



Royal Hospital Conservation Area Appraisal

31 March 2016



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA

Cover photograph of the Royal Hospital and images of The Organery and Gordon House courtesy of Royal Hospital, Chelsea

Contents

1. INTRODUCTION	2		
The Conservation Area Boundary	2		
Purpose of this document	2		
Summary of Character	3		
Location and Setting	4		
Historical Development Summary	5		
2. TOWNSCAPE	6		
Urban Form	6		
Street Layout	8		
Gaps	9		
Land Uses	10		
Materials	12		
Buildings Audit	14		
3. ARCHITECTURE	15		
Housing			
Building Complexes	17		
Formal Compositions	23		
Later Terraces	28		
Individual Streets	37		
Small Scale Streets and Mews	47		
Other Building Types			
Places of Worship	49		
Public Houses	51		
Artists' Studios	53		
Public and Institutional Buildings	55		
Buildings with Shops	57		
		Architectural Features of Housing	
		Architectural Details	65
		Windows and Doors	65
		Roofs	67
		Rear Elevations	68
		Boundary Treatment and Lightwells	70
		Front and Rear Gardens	72
		4. PUBLIC REALM	73
		Formal Green Spaces	73
		Trees	74
		Street Furniture and Monuments	76
		Street Paving	79
		Public Realm Enhancements	80
		5. VIEWS	81
		6. NEGATIVE ELEMENTS	83
		APPENDIX 1	85
		Historic Development	
		APPENDIX 2	97
		Historic England Guidance	
		APPENDIX 3	98
		Relevant Local Plan Policies	

Adopted: 31 March 2016

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.

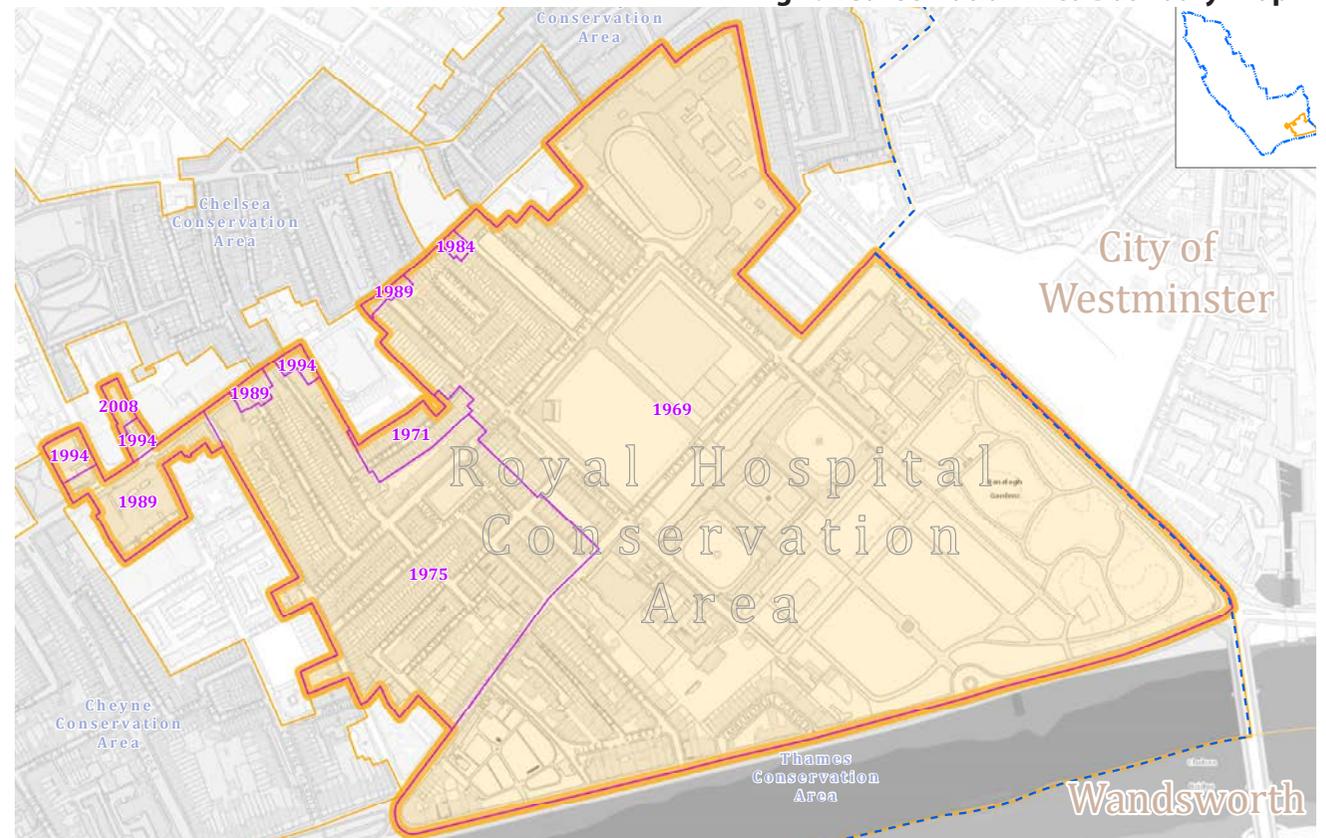
1 Introduction

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 Conservation Areas) Act, 1990 (Sections 69 to 78). Once designated, proposals within a conservation area become subject to local conservation policies which are set out in Chapter 34 of the Council’s Local Plan 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.



© Crown copyright and database rights 2015 Ordnance Survey 100021668

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

-  Royal Borough of Kensington and Chelsea boundary
-  Adjoining conservation areas
-  Boundary of the Chelsea Conservation Area
-  Date of designation

Summary of Character

1.5 The Royal Hospital Conservation Area is primarily a quiet residential area that provides a welcoming break from the continual noise and bustle of the two thoroughfares of the King's Road and Chelsea Embankment. The heart of the conservation area is the Royal Hospital itself which, with its extensive grounds including Ranelagh Gardens and Burton Court, stretches almost from the King's Road to the Embankment. The other significant group of buildings are found within the grounds of the Duke of York's Headquarters positioned to the north east of Burton's Court. Notwithstanding these large complexes of buildings the residential streets to the north and west are made up of more modest terraced housing and individual buildings that form attractive and characterful streets of Georgian and Victorian date. These range from formal terrace compositions such as Wellington Square, Royal Avenue and Cheltenham Terrace to individual houses such as the artist's studios found in Tite Street and the earliest surviving detached houses in Swan Walk.

1.6 Some streets contain more varied terraces or individual buildings due to sporadic redevelopment over the years such as Flood Street and Cheyne Place resulting in a less formal appearance. The architecture varies in age and style ranging from small two storey terraced houses to larger terraced houses and flats of 5 storeys reflecting changing fashions in urban design. The majority of buildings are constructed from a limited palette of materials containing yellow / red stock brick, stucco and stone with vertically sliding timber sash windows. Examples of these can be found in Royal Avenue, Redburn Street and St. Leonard's Terrace. This gives the area coherence and a commonality where the



buildings sit in harmony with one another.

1.7 Despite the predominantly residential character of the area the northern boundary formed by the King's Road has a commercial character with a variety of shops that provide active frontages.

1.8 A significant contribution to the area is also made by the large number of mature street trees and the trees and verdant planting of Ranelagh Gardens, Burton's Court, the grounds of the Duke of York's Headquarters, Tedworth Square and The Chelsea Physic Garden as well as the front and rear gardens of residential properties. These provide visual amenity not

only to residents but also to the public helping to soften the architecture and create a picturesque streetscape.

1.9 The conservation area comprises a high quality built environment that is residential in character, with the Royal Hospital, an internationally renowned group of buildings, sitting at its heart. The surrounding residential streets form an interesting array of predominantly single family houses illustrating the 18th and 19th centuries and housing developments of the 1930s and 1950s which are all set in a comfortable residential atmosphere with mature green spaces.

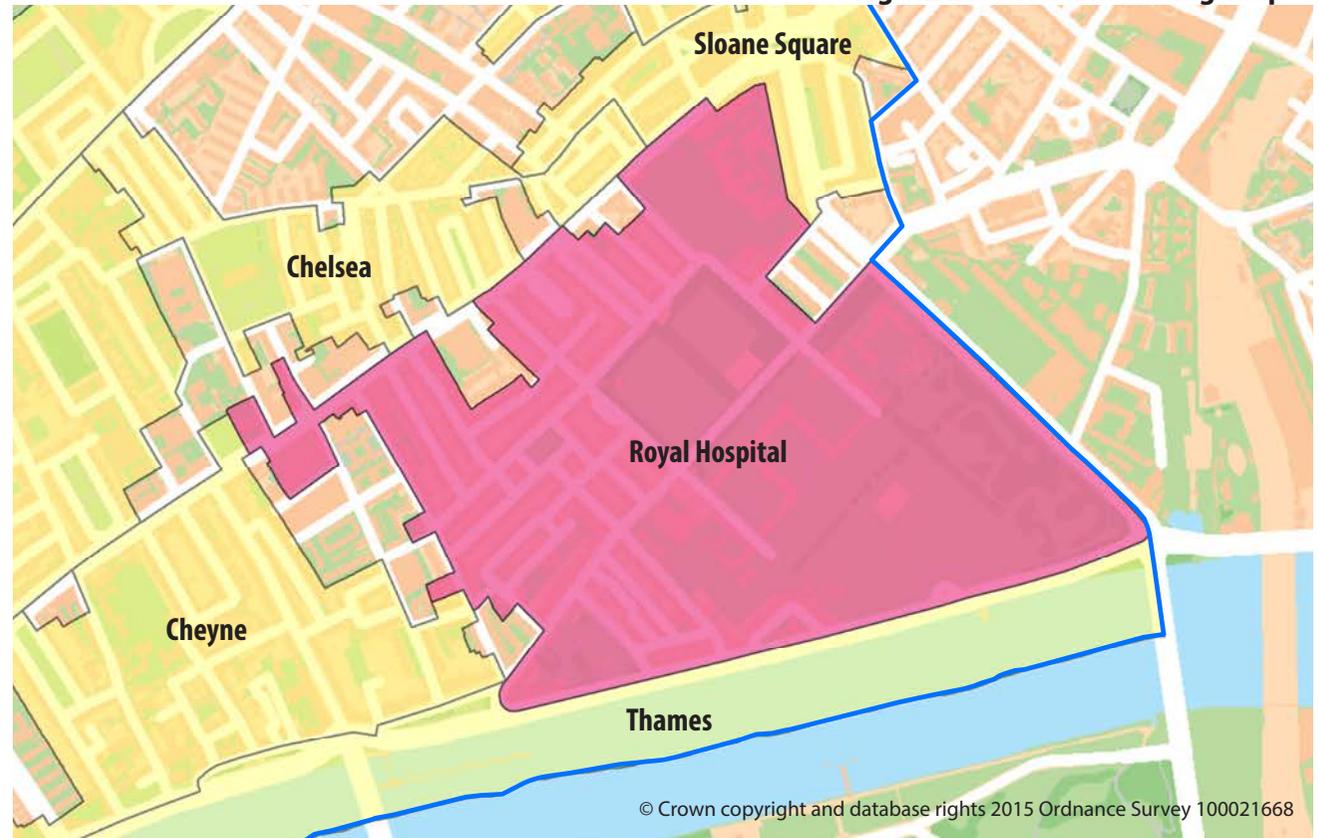
Location and Setting

1.10 The Royal Hospital Conservation Area is situated within the south-east corner of the Royal Borough of Kensington and Chelsea in an area that is largely bounded by the King's Road to the north, Chelsea Embankment to the south, Chelsea Bridge Road to the east and Flood Street to the west. The area is located within three wards, the largest portion within the Royal Hospital Ward. Two smaller sections lie in the Stanley Ward to the west that include the former Workhouse buildings (no. 250 King's Road and 151 Sydney Street and the former bank (224-226 King's Road), post office (no. 232 King's Road) and sorting office (20 Chelsea Manor Street). In the Chelsea Riverside Ward can be found Nos. 66-70, Rossetti House and Studios in Flood Street.

1.11 Beyond the boundaries of the conservation area are yet more well mannered Georgian / Victorian town houses arranged in terraces and larger blocks of 20th century flats. The relatively low and consistent building heights and the frequent greening of the wider area by trees and the vitality offered episodically by the commercial streets and individual buildings contribute to the setting and desirability of the area. This setting combines with the conservation area to provide a swathe of attractive and historic places to live and work helping to ensure the longevity of this part of the borough's heritage.

1.12 The Royal Hospital Conservation Area is surrounded almost completely by other conservation areas. To the north by the Chelsea and Hans Town Conservation Areas; to the east by Churchill Gardens situated in the City

Fig 1.2 Location and Setting Map

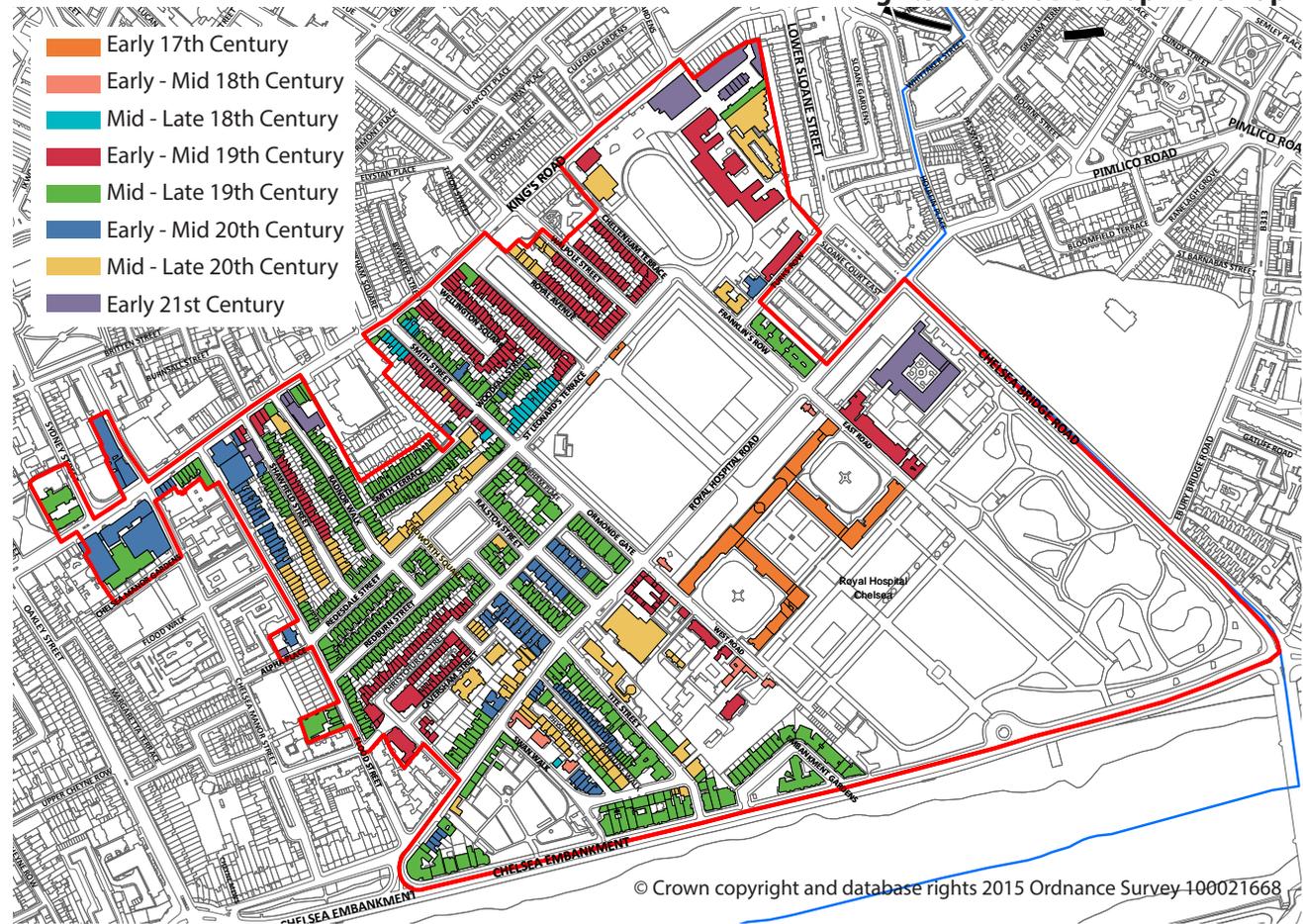


of Westminster; the south by The Thames Conservation Area and to the west by Cheyne Conservation Area.



Historical Development Summary

- 1609 James I Theological College was built and occupied the site of the current Royal Hospital.
- 1673 the Chelsea Physic Garden founded by Worshipful Society of Apothecaries of London.
- 1682 the Theological College sold to the Crown with adjoining land for the site of the Royal Hospital.
- 1692 the Royal Hospital is completed and opens its doors to army pensioners.
- 1745 the three surviving houses in Swan Walk were built (No. 1 Swan Walk erected 1741-62, No. 3 built 1776).
- 1801-2 land between Turk's Row and King's Road was acquired for the Royal Military Asylum for the Children of Soldiers of the Regular Army.
- 1814-1824 Sloane Stables built to west of main Hospital building.
- 1820s and 1830s streets such as Smith Street and parts of Royal Avenue (known as Hemus Terrace) started to be developed as terraced houses.
- 1830 to 1850 the artisan terraces of Christchurch Street and Caversham Street were laid out (Christ Church completed 1839).
- 1850s-1860s Wellington Square erected on site of former floor cloth factory, terraced houses erected at Radnor Walk, Shawfield Street, Smith Terrace, Redesdale Street and Redburn Street.
- 1870s Artist studios erected in Tite Street. Know as 'Artist's Row'.



- 1880s Tedworth Square built.
- 1920s-1930s interwar developments of Burton Court in Franklin's Road and "Old English" timbered cottages in Ormonde Gate.
- 1960s terraced houses built in Shawfield Street.
- 1971 National Army Museum completed.
- 1978 Victoria Hospital for Children demolished to construct St. Wilfrids Convent.
- 1969 Royal Hospital Conservation Area designated.
- 2006 Duke of York's Square completed.

2 Townscape

Urban Form

2.1 The Royal Hospital Conservation Area contains many residential buildings of a modest scale ranging in height from two to six storeys with finely grained terrace houses lining the streets. These sit around two large complexes of buildings, the Royal Hospital and The Duke of York's Headquarters, which are located within much more spacious garden settings.

2.2 Larger individually designed buildings are also present throughout the area which stand out more prominently than the surrounding architecture, such as the former workhouse buildings at nos. 151 Sydney Street and 250 King's Road, the Chelsea Old Town Hall, Leisure Centre and Vestry Hall south of the King's Road, Christ Church in Christchurch Street and the block of flats at 25 Cheyne Place.

2.3 The earliest part of the conservation area to be developed (from the late 17th century) was the area to the south, adjacent to the River Thames, with the founding of the Physic Garden and the Royal Hospital. This was followed closely by industrial buildings close to the Thames and residential development to the north and west of the Royal Hospital grounds. The majority of the terraced houses we see today started to be built from the early 19th century and the majority of the area had been developed by 1900. During the 20th century new development has taken place on previously developed sites during the 1930s, 1950s and 1970s.



Fig 2.1 Figure Ground Plan

© Crown copyright and database rights 2015 Ordnance Survey 100021668

2.4 Some buildings front directly onto the street such as in Paradise Walk or are either set back behind railings, with a small garden or hard standing area, or as in most cases with front lightwells to allow light to the lower ground floors. Some of the older houses are the exception such as nos. 1-4 Swan Walk and nos. 19-32 (consec) St. Leonard's Terrace where the houses have, comparatively, generous

front gardens that help to soften the setting of the buildings. Most houses have small rear gardens/yards which allow separation and a clear distinction to be made between the back-to-back terraced houses.

2.5 Road widths vary with the primary routes such as King's Road and Chelsea Embankment being the widest and having the most generous pavements. The secondary residential streets

are narrower but still have adequate pavement widths and allow for on-street parking. The only exception is Paradise Walk where the road width is a single lane.

2.6 The largest green spaces are located around the Royal Hospital including, Ranelagh Gardens with its burial ground to the east and Burton's Court to the north. Other large spaces can be found in the Duke of York's Square and the private communal gardens to the centre of Wellington Square, Tedworth Square and the publicly accessible Physic Garden.

2.7 The result is an urban form that is highly legible with significant landmark buildings and more modest housing that varies in age and style. These reflect the changing fashions in urban design and represent a fine example of the Borough's built heritage.



Royal Avenue

Street Layout

2.8 The earliest route in the area is the King's Road which was formally a causeway created in 1690 as Charles II's private road. This forms the northern boundary of the area and it originally had open fields to the south leading down to the river.

2.9 It was not until the latter part of the 17th century that the earliest routes started to be created with the founding of the Physic Garden and Royal Hospital and by the mid 18th Century there were a number of connecting roads through the area; Paradise Row (renamed Royal Hospital Road); Pound Lane which connected King's Road with the Thames (renamed Flood Street); White Stiles which connected the King's Road to Burton's Court; Whitelands Lane (renamed Cheltenham Terrace); Green Row (renamed St. Leonards Terrace); Franklins Row and Ormond Row which border the north, east and west sides of Burton's Court respectively.

2.10 As new infill development accelerated during the 19th Century the road layout we see today had been largely created by 1900. One significant route that was constructed during this time was the Chelsea Embankment which was partially built between 1853-7 and completed in 1871-74. It forms the southern boundary of the conservation area. The smaller secondary streets at first glance form a rough grid which follows the residential perimeter blocks resulting in many short streets connecting to traversal ones.

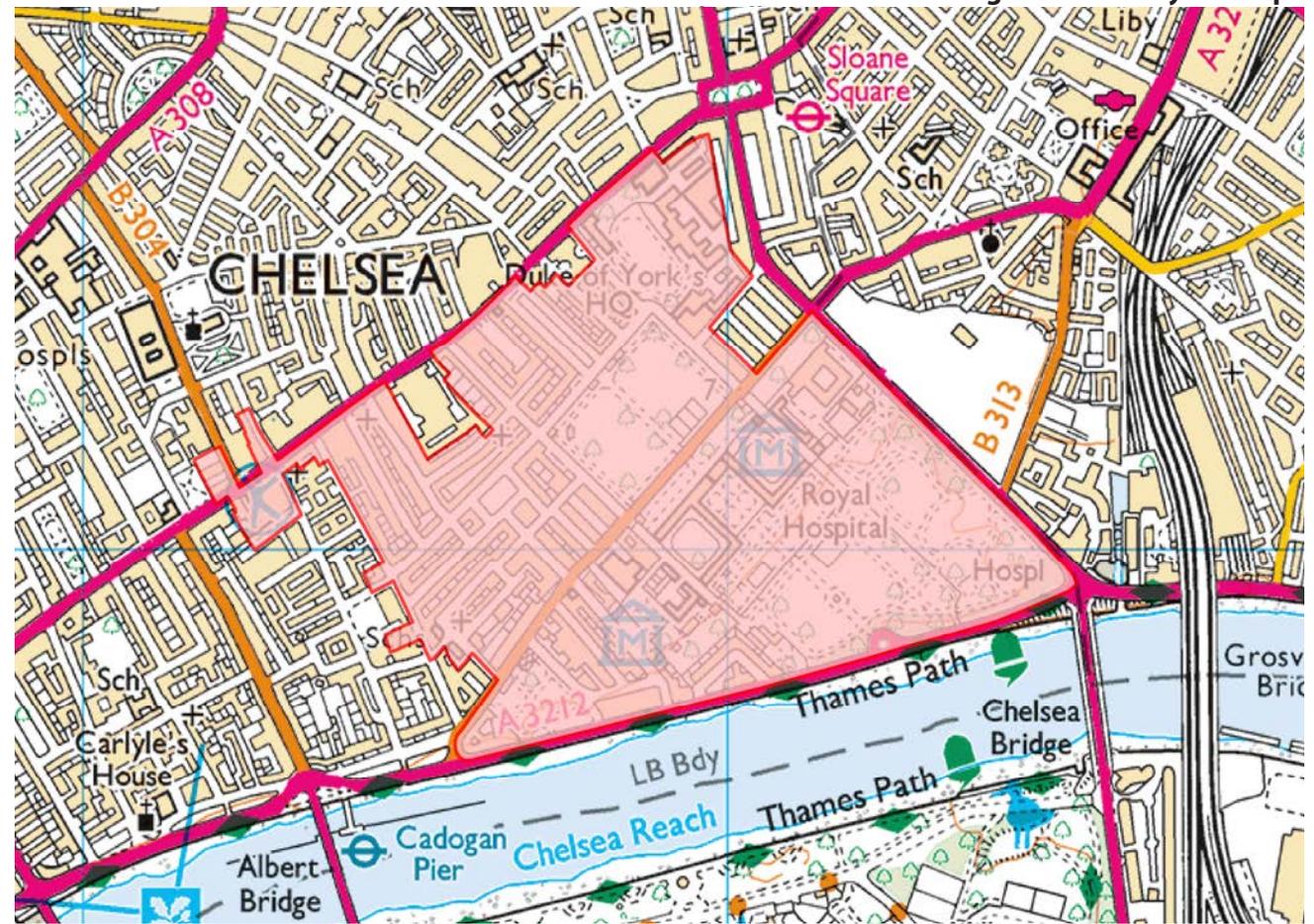


Fig 2.2 Street Layout Map

© Crown copyright and database rights 2015 Ordnance Survey 100021668

2.11 The street layout has changed little since 1900. The lack of direct routes through the area has created a relatively calm residential enclave with car speeds restricted due to many roads having on-street parking which limits the free flow of traffic. This is in contrast to the primary routes that border the conservation area such as King's Road, Chelsea Embankment and Chelsea Bridge Road which have high volumes

Gaps

2.12 The combination of buildings and space combine to give the conservation area its characteristic form. There are many gaps between and around the buildings in Royal Hospital which are an essential part of its significance and have been respected over the years.

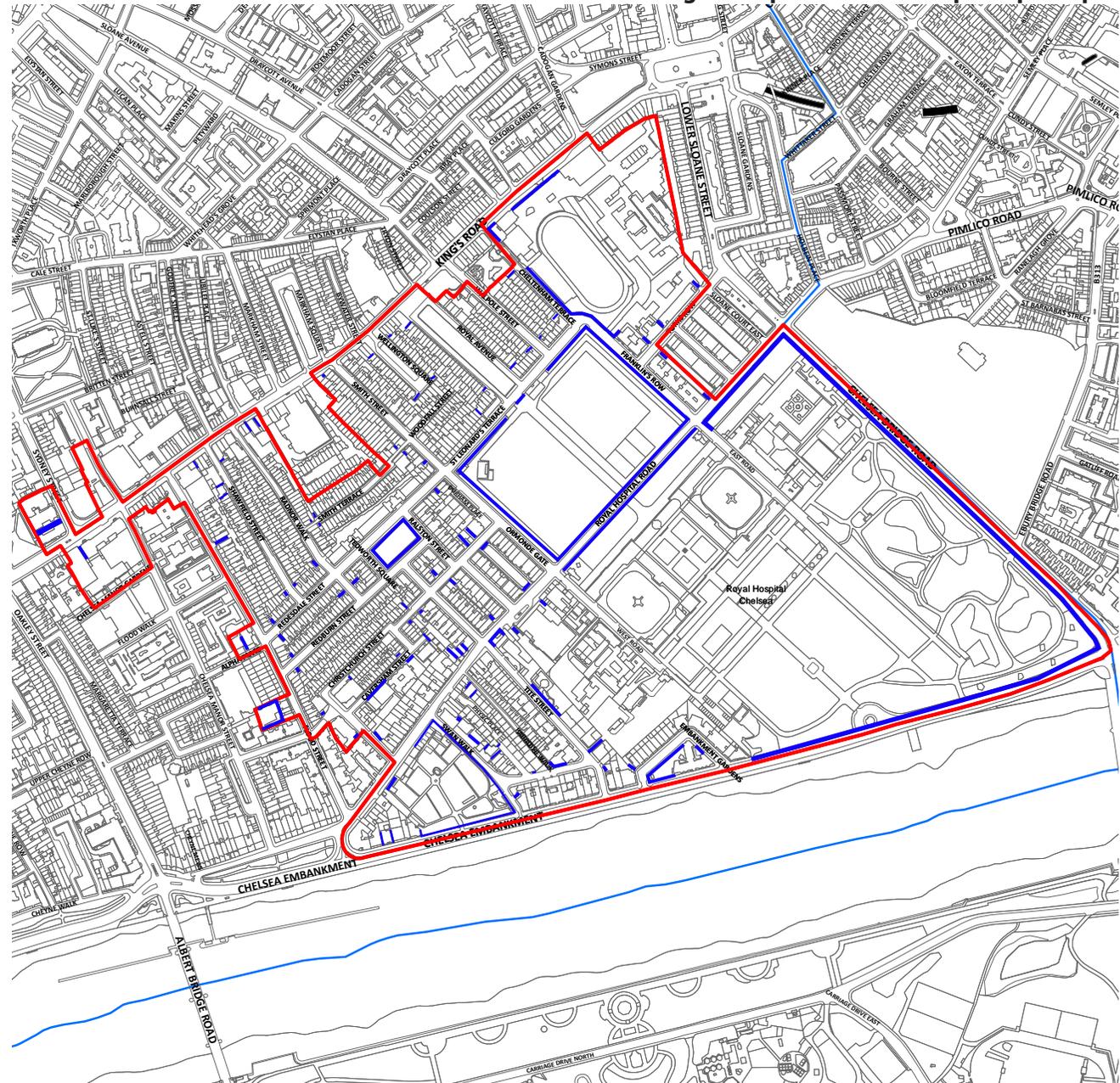
2.13 Important gaps include:

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

2.14 Detached buildings such as the Royal Hospital, Duke of York's Headquarters and Gordon House sit in their own plots with space all around them. Semi-detached houses, although few in number have a similar setting whereby there is space to both sides of the pair giving them their characteristic form.

