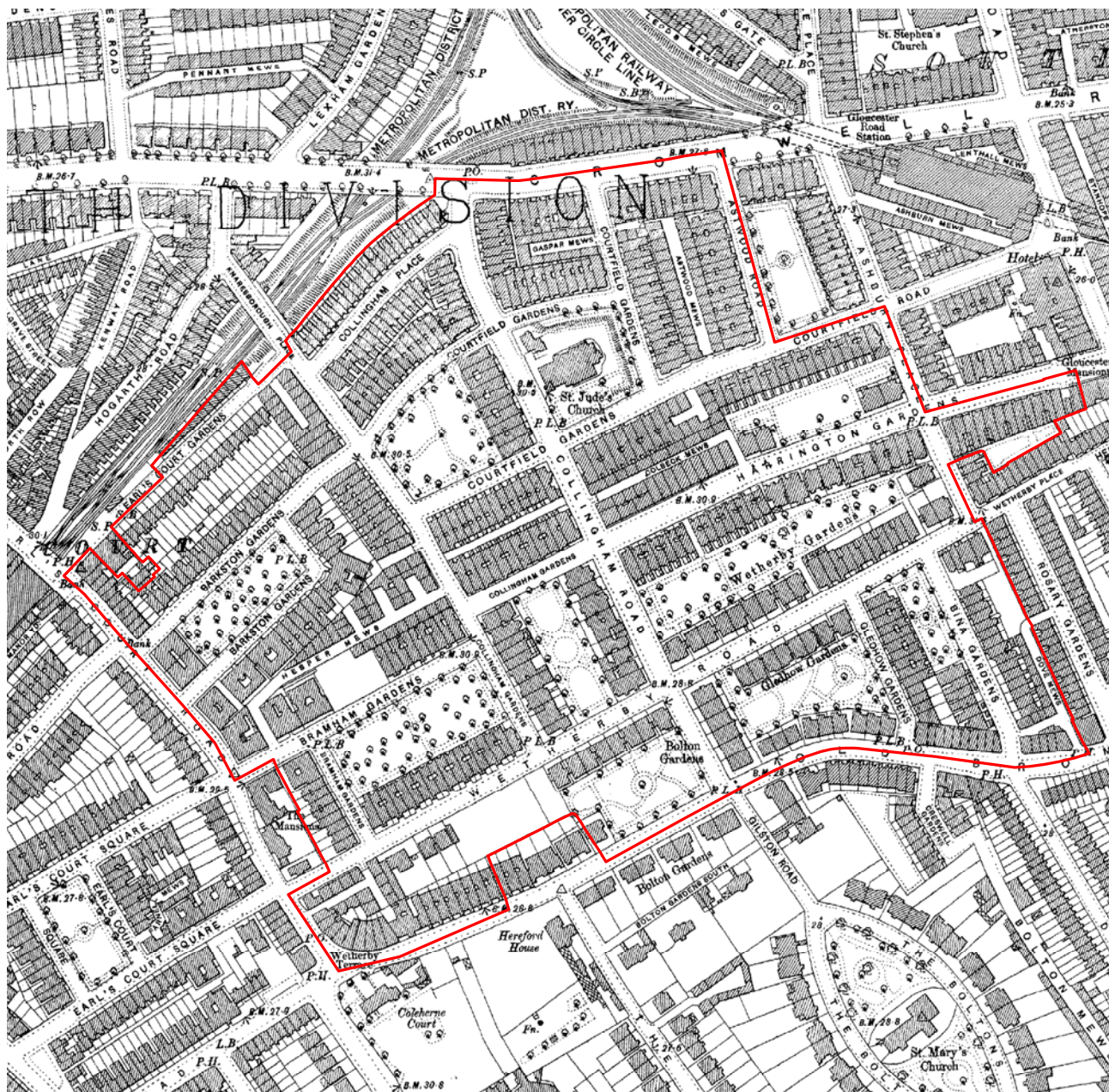


Fig 7.3 Historic Map 1896 Map

Appendix 2

This checklist has been taken from English Heritage's publication, *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011). The checklist has helped to identify the buildings that make a positive contribution to the historic and architectural character of the conservation area.

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

Additional criteria set by the Council:

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

Appendix 3: Relevant Local Plan Policies

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

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

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

Chapter 33: An Engaging Public Realm	
Policy CR4	Streetscape
Policy CR5	Parks, Gardens, Open Space and Waterways
Policy CR6	Trees and Landscape
Chapter 34: Renewing the Legacy	
Policy CL1	Context and Character
Policy CL 2	Design Quality
Policy CL3	Heritage Assets – Conservation Areas and Historic Spaces
Policy CL 4	Listed Buildings, Scheduled Ancient Monuments and Archaeology
Policy CL 6	Small Scale Alterations and Additions
Policy CL7	Basements
Policy CL8	Existing Buildings – Roof Alteration/Additional Storeys
Policy CL9	Existing Buildings – Extensions and Modifications
Policy CL10	Shopfronts
Policy CL11	Views
Policy CL12	Building Heights