



# Cheyne Conservation Area Appraisal

January 2017



THE ROYAL BOROUGH OF  
KENSINGTON  
AND CHELSEA

Adopted: 30 January 2017

*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.*

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# 1 Introduction

## What does a conservation area designation mean?

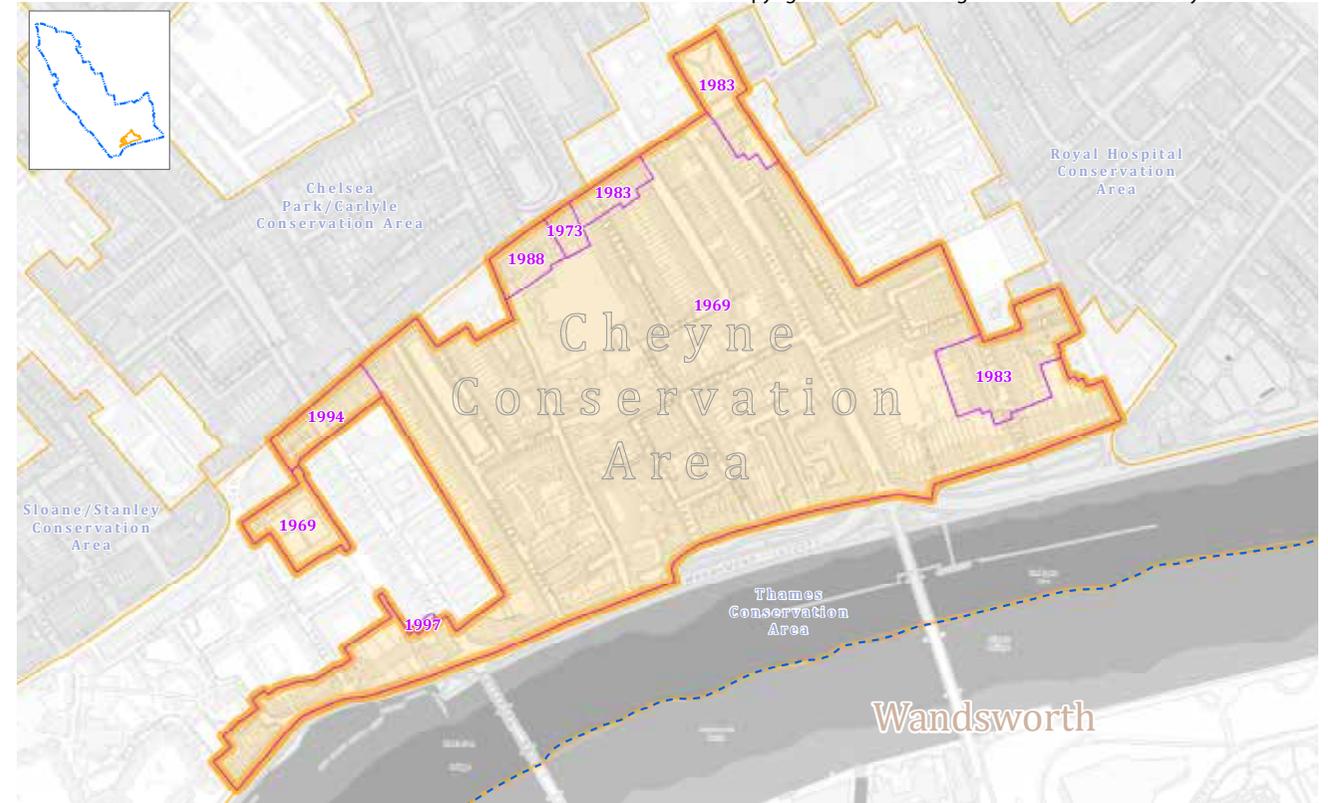
**1.1** The statutory definition of a conservation area is an “area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance”. The power to designate conservation areas is given to councils through the Planning (Listed Buildings and Conservations Areas) Act, 1990 (Sections 69 to 78). Once designated, proposals within a conservation area become subject to local conservation policies set out in Chapter 34 of the Council's 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, *Conservation Area Designation, Appraisal and Management: Historic England Advice Note 1 (2016)*. This appraisal will be a material consideration when assessing planning applications.