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

Fig 2.3 Important Townscape Gaps Map



Land Uses

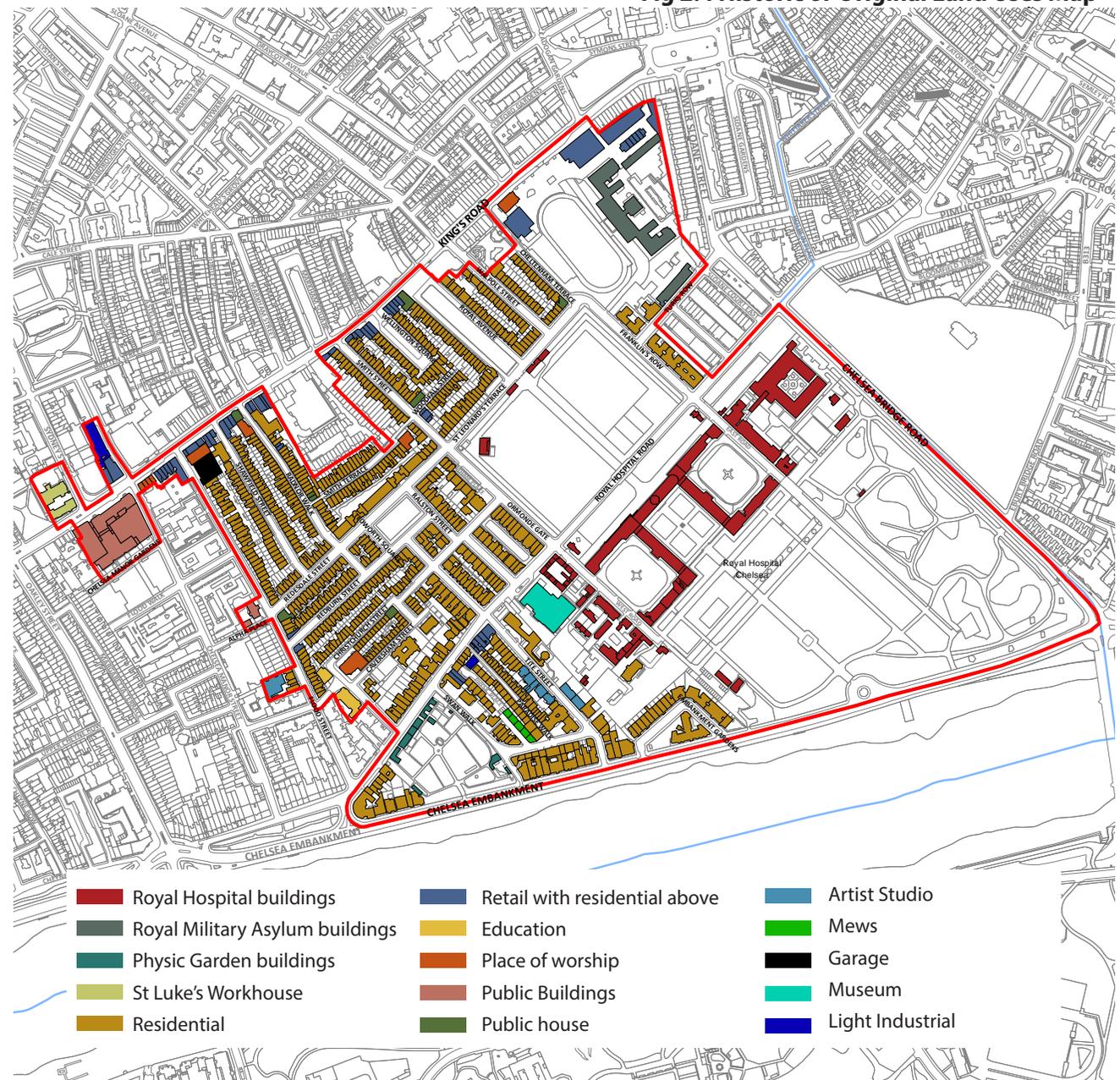
2.16 The map adjacent shows the land uses as intended by the original landowners and developers. These uses have continued largely to the present day and have defined the different character areas of the conservation area.

2.17 The long established Royal Hospital that includes Burton's Court and Ranelagh Gardens occupies the largest land area to the south east with the former Royal Military Asylum for the children of soldiers and its associated buildings to the north-east. Another significant area is the Physic Garden to the south-east which fronts onto Chelsea Embankment.

2.18 The area is, however, predominantly residential with housing laid out as terraces, individually designed or as detached buildings and flats which cover the north and eastern parts of the area.

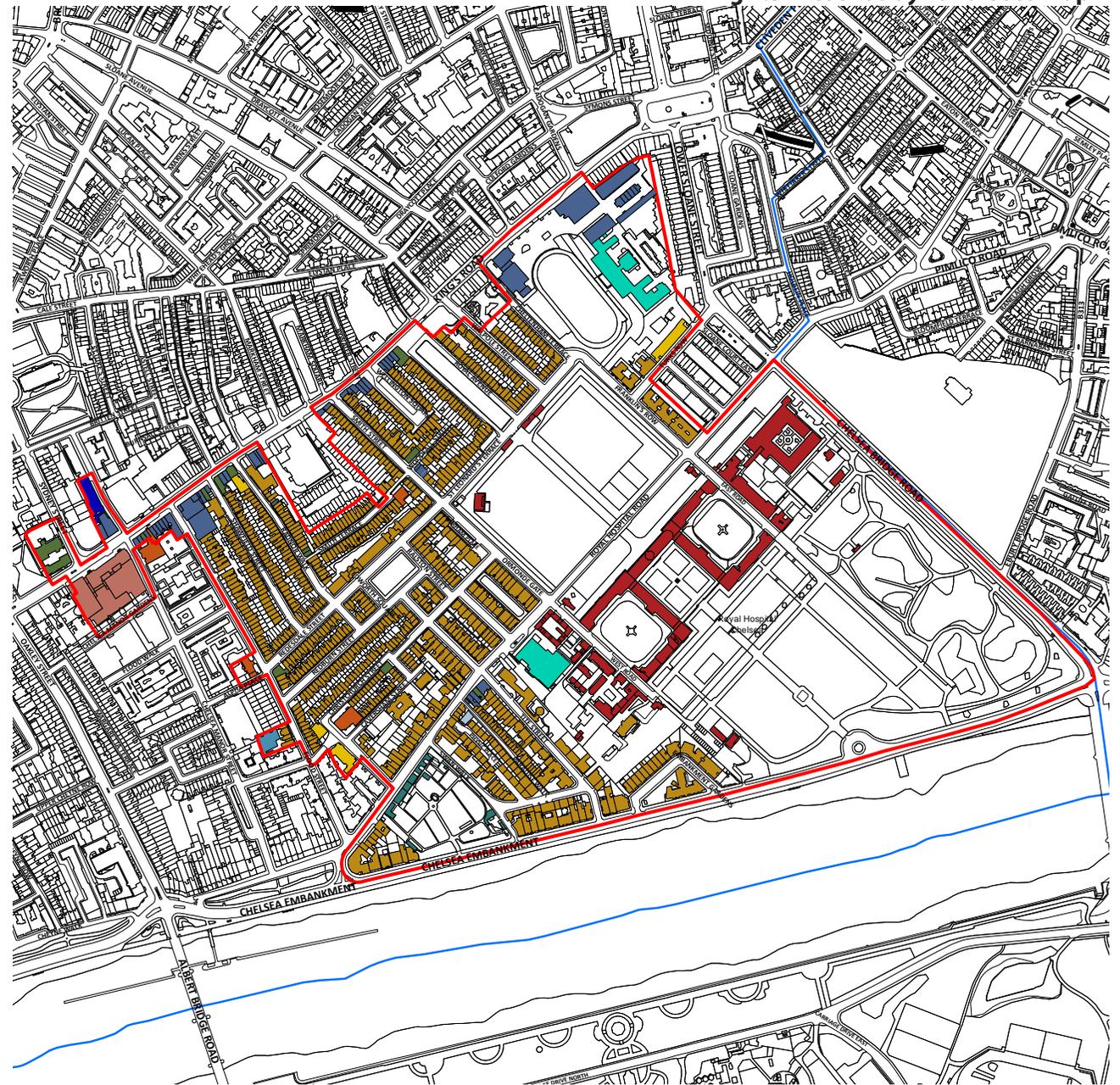
2.19 Along the King's Road there are rows of shops with living accommodation above. The shops, restaurants and public houses have, in the vast majority of cases, remained in their commercial uses since built. Shops are also located at the end of residential terraces on corner sites for example where Tite Street meets Royal Hospital Road, Woodfall Street meets Smith Street and Redburn Street meets Flood Street.

Fig 2.4 Historic or Original Land Uses Map



- Royal Hospital buildings
- Physic Garden buildings
- Residential
- Retail with residential above
- Education
- Place of worship
- Public buildings
- Public house
- Artist Studio
- Mews
- Office
- Museum or art gallery
- Light industrial

Fig 2.5 Present Day Land Uses Map

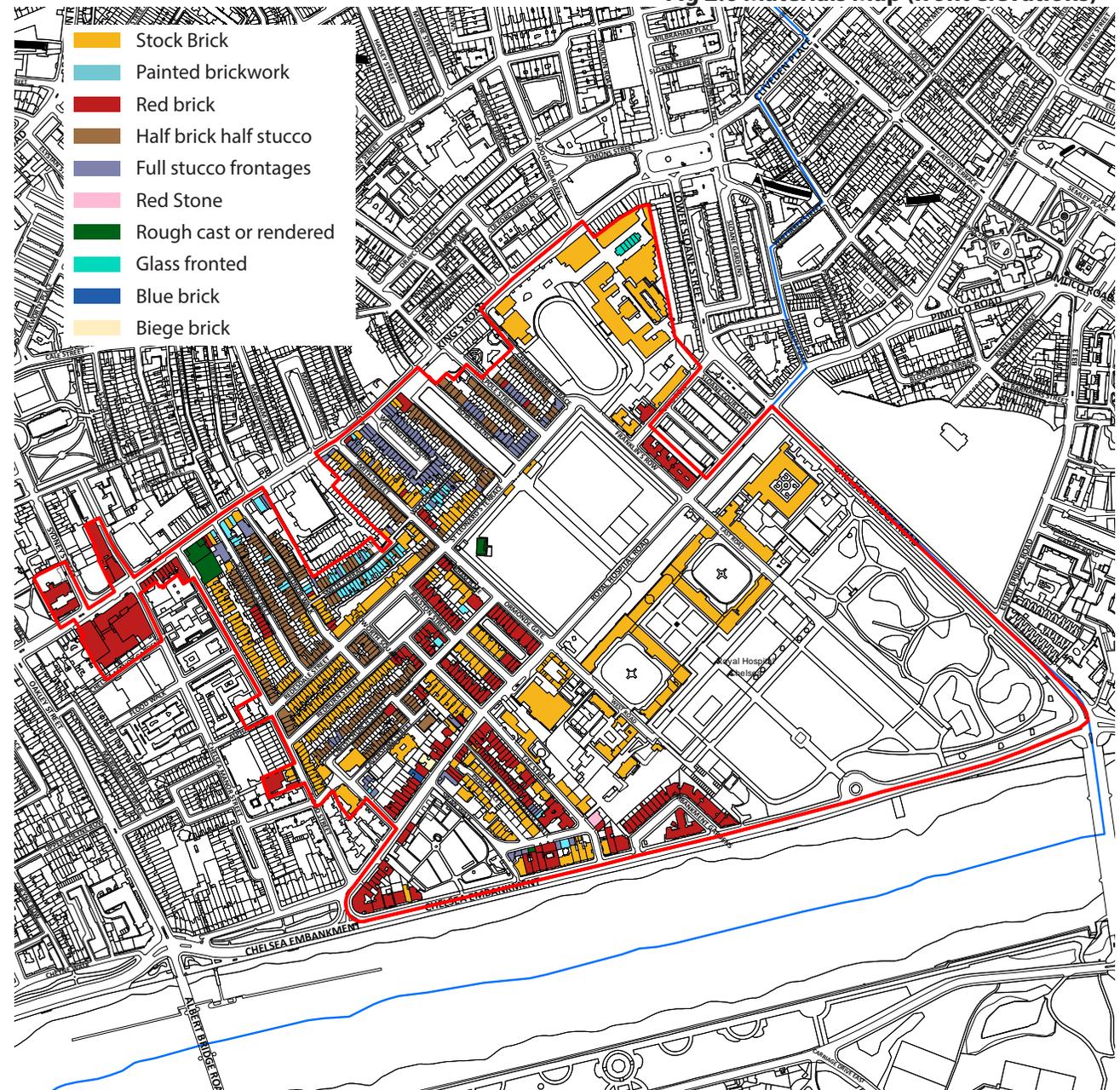


Materials

2.20 Materials used in the construction of the historic buildings within the conservation area are either natural materials such as slate and stone or traditionally 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.

2.21 Traditional materials used in the Royal Hospital Conservation Area include:

- Stone (dressings to houses and churches, steps, paving slabs coping stones to walls)
- Stucco (house frontages)
- Stock brick (yellow and red)
- Lime (mortar and stucco)
- Slate and lead roofs
- Clay roof tiles
- Painted timber (windows / doors and shopfronts)
- Painted cast iron (railings, balconies, pot guards, boot scrapers, bollards)
- Terracotta (ornamentation and facing material, chimney pots)
- Glass (thin crown or cylinder glass, plain glass in leaded lights)
- Quarry / mosaic tiles (covering to steps)
- Granite setts (road surface and kerb stones to the streets)



2.22 An important townscape feature of the Victorian architecture in the area is the decorative stucco. The stucco work to many of the terraces, especially those which are of a more formal composition, is generally in good repair, but there are examples from nearly every street where restoration would significantly improve the appearance of the building groups.

2.23 Originally, stucco was used as a cheap substitute to stone and was either left unpainted or colour washed to resemble Bath Stone. There are no unpainted examples within the conservation area, but most of the houses with stucco work retain the incised lines intended to simulate stone blocks.

2.24 The main value of stucco decoration is to emphasise the continuity of a terrace, either through the line of the cornice or through the repetition of such features as the window architraves. Continuous features of this kind are especially noticeable where a view of the terrace from some distance is possible, for example the impact of the stucco work to Cheltenham Terrace when viewed from the King's Road.



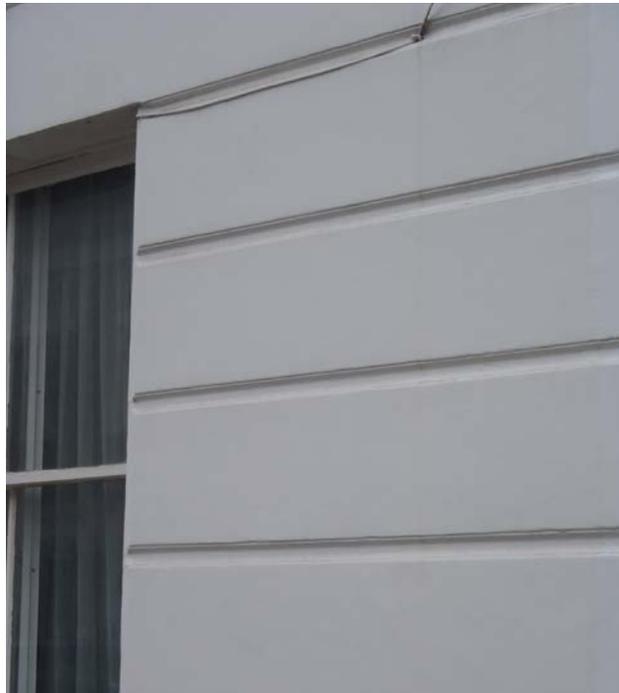
Stock brick



Red brick



Timber sash windows



Banded stucco



Yellow stock brick, stone and slate

Buildings Audit

2.25 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

2.26 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

2.27 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

2.28 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

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

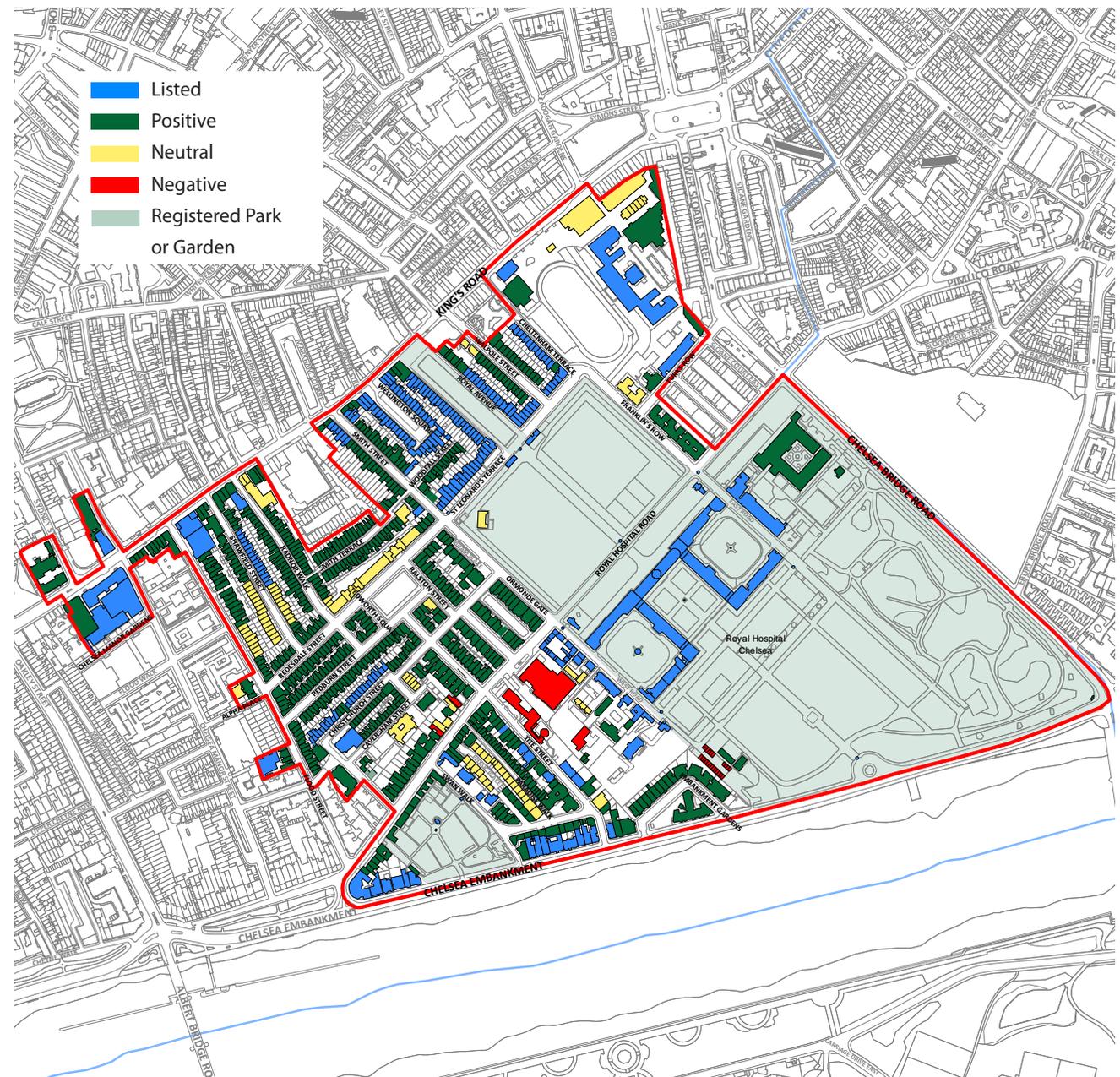


Fig 2.7 Buildings Audit Map

3 Architecture

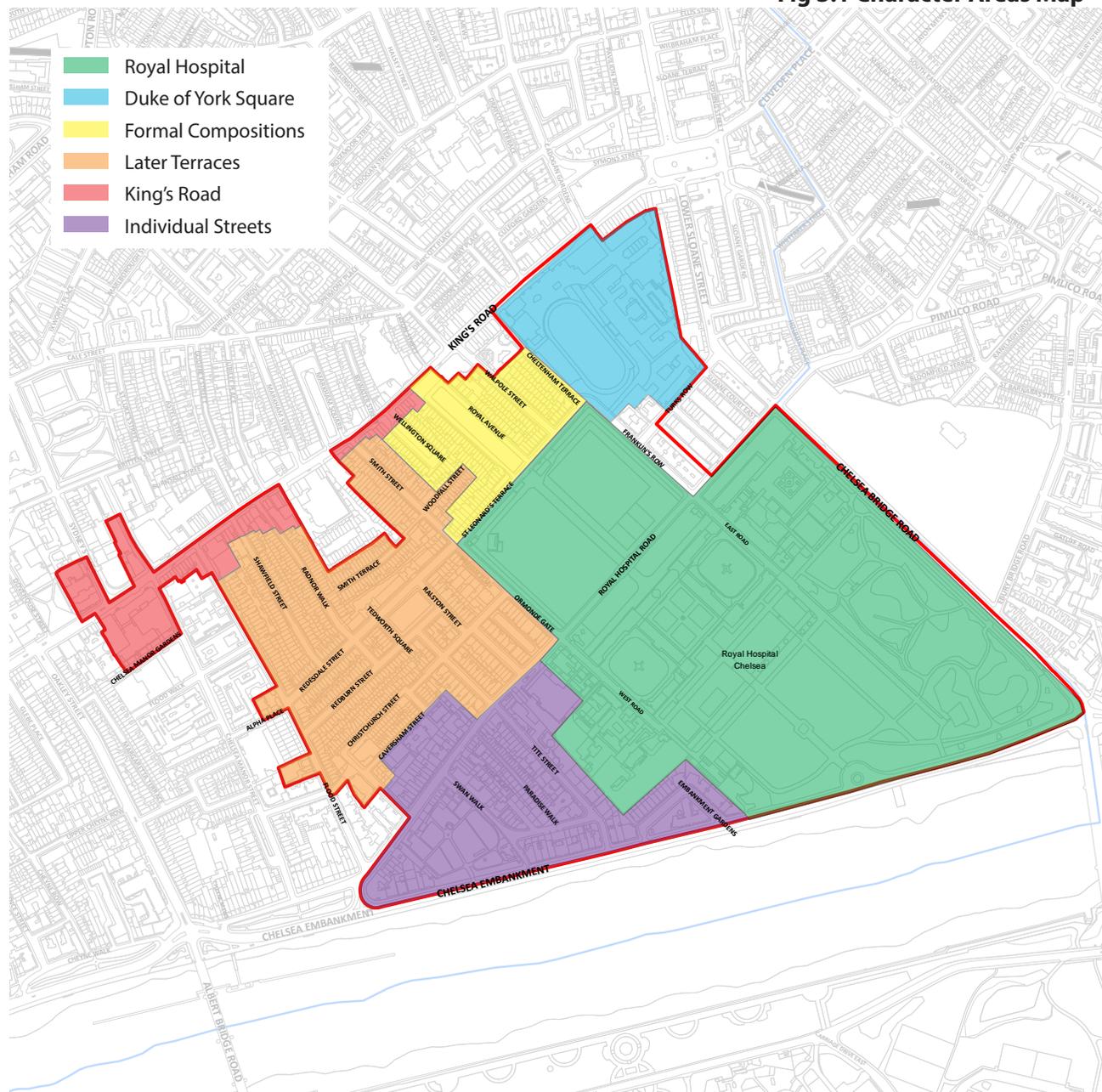
3.1 Approaching the conservation area from either the King's Road or the Chelsea Embankment, the tranquillity of this primarily residential area strikes a welcoming note after the continual noise and bustle of the two thoroughfares. Apart from the Royal Hospital itself, the area contains few buildings which are great works of art, yet the terraces and individual buildings are undoubtedly attractive and in most cases the buildings are well maintained.

3.2 The heart of the conservation area is the Royal Hospital itself which, with its extensive grounds, stretches almost from the King's Road through to the Embankment. The adjoining terraces and streets are generally earlier and more formal than those further to the west and can be considered together, likewise the later terraces which are more domestic in scale can be discussed as one section.

3.3 Royal Hospital Road forms a natural divide within the area, the buildings along this road and to the south-west being mixed and more individual in character, and this area includes some of the earlier (for example Swan Walk) and also some of the more modern buildings (for example the National Army Museum). It also contains the Tite Street Studios which both architecturally and historically are probably the most important group of buildings in the area, second only to the Royal Hospital.

3.4 Properties in the Royal Hospital Conservation Area date mainly from the late Georgian and Victorian era, and from the period between the wars.

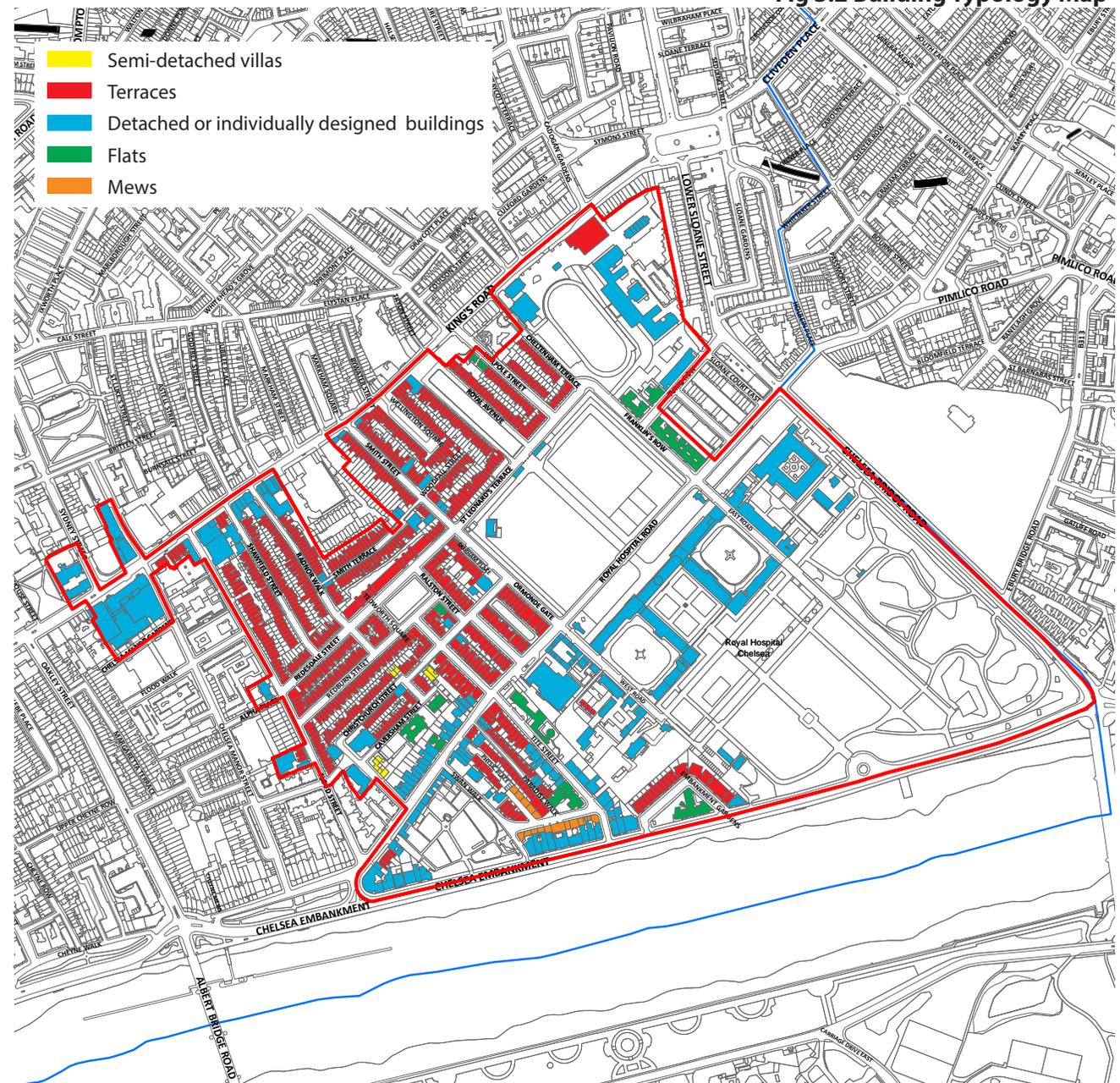
Fig 3.1 Character Areas Map



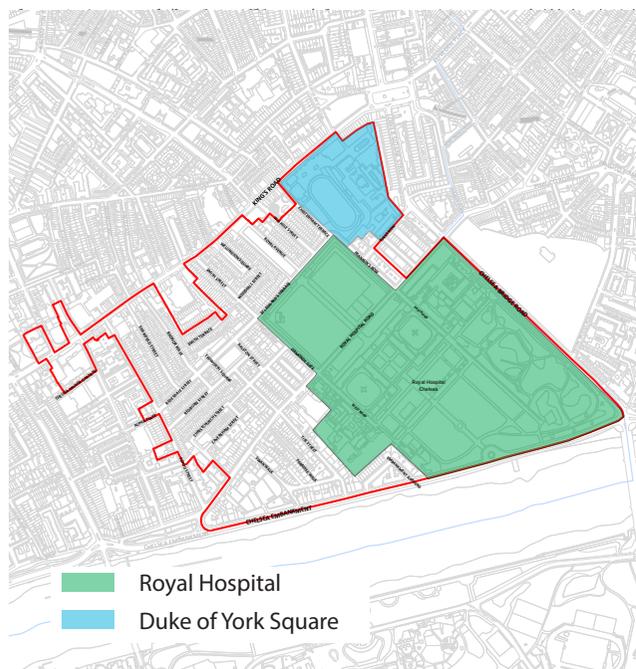
3.5 The Georgian theme of reflecting the vertical nature of individual houses within the horizontal framework of a terrace was continued into the Victorian period. The proportions of door and window openings all emphasised verticality, as did those of door panels and of individual panes within the window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

3.6 The significance of vertical details, such as door treatment and window openings, is increased when the building line abuts or is close to the pavement. Where houses are entered straight from the street or over basement areas, the eye is drawn to elevational details at ground floor level such as fenestration, footscrapers and door fittings. Where a longer view of any group is available the importance of continuous details is emphasised. Cornices, parapets, roof lines, chimneys and repeated ornamentation are all seen in the context of a group of buildings rather than in isolation and are a significant characteristic of the conservation area.

Fig 3.2 Building Typology Map



Building Complexes (Royal Hospital and The Duke of York's Headquarters)



Royal Hospital

and dignified presence of its inhabitants. The grounds stretching down to the Embankment and up to St. Leonard's Terrace offer a feeling of spaciousness which is most welcome in this highly built up area.

The Main Hospital Building

3.8 The main hospital building dates from 1682 and was designed to an almost domestic scale in dark brick with red brick dressings and Portland stone classical Baroque decoration. The main building comprises seven three-storey connected blocks which have been laid out to form three courtyards that are open to the south-east, south-west, and north-east respectively.



Royal Hospital, viewed from Chelsea Embankment



East wing containing wards

3.9 The main block of Wren's building has an east-west axis with a large Roman Doric pedimented portico, front and back. This is composed of four three-quarter stone columns of the Roman Doric order that carry the entablature and pediment of painted wood, the cornice of which is taken round the whole of the building at eaves level. The pediment is surmounted with a copula at the ridge line of the hipped slate roof. On either side of the portico there are seven tall semi-circular-headed windows that light both the hall and chapel with delicate leaded came glazing with square sunk panels above and below with red brick dressings. The projecting wings at either end are three storeys in height with attic and five windows wide with

The Royal Hospital

3.7 The Royal Hospital is one of London's architectural wonders and forms the centre piece of the conservation area. The original buildings were designed by Sir Christopher Wren with later alterations and additions by Robert Adam and Sir John Soane. The three storey dark brick blocks which make up the main Royal Hospital building are imposing yet not forbidding; their somewhat austere appearance is mellowed by the slate roofs with their dormers and by the surrounding, immaculately tended, gardens and courtyards. The building, which is devoid of unnecessary external decoration, has a peaceful and unassuming dignity which is reflected in the quiet

vertically sliding six-over-six glazing bar sash windows. These are set within reveals with red brick dressings that have small roll mouldings to the external edge. Additional detail is added through the stone window cills and quoins to the external corners, the light colour of which stands out prominently contrasting with the darker colours of the brickwork. The attic storeys of the wings have three pedimented dormers with slate cheeks and vertical sliding sash windows. The architectural treatment of the southern side of the hall and chapel is similar to that of the north except that the portico projects out further from the face of the building with free columns to which a single storey colonnade is attached which connects to the wings either side.

3.10 The two great wings that contain the wards extend southwards towards the River. These also have stone pedimented central features, the ones to the courtyards on the north-eastern and south-western sides projecting further forward from the elevation. These are finished in Portland stone and plastered brickwork within Doric pilasters that support the pedimented roofs above. The wall space between the side pairs of pilasters is pierced with windows at each storey. The dark brick elevations of the wings have regular spaced vertical sliding six-over-six glazing bar sash windows set within reveals with red brick dressings, flat rubbed brick arches and small roll mouldings to the external edge. Above the eaves cornice there is a slate roof with leaded ridge and hips. Over each of the windows of the brick elevation there is a pedimented dormer window with vertically sliding sashes and slate cheeks.



The Stable Yard, Royal Hospital

The wings are terminated by the Governor's and Lieutenant-Governor's houses which are finished with stone quoins.

3.11 The four low pavilions or houses extend out east and west forming along with the main wings a spacious courtyard on each side of the Hospital. The pavilions are all to very similar designs comprising a central block that is two storeys in height flanked by two storey wings. The central portions, front and rear, project forward with brickwork finished with stone quoins which are surmounted with a pediment, the mouldings of which follow the eaves. The hipped slate roofs either side of the pediment have pedimented dormers with vertically sliding



South West Pavilion

glazing bar sash windows. The hipped roof is finished with a narrow lead flat roof, on which stand four tall chimney stacks. There is a central doorway of stone with moulded architrave, pilaster strips, frieze and cornice. The brickwork elevations are to the same dark with red brick dressings to the window reveals with flat rubbed brick arches and roll mouldings to the external edge. Within these reveals sit vertically sliding six-over-six glazing bar sash windows.

The Stable Yard

3.12 To the west of Chelsea Gate on the Royal Hospital Road stands the stable yard. This was designed by John Soane and built between

1814-1817. The building is single storey that rises to two storeys on the east and west sides. The building is constructed from London stock brick that is laid in Flemish bond. The two brick chimney stacks are designed in two sections, the top stack placed at an angle to the base. The principal facade to the east is of three bays with a central arched entrance leading to the courtyard with arched stepped blind reveals either side with entrances and windows above. The courtyard is enclosed with smaller one-storey lodges to the north and south which have pyramidal slate roofs. The external elevations north and west are given interest through the introduction of blank arcading. The stable yard is a fine building situated on a prominent corner location which is overshadowed by the National Army Museum to the west.

The Surgeon's and Whitster House

3.13 The house is located on the west side of West Road to the centre of the south-west side of College Court. The building was designed by Sir John Soane and was built in 1821. It is constructed from amber brick with red brick dressings with Portland stone quoins and door architrave. The house is to a symmetrical design the centre section of which is three storeys with pedimented gable and two storey side wings over basement. The building is finished with a hipped slate roof with dentilled eaves which reflects the detail of the gabled pediment. Each of the roofs have distinctive tall "paired" chimneys that are joined together at the top. The windows comprise vertically sliding glazing bar sash windows that are set within red brick



The Surgeon's and Whitster House

dressed reveals with flat rubbed brick arches and small roll mouldings to the external edge. Greater emphasis to the central section is not only provided by the pedimented gable but also with the round headed windows to the first floor and circular window within the gable. Black painted railings guard the lightwell of an early 19th century design with square panels with cross members and flat rounded top bar.

Orangery to former Walpole House

3.14 The Orangery dates from 1725 and is attributed to Sir John Vanbrugh. The building was modified greatly in 1809 when it was converted to a coach house and stable. It was again modified in 1961-4 when the



The Orangery, Royal Hospital

western section was converted into a library for the pensioners and the eastern section a chapel. The orangery is L-shaped in plan and constructed from brown brick laid in Flemish bond. The elevation fronting onto West Road was originally relatively plain with blanked arcading. The small square windows were added at a later date. The elevations that front onto Gordon House comprise a run of twelve-over-twelve vertically sliding glazing bar sash windows set within rubbed brick flat arched reveals. French doors provide access into the building glazed lights above the lock rail and timber panels below. The gently sloping roof is hidden behind a brick parapet and the coping stone finished in lead work.



Gordon House, Royal Hospital

Gordon House

3.15 Gordon House was designed by the architect Thomas Laverton for Colonel Gordon in 1809. The two storey house is located south west of College Court and was originally designed with a simple three bay elevation. Subsequent alterations in 1825 and 1931 saw substantial extensions with two wings being added creating a much larger house that was later converted to flats. The house is constructed from yellow stock brick laid in Flemish bond with pedimented roofs. The fenestration comprises vertically sliding glazing bar sash windows that sit within simple brick reveals with rubbed brick flat arches above.



Secretary Block, Royal Hospital



Secretary Block, Royal Hospital

Secretary block

3.16 The north-east range includes the Secretary block which was commissioned in 1818 and designed by Sir John Soane. It is flanked on each end by two of Wren's pavilions—the old Guard House and the Gardener's Lodge. The design of the block is based on the flanking pavilions being single storey and constructed from brown brick laid in Flemish bond with red brick dressings with Portland stone quoins and a leaded hipped slate roof with eaves cornice. Four chimney stacks with recessed panels and decorative collars are positioned in pairs along the ridge. The windows are vertical sliding glazing bar six-over-six sash windows.



Lodge, Royal Hospital

Lodges

3.17 There are a number of lodge houses in the grounds of the Royal Hospital which are located along the East and West Roads that date from around 1700 and the early 19th century. These buildings although small make a significant contribution to the character and appearance of the Hospital grounds. The lodges are of very similar designs comprising single storey buildings constructed from brown brick laid in Flemish bond with red brick dressings, Portland stone quoins and a leaded hipped slate roof with eaves cornice. Many have a central chimney stack with recessed panels and decorative collars. The windows differ between lodges,

some have mullion and transomed windows with leaded lights and others have vertical sliding glazing bar six-over-six sash windows. The lodge houses to the northern side of Burton Court, fronting onto Royal Avenue, sit on the same axis as the Hospital and are prominent buildings which frame the vista down towards the Hospital's portico and copula and are to the same design as the other lodge houses around the Hospital.

The Margaret Thatcher Infirmary

3.18 The Margaret Thatcher Infirmary is a new state of the art care home building that was built to the east of the main Hospital building south of the burial ground. The building has been designed sympathetically to reflect the architectural language of the well established Hospital buildings and was opened in 2009. The block is square in plan with a central garden courtyard which is lushly planted. The building is constructed from yellow stock brick laid in Flemish bond with stucco quoins to the corners. The fenestration comprises six-over-six vertically sliding glazing bar sash windows with tri-partite windows below the pediments that are housed within brick reveals with rubbed brick flat arches. The north-western and south-western elevations are embellished with large pediments which extend up above the eaves line the north-western elevation facing Royal Hospital Road of which is supported on Tuscan pilasters. The pedimented slate roof has painted bracketed eaves and dormer windows to the south-eastern roofslopes as well as those facing the internal courtyard.



Margaret Thatcher Infirmary

Duke of York's Headquarters

3.19 Much smaller in composition than the Royal Hospital, but nevertheless impressive in its own right, is the Duke of York's Headquarters which stands sideways onto the King's Road and would have originally looked across to the Royal Avenue. The main block was originally designed as the Royal Military Asylum for the Children of Soldiers of the Regular Army in 1801 by the architect John Sanders. The building is constructed chiefly of stock brick laid in Flemish bond, with stone dressings. In the centre of the principal facade is a stone portico of the Doric order with four massive pillars that support the pediment, the frieze of which is inscribed with "Duke of York's Headquarters" which is



Duke of York's Headquarters



Duke of York's Headquarters

surmounted with the royal arms. The north and south wings are joined to the main building by a colonnade. The hipped slate roof is set behind a parapet with cornice. The windows comprise vertically sliding glazing bar sash windows which sit within square headed stone architrave surrounds with bottle balustrade spandrel panels below. The ground floor windows have rounded top sashes and are set within stepped brick reveals with rubbed brick arches. The courtyard and green open space with mature trees in front of the Headquarters building are attractive and particularly welcome here, adjoining the King's Road.

3.20 Directly to the rear of the Headquarters building is an early 19th century former workshop that formed part of the grounds of the former military asylum. This building has a long two storey range of twenty-one windows and is constructed from stock brick laid in Flemish bond with stucco string course running through the line of the window cills of the first floor. The slate hipped roof is set back behind a parapet with cornice moulding. The fenestration comprises vertical sliding glazing bar sash windows set within plain brick reveals with rubbed brick arches. The building has been converted to shops as part of the Duke of York Square re-development.



Former workshop to rear of headquarters building

3.21 The Duke of York's Chapel was built in 1824 on the north-west corner of the site where Cheltenham Terrace meets the King's Road. The building is constructed from yellow stock brick laid in Flemish bond with stone cornice and blocking course with hipped slate roof behind. Ground floor vertically sliding glazing bar sash windows sit within stepped arched reveals with fine rubbed brickwork. The upper floor windows have cambered rubbed brick heads with stone cills. To the east front is a later Doric colonnade with small side entrances and an original Greek Doric porch on west front with coupled columns which formed the original entrance.



Duke of York's Chapel

set behind a parapet with cornice moulding. The formal elevation facing the Duke of York's building comprises a nineteen window range that forms a symmetrical frontage with two-window sections one window from the end set forward. The windows comprise vertically sliding glazing bar sash windows the first and second floors of which are set within rubbed brick flat arches. The ground floor has blind round-arched arcading with impostes and moulded archivolt limestone dressings. There are two limestone string courses at first and second floor levels which help to visually break up the facade and add visual interest. The rear elevation is plainer but makes a positive contribution to the street with vertically sliding sash windows that are set within

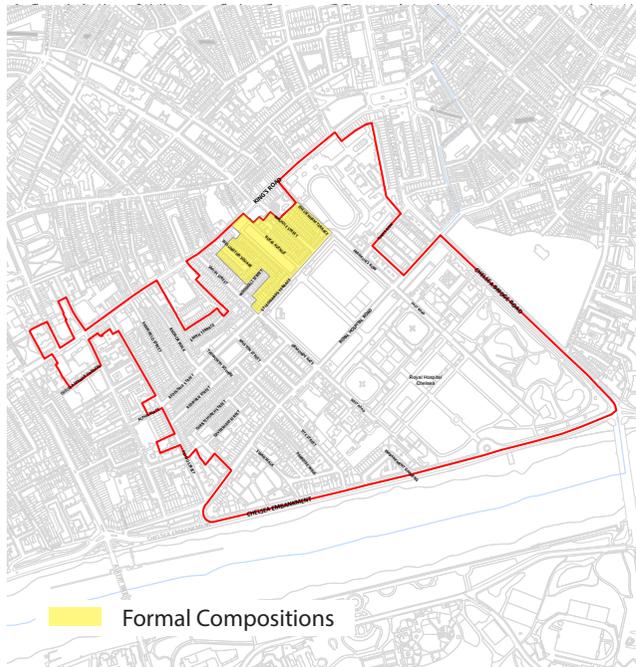
3.22 Cavalry House to the south of the Headquarters building has a rear elevation that fronts onto Turk's Row and dates from the early-mid 19th century. The three storey block is constructed from yellow stock brick laid in Flemish bond with a hipped slate roof



Cavalry House

plain brick reveals with rubbed brick arches. This elevation as also enlivened with two limestone string courses that run through the window cills of the first and second floor level. The building has now been converted to a school.

Formal Compositions



Royal Avenue

3.23 The first impression gained of the Royal Avenue, particularly when standing at the King's Road end, is of the width of the avenue itself – an open space which is loose gravelled and lined with two rows of lime trees. Because of the width of the avenue, the flanking terraces do not impose themselves on the central open space and appear almost secondary in composition. The dominance of the avenue itself may be further accentuated not only because the eye is automatically drawn down its length towards Burton's Court and beyond but also due to the lack of unity of the flanking terraces.

3.24 The west side was laid out first, in three distinct blocks from the Royal Hospital



2-48 Royal Avenue, west side

northwards, but even the individual blocks now lack some of the symmetry which was originally intended through, for example, the addition of attic storeys and replacement joinery which have upset the unity and symmetrical composition of the terraced groups. The whole western terrace is stucco to the ground floor and basement with brick above, which lends some unity, but each block also has attractive individual detailing.

3.25 Nos. 2-8 are four storeys with lower ground floor and are the most decorative of the three groups. The front facade has banded stucco to the upper ground floor and London stock brick laid in Flemish bond above with bracketed cornice and bottle balustrade roof parapet with ball finials. The elevations are



48-2 Royal Avenue, west side

further embellished with architrave surrounds to the windows, the first floor of which have console bracketed moulded hoods. The fenestration comprises vertically sliding glazing bar sash windows. Some of the windows to the first floor have been altered to French doors resulting in different pattern glazing to the first floor impacting on the uniform appearance of the terrace. Metal work is also in abundance on the facade with a continuous run of ornate cast iron railings across the first floor balcony, the stone base of which is supported on ornate cast iron brackets. The spear-headed railings that protect the lightwell form a consistent boundary treatment that help to unify the group at street level.

3.26 Nos. 10-24 are a balanced block of four storeys with basement town houses of early 19th century date. They are constructed from brick laid in Flemish bond with banded stucco ground floors and stucco pilasters to the first and second floors to centre pair and end houses which support a third floor cornice. The windows comprise vertical sliding glazing bar sash windows of either six-over-six or three-over-three pattern set within simple brick reveals with rubbed brick arches. The first floor principal windows are given more prominence with iron balconies. The entrance doors are six-panelled and set within pilaster surrounds that support a decorative transom light above. Simple spear topped railings help to unite the street level with gates to the front lightwell steps.

3.27 Nos. 26-48 are a group of twelve early C19 terraced houses in a balanced block. The original height is three storeys with basements but nos. 26-34 have later additional storeys. The buildings are constructed from stock brick laid in Flemish bond with stucco to the ground floor which is either plain or has an incised ashlar pattern. A stucco cornice is located above the second floor and nos. 36-38 are surmounted with a pediment further emphasising the central two houses which sit slightly forward. The fenestration contains vertically sliding glazing bar sash windows set within plain brick reveals with rubbed brick flat arches (to the second and third floors where they exist). The principal first floors are made more prominent on the facade with internal opening French doors with wrought iron balustrades. The ground floor sash windows are more decorative sitting within stepped reveals



17-43 Royal Avenue, east side

with rounded heads and margin lights the top sash of which has a distinctive roundel pattern. The front door also picks up on this theme with a large central roundel design and transom light above.

3.28 Nos. 17 to 43 comprise of a terrace situated on the eastern side of Royal Avenue. This terrace was constructed later than the western side and comprises two window wide four storey with basement terrace houses. The central portion of the terrace nos. 29- 35 (odd) has brick upper floors laid in Flemish bond adding variety to the facade. The elevation is embellished with stucco decoration in particular the banded stucco to the ground floors, window surrounds with architrave surrounds, console



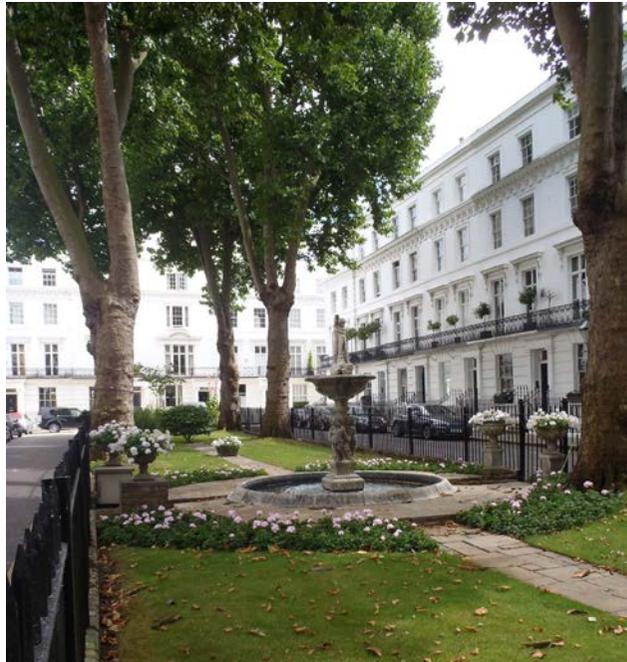
1-15 Royal Avenue, east side

bracketed window hoods to the first floors and bracketed cornice above the second floor level and quoins. Nos. 37-43 are to a slightly grander design with columned porticos and large upper ground floor windows with rounded arched heads. All the terraced houses within the group have decorative balcony railings to the first floor and vertical sliding glazing bar sash windows. The front doors are of the elongated two panel type, many with metal studs that sit within pilaster surrounds that support the transom light above. Decorative metal work is present in the form of railings to the principal first floor balconies, pot guards to the window cills of the ground floor windows and spear-headed railings to the front lightwells.

3.29 Nos 1-15 were constructed in the 1960s replacing mid 19th century terraced houses. The replacement houses are to a more simplified design but keep to a similar architectural language as do the terraces directly to the south. The four storey buildings with lower ground floors are three windows wide and also have banded stucco ground floors. A simple profiled cornice above the second floor continues through from the height of the adjoining terrace to the south. The brick upper floors are laid in Flemish bond with rubbed brick flat arches to the window reveals that house vertical sliding glazing bar sash windows. The front doors are also of the elongated two panel design but have more simplified detailing than the houses to the south. The doors sit within pilaster surrounds that support a plain glazed transom light above. Decorative ironwork can also be found to the first floor balcony and simple iron railings to the street guarding the lightwell.

Wellington Square

3.30 Wellington Square, a step away from the bustle of the King's Road, was laid out as, and still appears as, a single composition. The terraces form three sides of a rectangle, the fourth side being open to the King's Road. From the King's Road the view is predominantly of the central enclosed garden area, the terraces being set back to maximise the privacy of the residents. In contrast with the simplicity of many of the surrounding terraces, there is considerable ornament on these buildings. The houses are four storeys with basement with stucco front and flank elevations. The houses at each end of the side terraces and the central houses of all



Wellington Square

three terraces project forward and have quoin details to the corners. The formal elevations are heavily embellished with ornamentation that include banded stucco to the ground floor and smooth stucco above with decorative mouldings including console bracketed hoods to the first floor window surrounds. The second floor has a triglyph frieze and modillioned cornice with rounded metopes over the windows. Hipped butterfly roofs are positioned behind a blocking course with cornice. The central houses of the side terraces have Ionic porches and three light windows to each floor level. The first floor is the most decorative with a cornice, columns and segmental pediment. Nos. 16, 17, 18 and 19 also have Ionic porches and the central



1-6 St Leonard's Terrace

houses of the end terrace have elaborate 3-light first floor windows with segmental pediments above. The fenestration comprises vertical sliding glazing bar sash windows with French doors to the first floor. The elevations are further embellished with ornate iron work to the first floor balconies and spear-tipped cast iron railings to the front lightwells.

St. Leonard's Terrace

3.31 St. Leonard's Terrace is undoubtedly one of the principal delights of the conservation area. Nos. 1-6 and 7-13 are two separate three and four storey blocks; the first one has lost its original symmetry through alteration but is still an attractive building within the area. The height

of the terrace ranges between three and four storeys with basement that has stucco fronted houses at each end of the terrace and brick houses in between. The elevation is embellished with decorative architrave surrounds with pediments above the first floor windows of the stucco houses. No. 1 was a former pub that has been converted to residential use. Fortunately the pilasters of the former pub frontage survive along with the fascia and dentilled cornice above. The windows comprise vertical sliding glazing bar sash windows. The terrace has ironwork in the form of pot guards and decorative cast iron railings to the first floor windows and French doors and No. 6 has a “tent” roofed iron porch. The front railings that protect the front lightwells are of the spear tipped variety and help to unite the terrace at street level.

3.32 The terrace comprising nos. 7-13 by contrast is a balanced composition that is little altered and forms an attractive backdrop to Burton’s Court. The houses are stucco fronted with decorative embellishment in the form of banded stucco to the upper ground floor and architrave surrounds to the windows above with the first floor having moulded window hoods. The two houses at either end of the terrace are set forward and further embellished with quoins emphasising the unity of the group and adding further visual interest to the facade.

3.33 The absence of formality to the older brick built houses (nos. 19-32) contrasts well with the later blocks and surrounding terraces. The front gardens to these houses are particularly attractive and are lushly planted and afford these houses a greater degree of privacy. The



7-13 St Leonard’s Terrace

majority of houses within the group share many architectural elements which complement each other. The elegantly proportioned houses are generally of a simple brick construction laid in Flemish bond with little embellishment. The windows are vertical sliding glazing bar sash windows that are set within simple brick reveals with rubbed brick flat arches. Numbers 20-32 have slate mansard roofs set behind a parapet. Nos 14-18 are a terrace of early 19th century houses that have a balanced composition which has been harmed by the rendering of one of the properties. The two end houses sit forward to emphasise the unity of the terrace and are further enhanced with “tent” roofed iron balconies. The buildings are constructed from



14-18 St Leonard’s Terrace

stock brickwork laid in Flemish bond and have vertically sliding glazing bar sash windows. The elevations are relatively plain but well proportioned with interest added to the facade with iron decorative balconies to the French doors at first floor level and rubbed brick arches to the window reveals. The ground floor is also made more distinct with the introduction of stucco and a columned portico to the flank wall facing Royal Avenue. The front entrance doors are similar to those found on nos. 26-48 Royal Avenue with a distinctive roundel design. The terrace is set back from the established building line allowing for off-street parking which is fortunately softened with trees along the front boundary.

Walpole Street

3.34 Despite the newer post-war development at the King's Road end, the four storeys plus basement terraces of Walpole Street still appear as set compositions. The central blocks of the four storey terraces are stepped forward, a frequently used technique of the earlier period to emphasise the unity of the terrace and also to break the monotony of the facade. The treatment of the eastern block further emphasises this point, with the entire front of the central block being of stucco in comparison with the stucco and brick fronted blocks on either side. Detailing and decoration is generally in good order throughout the terrace and incorporates similar elements as the aforementioned terrace compositions such as architrave surrounds to the windows, dentilled eaves cornices to roof parapet, banded stucco to the upper ground floor and decorative railings to first floor French doors. The main entrance doors incorporate various designs having been replaced over the years the earliest examples of which appear to be of the elongated two panel design and can still be seen on the terrace to the western side of the street.



Walpole Street, looking north

sash windows. The terrace is somewhat harmed by the addition of visually aggressive security screens and railings to the first floor balconies between many of the houses which is in stark contrast to the polite architecture of the terrace.

Cheltenham Terrace

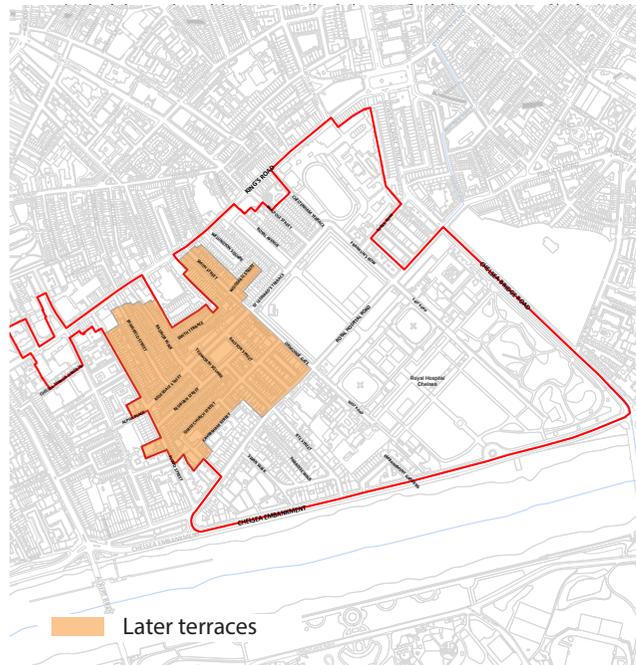
3.35 Similar to Walpole Street, the materials used in Cheltenham Terrace – stock brick with stucco rusticated ground and basement floors – are those of the Georgian period, as are many of the architectural details. The five central houses are emphasised this time by the addition of console bracket hoods to first floor



Cheltenham Terrace, looking north

3.36 There is a sudden jump in scale from the three storey terrace to a small single storey studio. Its stucco fronted facade is dominated by a large arched window and dormer with a small round window which adds to the interest of the street.

Later Terraces



Smith Street, Radnor Walk, Shawfield Street, Flood Street, Redesdale Street, Redburn Street, Christchurch Street, Caversham Street, Tedworth Square, Ormonde Gate

3.37 To the west of Wellington Square along the King's Road, Smith Street marks the divide between the earlier and more formal terraces and the domestic scale of much of the rest of the conservation area. Smith Street, Radnor Walk and Shawfield Street show a gradual reduction in scale of building – Smith Street's terraces are mainly three-four storeys (with the anomaly of Easton Court nos. 17-18 Smith Street with its six storeys) compared with two storeys of the original terraces in Shawfield Street.



2-12 Smith Street, east side

3.38 Most of these streets have undergone substantial changes and the much altered facades of nos. 6-16 (consecutive) Smith Street are a reminder that change has been a continual process, not just a feature of the last few decades.

Smith Street

3.39 Smith Street is predominantly three-four storeys in height with lower ground floors and some mansard roof extensions on different groups within the terrace. The oldest houses date from the late 18th century and can be found at Nos. 2-5, 22, 24 and 45-50. Nos. 2-5, 22 and 45-50 are three storeys in height with lower ground floors. The group numbered 2-5 have



28-44 Smith Street, west side

later mansard roof additions. The houses are built from stock brick laid in Flemish bond except for nos. 2, 3, 4 and 45 which have acquired stucco at a later date. The windows comprise vertical sliding glazing bar sash windows set within brickwork reveals with flat brick rubbed arches on the houses where stucco has not been applied. The front doors are Georgian style six-panelled doors that are set within rounded arched reveals with fanlight and decorative keystones.

3.40 The majority of the houses on the western side of the street, nos. 30-44, are four storeys in height with lower ground floor. The buildings are of brick construction with the lower and upper

ground floors with painted stucco. The windows are vertical sliding glazing bar sash windows set within brick reveals with rubbed brick flat arches. The principal first floors have French doors many with decorative iron balconies. The terrace is harmed by fenestration alterations and facade rebuilding which has disrupted the rhythm of the terrace.

3.41 More fundamental changes are noticeable in both Shawfield Street and Flood Street – the streets now lack cohesion and appear more as small blocks of independent terraces, none of which are long enough to dominate the street scene.

Shawfield Street

3.42 Shawfield Street is now a mixture of mid nineteenth century and 1960s terraced houses. The more recent additions have been constructed at the southern end of the street. The Victorian houses are typical of the more modest two storey with basement houses within the area. Nos. 1a-7 (odd) and 4-22 (even) are stucco fronted at lower and upper ground floor levels and have canted bay windows adjacent to the front entrances which have paired columned pilaster surrounds. The first floor level is faced in stock brick laid in Flemish bond with vertical sliding glazing bar sash windows set within moulded stucco architrave surrounds. The roofs sit behind a parapet with bracketed cornice many of which have now been altered to accommodate mansard roof extensions. The decorative railings that protect the lightwells help to reinforce the terrace groups. Unfortunately the loss of original railings, differences in the glazing bar patterns



9-37 Shawfield Street

and over cleaning of the brickwork facades has affected the appearance of the groups.

3.43 Nos 9-37 are a terrace of fifteen two storey over basement houses that date from the early nineteenth century. The original roof forms have been lost and additional storeys added of varying designs that are at odds with the architectural language of the original building. The elevation is finished in banded stucco to the ground floor and London stock brick above laid in Flemish bond. The fenestration comprises vertical sliding six-over-six glazing bar sash windows, the first floor windows of which are set within plain brick reveals with rubbed brick arches and decorative iron balustrades. The



24-32 (even) Shawfield Street

doors are of the six-panelled Georgian type with a fanlight above. The terrace is harmed by the varied roof additions, the loss of sections of the parapet cornice and the creation of open bottle balustraded openings to the parapet. The spear-tipped cast iron railings that enclose the front lightwells help to unite the terrace at street level.

3.44 The four 1960s developments towards the southern end of Shawfield Street are some of the most significant post war additions. Nos. 24-32 (even), 49-57 (odd) and 39-47 (odd) are to neo-Georgian designs. They are constructed from stock brick laid in either stretcher or Flemish bond with the ground floors (on the east side of the street) in banded stucco. The fenestration is

of vertical sliding six-over-six glazing bar sash windows set within rubbed brick flat arches. Nos. 24-32 and 49-57 have large dormers of three and two sash widths respectively. Nos. 34-46 (even) reflect more contemporary 1960s architecture being simply detailed with stretcher bond brickwork and more flush fitting windows with the two in the projecting houses at each end of the terrace extending up through the eaves line of the roof. All four developments have a garage for each house. This has opened up the frontage of the street and introduced a more utilitarian and functional space for the parking of cars that is at odds with the Victorian character of the northern half of the street.

Flood Street

3.45 Nos 17-47 Flood Street date from the 1930s and are designed as a balanced composition with two terraces, nos. 17- 31 (odd) and 33-47 (odd) that are connected by an arched opening to provide access to parking at the rear. The houses are three storeys in height including the mansard. The elevations are constructed from brown brick with stone dressings in the form of quoins, string courses and entrance surrounds. Visual interest is also added through the articulation of the facade with the two houses at either end of the terraces set forward and the houses in between having bay windows. The terrace has been harmed by the introduction of UPVC windows and the introduction of screening to the front gardens in the form of fencing and high gates to the boundary walls which obscure views of the properties from the street.



17-31 Flood Street

3.46 Numbers 49-63 (odd) Flood Street match nos. 34-46 in Shawfield Street in both appearance and detailing. These developments were built at the same time and have the same impacts with parking that is at odds with the area. At nos. 75-85, to the south of this group, the development returns to more traditional Victorian architecture with three-storey over lower ground floor terraced houses. These houses have plain stucco to the upper and lower ground floors and London stock brick above laid in Flemish bond with vertical sliding glazing bar sash windows. The facade is embellished at first and second floor levels with decorative stucco architrave surrounds to the windows with the ones to the first floor having console



75-85 Flood Street

bracketed hoods. A brick parapet with moulded stucco cornice obscures the London slate roofs behind. The group is visually harmed by the loss of architectural decorative finishes around the windows, the loss of the moulded corning to the parapet, the addition of roof clutter and unmatching railings at street level.

3.47 Nos 89- 93 (odd) Flood Street comprise a short terrace between Redesdale and Redburn Street with the Coopers Arms on the northern most corner. These four storey houses are relatively simple with stucco upper and lower ground floors. The brickwork above is constructed from London stock brick laid in Flemish bond and finished at roof level with

a moulded stucco cornice. The plain brick window reveals have gauged brick arches and house vertically sliding three-over-three glazing bar sash windows. The windows to the upper ground floor have decorative stucco architrave surrounds which are also repeated around the reveals of the front entrance doors. The railings along the street which enclose the lightwell match across the group helping to unify the group at street level.

3.48 Nos. 99-103 (odd) Flood Street is another Victorian group of three terraced houses. These are also four storeys in height but have more decorative elements with pilaster canted bay windows with capitals, bracketed cills to upper ground floor windows, ornate pilaster surrounds to front door and keystones to window reveals. The front doors are six-panelled and have a transom light above. To the first floor windows is a balcony with cast iron railings that stretch across the facade.