Fig 1.1 Conservation area boundary map

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## 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

## Conservation Area Boundary

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

## Summary of Character

**1.5** Cheyne Conservation Area is an area of great heritage significance. Not only has it seen the longest historical development in the Royal Borough, but was known as a ‘village of palaces’ even before Kensington Palace was built. Today the palaces of Henry VIII, Thomas More and others are long gone, save for a few boundary walls, but the riverside setting that attracted them and the high quality Georgian houses that replaced them form an area of extremely high heritage value.

**1.6** The Georgian houses in the core of the conservation area in Cheyne Walk, Cheyne Row, Lawrence Street, Upper Cheyne Row and part of Old Church Street are some of the oldest and finest buildings in the borough. Some Georgian sash windows, doors and carved door hoods survive here and are of great significance and charm.

**1.7** The Victorian development in the conservation area attempted to adopt the formal garden square layout and this was only successful in the fine Paultons Square with its stuccoed ground floors and Anthemion balcony railings. In Margareta Terrace and Oakley Gardens such attempts were abandoned and houses were built on areas that had been intended for private squares. Although in the second half of the nineteenth century the Thames was embanked, the gardens and trees retained in front of Cheyne Walk form some of the most attractive green space in the area.

**1.8** Towards the end of the nineteenth century and therefore also the end of Victoria’s reign, other forms of development evolved including



Old Church Street

the mansion flats seen to the south of the area and the contemporaneous artists’ studios which form a highly important group in Glebe Place. Both of these building types are representative of Cheyne’s history as a haven for artists, writers and intellectuals.

**1.9** Cheyne Conservation Area is a nucleus of great diversity and holds many other delights and surprises that defy classification such as the Open Air Nursery (Glebe Place), the former Wright’s Dairy (**no. 36 Old Church Street**)

and various secretive alleys such as Justice Walk with its former Wesleyan Chapel, granite cobbles and houses named after men of law.

**1.10** The character of the conservation area is enriched by the unusually high number of writers, artists and other notable residents who are celebrated by the many blue plaques that can be seen on buildings in the area. (Information on these is available from English Heritage).