3.49 Nos. 105-121 (odd) Flood Street form a terrace of nine houses that are three storey over basement in height. The group is fairly unusual within the area in its detailing and choice of materials. The upper and lower ground floors are constructed from red brickwork that incorporates canted bay windows with banded brickwork between. The front entrance reveals have rubbed brick arches with projecting keystones which house six-panelled doors with a transom light above. The first and second floors are constructed from yellow stock brick with red brick dressings. The heads of the window reveals have rubbed brick gauged arches the first floor of which have a projecting keystone with pediment.



105 - 121 Flood Street

The parapet at the top of the building has a heavy red brick decorative cornice that obscures the London roofs that are set behind. The windows comprise vertically sliding two-over-two glazing bar sash windows that are painted white and are consistent across the terrace. The railings that enclose the front lightwells are spear-tipped and help to visually unite the group.

3.50 Nos. 66-70 (even) and Rossetti House Flood Street form a group on the opposite side of the street. Nos. 66-70 is a group of three houses constructed from yellow stock brick laid in English bond with red brick dressings. The balanced composition has a double fronted house in the centre which is flanked by two window wide houses with three storey bay



72 Flood Street, Rossetti House

windows that are topped with a bottle balustrade. The front entrances are distinctive with “Gibbs” surrounds in red brickwork with segmental pediments above. The window reveals have curved rubbed brick arches with central projecting keystone which house vertical sliding glazing bar sash windows the majority being of the tri-partite type. The parapet at the top of the building has a heavy red brick decorative cornice that conceals the London roofs behind and matches the details opposite at nos. 105-121 Flood Street. Rossetti House is four storeys with attic and has an attractive arched carriage way decorated with columned pilasters leading to the Rossetti Studios at the rear. The red brick facade is articulated with a three storey canted bay window that is finished with a cornice

moulding. The third floor is rough cast with red brick decorative scroll surrounds to the windows, the larger of the two with a decorative gable. The red brick window reveals have cambered heads and house vertically sliding glazing bar sash windows with French doors that open onto ornate wrought iron balconies. The front entrance has a columned surround that houses a painted six-panelled door.

Radnor Walk

3.51 Radnor Walk has undergone a considerable amount of superficial alteration but retains its unity through a simplicity of scale and overall style. Visual interest is added by the curve to the street, which comes as a welcome break after the straight terraces which prevail in much of the area.

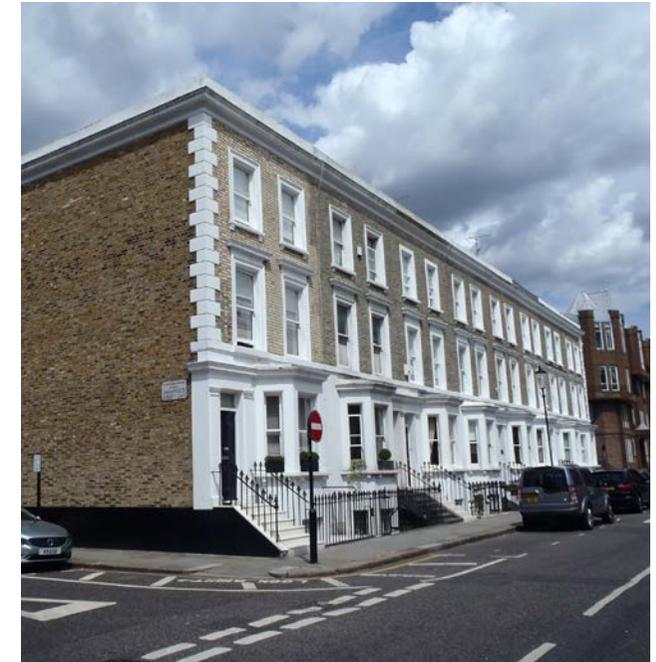
3.52 Nos. 7-43 (odd) and 4-52 (even) are to the same design comprising banded stucco ground floors and stock brick to the first and second floors above. The windows are vertical sliding eight-over-eight glazing bar sash windows set within architrave surrounds with a console bracketed hood to the first floor. The entrance doors are of timber construction but vary in design with a transom light above. The roofline remains relatively intact. However, the removal of some parapet cornices has broken the unity of the terrace and harmed its appearance.

3.53 The terraces to the southern end of the street nos. 51-59 (odd) and 54-64 (even) Radnor Walk sit opposite each other and are of almost identical design except for nos. 54-64 which do not have a parapet cornice. The houses are larger than the houses to the north and sit



21-47 Radnor Walk

further back from the pavement to allow for a lower ground floor. The terraces do, however, sit comfortably with their context respecting the architectural language and materials of adjacent buildings. The houses are constructed from stock brick with stucco canted bay windows to the upper ground floor with pilasters and cornice. The entrances are paired with decorative stucco pilaster surrounds with capitals and cornice above. The front doors are of the traditional four-panelled type with square transom light above. The windows primarily comprise one-over-one vertically sliding sash windows set within rubbed brick flat arches with keystone detail. Cast iron railings enclose the front light well and help to visually unite the terrace group.



2-16 Redesdale Street

Redesdale Street and Redburn Street

3.54 Redesdale and Redburn Streets are very similar in style and architectural detailing to 51-59 (odd) and 54-64 (even) Radnor Walk comprising three-storey terraces, which are brick built with stucco to the basements and ground floor bay windows and doorways. Redburn Street (Nos. 2-44 even and 1-57 odd) and nos. 1-9 Redesdale Street have added interest with the incorporation of ornate cast iron balconies to the first floor. Nos. 2-16 (even) Redesdale Street are more ornate with added decoration in the form of stucco architrave surrounds to the windows with the first floor having moulded hoods. The upper ground and lower ground floors are also completely stuccoed and quoins have been added to the ends of the terrace.

Christchurch Street, Christchurch Terrace and Caversham Street

3.55 Bounded by Christ Church and Christ Church Primary School at one end and the pub – *The Surprise* - at the other, Christchurch and Caversham Streets with Christchurch Terrace were planned and still appear as a small neighbourhood complete in itself. The Christchurch Street terrace numbered 26-48 are attractive modest three-storey houses that are one window wide. The ground floors have banded stucco with the door reveals set within pilaster surrounds with transom lights above. Nos. 26-66 have decorative architrave surrounds to the first and second floor windows and nos. 68-70 have plainer cambered brick arches. The fenestration comprises vertical sliding six-over-six or three-over-three sash windows. The terrace has a relatively intact butterfly roof line to the rear which is set behind a parapet with stucco cornice to the front. The terrace is harmed by the rendering of some of the houses and the loss of architectural detailing such as cornice mouldings to the parapet and pilaster door surrounds. The terrace houses opposite at nos. 41-59 (odd) are larger at three storeys over basement and two windows wide. The upper and lower ground floors have banded stucco with the first and second floors comprising London stock brick laid in Flemish bond. The houses have been embellished with decorative architrave surrounds to the upper floor windows which house three-over-three glazing bar sash windows. The roofline remains unaltered and the building is terminated with a moulded cornice to the parapet.



26-48 Christchurch Street

3.56 Numbers 2-16 (even) Caversham Street are similar to nos. 41-59 Christchurch Street except they are made slightly grander with pilaster surrounds to the entrance doors. Nos. 18-24 (even) are more modest being lower at three storeys reflecting the houses of nos. 26-48 Christchurch Street. Unfortunately the original Victorian terrace houses on the south side of Caversham Street were severely damaged by bombing during the Second World War and were later demolished. Nos. 47 and 49 are the only houses to have survived on this side of the street. The semi-detached pair are two storeys in height with lower ground floors. The houses are stucco fronted with vertical sliding six-over-six glazing bar sash windows and blind windows to the party wall line. The facade is relatively plain



2-16 Caversham Street

except for a simple string course between the upper ground and first floor levels and a moulded cornice to the parapet. The terrace that was lost to enemy action has now been replaced with a sports court and blocks of flats: Haydon House built in the 1980s of stock brick and reconstituted stone and Caversham House built 1960s of a Neo-Georgian design. The 1970s houses (Nos. 1-5) in Christchurch Terrace are conservative in design, whilst those facing them are a mid-Victorian terrace of the same design as the houses on the south side of Christchurch Street.

Tedworth Square

3.57 A variety of building styles front onto the attractive enclosed gardens of Tedworth Square.

There are three distinct architectural styles, the earliest being nos. 35-41 on the western side of the square. This four storey terrace is stucco fronted at lower ground and first floor levels with stock brick above laid in Flemish bond. The facade has distinctive three storey canted bay windows to upper / lower ground and first floor levels, the detailed design of each corresponds to the hierarchy of each floor level of the house. The windows directly above the front porticos reflect the adjacent canted bays with pilaster surrounds and dentilled eaves cornice above. The second floor windows have architrave surrounds and the roof above is screened by a parapet with stuccoed moulded cornice. The windows comprise vertical sliding timber sash windows the majority of which are single paned. Cast ironwork adds further interest at first floor with decorative railings to the balconies that follow the footprint of the canted bay windows. Decorative railings are also present to the street protecting the lightwell and to the sides of the front entrance steps. The formal elevation of the terrace turns onto both Redesdale Street and Redburn Street with similar housing resulting in the characteristic plain flank elevations not being present. The composition of the terrace has been harmed through an inappropriate roof addition and the blocking up of some windows of a canted bay.

3.58 The southern and eastern sides of Tedworth Square, nos. 1-13 (odd) Rolston Street and 19-31 (odd), comprise substantial five storey red brick terraced houses dating from the late 19th century. These attractive buildings also have three storey canted bay windows which are also present on the corner



33-43 Tedworth Square

houses with four sides that create a distinct “turret “ like feature. The red brick facade laid in stretcher bond contrasts pleasantly with the white painted vertically sliding sash windows which sit within rounded rubbed brick arches with white keystones, the decorative bracketed window cills of the first floor and ornate cast iron railings of the first floor balconies. The top of the terrace is finished with a dentilled cornice to the parapet which masks the flat roofs behind. The front railings at street level reflect those of nos. 35-41 Tedworth Square and help to unite the south, east and west sides of the Square. The 1950s block of flats of Tedworth Court, nos. 17-15, contrasts sharply with the more ornate red brick later Victorian Terrace houses breaking the rhythm of the street. This six storey block



19-23 Tedworth Square

is constructed from red brick laid in stretcher bond with a fenestration of one-over-one sash windows. The balconies to the French doors are made of decorative mild steel.

3.59 On the north side of the Square is a 1970s block of flats. The building is constructed of a red brown brick laid in stretcher bond with simple brick detailing in the form of string courses and soldier brick heads to the window and door reveals. The plain facade is enlivened with canted bays, porticos, steel railings and white framed windows. Car parking facilities are well hidden at the rear but the large arch in Radnor Walk, providing vehicular access, creates a regrettable dead area on this corner. The development was constructed following

the demolition of a Victorian terrace (nos. 50/58 Tedworth Gardens, 20/48 Tedworth Square and 33/36 St. Leonards Terrace). A remnant of this formally impressive terrace has been saved and is linked to the flats on the north eastern side of the Square.

3.60 The contrast between the old and the new provides the most recent example in the conservation area of the substantial impact that a major development can have on the character of an area. Despite the lack of architectural unity to the square and the fact that some of the terraces run on into adjoining streets, the integrity of the Square remains, maintained by the maturity and charm of its well kept central gardens.

Durham Place and Ormonde Gate

3.61 The small area between Tedworth Square and the Royal Hospital Road is varied in scale and composition. The tree-lined streets leading south from the Square follow a similar building style to the south side of the Square with tall red-brick blocks. This style is again repeated in nos. 1-12 Ormonde Gate but with additional ornamentation that reflects their more prominent location overlooking Burton's Court. The terrace is a balanced composition that is five storeys over basement in height with Dutch style gables to the end houses and even pitched gables to the two central houses. The red brick facade is embellished with stone ornamentation that includes bay windows and recessed porches, cornices and gables. The stone is also followed through onto the street with iron railings set between stone piers with capping stone. The



1-12 Ormonde Gate

windows are vertically sliding glazing bar sash windows that sit within either stone or red brick reveals with rubbed brick flat arches with those on the first floor having keystones. The pitched roofs are covered with red clay tiles with lead clad dormer windows with cornices.

3.62 The short brown brick and stucco terrace of Durham Place (nos. 1-7), which again faces onto Burton's Court, is from a much earlier period but it was completely refaced in the 19th century. This balanced composition is constructed from stock brick with stucco ornamentation to the porches and moulded architrave window surrounds. The end and central houses have pediments at first floor level helping to emphasise the articulation within the



1-7 Durham Place

facade. The central house has a pediment with a central plaque with the words Durham Place 1790. The terrace is harmed by small piecemeal alteration such as the infilling of the front entrance porticos and alterations to some of the windows.

3.63 Durham Court, positioned directly south of Durham Place, has been converted to flats. These works saw the removal of the front entrance porch and its replacement with a canted bay window from lower ground floor level to the mansard roof. The principal facade is constructed from red brick laid in Flemish bond with ornate detailing on the two outer canted bays with carved and moulded brickwork. The windows at upper and lower ground floor levels

have vertical sliding sash windows and the floors above side hung casements with transom lights. The later mansard roof extension is clad in slate and has inverted dormers. Despite the later interventions the building still makes a positive contribution to the streetscape with some fine detailing. To the rear of the house is a mews cottage that originally formed part of the grounds of Durham Court but now comes under a separate address no. 4 Christchurch Street. This attractive building is constructed from brick that has now been painted with a hipped state roof. The fenestration comprises vertically sliding sash windows some with leaded lights and others glazing bars. On the east end of the mews house there are some tantalising fragments, which defy explanation, notably a great stucco arch with pilasters and Corinthian capitols which may have formed part of the earlier Durham House that occupied the site.



Durham Court

Ormonde Gate

3.64 Ormonde Gate nos. 18-23 and 32-37 date from the 1930s and make an attractive contrast to the larger Victorian terrace houses. The houses are two storeys with attic rooms. These Tudor style properties are constructed from a brown red brick laid in Flemish bond and rendered brickwork with applied timber to imitate timber framing. The elevation is attractively articulated with lean-to roofs to the ground floor entrances and canted bays to the projecting wings with gable roofs that extend back to the mansard storey with attic rooms. The fenestration reflects the style of architecture comprising side hung timber casement windows painted black with rectangular diamond leaded

lights. The ground and canted bay first floor windows are to a mullion and transomed design. The roof is covered with brown clay tiles and has two and four casement wide flat roofed dormer windows. The oversailing gabled roofs are also fronted with red clay tiles many of which now accommodate a small window. The chimney stacks alternate between rectangular stacks and those that are offset in a diamond configuration and finished with clay chimney pots. The front doors are also more vernacular in appearance comprising four-over-four long vertical panels that are separated by a lock rail. These are either stained or varnished to retain a natural wood appearance. Unlike other areas of the conservation area the boundaries comprise dwarf walls with low picket fences and



18 Ormonde Gate

pedestrian access gate with square openings. No. 38 Ormonde Gate which fronts onto Christchurch Street also features many of the aforementioned features but the entrance has an open gabled porch supported on posts and a more modest roof.

3.65 The houses at the southern end of Ormonde Gate nos. 24-31 (consec) comprise two short terraces that are five storeys over basement in height that mirror each other across the street. The red brick work is enlivened with stone detailing to the recessed entrance porch, first floor balcony and second floor cornice. The fenestration comprises vertically sliding sash windows set within plain red brick reveals with rubbed brick flat arches. All but one of the

large Dutch gables has now been rendered and painted upsetting the original composition of the terrace at roof level.

Tite Street (between Christchurch Street and Royal Hospital Road)

3.66 Nos. 7-27 (odd) Tite Street are four storeys over basement terraced houses. The front facade has full height canted bay windows that have decorative panels and moulded brick courses which extend across the facade. The majority of houses now have unsympathetic roof extensions which sit awkwardly with the traditional architectural language of the original facade. The windows are vertically sliding sashes, the upper sashes of which are broken up into smaller panes with glazing bars. The window frames sit within moulded brick reveals with rubbed brick arched heads with keystone and brick aprons beneath. At first floor level there is a balcony which stretches across the facade that has ornate black painted railings supported on moulded brackets. The front entrances are in pairs with moulded brick pediments above. Some of these have now been removed and the doorways combined and enlarged to create entrances to flats, which has harmed the rhythm and original composition of the terrace.

3.67 Nos. 8 -22 Tite Street and No. 49 Royal Hospital Road comprise a terrace of nine three storey houses that date from the 1930s. The neo-Georgian design adds interest and variety to the street scene and is seen in contrast to the larger more ornate four storey houses opposite. The building is constructed from a red multi stock brick laid in Flemish bond with subtly contrasting



7-27 Tite Street

brick reveals of a single tone red brick. The ground floor has a rendered string course above the ground floor windows and recessed porch. The roof comprises a mansard covered in clay tiles with flat roofed three and two light dormer windows with side hung casements. The windows are vertical sliding glazing bar sash windows of the six-over-six pattern of tri-partite design with four-over-four side lights that sit almost flush within the brick reveals. The long facade is to a symmetrical design which is emphasised with the two end houses being larger and projecting forward of the facade with greater decoration with arched windows to the ground floor and stone string courses and quoins to the corners. The central house with pediment also projects forward of the facade supported on



8-22 Tite Street

brick pilasters. The terrace houses between are further articulated with nos. 12 and 20 having canted bay windows to the ground and first floors. The terrace is united at street level with plinth brick walls and piers with capping stones. The railings set between the piers are decorative but many have been altered over time and now display different designs that affect the uniformity of the terrace.

Individual Streets



Royal Hospital Road, Tite Street, Swan Walk, Chelsea Embankment, Franklin's Row

3.68 In Royal Hospital Road, the vehicle once more dominates, and the change in scale is felt all the more sharply when emerging from the smaller residential streets either of Swan Walk or Christchurch Street. There is no particular architectural style in this road, nor even a unity to the uses, with a number of small retail, restaurant and commercial uses on its south side. Nos. 1-17 (odd) are a terrace of red brick houses of differing designs. Nos. 7-17 form a distinct terrace group which is to a complicated symmetrical design. The two central houses have large stone bow windows from the lower



11-13 Royal Hospital Road

ground to second floor levels which are crowned with a bottle balustrade. The red brick facade is constructed in Flemish bond which reflects the two outer properties within the group. The third and fourth floors are housed within the gable which is embellished with stone detailing including a roundel, string courses, finial and coping. The front entrances are recessed and sit beneath the first floor bracketed balcony with an open roundel transom panel beneath. The windows comprise vertical sliding glazing bar sash windows set within brick reveals with cambered brick arches. This is repeated across the group except where they appear within stone bow windows where they have roll mouldings to their heads. The two houses nos. 7, 9, 15, 17



19 Royal Hospital Road

incorporate additional elements such as canted bay windows and projecting square bays on brackets. The ornate railings that guard the front lightwells reinforce the terrace group at street level.

3.69 Another notable building within the group is no. 19 Royal Hospital Road which is unique in the area. The five storey building over basement is constructed from blue brick laid in Flemish bond with red brick dressings in the form of pilasters and cornice string courses to each floor level. The sixth floor attic rooms are housed behind a Dutch gable with moulded red brick dressings which at its apex has a weathervane surmounted with cockerel. The windows

comprise mullion and transomed windows with side hung casements with rectangular leaded lights. The entrance door is positioned within a pilaster stone surround with arched fanlight above. The entrance steps and balustrade are also of stone with bottle balustrades that also enclose the lightwell. The building makes a positive contribution to the street and partially terminates the view looking north along Swan Walk.

3.70 The other noticeable building along the north side of the Royal Hospital Road within this eclectic group is no. 25 which is a 1930s block of flats. This building is much taller than the neighbouring buildings and is the most dominant building within the group. The brown brick is laid in English bond the headers and stretches of which project out slightly to form distinct bands which follow the contours of the large central bay window and curved sun trap windows. Between the glazing bar metal casement windows are vertical concrete “triangular” ribbed panels. The simple concrete cornice to the fifth floor follows the curvature of the sun trap windows and is painted white matching the panels below. This is surmounted by an additional brick storey which in turn has a more recent set back glazed roof extension. The entrance is positioned centrally at street level and has a painted concrete stepped reveal. The railings are art deco in style and add further visual interest to the building at street level.

3.71 Either side of this block of flats are two further buildings that incorporate the same brick, nos. 21-22 which dates from the 1930s and no.



25 Royal Hospital Road

29 which dates to the 1950s. Nos. 21-22 is an attractive four storey neo-Georgian building with lower ground floor and mansard roof set behind a parapet with dentilled decorative cornice. The brickwork is of Flemish bond with flat soldier courses to the heads of the window reveals. Emphasis is given to the carriage way which projects forward with scrolled brickwork at first floor level with french doors and an iron balcony. The railings are more traditional having square vertical members with spikes. The carriage way opening has ornate side hung gates and a lantern light the ironwork of which spans the opening. No. 29 dates from the 1950s and replaces a previous house that was destroyed by enemy action during World War Two. This



29 Royal Hospital Road

building is to a relatively simple neo-Georgian design with flush fitting vertical sliding glazing bar sash windows and plain brickwork laid in stretcher bond. The entrance is accessed at the side of the property adjacent to the garage that is stepped back from the front facade.

3.72 The south side of the street has the National Army Museum which is currently under reconstruction at the time of writing. The new design will incorporate similar bricks and will have its entrance fronting directly onto the street. The building will be to a similar design that utilises the same concrete frame but with an extension on the northeast side adjacent to the Sloane stable block. The building when finished

will provide a more modern visitor experience that will front rather than turn its back on the street.

3.73 The Physic Garden boundary fronts onto three roads: Royal Hospital Road, Swan Walk and Chelsea Embankment. The southern boundary fronting onto the Embankment is more open with black painted iron railings set within stone copings on top of a red brick plinth wall. Towards the centre of the railings are red brick gate piers from which wrought iron gates are hung. These are embellished with stone plinths, bands and capping stones. In the London stock brick wall along Swan Walk there is an early 18th century iron gate with side pieces that are set between stone capped brick piers.

3.74 The boundary fronting onto Royal Hospital Road is of red brick construction which is visually broken along its length by the main buildings of the gardens comprising the offices, lecture rooms and Curator's house. These buildings are two storeys in height with stone dressings in the form of quoins and string courses. The windows have vertical sliding glazing bar sash windows set within brick reveals with rubbed brick arches with keystones. The roof is of an even pitched gabled construction with a covering of red clay tiles.

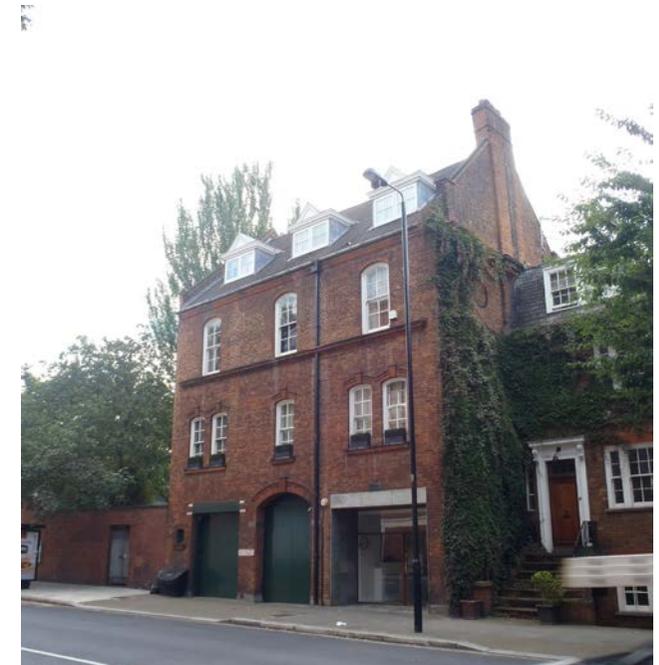
3.75 Within the walled garden is a lushly planted area which is divided by gravel paths laid into quadrants which are mostly sub-divided into narrow rectilinear beds. At the centre of the garden is a replica statue of Sir Hans Sloane. The original 1733 statue having been moved to



59 Royal Hospital Road

the British Museum due to deterioration. To the north-east of the statue is a listed rock garden with an oval pool at its centre which is believed to be the oldest of its type in Europe. To the north and western sides of the garden are a number of attractive Victorian timber framed glass houses. The gardens can be enjoyed by visitors and pedestrians walking past the gardens and provide a welcome verdant green gap within the built up streetscape. The gardens also provide an attractive outlook for the houses on Swan Walk and Royal Hospital Road.

3.76 Beyond the Physic Garden to the south-east are nos. 59-65 a group of red brick houses which follow the road round to meet the Chelsea



65 Royal Hospital Road

Embankment. No. 65 is four storeys including attic in height, three windows wide and has a central carriage way to the street. The brick is laid in English bond and has moulded brick decoration with cornices, cills and window heads. The windows are vertical sliding four-over-four glazing bar sash windows that sit flush within the brick reveals. The mansard roof is covered in clay tiles and has dormer windows with side hung casements that are finished with a cornice and a gable roof.

3.77 The adjacent group of houses nos. 61-64 form a short terrace that is set back from the established front building line providing space for front gardens. The two central houses were

combined to form one house with modification of the front facade that has involved the removal of the separate entrances for one single central access. Although the two central houses have been altered the group still retains its symmetry. The group is constructed from a multi-red brick laid in English bond with rubbed brick flat arches to the head of the window reveals and projecting brick quoins to the corners. The windows are tripartite vertical sliding glazing bar sashes and the front doors are one panelled in a wood finish and set within door surrounds with console bracketed hoods.

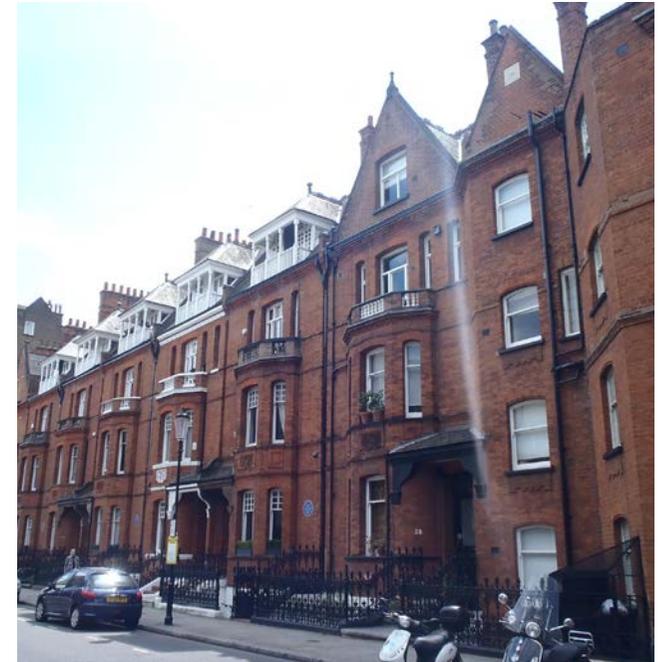
3.78 To the south-west of nos. 61-64 is no. 59 Little Cheyne House (incorporating no. 15 Little Cheyne House, Chelsea Embankment) which was designed by the architect R. Norman Shaw. The building sits on a prominent corner site where Royal Hospital Road meets Chelsea Embankment. The building has similar detailing to no. 65 with the brick laid in English bond and the same moulded brick decoration to the cornices, cills and window heads. The vertical sliding glazing bar sash windows, however, have more variation in size but the detailed design is the same and they also sit flush within the brick reveals. At street level there are distinct round windows with glazing bars that radiate out from a square centre forming a “spoked wheel design”. The clay tiled roof has a heavy coved cornice at eaves level and dormer windows with timber turned balustrades in front.



61-64 Royal Hospital Road

Tite Street

3.79 The lofty red and yellow brick buildings of the Tite Street Studios are dominated by their large studio windows. Each building has its own individual and original style and this unusual group stands somewhat aloof from the surrounding development, this feeling of isolation being accentuated by the blank wall running along the eastern side of Tite Street enclosing St. Wilfrid’s Residential Home. This rather austere late 1960s building has a long horizontal elevation which is at odds with the prevailing character of the area and the vertical emphasis of neighbouring properties.



28-42 Tite Street

3.80 Nos. 28-42 Tite Street are four storey over basement late Victorian terraced red brick houses that sit opposite St. Wilfrid’s Residential Home. The houses have three storey canted bay windows with a parapet formed with brick piers and bottle balusters. The elevation is further embellished with decorative brickwork in the form of moulded string courses, dentilled cornices, carved brick aprons to first floor windows and a decorative entrance canopy with eaves cornice supported on carved brackets. The windows are vertical sliding glazing bar sash windows that sit within brick reveals with curved rubbed brick arched heads. The doors are of a six panel construction with rectangular transom lights above. The slate roofs of the terrace are varied with the two houses at either end of the

group having pitched gables. The five houses in between have large dormer windows with hipped roofs supported on turned decorative posts with timber balustrades between. The decorative iron railings that guard the lightwell unite the terrace at street level and help emphasise them as a group.

3.81 The artist's studios nos. 44, 46, 48, 50, 52, 31 and 33 make a significant contribution to the character of Tite Steet and are discussed in more detail later.

3.82 No. 54 is a more modest house that is three storeys in height over basement. It is constructed from red brick with decorative brick finishes and vertical sliding glazing bar sash windows. The canted bay windows extend up through the eaves of the roof and are capped by a hipped roof giving the appearance of a turret to the third floor creating an attractive composition that adds to the variety of architecture within the street.

3.83 Shelly Court and Chelsea Lodge are mansion blocks that are six and seven storeys in height respectively. Both buildings are of red brick construction. Shelly Court is more ornate with white painted stone decoration in the form of canted bay windows with mullion and transomed windows, string courses, entrance porch surrounds and bracketed balconies. Decorative railings are also an important feature and are found on the first, second and third floor balconies and on the street enclosing the front lightwell.



Shelly Court, Tite Street

3.84 Chelsea Lodge is much plainer but still forms an attractive composition with visual interest being added through full height bow windows which stretch up to the underside of the over-sailing eaves and banded brickwork to the fifth floor. The fenestration comprises vertical sliding glazing bar sash windows that are set flush within simple brick reveals. The front entrance porch is constructed from stone and has a strong presence on the street with its 'twin' pilaster surround. The hipped roof is clad in clay tiles and has flat roofed dormers with vertical sliding glazing bar sash windows.

3.85 No 35 Tite Street dates from the late 1960s replacing a former artist's studio, The



35 Tite Street

White House, which was formally owned by James Whistler. The replacement building is traditionally designed and constructed from a multi-stock brick laid in Flemish bond with central pediment. The elevations are embellished with re-constituted stone dressings in the form of window surrounds to the first floor, string course to ground floor, cornice to roof parapet and pilaster surround to front entrance. The windows are vertically sliding glazing bar sash windows which sit in plain brick reveals with rubbed brick arches to the ground and second floors. The southern facing flank elevation has a double height canted oriel bay window which makes a positive contribution within the gap to no.37 Tite Street.

3.86 No. 37 was built in the late 1990s and is to a modern design that contrasts with the surrounding traditional architecture and materials. The building is plain in appearance clad in a smooth red French limestone laid in courses with bronze windows. The ground floor sits forward creating a plinth with central garage doors flanked by glazed panels and entrances. Over the plinth at first / second floor level is a bay window that adds some modelling to the elevation. The building is positioned on a prominent junction terminating the view west along Dilke Street.

3.87 No. 39 Tite Street returns to a traditional design being a three storey house with attic. It was built in the early part of the 20th century from red brick with stone cladding to the ground floor surrounding the entrance carriage opening. Above the ground floor is a projecting bracketed string course that carries a decorative canted bay window above and also forms a door hood over the main entrance. The windows are of the mullion and transomed type with square leaded lights. The slate mansard roof storey sits behind the parapet with two dormers with over-sailing eaves and mullion and transomed leaded windows.

3.88 The flank fall of no. 41 Tite Street fronts onto the street and the more formal elevation faces the flank wall of no. 3 Chelsea Embankment. Visual interest has been added to the elevation fronting the street with stepped moulded panels and stone string courses. Ornamentation has also been given to the chimneystack which has a scrolled stone base



1 Swan Walk

and alternate courses of brick and stone that terminates with a moulded over-sailing stone course.

Swan Walk

3.89 Swan Walk bounded on one side by the wall of the Physic Garden is unique to the area with its four spacious detached Georgian houses. Apart from no. 2 which is more open to the street, the houses jealously guard their privacy and glimpses of their attractive facades can only be snatched over the tops of walls and fences.

3.90 No. 1 Swan Walk dates from the early 18th century and is two storeys in height with



2 Swan Walk

mansard roof. The front elevation is relatively plain being stuccoed and having a slightly protruding band above the ground and first floor windows. The elevation is four windows wide with vertically sliding glazing bar sash windows. The front entrance comprises a wooden doorcase with open pediment and arched fanlight which houses a six panelled door. The mansard roof is clad in clay tiles and has three dormer windows with glazing bar sash windows.

3.91 No. 2 Swan Walk is an early 18th century house of three storeys over basement in height. The facade is five windows wide and is constructed from London stock brick with red brick dressings to the window reveals that



3 Swan Walk

include cambered red brick arches. The ground floor has banded stucco and further decoration has been added with a band to the first floor and a cornice moulding to the parapet. The windows comprise vertically sliding glazing bar sash windows forming an attractive composition. The first floor windows are set behind an ornate wrought iron balcony which stretches across the whole elevation. The upper ground floor entrance is set within a fine stucco front porch with Corinthian columns.

3.92 No. 3 Swan Walk was built in 1776 and is positioned closer to the street with a small front garden. It is four storeys over basement in height and has a mansard roof addition. The building



16 Chelsea Embankment

is constructed from London stock brick laid in Flemish bond with a stucco band below the first floor windows. The windows comprise vertically sliding glazing bars sashes set within plain brick reveals with rubbed brick flat arches. The first floor windows have ornate black painted wrought iron balconies. The ground floor front entrance door is set within a painted brickwork surround with fanlight above. The slate mansard roof is set back behind the parapet and has two front facing dormers with vertical sliding glazing bar sash windows with over-sailing flat roofs finished with a cornice.

3.93 No. 4 Swan Walk is early 18th century in date and is three storeys over basement



15 Chelsea Embankment

in height. The five window wide elevation is constructed from London stock brick with vertical sliding glazing bar sash windows set within plain reveals with rubbed brick flat arches. The first floor windows have wrought iron balconies in a Gothic arch design which are painted white. The Greek Doric front portico has fluted columns and is the single most dominant decorative feature to the formal elevation.

Chelsea Embankment

3.94 The buildings facing this part of the riverside have a coherence and similarity of age and building style. All are late Victorian and Edwardian buildings, built between 1870 and 1913. They are in the distinctive ornamental style



8 Chelsea Embankment

of the period – being tall red brick buildings, or yellow brick with red brick dressings. They have decorated gables, steeply pitched roofs with dormer windows of various attractive designs; and mouldings, such as friezes, picket out in Portland stone or red brick. They also have a series of ornate chimneys contributing to the vertical rhythm of the architecture. The houses are generally between four and five storeys high with basement and attic floors. The front lightwells are protected by decorative black painted railings. Nos. 3-18 Chelsea Embankment are listed as being of architectural and historic interest; no. 3 was built by G.F. Bodley and T. Garner in 1875, nos. 4-6 by E.W. Godwin in about 1880, and nos. 8-11 (1876), nos. 15, 17 and 18 (1870s) by Richard Norman Shaw.



10-22 Embankment Gardens

Embankment Gardens

3.95 Nos 1–23 comprise terrace houses and modest flats that curve round Chelsea Court a large mansion block that fronts onto Chelsea Embankment. The buildings are six storeys in height and are of red brick construction laid in English bond with stone dressings which have now been painted white. The elevation is embellished with a variety of bay / oriel windows, gables / Dutch gables, front entrance porches, stone banding and cornicing. The windows comprise vertically sliding glazing bar sash windows some which contain leaded lights. The windows are set within architrave surrounds or within mullion and transomed reveals. No 5's stone work has not been painted and illustrates



Chelsea Court, Chelsea Embankment

how the terraced would have appeared when originally constructed. The large front doors are six panelled two leaf doors that sit beneath a decorative transom light. The front lightwells are protected by decorative black painted railings.

3.96 Chelsea Court is a large mansion block on a prominent “island” site fronting onto the Thames. The building has a “T” shaped plan and has similar architectural detailing and elements as the adjacent terrace houses of Embankment Gardens but the stonework has remained unpainted. The principal facade has distinctive Dutch gables and on the corners there are copulas which are seen in vistas along Chelsea Embankment. The elevation also has added interest through the use of decorative

balconies to the French doors at first and second floor levels with black painted iron railings which sit between the canted bay windows. The large front entrance porch incorporates an arch with decorative spandrel panels formed between blocked columns and the cornice and bottle balustrade. The front boundary that surrounds the site comprises a stone plinth with piers which are topped with simple spiked railings that are painted black. The building is little altered and makes a positive contribution to the character and appearance of the conservation area.

Franklin's Row

3.97 The mansion blocks and flats of Franklin's Row front onto the north-eastern side of Burton's Court and form some of the most substantial residential buildings in the area. The two seven storey blocks containing nos. 50-58 date from the 1950s and replaced Edwardian mansion blocks that were destroyed during World War Two. The replacements are relatively plain being constructed from a multi brown brick laid in stretcher bond with steel framed casement windows set within plain brick reveals. The lower ground and first floors are faced in Portland stone along with a large balcony to the first floor above the principal entrance which also supports the canted bay windows up to third floor level. The seventh storey comprises a setback mansard storey clad in clay tiles with flat roofed dormers. The front lightwell is enclosed with a stone plinth with metal railings laid out in a pattern of rectangles.



Burton Court, Franklin's Row

3.98 The block containing nos. 1-49 are Edwardian in date and are also seven storeys in height. These are of red brick construction with stucco decoration in the form of quoins, bay windows and moulded string courses. The windows are side hung casements with glazing bar top lights. The window reveals are decorated with stucco surrounds and bracketed hoods. The roof storey is finished with a number of decorative red brick gables embellished with decorative moulded stucco panels with rounded arched windows. The larger of the gables are in alignment with the front entrance porticos giving them a greater presence within the street. The slate roof is pitched back from the brick facade



1-49 Franklin's Row

and has decorative tri-partite round arched dormer windows which reference the windows below on the sixth floor. The entrance portico has ornate stucco decoration that incorporates Ionic pilasters and a rounded arched opening with keystones and moulded decorative spandrel panels. The railings to the front of the building are also ornate enclosing the front lightwells at street level and the balconies and balconettes at first, second and third floor levels. The buildings form an attractive back drop to Burton's Court.

Small Scale Streets and Mews



Smith Terrace, looking west

Smith Terrace

3.99 Smith Terrace, with its bohemian atmosphere, is one of the more colourful streets in the area. The two-storey houses were originally of simple decoration reflecting their use as workers' cottages. These were originally constructed from stock brick with the ground floor of rusticated stucco with keystone detail above window and door reveals and a moulded architrave surround to first floor windows. The windows are vertically sliding glazing bar sash windows many with margin lights. The roof parapet is also embellished with a moulded cornice with mansard slate roofs behind. Over the years many of the houses have been altered. Some facades have been rebuilt in stretcher



Smith Terrace, looking west towards Radner Walk

bond, ground floor windows have been altered to accommodate bays or have been enlarged and front doors have been replaced. Few of the natural brick facades at first floor level survive and the majority have now been painted over in varying pastel colours. The loss of the parapet cornice is also a noticeable change that has affected the uniformity of the terrace. The cast iron railings to the street help to unify the terrace but where these differ in appearance, and alternative boundary treatments have been introduced. These have a negative impact on the character of the terrace.



Woodfall Street, looking west

Woodfall Street

3.100 Woodfall Street appears small in scale by virtue of its short length rather than because of the scale of the buildings themselves. The buildings are again colourful but show a range of individual styles, the porch to Nos. 28 and 30 being particularly attractive. They range in height from two-four storeys and generally have a vertical emphasis. The north side of the street has a mews like character with garaging to Wellington Square, some of which has been built over to provide further living accommodation. One unifying characteristic within the street are the traditional materials used in its construction such as London stock brick, timber windows and stucco.



1-5 Clover Mews

Clover Mews

3.101 Clover Mews is the only mews remaining in the conservation area: and has retained its original setts as well as some of the louvre ventilators on the roofs. The houses are constructed from red brick with red brick dressings and a slate roof. The windows are of the vertically sliding glazing bar sash type that are set within reveals with decorative heads of moulded brickwork and rubbed brick arches. The terrace has been harmed by the introduction of paint to some of the brick and the introduction of large inappropriate dormer windows.



Paradise Walk, looking south

Paradise Walk

3.102 The modest two storey houses in Paradise Walk, nos. 1-19 consec, have retained their brick facades and leaded fanlights above the front doors. Their attractiveness is enhanced by the painted shutters, vertically sliding glazing bar sash windows and colourful window boxes which contrast sympathetically with the multi-red brickwork laid in English bond. The centre of the terrace on the east side has a decorative stone urn on the podium above the roof parapet.



56-8 Dilke Street

Dilke Street

3.103 The south side of Dilke Street, nos. 5-12, are predominantly two –three storeys in height and has a mews like characteristic with many dwellings having garaging to the street. Each house is to a different design and a number of subsequent alterations have created a varied streetscape which has retained its traditional character, through materials, detailing and vertically sliding glazing bar timber sash windows. The north side of Dilke Street is characterised by the flank and rear elevations of nos. 56, 58 Tite Street, and the frontages of no. 14 Paradise Walk, 1 Clover Mews and no. 8 Swan Walk.

Places of Worship

Christ Church, Christchurch Street

3.104 Christ Church dates from 1839 and was designed by the architect Edward Blore. It is designed in a restrained Gothic style and has retained much of the elegance and symmetry of the Regency period. Christ Church was extended in 1900 by the architect W.D. Caroe with the complete rebuilding of the nave roof and extension to the east and west ends up to their respective boundaries. The vestry on the south side was replaced with two new vestries designed by another architect J. Arthur Reeve. The last significant alteration to the exterior of the church occurred in 1933 with the addition of the entrance porch at the west end designed by G.G. Woodward. The church is constructed from multi-stock brick containing different tones of reds and yellows with light yellow brick dressings to the window surrounds and dentilled eaves course. Stone finishes have been used for the hood moulds to the windows, the curvilinear tracery of the west facing windows, the bell tower, buttress pinnacles and coping stones. The pitched roofs are covered in Welsh slate with lead flashings. The church dominates Christchurch Street and is a key building that contributes to the village atmosphere of this part of the area.

Chapel to Duke of York's Headquarters, King's Road

3.105 The Duke of York's Chapel was built in 1824 on a corner site location where Cheltenham Terrace meets the King's Road



Christ Church, Christchurch Street

on part of the grounds of the original children's asylum. The building is constructed from yellow stock brick laid in Flemish bond with stone cornice and blocking course with hipped slate roof set behind a parapet. Ground floor windows are arched recesses with vertically sliding glazing bar sash windows. The upper floor windows have rubbed brick arched heads with stone cills. To the east front is a Doric colonnade with small side entrances and a Greet Doric porch on the west front with coupled columns. The building has now been converted to a retail unit and is accessed from the east side from Duke of York Square.



Duke of York's Chapel, King's Road



Former Welsh Chapel, Radnor Walk

Former Welsh Chapel, Radnor Walk

3.106 The Chapel was formally a public entertainment/meeting hall that was built in the 1840s. It was brought by the Welsh Congregational Church in 1879 and it was fitted out as a chapel which was later extended in the later C19 and early C20 centuries. The building is constructed from stock brick with the front elevation having been stucco rendered and lined as ashlar. The roof is of an even pitched construction with a covering of slate. The Radnor Walk elevation is asymmetrical with an off-centre portico that has been infilled between the piers with masonry and vertically sliding sash windows

that have leaded lights with green margin glazing. To either side of the enclosed portico is a pair of Diocletian windows with similar glazing to the sashes. The front elevation was further altered in the late 19th century and early 20th century with a single storey flat-roofed bay of two builds with a continuous moulded cornice to the left of the portico and a flat roofed entrance porch with cornice moulding to the right of the portico. The chapel now has a new use as the Hill House International Junior School. The building adds variety and visual interest to the street which primarily consists of residential terrace housing.

Chelsea Methodist Church, King's Road

3.107 Chelsea Methodist Church dates from 1903. In 1941 a bomb destroyed the sanctuary, and after the war, the rooms that were left underwent various changes. The bomb site itself was long used as a car park, before the whole site was redeveloped in 1983 to provide twenty-one flats. The front portion of the building is in the conservation area and makes a positive contribution to the street scene. The building is constructed from red brick laid in Flemish bond with large moulded Gothic brick arches with stone lancet windows with coloured leaded lights at first floor level. The gabled roof is covered with Welsh slate and has five large dormers that cut through the eaves line with stone mullion and transom windows. The main entrance fronts onto King's Road and is decorated with blue tesserae with the Chelsea Methodist Church text and cross picked out in gold. Between the piers of the four large Gothic arches there are a row of



Chelsea Methodist Church, King's Road

four shops at street level with modern shopfronts and large fascia signs. The gable end fronting onto Chelsea Manor Street has Gothic arches and mullion and transomed windows and Gothic arched detailing picket out in decorative moulded brickwork and two Gothic arched stone door surrounds at street level.

Chelsea Synagogue, Smith Street

3.108 The Chelsea Synagogue, situated to the east end of Smith Street on the south side dates from the 1950s. The building is constructed from a brown brick that is laid in stretcher bond to the ground floor and stretcher bond above with darker protruding brick headers forming a



Chelsea Synagogue, Smith Street

diamond pattern. The ground floor has a row of tall windows set within concrete, reveals the heads of which form a string course across the elevation. The steel painted window frames have spandrel panels above and below the window. The west elevation, that terminates the view along Smith Street looking east, has two square steel casement windows, which are separated by a rectangular spandrel panel of recessed render between. The building has a rather austere appearance that is at odds with the more vibrant Victorian terraced houses within the street.

Public Houses



49 King's Road

3.109 Originally there were six pubs in the conservation area. Two of these have now been converted to form a restaurant at no. 49 King's Road and a dwelling at no. 1 St. Leonard's Terrace.

- 49 King's Road formally known as the *White Hart* Public House now a restaurant.
- 119 King's Road: *Chelsea Potter* formally known as the *Commercial Tavern* renamed 1956. Building dates from 1842
- 23 Smith Street: *The Phoenix*
- 1 St. Leonard's Terrace formally known as the *City of Gloucester* now converted to residential
- 87 Flood Street, *Coopers Arms* dates from 1874



119 King's Road

- 6 Christchurch Street, *Surprise* built 1853

3.110 Public houses were usually the first buildings to be built in a street to give somewhere for builders to drink and pick up their wages whilst the houses were being built. Today they create focus in the street scene and make a significant contribution to the character of the conservation area both in terms of their architecture and, in the case of those still functioning, their social role.

3.111 The upper storeys of public houses were usually more decorative than the rest of the terrace, particularly where the pub is located on a street corner. The *Cooper's Arms* and 49 King's Road are good examples of this.



The Phoenix, 23 Smith Street

3.112 The pubs are either stucco fronted or of a brick construction and usually embellished around the window openings with architrave surrounds and pediments and roof parapets which help to distinguish them from the adjoining terraces. Some elevations stand out as more highly decorative than others, such as the former *White Hart* Public House (49 King's Road) which from the second floor upwards, above the 1960s shop frontage, is of an ornate red brick construction with pilasters and carved brick decorative panels and decorative gables with moulded stone cornices. *The Coopers Arms* also has a distinctive decorative frontage constructed from London Stock brick which has been embellished above ground floor with architrave surrounds to the windows with moulded cornice



1 St. Leonard's Terrace

hoods and pediments. The pub also has a distinctive rounded corner, which extends up through the parapet cornice and terminates with a segmental pediment.

3.113 Good traditional pub frontages are retained at street level to the *Surprise* (6 Christchurch Terrace) with its mullion and transomed leaded windows set between panelled pilasters and spandrel panels. The fascia signage is also finished with an attractive dentilled cornice above. *The Coopers Arms* (87 Flood Street) has a fine original frontage comprising pilasters with ornate capitals that are surmounted with a fascia with decorative corbels and moulded cornice. *The Chelsea Potter* (119 King's Road) also has an attractive frontage with a large distinctive canted bay window with



Coopers Arms, 87 Flood Street

glazing bar windows set within pilaster surrounds that return along the Radnor Walk frontage. The frontage of *The Phoenix* (23 Smith Street) appears to have been rebuilt sometime in the early 20th century with the frontage at ground floor level being finished in an attractive brown glazed brick which returns down Woodfall Street. The plain fascia is finished with a hood/sill which is finished with a long continuous run of decorative planter guards to the frontage along both Smith Street and Woodfall Street.

3.114 Not all public houses survive today in their intended use. The new uses in this conservation area have caused the loss of historic features from the exterior (as well as the interior) and the loss of their social and neighbourhood function as well as loss of character from the



The Surprise, 6 Chistchurch Terrace

conservation area. No. 1 St. Leonard's Terrace has been converted to residential with the loss of the pub shop frontage. Fortunately the pilasters, fascia and cornice have been retained and are now the few remaining clues as to the buildings former use. No. 49 King's Road (the former *White Hart*) was also significantly altered in 1968 at ground and first floors with a new shopfront of travertine marble with stainless steel panels and window frames to create the *Chelsea Drugstore*. The building has now been converted to a restaurant with further alterations to the shopfront elevations. Although the facade appears as an unusual hybrid of two contrasting styles of architecture it is a physical remnant of the King's Road's later history and 'swinging-London'.

Artists' Studios

3.115 There are a number of artist studios which make a significant contribution to the variety and character of architecture within the Royal Hospital Conservation Area. The main period for the building of studio-houses began in the 1870s and Tite Street became a popular area for their construction. Each building has its own individual and original style and has created one of the most distinctive and important streets in the area.

3.116 The first of the studios to be built in Tite Street was the "The White House" for the painter Whistler which was designed by the architect E.W. Godwin in 1877. The building was replaced in the 1960s with a house of traditional design. The influence of Whistler, however, encouraged other artists to move to the street and Godwin was commissioned to design further studios. These being no. 44 Tite Street built 1878-80, no. 46 Tite Street and The Tower House, built 1885.

3.117 The Tower House is of red brick construction laid in Flemish bond designed in the Renaissance style. It is the tallest building in the street at four and eight storeys in height with a three storey oriel window to the north corner. The elevation has been enriched with a decorative band at first floor level with carved brick metopes and egg and dart moulding to the base. The four large tall studio windows dominate the elevation. The upper and ground floors are the most decorative with mullion and transomed windows that house small paned vertical sliding glazing bar sash windows with top lights above. These sit within fine rubbed brick arches with keystone with a decorative moulded panel below.



48 Tite Street and the Tower House

The entrance comprises a projected porch with carved red brickwork and is crowned with a small turned balustrade above.

3.118 No. 44 although by the same architect is quite different in appearance being three storeys in height over basement and constructed from yellow stock brick with red brick dressings. The windows to the ground and first floor comprise side hung casements with leaded lights which sit within plain brick reveals with rubbed brick flat arches above. The front entrance porch is again richly detailed with carved red brickwork and is surmounted with a segmental pediment. The large studio space at second floor level is lit by two tall windows with French doors that



44 Tite Street

open onto the top of the canted bay window at first floor level which is finished with a low timber balustrade. These windows are surmounted by a Flemish type gable which has recently had its carved brick panel reinstated to the benefit of the building. The architectural composition makes a significant contribution to the character and appearance of the street.

3.119 Number 48 adjacent to the Tower House (was built in 1894) and is a smaller studio that is three storeys in height over basement with attic storey. The building is also of red brick construction and richly decorated with brick quoins to the first floor canted studio window and pilasters to the window above. The decorative

panels above the windows reference the Tower House with the rectangular first floor panel displaying the date 1894. The ground floor recessed entrance door and adjacent window sit within distinctive large red brick moulded arches which add to the variety of architecture experienced in the street.

3.120 The four other late 19th century studios within Tite Street nos. 31, 33, 50 and 52 (More House) by the Architect Fredrick Waller have similar elements being constructed from yellow stock brick with red brick dressings in the form of pilasters, string courses and carved brick panels. These buildings are also dominated by their large distinctive double height studio windows above the ground floors which make them so easily identifiable from the other buildings in the area. The buildings also have distinctive Dutch gables, except no. 50 with its half-hipped gable to the street, which create a distinctive and attractive skyline.

3.121 Two other studios can be found in the area one in Smith Street and the other in Flood Street. These are less identifiable due to their design and location. For example the front elevation of 1 and 2 St. Leonards Studios in Smith Street is only one storey in height with small windows and the Rossetti Studios in Flood Street are largely hidden behind Rossetti House.

3.122 Nos. 1 and 2 St. Leonard's Studios can be found towards the southern end of Smith Street on the eastern side of the road. This attractive single storey building has a stucco ground floor with tall vertical sliding glazing bar sash windows



52 Tite Street

set within decorative stucco surrounds. The top of the stucco is finished with a moulded band that curves over the window openings. The entrance doors have stone pediments above with central shell motif. The parapet is of red brick laid in Flemish bond which is finished with a moulded stone coping with slate roof set behind. The studio spaces get their light from large rooflights behind the main facade. The building adds to the variety and character of the street and provides a welcome gap between taller buildings where trees can be observed in the gardens behind.



1 and 2 St Leonard's Studios, Smith Street

3.123 To the rear of Rossetti House can be found Rossetti Studios which were built in 1894. The building is constructed from red brick with rich terracotta and stone dressings with a pebble dashed upper floor to the distinctive circular projecting turret with red brick dressings. Although the studios are largely obscured from view they can be glimpsed through the carriage way and make a positive contribution to the character and appearance of the conservation area.

Public and Institutional Buildings



250 King's Road

3.124 Nos. 250 King's Road and 151 Sydney Street are the remnants of the St. Luke's Workhouse which was originally enclosed by King's Road, Sydney Street, Britten Street and Dovehouse Street. No. 250 King's Road was originally the workhouse offices for the Board of Guardians as part of the 1883 expansion. This two storey building over basement is constructed from red brick laid in Flemish bond with Portland stone dressings. The windows are vertical sliding glazing bar sash windows set within stone surrounds with a dentilled cornice above with segmental pediments over some of the windows. Added interest is also provided to the first floor with the addition of balconies supported on brackets with iron railings and a canted bay window. The main entrance has



151 Sydney Street

pilaster surrounds with ionic capitals and a mullion transomed light above with decorative leaded lights. This is in turn surmounted with a segmental pediment. The flank elevation fronting onto Sydney Street has a solid appearance with only one window at first floor level and makes a strong statement on this prominent corner site.

3.125 No. 151 Sydney Street dates from 1895 and was originally intended to re-house aged and infirm women. The building is four storeys in height and is constructed from red brick with Portland stone dressings with leaded dormer towers in a Baroque style. The central portion of the facade between the tower elements are large rounded arched windows which are split into three vertically sliding glazing bar sash windows with pilasters. The flanking towers have



Chelsea Old Town Hall

mullion and transom windows set within stone reveals with split pediments and scrolls above the windows. Behind the red brick frontage the rear is much plainer with simple London stock brick elevations with vertically sliding glazing bar sash windows with top lights. To the north of no. 151 there is a red brick wall which encloses what remains of the site. This wall is embellished with stone string courses and decorative brick buttressing which is capped with decorative coping stones. The detailing is more ornate around the two entrances which are marked 'Gentlemen' and 'Ladies'. Between the offices for the Board of Guardians and no. 151 Sydney Street there is a courtyard space with planting which makes a positive contribution the conservation area.

3.126 The complex of buildings comprising the Chelsea Town Hall (built 1906-18), Public Baths (built 1900) and Old Vestry Hall (built 1886) front onto three roads; King's Road, Chelsea Manor Street and Chelsea Manor Gardens respectively. The buildings, although constructed at different times, all complement each other being robustly designed with matching materials of red brick with Portland stone dressings. Chelsea Town Hall is two storeys in height with a granite plinth and slate roof. The building is fifteen windows wide with three bays at each end that are distinguished with stone facings with pediments supported on Roman Ionic columns in antis with entrances between within architrave surrounds and fanlight above. The ground floor windows have segmental heads and those to the first floor are square headed both with stone hoods above. At the centre of the building there is a bellcote with split pediment and large projecting clock with black and gold decoration below.

3.127 The public baths are in the English Renaissance style and to a symmetrical design. This comprises a seven window centre of three storeys with a mansard storey with dormers set behind a bottle balustrade. The windows are vertically sliding glazing bar sash windows with stone architrave surrounds with aprons. The windows at street level and to the two storey wings have a central mullion splitting the windows into two. The main cornice above the first floor runs through onto the side wings which are finished with a bottle balustrade. The elevations are further embellished with carved brick panels to the second floor and carved stone panels to the first floor along with stone quoins to the corners.



The Vestry, Chelsea Manor Gardens

3.128 The vestry is one storey with basement in height with a pedimented centre with coupled Ionic pilasters and wooden cupola. The lower wings have balustraded parapets and three rusticated serlian windows to the first floor. The buildings make a significant contribution to the character and appearance of the conservation area along with the remaining workhouse buildings on the north side of the road marking the western most boundary of the conservation area on the King's Road.

3.129 The Hall of Remembrance at no.54 Flood Street is single storey of painted brickwork construction with string course. The gabled roof sits behind the parapet and is clad with red tiles with gabled dormers also clad in tile and a



The Remembrance Hall, 54 Flood Street

central cupola to the ridge. The main entrance comprises a large hipped porch with square pilasters with capitals with doors set between. The windows are vertically sliding glazing bar sash windows. To the rear is a modern ancillary building called 'The Hut' which has rendered elevations and a 'jettied' gabled elevation with tall windows fronting Alpha Place. The roof has a distinct green copper finish which is seen in contrast to the heavier and more robust appearance of the clay tiled roof of the Remembrance Hall.

Buildings with shops

3.130 The shops within Royal Hospital Conservation Area make a particularly important contribution to its character. As well as the commercial aspects, they provide the setting for residents to meet socially, while in visual terms their prominent locations and variety in style and finish make for welcome interest in what is, apart from the King's Road, a predominantly residential area.

3.131 Shops still survive in their original locations and can be found primarily along the King's Road and Duke of York's Square. Some shops can also be found in residential areas such as Flood Street, Royal Hospital Road and Smith Street and appear more sporadically on purpose built corner locations.

3.132 The conservation area incorporates a small area on the north side of the King's Road which includes nos. 224-226, 232 and 20 Chelsea Manor Street. No. 224-226 was purposely designed as a bank with flats above. The building was built in 1909 and was designed by the architect Reginald Blomfield. The three storey building occupies a prominent corner site where Chelsea Manor Street meets the King's Road. The style is late 17th century English Baroque and has a strong colour contrast between soft red brick and white Portland ashlar which is offset by a grey granite plinth. The bank and former shop is clad in deeply channelled ashlar at ground floor level with the King's Road elevation having two broad arched openings with projecting keystones, filled with small-paned metal-framed glazing (that on the right is original though somewhat altered, that



224-226 King's Road

on the left replaced the former shop-front in 1964). The entrance to the bank on the right has a heavily moulded surround with a triple keystone, above which is a carved panel bearing a crown and anchor emblem and a festoon. The floors above are more residential in appearance with red brick pilasters surmounted by a heavy stone cornice. The windows are vertically sliding glazing bar sash windows that are set with stone surrounds with keystones. The roof is of hipped construction with a covering of slate. Dormer windows with segmental pediments are aligned with the windows below creating an attractive and original composition.



232 King's Road

3.133 No. 232 is another Edwardian building which was formally a post office and is connected to the sorting office to the rear at 20 Chelsea Manor Street. The frontage is primarily of red brick construction laid in Flemish bond with an ornate Portland stone shop frontage and stone decorative finishes to the floors above. The shop frontage is of ashlar with ornate detailing including architrave surrounds, moulded courses and cornicing. The shop entrance is set back within a rounded arch with architrave surround with keystone which is reflected in the window on the opposite side with round windows with Festoons above. The central window is of the mullion and transomed type with the top lights being divided with small pilasters with

capitals. The windows to the floors above are vertically sliding glazing bar sash windows set within red brick reveals with rubbed brick flat arches above with keystones. The central tri-partite windows are more decorative with columned pilasters at both first and second floor levels. The roof has a red brick gable fronting the street with central attic window with scroll details and moulded cornice below. The sorting office to the rear along Chelsea Manor Street at no. 20 is much plainer reflecting its function. The elevation is also of red brick construction reflecting this Edwardian group of buildings. Visual interest has been added by the windows being set within stepped reveals which are finished with rubbed brick arches and a keystone. Other stone work is used in the parapet string course and coping and window cills.

3.134 The most ornate section of the sorting office is the main entrance which is constructed from a softer red brick laid in Flemish bond. The central door access is set back from the street by five steps within a stone architrave surround with keystone. The window to the south has been modified to accommodate a flush door which detracts from the facade. The fenestration comprises vertically sliding glazing bar sash windows set between pilasters with rubbed brick flat arches and keystones. The central window is surmounted with a stone pediment which is flanked by a stone cornice.

3.135 Nos. 147-155 are a terrace of five shops which form a balanced composition. The group is constructed from red brick with stone alternating canted and bow windows with string courses



20 Chelsea Manor Street, Royal Mail Sorting Office

at first and second floor levels. The windows are vertical sliding glazing bar sash windows the second floor of which are set within stone mullions with central door which opens onto the roofs of the bay windows which are finished with black painted railings. The top of the building is finished with a stone cornice with a parapet and three central gable roofs which have paired central windows to the attic rooms. Either side of the gables are flat roofed dormers with tri-partite windows set into the slate roof. The shopfronts have been replaced over the years and are now of varying designs ranging from very contemporary frameless glass to more traditional timber construction. The pilasters that separate the shops are consistent being clad in green



145-155 King's Road

glazed tiles with cornice moulding above that help to unify the group at street level.