## Location and Setting

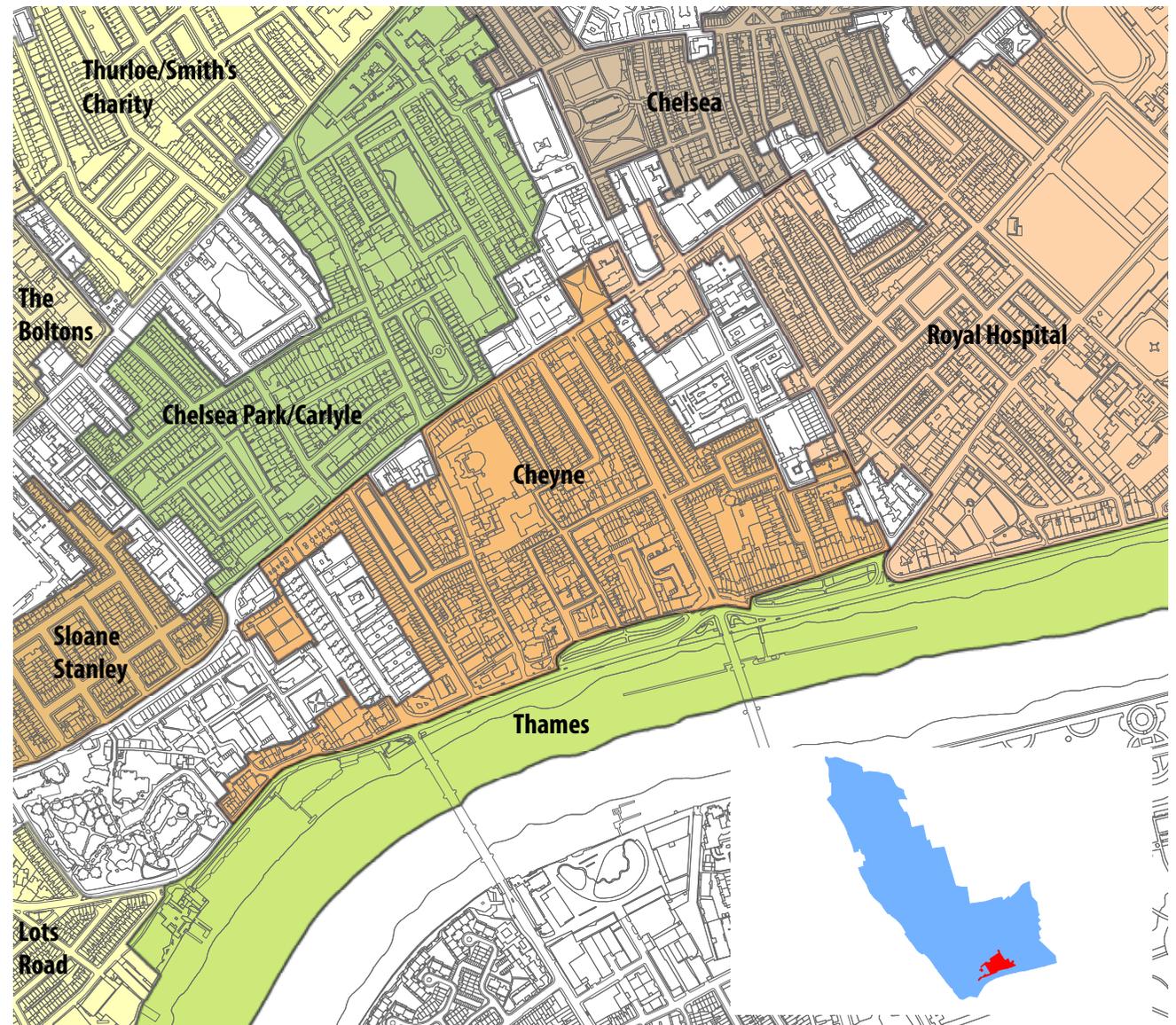
**1.11** Cheyne Conservation Area is mainly situated in the Council's Chelsea Riverside ward, but Margaretta Terrace is in Royal Hospital ward. Most of the conservation area is covered by postcode area SW3 but some of the western parts are in SW10.

**1.12** A key feature of the setting of the conservation area is its location next to the River Thames. The river creates a particularly special environment that prevents development in front of Cheyne Walk and Chelsea Embankment and allows them to be viewed from the river and from land further away to the south.

**1.13** To the north the area is bound by the commercial King's Road. To the west is post war development including the World's End Estate with its tall towers. To the east is the Royal Hospital Conservation Area, another early part of the borough that is contiguous with Cheyne.

**1.14** The Cheyne Conservation Area is located in one of the most archaeologically significant areas of the borough and includes two Archaeological Priority Areas: the Tier 1 APA 3 'Chelsea China' and the Tier 2 APA 4 of Chelsea Riverside.

**1.15** Further information on the archaeological potential within the conservation area can be provided by the Greater London Archaeological Advisory Service on request.