3.136 No. 145 King's Road (Horniton House) comprises a small apartment block with shop at ground floor level. The building is constructed from red brick laid in Flemish bond. The front elevation consists of two canted bay windows flanked by brick pilasters with a unifying cornice that follows the articulation of the facade at first, second and third floor levels. The elevation is also embellished with small balconies with ornate railings supported on a central bracket between the canted bay windows. The fourth floor above the cornice has Dutch type gables with a moulded stone coping. The windows

comprise side hung casements with top lights that sit in painted stone surrounds. The shopfront comprises frameless glazing set within a more traditional surround with pilasters, corbels and cornice above the fascia. The flank elevation facing onto Flood Street is less formal but incorporates similar elements to the front. The entrance to the apartments is the most ornate feature, the surround of which comprises a broken pediment with moulded architraves extending either side which is supported on double console brackets. The doors sit within rendered reveals which are embellished with curved heads and a keystone.

3.137 Nos. 131-141 is a distinctive and unique building within the King's Road. This grade II listed building dates from c1912-1915 and was designed as a Temperance Billiard Hall that was fronted with shops along the King's Road. The building has rough cast elevations with exposed brickwork and plaster and tile decoration. There are six shops that front onto King's Road with alternate projecting bays which are accentuated above by oversized pediments, brick banding and flamboyant plasterwork. The entrance to the former billiard hall was located in the centre and is distinguished through the arched nature of the shopfront cornice and the more narrow spacings of the pilasters. The first floor windows are side hung wooden casements with rectangular leaded lights. Above the parapet in the centre of the building is a copper cupola with dentilled cornice moulding. The shopfronts are also ornate with Art-Nouveau green tiles with a design of blue ribbons and oranges which clad the pilasters within which sit timber shopfronts. The hall that



131-141 King's Road

once formed the billiard rooms has now been converted along with the garage to the rear to form one large commercial unit. The rough-cast elevation to Flood Street has an attractive bow window with ornate leaded Art-Nouveau coloured lights set within a mullion and transomed window. This glazing is also reflected in the tripartite window above and the top lights of the side windows. The garage is a separately listed building and was built in 1919. This distinctive design, which has a strikingly traditional appearance, is reminiscent of a domestic cross-winged hall house. The four bay range has a steep pitched roof which has a covering of clay tiles which has four eaves gabled dormers also clad in clay tiles. The first floor is clad in stained



125-129 King's Road

weather boarding which terminates at the top of the external steps to the first floor. The rest of the elevation is constructed from brick which has been painted. The ground floor has been altered with the introduction of further glazing in the form of a bow window and glazed doors, which were introduced when the garage was converted to a shop use. The windows are side hung timber casements with glazing bars. The group of buildings make a positive contribution to the streetscape adding visual interest and variety in architecture to the area.

3.138 Numbers 125-129 to the east of the former Temperance Billiard Hall are three storey buildings with shops at street level

and residential above. No. 129 appears to be the latest addition dating from the 1920s or 1930s. This is of red brick construction with brick quoins to the corners and tile on edge splayed flat arches to the window openings with keystone detail. The windows are new having been replaced with UPVC at first and second floor level and the shopfront with a large single piece of glass. The surrounding pilaster and plinth have been clad in grey slate. No. 127 is constructed from London stock brick that has been laid in Flemish bond. The vertically sliding glazing bar sash windows are set within plain brick reveals with rubbed brick flat arches above. The shopfront is also modern and of no particular interest being constructed from frameless glass. No. 125 was probably built in the early part of the 19th century. This is also constructed from brick but in this instance it has been painted black. The windows are also vertically sliding glazing bar sash windows set within plain brick reveals. The shopfront is also modern but incorporates traditional elements such as timber stall riser, timber framing and a flat painted fascia panel which sits more comfortably with the parent building.

3.139 The upper storeys of nos. 121-123a King's Road are stepped back from the shopfront emphasising the retail unit at street level. The first and second floors are constructed from brickwork with nos. 121 and 123a having been painted at a later date. Nos. 123 and 123a appear to have been built as a pair with tri-partite windows to the first and second floors with a unifying cornice at eaves level. No. 121 has vertically sliding glazing bar sash windows set



121-123a King's Road

within plain brick reveals with cambered heads. The roofs are traditionally pitched and have a covering of slate. The shopfront surrounds retain period features including pilasters, cornicing and corbels which make a positive contribution to the street. No. 123, on the corner, has a period shopfront with stall-riser and timber mullion and transom glazing. Nos. 121 and 123 have modern shopfronts but these complement the architecture incorporating a stall-riser and glazing that has been broken up with mullions.

3.140 At the time of writing nos. 113 and 115 King's Road had been demolished and are awaiting redevelopment. The approved replacement scheme comprises a four storey



105-109 King's Road

building with mansard. The principal masonry facade is stepped back from the shop unit similar to those at nos. 121-123a King's Road and takes its design influences from the surrounding traditional architecture albeit in a more contemporary way.

3.141 Adjacent to this site is no. 109 which again has a protruding shop unit with the principal facade being set back from the street. The building is three storeys in height including the attic storey and appears as a detached building within the street. The building has a traditional residential aesthetic above street level with its painted brick elevations and gabled elevations with ornate barge boards finished at the ridge

with a pendant and finial. The traditional pitched roofs are covered with slate and have cast iron u-shaped gutters to the eaves. The windows are of the mullion and transomed type with side hung casements with a mixture of glazing bars and leaded lights. The two shopfronts are modern and of no particular note being relatively plain in appearance set between modern pilasters.

3.142 No. 105 King's Road is an attractive mid-Victorian property which is stucco fronted with added decoration in the form of quoins and architrave surrounds to the first floor windows and console brackets and cornice above a decorative arch. The windows are vertically sliding glazing bar sashes, the ones on the second floor with margin lights and the tall windows of the first floor to a six-over-six pattern which are enclosed with decorative railings. The protruding shopfront is an attractive period piece with curved glass and delicately detailed framing.

3.143 No. 69a Kings Road is at the north end of Smith Street occupying a corner site. The mid-Victorian four storey building including mansard is stucco fronted with its most formal elevation fronting onto Smith Street. This elevation has vertical sliding glazing bar six-over-six sash windows that are set within reveals with architrave surrounds the first floor of which have console bracketed hoods. The elevation fronting onto the King's Road is slightly plainer without the bracketed hoods. A moulded cornice wraps around the parapet with a mansard roof set behind with a slate roof. Some elements of the shopfront surround survive with console brackets and the cornice to the top of the fascia. The



69a King's Road

shopfront itself is modern with square windows set within white painted panelling with a plinth and frameless glass entrance door set between two cylindrical posts.

3.144 On the opposite corner no. 69 is a four storey building which was formally Wright's Dairy. The building is constructed from red brickwork which is embellished with brick pilasters and moulded brick and painted stone string courses and cornice. The canted mullion and transomed casement windows have top lights with glazing bars that are set within red brick reveals with stone dressings. The second floor has a cows head on the canted corner elevation which is probably of a terracotta



69 King's Road

construction. Brickwork extends up above the parapet in three panels that follow the canted corner of the building which are in turn surmounted with three segmental pediments with panels below that are embossed with the name 'Wright's Dairy'. This creates an attractive termination on this prominent corner location. The shopfront is modern and of no particular note with white painted pilasters and fascia with large glazed openings.

3.145 Numbers 67 and 67a sit on the same frontage line as no. 69 forward of nos. 63-65 King's Road. In order to soften this relationship the corner of no. 67 has been canted. The building is constructed from London stock



67 - 67a King's Road

brick laid in Flemish bond and no. 67a has been painted. The windows comprise two-over-two vertically sliding glazing bar sash windows the first floor of which are set within architrave surrounds with cornice hoods and the second floor that extends up to the underside of the moulded cornice of the roof parapet. The canted corner is followed through into the mansard storey and is finished in slate with simple lead dormers fronting on to the King's Road. The shopfront and surround are modern but the original cornice moulding to the fascia has survived intact. The shopfronts, although modern, are of timber construction and the glazing is broken up with mullions and transoms which sit comfortably with the Victorian architecture above.



61-65 King's Road

3.146 Nos. 55-59 and 61-65 King's Road are two sets of three houses that form part of the Wellington Square development. The buildings are stucco fronted and embellished with architrave surrounds the first floor windows of which have console bracketed hoods. The buildings are finished with a pediment fronting onto the King's Road with roofs hidden behind the parapet. No. 59 has had a pediment added to the elevation fronting onto Wellington Square with an oval window. The fenestration comprises vertically sliding glazing bar sash windows with a number of blind windows fronting onto Wellington Square. The shopfronts are modern with nos. 55-59 retaining decorative pilasters with console bracketed surrounds. The shopfronts of nos. 61-59 are much plainer



49-59 King's Road

having no stall-risers and large unbroken panes of glass. The group form an attractive balanced composition into Wellington Square and are an important part of the original layout.

3.147 Nos. 51-53 King's Road comprise two brick buildings of similar design. No. 53 appears to have been rebuilt incorporating rubbed red brick flat arches to the window reveals. No. 51 is of a more uniform London stock brick which has yellow rubbed brick flat arches above the windows. The windows are vertical sliding glazing bar sashes set within rendered reveals. No. 51 has secondary glazing installed on the outside making the windows appear flush with the elevations and out of character with the street. The parapet is a simple brick design with

a mansard storey behind with a covering of slate. The shopfront surrounds survive and are consistent across the pair with fluted pilasters and pedimented console brackets to the fascias. The shopfronts themselves are of modern timber construction the glazing of which is broken up with mullions and transoms. The fascia panel to no. 53 is oversized and unbalances the pair.

3.148 The Duke of York Square development was completed in 2006 and provides, public squares, retail outlets and upmarket housing within this historic former military campus. The new four storey building fronting the King's Road complements the historic buildings with the use of yellow stock brick with tall paired windows that reflect the established fenestration rhythm of the King's Road. The new building still retains a contemporary appearance with the reconstituted stone shopfront surrounds with full height glazing, the detailed design of the windows and the over-sailing canopy and set back fourth storey of glass. A transparent glass pavilion-style café with external seating area occupies the centre of the square, while concealed fountains and stone features provide further visual interest.

3.149 The new 'market' square to the north east of the Duke of York's Headquarters has a long, single-storey retail pavilion which has glass walls and is finished with a copper roof and is home to a variety of small shops and forms the centrepiece of the piazza. This is enclosed on the south side by the former mid-19th century linear workshop building which is now home to a large retail unit. The Duke of York's Square is a sensitive and attractive development which has



Duke of York Square

created new public spaces that have respected the historic character of the area for both local residents and visitors to the area.

3.150 Moving away from the main commercial area of the King's Road there are a number of individual shops within the residential streets. An attractive example of this is no. 23a Smith Street which is a five storey building of red brick construction laid in Flemish bond with red brick moulded courses at each floor level. The vertically sliding glazing bar sash windows, the Smith Street elevation of which are canted, sit within red brick reveals with rubbed brick flat arches with moulded keystones. The roof is of a hipped construction with a covering of natural



95 Flood Street

slate with three flat roofed dormers fronting onto Smith Street. The shopfront is a near complete period piece with pilaster surrounds with floral capitals and console brackets to the fascias with moulded cornice above. The shopfront has glazing bars which break up the frontage into squares that complement the windows of the floors above.

3.151 There are two corner shops at the western end of Redburn Street where they meet Flood Street. No. 95 Flood Street has been converted to residential and has only retained its cornice. No. 97 Flood Street on the opposite corner is currently empty at the time of writing. The building is constructed from yellow stock

brick with vertically sliding glazing bar sash windows. The shopfront is of modern aluminium construction of no particular interest but the shopfront surround has retained two original console brackets at either end of the fascia.

3.152 Nos. 76-77 and 78-81 Royal Hospital Road form two separate compositions that adjoin each other. Both are constructed from red brick laid in Flemish bond and have vertically sliding glazing bar sash windows set within reveals with rubbed red brick arches with protruding keystone. The windows at nos. 78-81 on the first floor level have been replaced with aluminium which has affected the uniformity of the group. All windows above the ground floor have decorative brick aprons and string courses that add visual interest to the facade.

3.153 The shopfront to nos. 76-77 is to an attractive design having pilasters with capitals and corbels framing the fascia panel which is finished with a dentilled eaves cornice. This is in turn surmounted with a central broken pediment which highlights the entrance to Lambard House. The balance of the shopfront is compromised by the oversized fascia at no. 77. The shopfront surrounds across nos. 78-81 are consistent with original pilasters, corbels and segmental pediments surviving which frame the fascia panels which are surmounted with a dentilled cornice moulding. This consistent run helps to unify the group at street level.

3.154 The shopfront to no. 78 appears to be intact with stall-riser and two entrance doors which have glazing bar transom lights above.



81-76 Royal Hospital Road

Elements of no. 79 remain with the transom light above the door but the rest of the shopfront is later as is the shopfront at nos. 80-81. Although these elements are more recent in date they retain stall-risers, mullion and transoms which help to break up the glazing and complement the group.



76 Royal Hospital Road

Architectural Details

Windows and Doors

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

3.156 Door design is varied and quite often differs from house-to-house. These range from the fairly standard Georgian six-panelled and Victorian four-panelled doors such as the original examples at nos. 45-50 (consec) Smith Street and Cheltenham Terrace respectively. There are other variations to these more standardised designs such as the two tall panelled doors with iron studs to nos. 17-35 (odd) Royal Avenue and the distinctive roundel design to the houses found on the doors of nos. 26-48 Royal Avenue or the larger two leafed four and six panelled doors to the later 19th century houses along Chelsea Embankment.

3.157 The doors of the 1930s development in Ormonde Gate nos. 18-23 and 32-37 reflect the more vernacular Tudor appearance of the terrace with four-over-four long vertical panels that are separated by a lock rail which are left with a natural wood finish. Some post war development has introduced more modern styled doors such as the fully glazed panels found at nos. 34-46 Shawfield Street and nos. 49-63 Flood Street.

3.158 The doors are either positioned within decorative surrounds, plain brickwork reveals, rusticated stucco reveals or porticos. Doors to



Six panelled door



Two panelled door



Vernacular style door



Four panelled door with glazing

the lower ground floors, where they exist, in the front lightwells tend to be less formal and plainer being of the four panelled type without mouldings.

3.159 Windows and in particular the pattern of their glazing bars make a significant contribution to the appearance of the elevations of an individual building, and can enhance or destroy the unity of a terrace, especially when the terrace is viewed at close proximity. The conservation area reveals a wide variety of window styles, but it is important that a single pattern of glazing bars should be retained within any terrace of uniform design.

3.160 As a general rule, in the Georgian and early-mid Victorian terraces, each half of the sash was usually wider than it was high but its division into six or more panes emphasised the window's vertical proportions. Such glazing patterns are found in many of the terraces, for example Cheltenham Terrace, Radnor Walk and Christchurch Street. The later Victorian Terraces, for example in Redesdale Street and Tedworth Square, had a much simpler glazing pattern, with one pane of glass to each sash.

3.161 Windows reduce in size and have simpler surrounds as they rise through the building with the most decorative windows being on the principal floor levels. Some terraces and houses such as those in Walpole Street and

Wellington Square have French windows with balconies at first floor level. The windows to the 1930s houses nos. 18-23 and 32-37 Ormonde Gate have a more vernacular appearance with casements that are side hung with leaded lights. Clearly all windows in a terrace were originally of the same design and this remains the case across most of the conservation area.

3.162 The windows like the front entrance doors are quite often set within decorative surrounds and range from simple stuccoed architraves such as those found in Christchurch Street to more ornate examples which incorporate pilasters, capitals and pediments and bracketed cornices such as those found in Wellington Square. It is also common on many of the more modest houses for the windows to be set within simple brick reveals with rubbed brick flat arches such as those in Smith Street. Later developments of the 1960s introduced simpler brick reveals with soldier courses to the heads of the windows such as those found at nos. 34-46 Shawfield Street and nos. 49-63 Flood Street. A number of window cills at upper ground floor level, such as those at nos. 21-35 Royal Avenue and 34-52 (even) retain their original cast iron pot guards which prevent planters from falling into the street or lightwell.

3.163 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 newer finishes such as marble or square glazed tiles of modern dimensions seen in many places today.



Six over six sash window with rubbed brick arch



Eight over eight sash windows with console bracket hood



Canted bay with French doors and railings



Mullion and transomed windows with leaded lights



Tiled steps



Boot scraper



Cast iron railings



Chimney stack unit with brick and stone detailing

Roofs

3.164 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



Original mansard roofs, Ormonde Gate



Hipped roof, Royal Hospital

3.165 The roof types in the conservation area follow the building or house type consistently.

3.166 Traditional London / butterfly roofs are still quite common in some parts of the area. However, some have now been replaced by later mansard roof additions or been removed for a flat roof. 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.



Butterfly roofs behind parapet roof, Redburn Street



Pitched slate roof, Christchurch Street

3.167 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 or rear or both, sometimes with windows within gable ends. As with all roof forms, chimney stacks punctuate the roofs at every party wall or at the end of a terrace or individual house.

3.168 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.

3.169 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 nos. 10-78 Christchurch Street (even), nos. 2-30 (even) and nos. 1-35 Redesdale Street, nos. 6-44 (even) and 1-57 (odd) Redburn Street and nos. 18-23 and 32-37 Ormonde Gate.



Mansard roof, Smith Street

Rear Elevations

3.170 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. However, these still make a significant contribution to the conservation area not only from public vantage points but also from within the gardens and yards themselves. Rear elevations were designed as a piece with their neighbours and builders employed matching designs and details across the whole terrace or groups of houses.

3.171 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 Georgian and 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.

3.172 The rear elevations within the area are relatively simple yellow stock brick elevations with closet wings usually projecting approximately half way across the rear elevation of each house. These are generally attached



Rear wings to 18-20 Ormonde Gate

to each other as pairs or singularly to each house. This leaves the characteristic void between structures which have now frequently been infilled at lower ground floor level with conservatory type extensions. This relationship of projection and void creates rhythm and uniformity to the rear and is highly characteristic of the terraced houses in the conservation area such as the rears of nos. 8-22 (consec) Walpole Street, Redesdale Street and Redburn Street.

3.173 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. The new construction works appear in



Closet wings to rear of 8-10 Durham Place

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.

3.174 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 having been built upon over the years. Typically though closet wings finish at least one storey below the eaves line.

3.175 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.



Rear of 1-12 Ormonde Gate with distinct red brick canted bay windows

Boundary Treatment and Lightwells

3.176 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.

3.177 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.

3.178 The extensive use of railings rather than walls is a particular characteristic of the formal parts of the conservation area. The most significant and longest stretches of railings can be found around the grounds of the Royal Hospital with pointed railings with stays and at Burton's Court where there are plain iron railings with pine cone finials at intervals. The railings are made all the more impressive with the ornate Portland stone gate piers and wrought iron gates to the south-east of the main buildings fronting onto the Embankment. Those at London Gate and Chelsea Gate have brick piers with stone capping and ball finials which are lit by arched wrought iron lantern lights. The entrance gates and piers and two flanking lodges to the north of Burton's Court fronting onto St. Leonards Terrace are also impressive, framing the view of the north frontage of the Royal Hospital from Royal Avenue through the central tree lined route of Burton's Court.

3.179 Railings serve not only to prevent passers-by from falling into basement areas or intruders from entering garden squares but also to emphasise the unity of a building group without



Iron railings, Tite Street

masking it from view. Railing patterns vary considerably both between and within terraces; more ornate patterns, for example, emphasise centrepieces.

3.180 Ironwork is, on the whole, complete although there are instances of poor repair and missing details. Fortunately the railings were not removed for the war effort due to the need to guard the lightwells immediately next to the pavement.

3.181 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.



Dwarf boundary wall with picket fence, Ormonde Gate

3.182 Deteriorating or multicoloured paintwork visually disrupts this continuity, especially when highlighted against a light stucco background. Railings within the area are painted gloss black and this is a strong and unifying characteristic.

3.183 The more modest developments that do not have basement areas, such as Paradise Walk and the southern end of Shawfield Street, open directly onto the street without boundary treatments.

3.184 The later developments of the 1930s onwards quite often have low garden walls that enclose front gardens as well as rear gardens including those that adjoin the street. Like railings they work best en-masse in terms of

detailing, continuity and finish, particularly when designed as part of a planned development.

3.185 Some later developments, such as nos. 24-32, 39-47 and 49-61 Shawfield Street were designed with integral car parking and with no specific front boundary. Nos. 49-63 Flood Street and 34-46 Shawfield Street have unsuccessfully attempted to overcome this with the erection of large iron gates to provide access to the garages, however, the car tends to remain parked on the forecourt with the gates left open. This type of development can break up the building line and lead to large bland forecourts of concrete, brick pavers or tarmac.

3.186 Corner sites between terraces are often used for car parking. The loss of boundary walls and railings, the insertion of obtrusive garage doors and the poor detailing and inappropriate materials used in pavement surfaces are all detrimental to the character of the area.

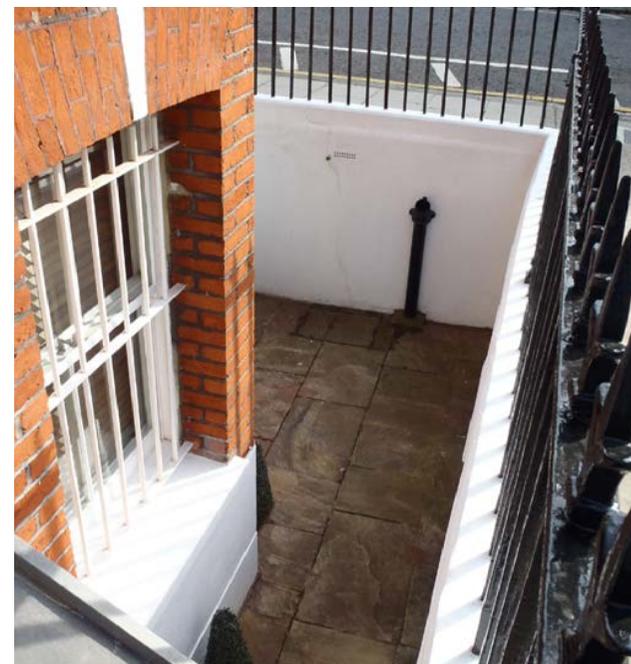
3.187 Many of the Georgian and Victorian terrace houses in the conservation area have original half-basements or lower ground floors which have lightwells that sit immediately next to the pavement and create a continuous feature along the street. These open lightwells and original boundary treatments are key features of the conservation area.

3.188 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



Original stone front lightwell steps and iron railings

were designed as part of the house as a whole and were often black painted with four panels and of smaller proportions than the main door. Many original doors have been lost, but where they remain they can provide templates 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. Entrance steps over the areas were originally of stone, but many were later covered with tiles and this trend has continued with usually unfortunate results. The poor treatment and untidy condition of some lightwells also detracts from the appearance of the property and the terrace.



Front lightwell with iron security bars to windows

Corner sites are especially prominent from the street.

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

Front and Rear Gardens

3.190 The greenery, both to the front and rear of some of the terraced houses, is an important feature of the conservation area. There is also an attractive array of smaller scale planting throughout the conservation area, particularly behind the ground floor railings of some major terraces. On other terraces the only greenery is provided in window boxes behind traditional pot guards or to the front entrance steps.

3.191 Rear gardens are larger and allow for more mature planting to grow with small trees and larger shrubs. Where these gardens sit next to the street, often where one street bisects another, it allows the greenery of the private space to visually spill into the public realm to form a welcome contrast to the hard surfacing and buildings around. 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.



Rear Gardens, Ormonde Gate



Front gardens, Christchurch Street



Window boxes, Caversham Street



Front gardens, St Leonard's Terrace

4 Public Realm

Formal Green Spaces

4.1 There are some large expanses of open garden space within the area. The most significant of which are the grounds around the Royal Hospital with the open grounds to the south fronting onto Chelsea Embankment, Ranelagh Gardens / Burial Ground to the east and Burton's Court and Royal Avenue to the north. The Royal Hospital grounds and Royal Avenue are designated Grade II listed Registered Park and Gardens of historic interest and are of a high design quality. The south grounds have hosted the Royal Horticultural Society's Chelsea Flower Show for over 100 years, which while temporary, has a big impact on the appearance of this highly sensitive part of the conservation area. Ranelagh Gardens and the burial ground can be enjoyed by the public during the day but the other areas remain private. Notwithstanding this the green open spaces with mature trees can be enjoyed from the adjacent streets. Likewise the former lawn of the Royal Military Asylum which is now used as playing fields for school children can be enjoyed from the hard standing area of Duke of York Square and Cheltenham Terrace on the west side. Another highly significant green space is the publicly accessible Chelsea Physic Garden a grade I listed Registered Park and Garden which can be found in the south of the area and is one of London's most significant gardens (further history on the gardens can be found on p 85-86). Other important garden spaces which contribute to the area are the private communal gardens to Wellington Square and Tedworth Square, which are both protected under the 1931 London



Fig 4.1 Aerial Photograph (2012)

© Crown copyright and database rights 2016 Ordnance Survey 100021668

Square's Act. Other noteworthy green spaces are the publically accessible gardens found around Christ Church in Christchurch Street and the private garden of Chelsea Court on the Embankment which also provide visual amenity to the adjoining streets

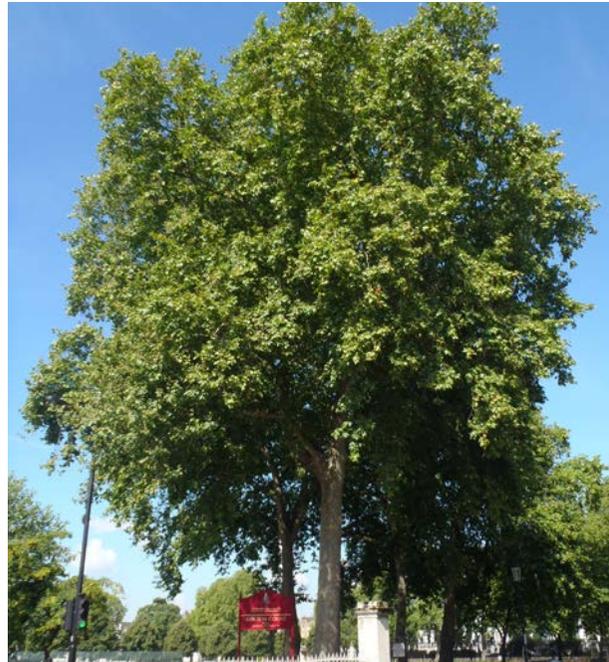
Street Trees

4.2 The majority of the Council's street trees within the conservation area are concentrated in a relatively small number of streets. Many of the streets where trees cannot be found are due to the presence of disused coal bunkers located below the public footpath along with the more modern impediment of utility cable runs situated adjacent to the kerb line both of which prevent the successful planting of trees.

4.3 Perhaps the best row of publicly owned trees in the area is the avenue of mature lime trees in Royal Avenue, originally planned to be a continuous avenue of trees from the Royal Hospital to Kensington Palace it only ever reached as far as the King's Road and was originally planted with horse chestnuts which were removed and replaced (in the middle of the mid-19th century) with the limes that we see today.

4.4 Other notable street trees include some attractive magnolias in Ormonde Gate, large mature Plane trees in Tite Street and a row of young ginkgo trees outside the Physic Garden on Royal Hospital Road.

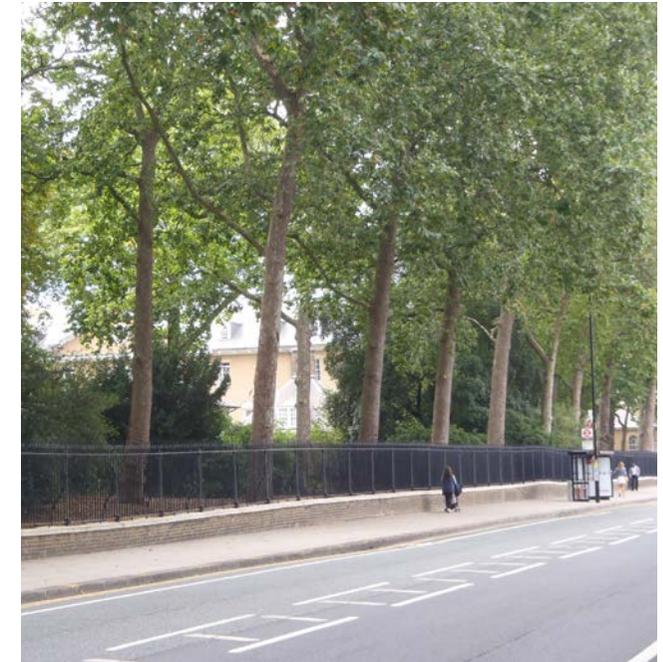
4.5 Some of the Council's more unusual street trees can be found in the area with a good specimen of Chinaberry (*Melia azedarach*) at the junction of St. Leonard's Terrace & Cheltenham Terrace and some nice young specimens of Crepe Myrtle (*Lagerstroemia indica*) growing on Dilke Street.



Burton Court

Privately Owned Trees

4.6 There are few private residences in the conservation area with front gardens due to the terraced nature of much of the architecture which means few privately owned trees are visible to the public. There are, however, some impressive trees found in individual rear gardens throughout the conservation area. Two impressively sized mature trees, a horse chestnut and a London plane are growing in the rear gardens of St. Leonard's Terrace and some other good examples of the widely planted mulberry tree can be found in gardens around the area.



London plane trees, Chelsea Bridge Road

The Royal Hospital Grounds

4.7 The site of the Royal Hospital has a large number of mature trees that dominate the south eastern corner of the Royal Borough. The two avenues of London plane trees that border Ranelagh Gardens along eastern avenue and bordering Chelsea Bridge Road are impressive with mature specimens approaching 100ft in height found in both avenues.

4.8 Other large specimens of the same species of tree are found around the perimeter of Burton Court to the north and provide shade around the perimeter of the sports pitches.



Communal green space, Tedworth Square

4.9 There is an incredible variety of tree species in Ranelagh Gardens with some excellent examples of magnolias, flowering cherries and lime trees along with more unusual trees such as the handkerchief tree (*Davidia involuctura*) and caucasian wingnut (*Pterocarya fraxinifolia*).

The Chelsea Physic Garden

4.10 The Physic Garden was founded in 1673, although none of the trees in the garden date back to that period. The oldest olive tree (*Olea europea*) in the United Kingdom can be found here. An excellent specimen of both the male and female maidenhair tree (*Ginkgo biloba*) are



London plane trees, Ranelagh Gardens

planted either side of the path towards the south of the garden. Other trees of note include the only Fastigate Beech (*Fagus sylvatica* 'Dawyck') found in the Borough along with an excellent specimen of the paper mulberry (*Broussonetia papyrifera*).



Chelsea Physic Garden

Street Furniture and Monuments

4.11 The conservation area contains various items of historic and reproduction street furniture that have a design and historical interest in their own right and enrich the character and appearance of the conservation area. Unnecessary clutter and unsympathetic styles have been mostly avoided.

4.12 Unfortunately there are no original cast iron lamp posts that remain in the area except within the grounds of the Royal Hospital. Notwithstanding this there are a number of good reproduction cast iron Victorian lamp posts and these taken with the old-style lanterns have a distinct Victorian flavour which complements the setting of the historic architecture. These can be seen to great effect in Radnor Walk where the lamps stretch the full length of the road on either side of the street and on Wellington Square. On the plinth of the steps to no. 27a Smith Street, there is the base of a cast iron lamp standard. Attractive original Victorian lamps can still be seen in the grounds of the Royal Hospital in the immediate vicinity of the main buildings and on a number of the individual properties in the area, for example at no. 2 Swan Walk, 24 Smith Street and 25 St. Leonards terrace.

4.13 Modern traditional style lamp posts are present throughout the conservation area with 'lanterns' and decorative metal ladder supports. Although much taller than their original counterparts their consistency of design helps to unify the streets and complement the architecture of the area. The only areas which



Historic road sign



Original Victorian sewer vent



Victorian street light



Historic coal hole covers

have modern designed lamp posts are on the main routes of King's Road and Chelsea Embankment where they are of a contemporary stainless steel design and more traditional swan neck design respectively.

4.14 Three cast iron stink pipes are also present within the pavements which vent the Victorian sewers below. The pipes have some cast decoration but are generally designed to be discreet and are painted green to blend in with the surrounding trees and planting. These can be found to the north and west side of Burton Court and Chelsea Embankment adjacent to the railings of the Royal Hospital.

4.15 The road signage is varied ranging from the modern to the historic. The modern steel signs have 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 of buildings. Older signage is also present and makes a considerable contribution to the character and appearance of the area. The blue and white enamelled signs are the earliest and may date from around the 1850s when many of the terraces were constructed. Examples of these can be found in Redburn Street and St. Leonard's Terrace. Later Victorian signage was of the cast iron type with just the road name and are painted white with black border and letters.

Examples of these can be found in Tedworth Gardens and Tite Street. Later cast iron signage dating from between 1917 and 1965 can be found in Dilke Street. This comprises a white background with black border and road name and Chelsea Borough picked out in red paint.

4.16 Original red painted pillar boxes are seen in these locations:

- Tite Street on the corner with Royal Hospital Road
- St. Leonards Terrace on the corner with Smith Street
- Dilke Street on the corner with Tite Street
- King's Road on the junction with Shawfield Street
- Outside no. 55 King's Road
- Outside London Gate Royal Hospital Road



Penfold post box

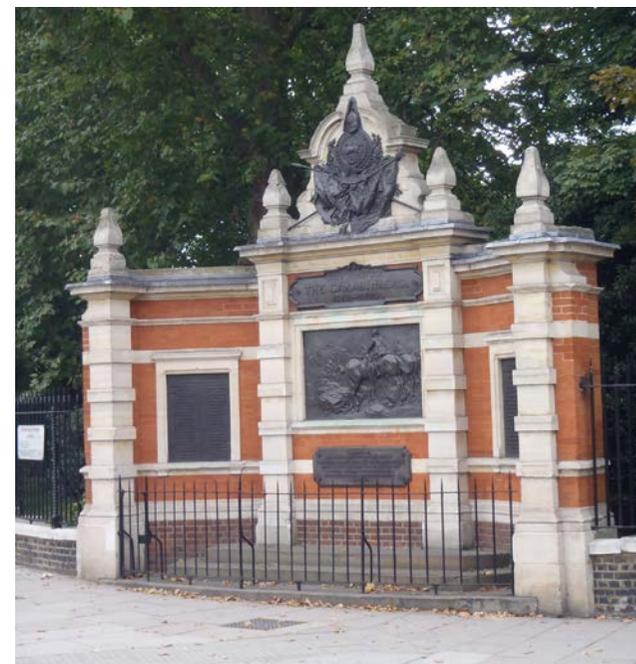


Original bollard

on the corner with the church and on the corner of Swan Walk and Royal Hospital Road. More modern versions have been introduced in the latter part of the 20th century which are more squat and decorative and have the initials RBKC emblazoned in gold on the front.

4.20 There are a fine variety of cast iron coal hole covers on the pavements outside many of the terraced houses where coal was delivered to the vaults beneath.

4.21 Doorknockers and balcony rails represent some delightful details which not only complete the appearance of a building but also contribute to the period character of an area.



Memorial to The Carabiniers, Ranelagh Gardens

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

4.18 The one on St. Leonard's Terrace is of particular interest being a Penfold hexagonal pillar box of mid 19th century date and is listed grade II.

4.19 A few historic bollards still survive in the area dating from the early and mid 19th century. These are to the cannon and ball design such as the ones found on St. Leonard's Terrace on the corner with Durham Place, which is inscribed with 'Kensington Trust 1823', Christchurch Street

4.22 Footscrapers and pot guards are unfortunately now rarely seen, although Royal Avenue and Walpole Street have retained a number of both. Once broken or lost, these features are difficult to repair or replace. However, the recent availability of reproduction door knockers, letter flaps and door knobs has encouraged many to decorate their front doors and they all contribute positively to the character and appearance of the conservation area.

4.23 At the south east corner of Ranelagh Gardens, where Chelsea Embankment meets Chelsea Bridge Road, there is a memorial to the sixth Dragoon Guards (The Carabiniers) who lost their lives in the Second Boer War of

1899. The memorial was unveiled in 1906 and comprises a three-sided red brick and bath stone screen with a relief by the sculptor Adrian Jones that shows a mounted trooper holding the reins of three horses whilst his three comrades search a nearby copse. The monument is an attractive feature on the south eastern corner of the conservation area set against the back drop of the trees in Ranelagh Gardens.

4.24 The grounds of the Chelsea Hospital also have a number of monuments the most prominent of which is the statue of Charles II c1700 (dressed as a Roman Soldier) in the centre of the middle courtyard of the main building. The granite obelisk within the southern grounds was erected in 1853 in memory of the men who died at Chilianwalla in 1849 and is prominent in views to and from the Hospital. There is also a statue of a Chelsea Pensioner on the north front, by Philip Jackson, which was unveiled in 2000 to commemorate the Millennium. Two other interesting features within the grounds are the highly decorative wrought iron wellheads with octagonal base and ogee roof supporting a lantern which can be found within the north eastern and south western courtyards.



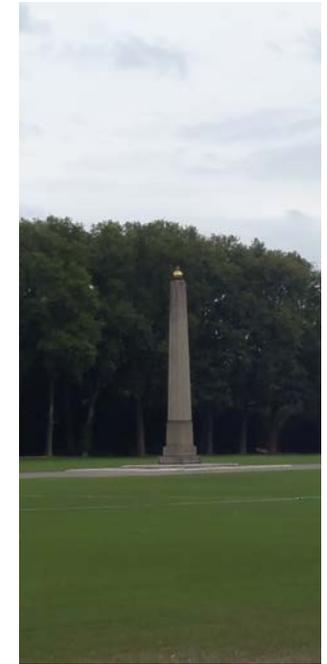
Wrought iron well head,
Royal Hospital



Statue of a Chelsea pensioner,
Royal Hospital



Lantern light above door,
Royal Hospital



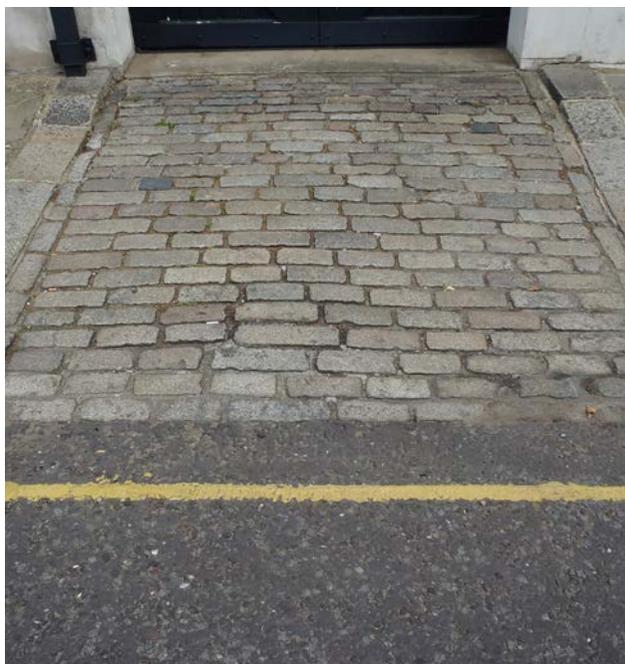
Granite obelisk,
Royal Hospital

Street Paving



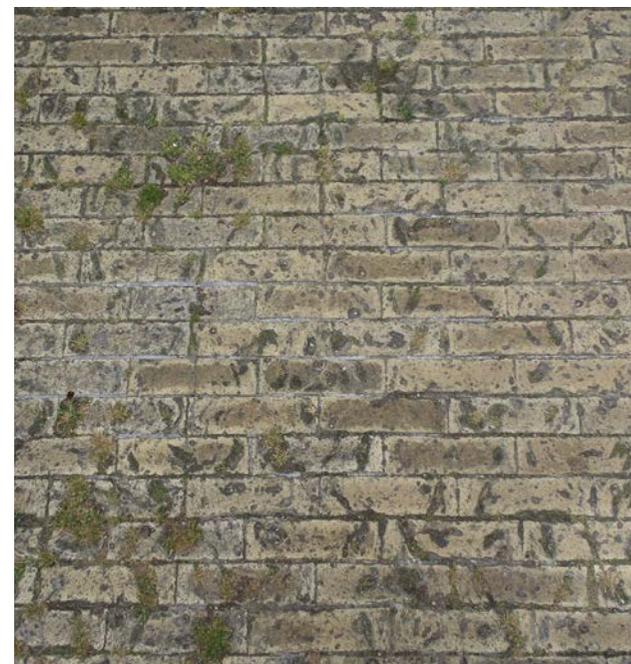
York stone paving with granite kerb stones

4.25 The generous width of pavements in the conservation area are generally surfaced with concrete paving slabs and edged with granite kerb stones. When first paved, most of the area's footways would have been covered with York stone slabs of various sizes. This expensive material is of a high townscape value, but unfortunately only a few scattered patches of the original slabs still remain, the largest expanses being around Burton's Court, and in Wellington Square. New sawn cut York stone has been used on some pavements and complements the Victorian architecture better than the less expensive concrete paving slabs.



Historic granite setts and asphalt road surface

4.26 The carriageways are generally surfaced with bituminous macadam or hot rolled asphalt. There are a few small areas of the more traditional materials, cobbles or granite setts, such as the crossovers to the side of 63 Christchurch Street and the entrance and exit to the shared private access serving nos. 14-18 St. Leonard's Terrace which enhance the properties they serve as well as the general street scene. Clover Mews has also retained an older paving material of yellow brick setts.



Yellow brick setts, Clover Mews

Public Realm Enhancements

4.27 The unsightly positioning of recycle bins located in front of the southern entrance gates to Burton Court harm the setting of the Royal Hospital buildings. Opportunities to remove these bins and locate them in a more discreet location would be encouraged.



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 Royal Hospital and its approaches from the Embankment and Burton's Court, and the Duke of York's Headquarters with its leafy green setting and well tended lawns. Medium views can be enjoyed south east along Royal Avenue towards the entrance gates and lodges to Burton's Court; the views looking out of the Physic Garden to the listed Georgian houses on Swan Walk; views along Chelsea Embankment with the yellow and red brick houses and mature trees; views from Flood Street towards Christ Church and views looking out of Burton's Court onto St. Leonard's Terrace to the north and Durham Place and Ormond Gate to the west.

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 generally planned and often houses sit off-centre rather than being framed symmetrically. Good examples of these can be seen in views looking south along Radnor Walk onto Redburn Street and Shawfield Street onto Redesdale Street, and views from King's Road south into Wellington Square. Views looking into and out of the conservation area offer similar effects such as Smith Street looking north towards Markham Square, Swan Walk and Tite Street looking south to the Peace Pagoda on the south side of the River Thames in Battersea Park.

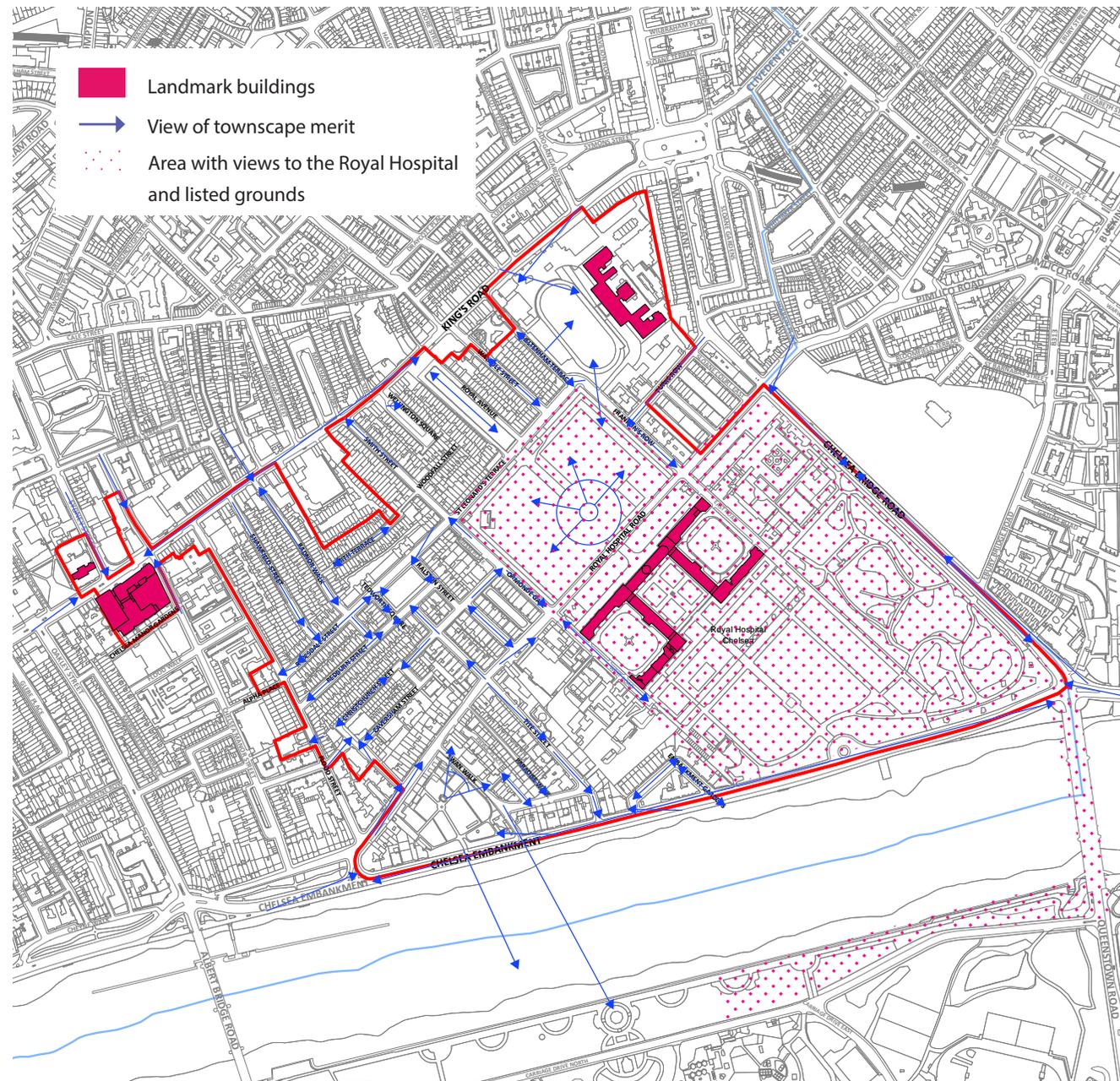


Fig 5.1 Views Map

5.3 Views from in and around the well tended gardens of Tedworth Square, Wellington Square, Burton's Court and the Royal Hospital also create a welcome verdant green break within the heavily built up area.

5.4 Many views along the front elevations of terraces allow their architectural compositions to be fully appreciated and make a positive contribution to the area. Views of rear elevations of terraces also make a positive contribution. Although these are far plainer and have a more utilitarian appearance such as those found to the east and west sides of Ormonde Gate and the rears of Redesdale Street and Redburn Street. These show distinct rhythms of closet wings and window layouts that are characteristic of Victorian house design and have their own charm that also contribute to the character and appearance of the conservation area.



Royal Avenue, looking north towards the King's Road



Burton's Court, looking south towards the Royal Hospital



View looking north along Smith Street towards Markham Square



View looking west from the Physic Garden towards Swan Walk

6 Negative Elements



Intrusive wiring

6.1 The National Planning Policy Framework and the Council's policies require opportunities to be taken to enhance the character of conservation areas and listed buildings, when opportunities arise. This includes the removal of negative elements outlined in this section.

6.2 The 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 can harm the character and appearance of the conservation area.



Upvc windows

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

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

6.5 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 in the past has seen the loss of original forms such as struck, tuck and flush pointing to the detriment of the conservation area.



Unsympathetic cement re-pointing

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

6.7 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 paint has become part of the street's character. However, in other places, where individual

houses have been painted in a brick terrace, such as in Radnor Walk and Smith Street they have harmed the uniformity of the terrace and the appearance of the conservation area.

6.8 Some replacement windows have introduced modern designs and materials such as UPVC and aluminium which have little regard to the original joinery which they replaced. These do not replicate the profiles, the windows and more delicate elements such as glazing bars or leaded lights. 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 and harm the character and appearance of the conservation area.

6.9 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.

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

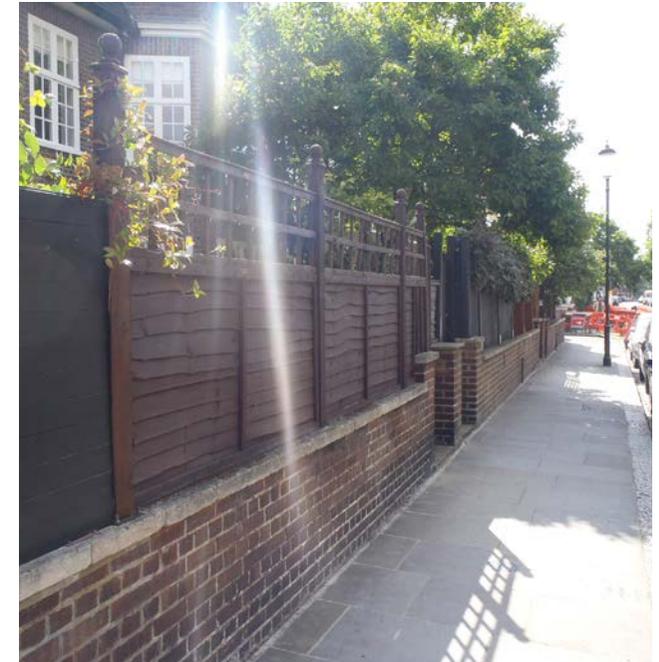


Unsympathetic roof extensions

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

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

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



Fencing to front boundaries

these or modern coal cellar and basement doors can be seen to harm the character of the conservation area as well as the setting of the individual house.

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

6.15 The erection of close boarded fencing to front boundaries blocks views of the houses and creates an untidy appearance to the street.

7 Appendix 1: History

ARCHAEOLOGY

7.1 The Royal Hospital Conservation Area is located in one of the most archaeologically significant parts of the borough, with potential for below-ground, foreshore, and riverine evidence from the prehistoric period through to the post-medieval period.

7.2 The stretch of the Thames along which the conservation area is located has produced artefacts of national significance, particularly from dredging near Chelsea Bridge. Some of the finds (especially those of prehistoric date) are believed to have been deliberately deposited in the river for ritual purposes. Of note are later prehistoric and Roman human remains, weaponry, a cauldron, an anchor, medieval swords, horse harness and belt mounts, and post-medieval wrecks and river defences.

7.3 The archaeological significance of the area is obviously also characterised by its remarkable built heritage and landscape. As a country location, yet close to Westminster, the riverside village of Chelsea was even from the 14th century attracting the wealthy and powerful. These families constructed great houses with vast gardens and orchards. Archaeological features and deposits relating to these significant estates are likely to still survive underground.

7.4 In the 17th century the Royal Hospital was built by Sir Christopher Wren for Charles II, originally as an almshouse, with later additions by Sir John Soane and others. The Chelsea Hospital's 'Old Burial Ground' at the

north-eastern corner of the Royal Hospital was consecrated in 1691 and contains some 10,000 burials. It is thought that many of the plots belong to Chelsea pensioners, but this cannot be verified, as early burials headstones were not normally assigned and the ground was used and re-used. The military cemetery closed for burials in 1854/5, but retains many table tombs, headstones and slabs, some dating from the 18th century.

7.5 Notable buildings and sites that reflect significant links with social history (like Chelsea Physic Garden and Ranelagh Gardens) exist across the conservation area, and archaeological deposits should be anticipated when groundworks take place. For example, recent work at Gordon House uncovered evidence of 17th-century glass working waste belonging to John Baker's Chelsea glass works (1672–79) and what appears to be an 18th century rebuild of Lady Walpole's Grotto and underground vaults. This kind of archaeological evidence can increase our knowledge of the lives of the royals, politicians, writers, horticulturalists, artists and thinkers associated with the area.

7.6 At the moment, the Conservation Area does not currently lie within an Archaeological Priority Area (APA). However, these areas are under review by Historic England and it is proposed that the whole of the Royal Hospital Conservation Area will be incorporated into a new APA, which will cover the river frontage.

EARLY HISTORY

7.7 Over five hundred years ago the area around the Royal Hospital was an unprepossessing stretch of wind-swept fields and water meadows. The only human habitation was perhaps a few farm labourers' hovels or fishermen's sheds near the river. The pebble shelf or "Chesilsey" on the strand of the Thames gave this truly rural parish its name. To the north, a local farm track was all that marked where the King's Road is today, so that such access as might be required to the area was best attempted via the river. Later, highway communication was from Westbourne Toll Bridge near the undrained marshes where Belgravia is today, along Paradise Row (now Royal Hospital Road) and thence back to the river. Chelsea began to attract development in the sixteenth century when Sir Thomas More built his house upstream from the area now occupied by the Royal Hospital. By the time of Elizabeth I, concern about the unconstrained spread of London westward led to a law which attempted to prohibit further expansion. Chelsea was still in the heart of the country, but would increasingly be seen as a convenient location for out-of-town houses for the gentry and nobility.

THE THEOLOGICAL COLLEGE

7.8 The religious controversies at the beginning of the 17th century were argued fiercely and with great seriousness. King James I was second to none in the earnest importance he attached to such matters.

7.9 Matthew Sutcliffe, Dean of Exeter, therefore found a sympathetic ear when he proposed a theological college for training clergy to deal competently with the many issues of the day. The King held land at Chelsea through a manor which had once belonged to Westminster Abbey. This had passed to the Crown at the Dissolution.

7.10 King James gave a plot of land from this Chelsea manor near the river, and granted timber from Windsor Forest. He laid the foundation stone on May 8th 1609.

7.11 Despite such influential patronage, the College always lacked both real resources and wide support. By the time of Cromwell's Commonwealth, the building was used as a prison, and was clearly in a poor state. After the Restoration the old college building was occupied in 1667 by the newly-founded Royal Society who quickly found it a burden financially and unsuitable for their needs. By 1681, the Society had sold the land and building back to the Crown for £1,300.

THE ROYAL HOSPITAL

7.12 Cromwell's Model Army had been England's first force of regulars. When this was disbanded, there was little or no provision for the welfare of retired or maimed ex-soldiers. The idea of a hospital for the sick and needy goes back to medieval monastic traditions and had already been revived in Paris with royal patronage at the Hotel des Invalids.

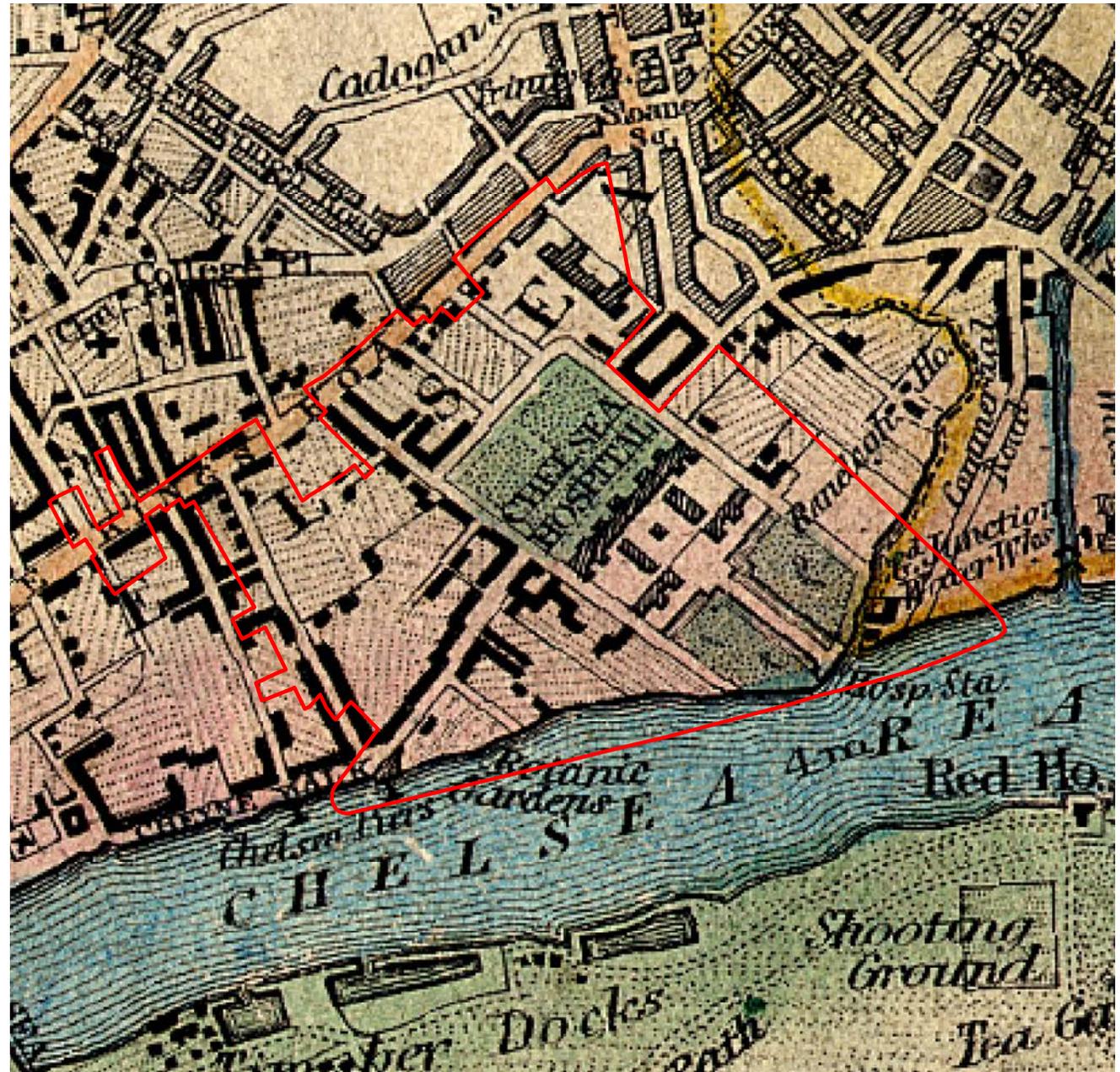


Fig 7.1 Historic Map 1841 Map

7.13 In Ireland, part of Phoenix Park in Dublin was used as a site for a Royal Hospital to shelter old soldiers of the Irish Army. The foundation stone was laid by James, first Duke of Ormonde, and Lord Lieutenant of Ireland in 1680, for a building designed by Sir William Robinson, Surveyor General of Ireland.

7.14 All this must have partly inspired Sir Stephen Fox, first Paymaster General of the Army, who met with John Evelyn to discuss the founding of a hospital for the “relief and reception of 4 companies, namely 400 men, to be as in a college or monastery”. Tradition has it that Nell Gwyn urged King Charles II to found such a hospital but the grievous condition of many ex-soldiers at the time must have been sufficient incentive. Sir Stephen Fox, John Evelyn and the architect, Sir Christopher Wren obtained the King’s approval for the scheme in 1681.

7.15 The resulting building is the architectural centre piece of the area and one of Sir Christopher Wren’s most satisfying works designed in an almost domestic red brick scale punctuated by Portland stone classical baroque splendour. The main block of Wren’s building has an east-west axis with three storey central feature for the entrance vestibule hall and chapel. The south elevation looking down to the river (originally, it must be remembered, without the embankment) is flanked by lower wings that contain the pensioners’ wards.

7.16 To the north, Wren envisaged a processional way cutting through to Kensington Palace, but it was only completed as far as the King’s Road. Originally the Avenue was

gravelled with a grass verge, and planted with horse chestnut trees and hedges. There were wooden fences bordering it, and walls and gates enclosed either end. A ladder stile at each end of the Avenue was first mentioned in 1748, and as these were painted white, the Avenue, which had previously been called Chestnut Walk, became known as ‘White Stiles’. The horse chestnuts were replaced by lime and plane trees and the grass verges gravelled probably when the eastern terrace was laid out in the 1840s. At the same time the gates and fences were replaced by railings.

7.17 The name Royal Avenue was used in place of White Stiles by 1875. The simple gravelled walk has been retained to this day, despite post-war suggestions to enclose the space and provide a central garden. Royal Avenue was closed to the King’s Road in 1970 and the pavement extended as can be seen today.

CHELSEA PHYSIC GARDEN

7.18 To the west of Swan Walk surrounded by a high old brick wall that imparts an air of fairy tale mystery is the Chelsea Physic or Botanic Garden. The land was leased to the society of Apothecaries in 1673 initially as a site for their state Barge House. The Barge House project was soon abandoned in favour of using the land and clean air of Chelsea for a medicinal botanical garden. Sir Hans Sloane bought the manor of Chelsea in 1722 and presented the property to the Apothecaries for a peppercorn rent which is still paid to Sloane’s heirs, the Cadogan Estate.

7.19 The Physic Garden very soon became a repository for rare and new strains of plants from all over the world with the emphasis being in useful rather than pure horticultural species.

7.20 In 1680, John Watts was appointed curator and began to exchange plants with the great Dr. Hermann of Leyden. In 1683, four Cedar of Lebanon trees were planted, the first to be introduced into England. The last of the four died in 1903.

7.21 Carl Linnaeus, founder of plant nomenclature visited the garden in 1736 to collect plants and praise the work he saw being carried out.

7.22 Carefully collected and nurtured cotton seed from the Botanical Garden can be said to account for three quarters of the world’s present cotton crop.

7.23 The Garden fell on hard times in the later 19th century, but proposals to develop the site were resisted. The garden was given charitable status and a new lease of life with which it has been able to continue to the present day.

SEVENTEENTH AND EIGHTEENTH CENTURY DEVELOPMENT

7.24 Charles II spent much of his time at Whitehall or else at Hampton Court Palace. In order to ease the journey between the two a former farm track was adopted and improved as “The King’s Private Road”. Today’s King’s Road remained a private carriage road until late Georgian times, to be used by a privileged few in possession of a special ticket.

7.25 Through the 17th century, the area around the Royal Hospital was largely occupied by market gardens supplying near-by London. Here and there, noble houses were beginning to appear among the blossom of the fruit gardens. At the end of the century some terraced houses were built in Paradise Row (now Royal Hospital Road) north east of the Royal Hospital by a Mr. Norris, the first example of terraced housing that would ultimately transform the area.

7.26 Another early development, dating from the middle of the 18th century was a terrace of five houses built by Green, a Westminster Brewer (today, nos. 26-30 St. Leonard's terrace). The rest of the terrace (nos. 14-32) was developed in a piecemeal fashion during the early years of the 19th century, and was known as Green's Row.

THE GREAT HOUSES

Lord Ranelagh's house

7.27 Lord Ranelagh was an impoverished Irish peer who managed to secure for himself the post of Paymaster General and Treasurer to the Royal Hospital between 1685-1702. By the simple device of neglecting to keep records and accounts, he redirected funds intended for the Hospital to the building of his own house on the site of today's Ranelagh Gardens. The house, designed by Sir Christopher Wren, was sumptuously fitted out, as were the famous grand gardens. Ranelagh was ultimately called to account for his fraud, and disgraced. For the next 30 years until his death, he lived largely by begging from his rich and noble friends.

7.28 Sir Thomas Robinson, M.P., next owned the house and grounds and transformed it as "Ranelagh's Maypole and Garden of Delights", capitalising on Lord Ranelagh's legendary premises. A great timber Rotunda, designed by William Jones, architect to the East India Company, was constructed as a kind of public pleasure dome. This extraordinary building was lit by hundreds of candles at night and was the venue for high quality entertainment in the forum of drama and music. Throughout the 18th century Ranelagh's Rotunda was synonymous with pleasure.

7.29 Designed to imitate the Roman Pantheon, the building was celebrated in a painting by Canaletto and in 1764, Mozart, aged 8, gave a concert here on harpsichord and organ. An interesting aspect of this pleasure garden and concert hall was that the standard of productions was kept at a high level and it was widely noted how all social classes mixed freely and happily together. Ranelagh's Garden never reached the disreputable depths of Cremorne or Vauxhall Pleasure Gardens, but by the end of the 18th century fine music and drama had given way to cheap novelty performances. The house and Rotunda were finally demolished in 1805.

Sir Robert Walpole's House

7.30 To the west of the Royal Hospital, where the new Army Museum now stands, was a house erected in 1697 by William Jephson. Robert Walpole was appointed Paymaster General to the Hospital in 1714, and retained Sir John Vanbrugh, architect of Blenheim Palace, to transform and extend the house. Walpole's

house was renowned as a beautifully decorated building with garden houses and grounds often visited by the influential of the day. By the turn of the 19th century, the management of the Royal Hospital were considering the need for a new Infirmary. Sir John Soane was commissioned to encase and transform Walpole's house which he did, but unfortunately what must have been a fascinating historic building was destroyed by bombing in the last war. All that remains is Soane's stables on the corner with Royal Hospital Road. This austere and imposing brick stable is one of the most neglected and least appreciated of the great architect's works, the interior is not open to public view and is now ignominiously used as a store.

Ormonde House

7.31 This house was built in 1691 by Thomas Hill, the principal mason for the Royal Hospital. Hill was a distinguished artist-craftsman who became Master of the Masons' Company in 1699. He was responsible for the main statuary on St Pauls' and worked on most of the Royal Palaces. He is also known to have carved some Egyptian marble chimney pieces for the apartments of Duchesse Marzarin at Whitehall before the Duchess came to live at nearby Paradise Row.

7.32 Lord Pelham lived here from 1705 and the Duchess of Ormonde from 1730-3.

7.33 Mary, Duchess of Ormonde was married to James, the second Duke and grandson of the first Duke who was responsible for Dublin's Royal Hospital. The second Duke endured exile

in France for his Jacobite sympathies until his death at Avignon in 1745.

Gough House

7.34 Another late 17th century house was Gough House, built by John Vaughan, 3rd Earl of Carberry, an ardent supporter of Charles II. This house later became part of the Victoria Hospital for Children in 1866 and all trace of it was finally lost when the site was cleared for the new St. Wilfred's convent building.

Durham House

7.35 Although now altered beyond recognition, something of this house may survive. Originally built in the late 17th century, the house has had a very chequered history; early on in its life it became The Ship Inn and Garden. Sir Isaac Newton lived here for a year in 1709, correcting the second edition of his great work "Principia" which was published in 1713.

7.36 Today, there are some tantalising architectural fragments at the rear of the building, which defy explanation, notably a great stucco arch abutting the side wall of the mews cottage.

7.37 Immediately to the north is Durham Place, dated by a plaque on the building as 1790, but now much altered, probably in the mid-19th century.

Chelsea House

7.38 Chelsea House stood on the site of the Duke of York's Headquarters and was

the residence of the Cadogan family. It was demolished sometime before 1801.

OTHER DEVELOPMENT AND PERSONALITIES

7.39 George Norris' terrace in Paradise Row provided the retirement home for Hortense Mancini, Duchesse Mazarin. This lady was the mistress of Charles II and the darling of London Society. Despite the King's allowance of £4000 per annum and a 'Petite Palais' in St James, she retired penniless, due to her exuberant extravagances, to Number 4 Paradise Row. She was born in France and had wanted to marry Charles when he was a poor exile in that country but her ambitious uncle, Cardinal Mazarin, made her wed the Duc de la Meilleraye, a rich religious fanatic who, for example, considered milking time in the farmyard too indelicate for young ladies' eyes. In 1675, she fled to England and became mistress to King Charles. She held court in St James and was renowned for the elegance and culture of her parties. After Charles' death she fell from favour and came to live in Chelsea.

7.40 A very different kind of lady lived nearby. Mary Astell was a deeply committed reformer and a true forerunner of the Women's Liberation Movement. In 1694 she published "A Serious Proposal to the Ladies for the Advancement of their True and Great Interest". Mary Astell proposed full educational opportunities for women, a suggestion which caused her to be accused of flying in the face of Divine Order whereby men, not women, were equipped for pure thought. She died in 1731, her ideas at least one hundred and fifty years ahead of her time.

7.41 Another distinguished resident of Paradise Row was Thomas Faulkner the great historian of Chelsea who came to no. 1 in 1795 and wrote "An Historical and Topographical Description of Chelsea".

7.42 Sir Joseph Banks spent his formative years in Turret House, Paradise Walk. Banks grew up to become the greatest botanical and horticultural impresario the world has ever known. He provided the ship "Endeavour" for Captain Cook's voyage to the South Seas in 1768. The huge number of specimens he collected gave rise to the name Botany Bay in Australia. Banks was a founder member of the Royal Horticultural Society who have held their Flower Show at Chelsea since 1913. After the death of Sir Joseph Banks in 1820, the Banksian Medal was struck, and is still awarded to prize exhibits at the Flower Show.

7.43 Swan Walk still looks much as it did in the 18th century when Elizabeth Blackwell lived at no. 4. Forced by an improvident husband to contribute to the family budget, Elizabeth took to drawing and painting the plants in the nearby Physic Garden. After three years work the magnificent result was "A Curious Herbal"

7.44 At the southern end of Swan Walk was the old Swan Inn, the most famous public house in Chelsea which was ultimately demolished in 1873 when the Thames Embankment was built. Pepys came here with Mrs. Kipp and mentions how enjoyable it was in his diary. The Inn was famous as the venue for the annual Watermen's race for Doggett's coat and badge. This institution was founded in 1716 by Thomas

Doggett to commemorate the ascension of George I. Doggett was a fanatical Whig supporter, comedian, playwright and manager of Drury Lane Theatre. The prize for the winner of the annual race was an orange badge decorated with the White Horse of Hanover. Today the four and a half mile race is run from London Bridge to Cadogan Pier.

7.45 A glance at an 18th century map of the area will show development spreading from Paradise Row, the King's Road and Franklin's Row, all centred on the Royal Hospital and the grand houses around it. The land between today's Shawfield and Smith Streets was open ground full of the scent of roses and lavender for Humphrey Richardson's Perfume Distillery. Where Tedworth Square is now found, there was a market garden attached to Durham House, and the village pond was Pound Lane. Paradise Walk was originally known as Bull Walk because the cattle were driven down this land to the pound. To the south, much of the river strand was still wild and natural and the Royal Hospital area still enjoyed many rural delights. The great changes were to come in the next century.

NINETEENTH CENTRY DEVELOPMENTS

EARLY CHANGES

7.46 The intensification of building in the area was, at first, very gradual. Sometimes, old buildings found new uses, as in case of Ormonde House which early in the century became a Maritime School distinguished by having a fully rigged mock-up of a ship's masts sufficient to take twenty-four cadets exercising.



Fig 7.2 Historic Map 1869

Jonas Hanway was the first treasurer of the school, and the first man in England to use an umbrella in public.

7.47 After 1829, Elizabeth Fry, the earnest Quaker reformer, established a “Discipline School” in the house where young girls were taught to be reliable housemaids and dissuaded from keeping bad company. Girls were frequently referred to the school by magistrates’ courts.

7.48 Another educational institution was situated on the site of the modern block of flats called Whiteland House in Cheltenham Terrace. The original house had been a girls’ school in 1772 and then became the National Society for the Training of School Mistresses. The Victorians reformed it as Whiteland’s Training College, and John Ruskin instituted a colourful May Day Festival which was held annually for several years after 1881 until the building was demolished in 1890.

7.49 A further addition to the Royal Hospital was Gordon House built by Colonel Gordon in 1814 to the design of Thomas Leverton, architect of Bedford Square. Gordon cleverly built his house quickly before the slow-witted Board of Commissioners realised that the site for the Hospital Infirmary was being reduced, despite the protestations of Sir John Soane. Soon after, Gordon gave breakfast with Alexander, Czar of Russia, the King of Prussia, Duke of Wellington and Field Marshall Blucher among the guests.

7.50 A building between Shawfield and Smith Streets known as the Manor House (not to be confused with the real Chelsea Manor House)

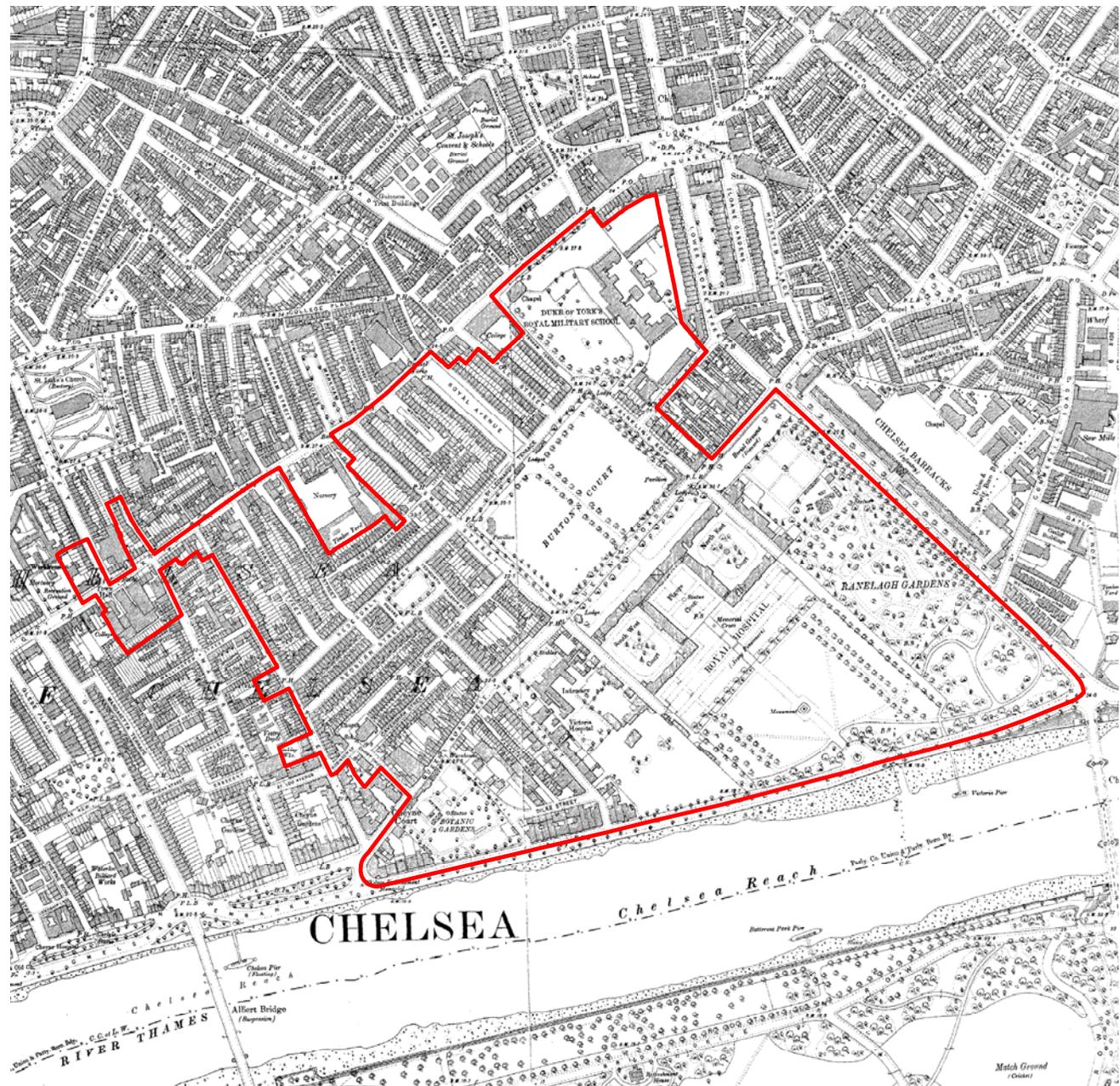


Fig 7.3 Historic Map 1896

was used in 1809 by James Pilton as a kind of garden centre. By 1836, it had become a tea house and recreation garden, perhaps trying in a small way to revive some of the splendours of Ranelagh Gardens.

7.51 The main architectural contribution in the early 19th century was on the site of Chelsea House in the north-eastern corner of the area. In 1801, the Duke of York laid the foundation stone for the “Royal Military Asylum for Children of the Soldiers of the Regular Army”. Designed with a robust Tuscan portico and other equally severe classical detailing, this handsome building was the work of J.Sanders architect of the Sandhurst Academy.

MID-CENTURY GROWTH

7.52 As in many other parts of London, the great explosion in development came in the middle years of the 19th century. The census figures for Chelsea tell the story:-

YEAR POPULATION

- 1801
12,000
- 1841
40,000
- 1888
88,000
- 1901
95,000

7.53 In the 1820s and 1830s, streets such as Smith Street and parts of Royal Avenue (known as Hemus Terrace) where developed as terraced

houses, very much in the Georgian tradition of three-storey buildings on basements, faced either in brick or stucco. Smith Street houses are distinguished by having keystone heads probably made from Coade stone. The Royal Avenue mixed brick and stuccoed fronts are dignified and Regency in their simple elegance, whereas the mid-century Wellington Square is complete and beginning to show the richness of stucco detailing which a few years later was to flower with Italianate abundance in the huge terraces of South Kensington. The square was named after the Iron Duke whose body lay in state for a week in the Great Hall of the Royal Hospital after his death in 1852.

7.54 The pace of development quickened and coarsened in detail as it moved west to the terraces of Radnor Walk and Shawfield Street. Here are brick terraces with channelled stucco ground floors, but without any special emphasis to the middle or end of the street, and often without basements.

7.55 To the south the Cadogan Estate developed the land which had been orchards and gardens stretching back from Paradise Row. Between 1830 to 1850 the artisan terraces of Christchurch Street and Caversham Street were laid out, dominated by Christ Church itself which was completed in 1839. The infant’s school was built on the site of Cox’s Close in 1850, and extended in 1872. This area still has the enclosed atmosphere of a mid-19th century working class neighbourhood and did not start to have a more mixed population until the 1930s. The Cadogan family had acquired land in this

area a hundred years earlier in 1753 when Sir Hans Sloane’s will divided his estate between his two daughters, Mrs Stanley and Elizabeth, Lady Cadogan. The Estate continued to develop the area in the 1880s on the site of Durham House market garden, but with larger houses. This development was named Tedworth Square and represents the last fling of the 18th century type formal square with a central park behind railings. Among the residents were Mark Twain, Lily Langtry “the Jersey Lily” and great actress Mrs Patrick Campbell.

7.56 At the end of the century, Ormonde Gate was built on the site of Ormonde House overlooking Burton’s Court which since the 1880s had been the sports ground of the Brigade of Guards. By the massive scale of building, Ormonde Gate shows the increased value of sites in this now built up area. Simple, classical brick terrace design has been replaced by “Pont Street Dutch” or red brick and stone detailing derived from 17th century Flemish and Dutch architecture, piled up floor upon floor to a pointed gable for each home. A coarser example of the same revolt, against classical propriety can be seen across Burton’s Court in Franklin’s Row.

7.57 A distinctive attribute of Ormonde Gate is the communal rear garden, with direct access from the rear of the properties. In the formal squares of the Georgian and early Victorian periods, the houses fronted, across the carriageway, onto an enclosed central garden. The rears of the houses were architecturally informal and often look onto mean backyards. Ormonde Gate is an example of the later

development where the rear elevation is as formerly designed as the front.

7.58 The few remaining sites which were developed and the cases of redevelopment of the original 18th century homes show the complete rejection of the classically ruled order. By 1906, the well loved 18th century houses of Paradise Row were being demolished to be replaced by tall “Pont Street Dutch” houses of mixed design and materials, in what is now the west end of Royal Hospital Road.

TITE STREET: Artists Row

7.59 Between 1860 and 1880 there arose an artistic fashion known as the Aesthetic Movement, based on the cult of “Art for Art’s Sake” and believing in the improving qualities of art on human society. Tite Street and its artist homes were at the centre of this distinctive movement with its own artists, architects and somewhat immoral lifestyle.

7.60 The three leading figures were the painter James Abbot McNeil Whistler, the writer/dramatist Oscar Wilde, and the architect E.W. Godwin. In 1877 Godwin designed a studio house for Whistler; an asymmetrical composition of brick and render panels under a green slate roof. The Metropolitan Board of Works was startled by the uncompromising design and demanded changes. Characteristically, Whistler went on building, but did eventually compromise on a tamer design, including a coat of painted render over the whole facade giving rise to the name “The White House”.

7.61 Before the house was finished, Whistler became involved in a celebrated libel case with John Ruskin. On seeing Whistler’s painting, “Nocturne in Black and Gold” inspired by fireworks exploding over Cremorne Gardens, Ruskin wrote “I have seen much of Cockney impudence before now, but never expected to hear a coxcomb ask 200gns for flinging a pot of paint in the public’s face”. Whistler, incensed, sued Ruskin for libel. In court, when Whistler remarked that he had painted the picture in two days, he was asked how he could therefore justify a price of 200gns. “Not for two days’ work” he replied, “no I ask it for the knowledge of a lifetime”.

7.62 The plain thinking men of the jury were baffled by these aesthetic arguments, but found in Whistler’s favour, only to order both parties to pay their own costs and awarded Whistler a farthing damages.

7.63 This ruined Whistler who went bankrupt in May 1879 and was forced to sell the incomplete White House to Harry Quilter who proceeded to mutilate it. The house was finally demolished in the 1960s.

7.64 The architect E.W Godwin built a studio opposite the White House for Archibald Stuart-Wortley and Carlo Pellegrini. Stuart-Wortley was a sporting painter and Pellegrini gave up a profitable career as a cartoonist to paint landscapes.

7.65 Frank Miles was a rich young man with a private income who painted society ladies, in the fashionable Whistler aesthetic manner. Godwin’s

designs for Miles’ house also suffered, like the White House, at the hands of the Metropolitan Board of Works. The first design shows a daring composition, but was tamed by more conventional “Queen Anne” and Dutch features being incorporated.

7.66 Frank Miles came to Tite Street as a friend of Oscar Wilde in 1880. Wilde soon went off to America, and returning in 1884, moved into Tite Street with his wife, Constance. Lacking money, Wilde’s house was a relatively uninteresting speculator’s terraced house put up by the architect Frederick Beeston. Wilde, however soon got Godwin to decorate the interior in the aesthetic manner, and Whistler painted the first floor drawing room ceiling. Wilde wrote “Lady Windermere’s Fan” and “The Importance of Being Earnest” here before his infamous arrest and trial in 1895.

7.67 Other artists and developers were attracted to this artistic colony including John Collier, the painter, and Rosa Corder. The race horse painter E.W. Godwin’s last achievement in the street was the Tower House, a highly original three storey block of studios with huge windows facing across to the White House side of the street.

7.68 John Singer Sargeant, the doyen of late Victorian and Edwardian portrait painters came to no. 31 Tite Street in 1885 and absorbed portrait Frank Dacey’s house in 1901, saying here until his death. Augustus John the famous painter who seems to typify the popular notion of a Chelsea painter lived at no. 33.

7.69 Despite much demolition of E.W. Godwin's studios enough of Tite Street's artists' houses survive to recall this unique colony of 19th century artistic life.

SHELLEY'S THEATRE

7.70 Also now demolished, but, sadly, without any known illustration of its appearance is Shelley's Theatre which was built as a private venture by the great poet's son, Sir Percy Florence Shelley in 1881. Designed by Joseph Peacock in apparently a Queen Anne style probably similar to the Tite Street studios, Shelley's Theatre was situated next to Chelsea Lodge near the junction with Dilke Street. It was Shelley's intention to put on private performances of good quality works for charitable purposes, an aspiration very much in keeping with the occupiers of Tite Street's aesthetic philosophy.

7.71 However, the Hon. Slingsby Bell, a clerk at the House of Lords, lived next door. Despite Slingsby Bell's interest in the arts and his involvement in an unfulfilled scheme to build studios with E.W. Godwin, a theatre next door was going too far. His solicitors invoked the terms of Shelley's lease which prohibited theatrical use of the site, and took Shelley to court where the magistrate ruled the theatre lacked the licence required by law.

7.72 The theatre closed, and Sir Percy Shelley died in 1889. For many years Lady Shelley sought to sell the theatre, but the site was caught up in complicated lease provisions which were finally resolved ten years later when in



Fig 7.4 Historic Map 1915

1899 Shelley Court was built as residential flats, replacing the sadly dilapidated theatre.

THE TWENTIETH AND TWENTIETH FIRST CENTURY

7.73 By the 20th century, most of the Royal Hospital area had been developed. Significant changes have largely proved undistinguished architecturally and sometimes involved the loss of fine historic buildings. The demolition of the 18th century terrace in Paradise Row (now Royal Hospital Road) has already been mentioned. Interwar developments include the flats called Burton Court in Franklin's Row and the more interesting "Old English" timbered cottages in Ormonde Gate.

7.74 Bomb damage in the last war including the south side of Caversham Street, destroyed in 1940, and the Infirmary of the Royal Hospital on the Tite Street/Royal Hospital Road corner.

POST WAR DEVELOPMENT

7.75 The Cadogan Estate's largest holding of land in this area is centred around Tedworth Square and Christchurch Street. The post-war history of these sites provides a touchstone for the changing attitudes in architectural and planning thought over this period. In the middle 1960s the architects Chapman Taylor were commissioned by the Estate to prepare a scheme for the comprehensive redevelopment of the area, decanting the population into two high rise blocks, one for high income residents and one for poorer inhabitants. This would have freed land for new houses on the west of the site. This scheme, so typical of booming 1960s

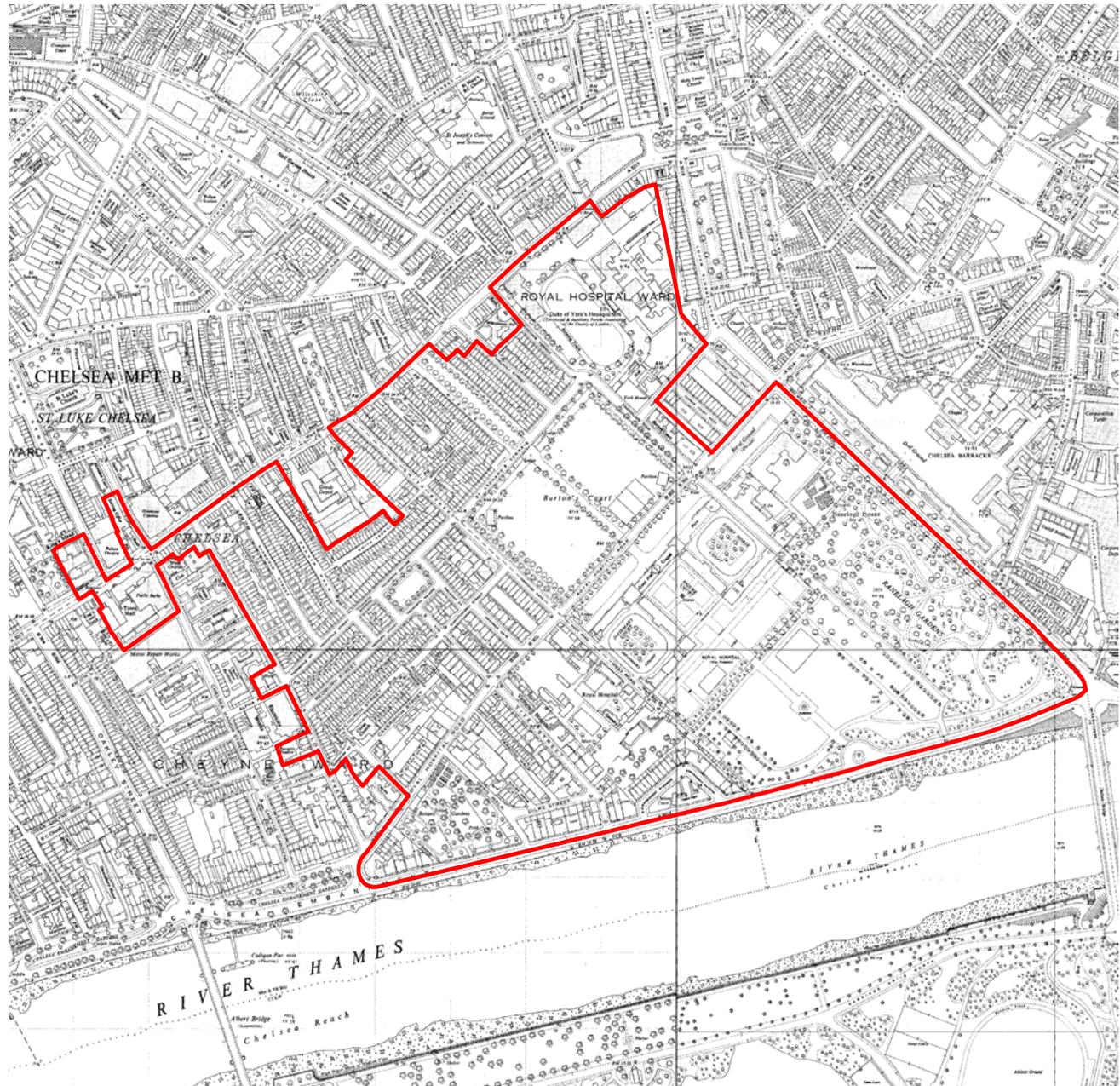


Fig 7.5 Historic Map 1955

confidence failed to obtain planning permission, and by the early 1970s the emphasis had shifted to rehabilitation with mixed more modest scale redevelopment. Grandiose schemes were further discouraged by the tightening screw of legislation on rent, Housing and planning matters and finally by the collapse of the property market. The Cadogan Estate sold the north side of Tedworth Square to private developers who commissioned Chapman Taylor to resign the present low-rise brick flats, a far cry from the massive schemes of ten years earlier. Similarly, the Estate found in this period that their efforts to rehabilitate the late 19th century houses in Redbourne Street were not proving cost effective. The freehold of these houses was also sold.

7.76 It had also been planned to demolish the north side of Christchurch Street along with the adjacent Tedworth Square terrace. Christchurch Street's mid-19th century terrace was dramatically saved by the serving of a Building Preservation Notice in 1974, after demolition had begun. The houses which had already been demolished (Nos. 54, 56 and 58) have since been rebuilt, and the whole terrace refurbished.

7.77 The passionate concern felt by many for these simple dignified Victorian houses would have seemed inconceivable twenty years earlier and graphically illustrates the great change among informed public opinion since the brave new world of the 1960s.

THE NATIONAL ARMY MUSEUM AND ST. WILFRIDS CONVENT

7.78 The National Army Museum's distinctive building was designed in the 1960s by Lord Holford and stands on the site of the bombed Royal Hospital Infirmary. The later extension was designed by Carl Fisher and Partners. Immediately to the west is the Convent of St. Wilfrid incorporating accommodation for the nuns of the Daughters of the Cross and old people's flats.

7.79 For one hundred years, this order of nuns had been established at Cale Street until, in 1968, the Ministry of Health required their site for a post-graduate medical centre. The congregation of nuns was offered a site on the corner of Tite Street and Royal Hospital Road where the Victoria Hospital for Children was situated incorporating the remains of Gough House. Planning permission was refused for the proposed convent, as housing was the preferred option for the site, and the Council wished to know the Ministry's proposals for Cale Street. At the subsequent public inquiry David Widdicombe, Q.C. counsel for the nuns commented that his clients were caught in a "nutcracker" created by the dispute between the Royal Borough and the Ministry.

7.80 By 1978 the problems had been resolved so that the present building for nuns and old people was built, and subsequently opened by Cardinal Hume. Designed by W.J. Gregory and Partners, some consider that the convent is a rather dreary composition clad

in dull grey concrete panels, sadly unrelated to the neighbouring Army Museum. Taken together these buildings represent the apparent difficulty which our own time finds in designing harmonious urban architecture.

7.81 The future history of the Royal Hospital Area will depend on careful conservation of buildings and places and the sensitive introduction of new buildings as welcome neighbours to an established scene.

7.82 The Duke of York Square development was completed in 2006 and provides public squares, retail outlets and upmarket housing within the historic former military campus. The development has seen the construction of sensitive and attractive architecture with new public spaces that respect the historic character of the area for both local residents and visitors to the area.

7.83 In 2015 the National Army Museum underwent a series of improvements with the internal spaces being re-ordered, an extension to the north eastern elevation and elevational changes including a new entrance onto Royal Hospital Road in order to create a greater presence on the street and more modern visitor experience.

Appendix 2: Historic England Guidance

Understanding Place: Conservation Area Designation, Appraisal and Management (2011)

This guidance sets out ways to manage change in a way that conserves and enhances historic areas through conservation area designation, appraisal and management.

<http://historicengland.org.uk/images-books/publications/understanding-place-conservation-area/>

The checklist below has been taken from this publication and has helped to identify the buildings that make a positive contribution to the historic and architectural character of the conservation area.

- Is the building the work of a particular architect or designer of regional or local note?
- Does it have landmark quality?
- Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?
- Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?
- Does it contribute positively to the setting of adjacent designated heritage assets?
- Does it contribute to the quality of recognisable spaces including exteriors or open spaces with a

complex of public buildings?

- Is it associated with a designed landscape eg a significant wall, terracing or a garden building?
- Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?
- Does it have significant historic association with features such as the historic road layout, burgage plots, a town park or a landscape feature?
- Does it have historic associations with local people or past events?
- Does it reflect the traditional functional character or former uses in the area?
- Does its use contribute to the character or appearance of the area?

Additional criteria set by the Council:

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

Conservation and Energy Efficiency

Historic England have produced useful guidance on how homeowners can improve energy efficiency and reduce carbon emissions whilst still respecting the historic and architectural significance of their properties. For more information follow this link:

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

Historic Parks and Gardens

In addition to the designation descriptions that are available on Historic England's website, more details on these parks and gardens can be found on the London Gardens Online database, written and maintained by the London Parks and Gardens Trust:

<http://www.londongardensonline.org.uk/index.html>

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: <http://www.rbkc.gov.uk/corestrategy>

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