**Fig 1.2** Conservation area context map

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## 2 Townscape

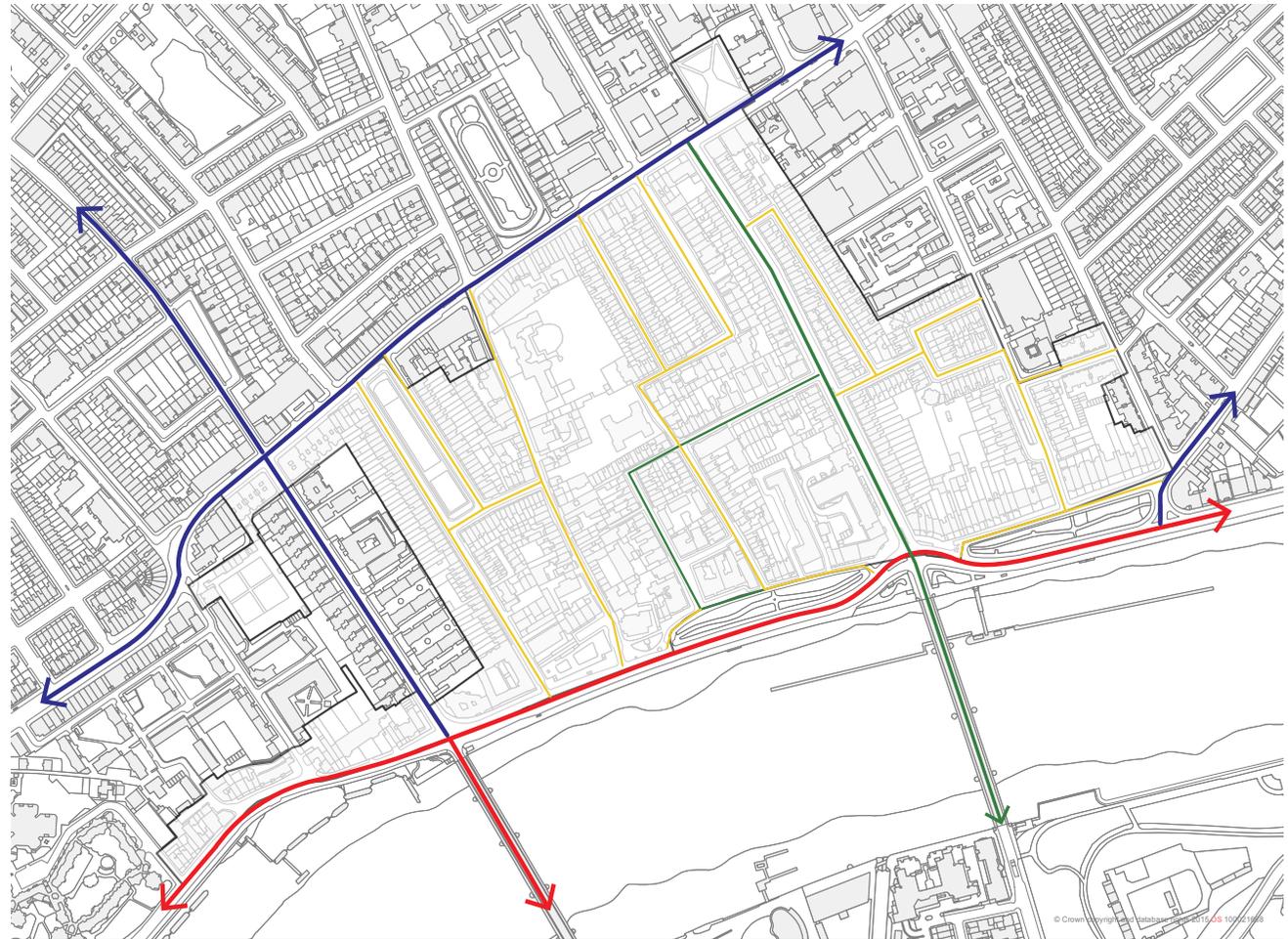
### Street Layout

**2.1** Cheyne Walk, of course, is one of the most important routes in the area having lined the Thames for countless years and having achieved its status in the sixteenth century when the great houses were built there. It still contains some of the largest houses in the area, but it became the major thoroughfare it is today in 1874 when the embankment in front of Cheyne Walk was built. This is a hammer-dressed, granite structure (now grade II listed) which consisted of a sewer below and a road above, designed by chief engineer Sir Joseph Bazalgette.

**2.2** When proposals were made in 1896 to continue the embankment westwards to Cremorne Bridge (also known as Battersea Railway Bridge) there was a public outcry. In response, the works were initially restricted to minor road improvements and when the embankment was ultimately built, the road remained narrower than earlier sections.

**2.3** Another early road is Old Church Street, which was formerly just a lane (and called Church Lane) leading to a place of worship which has existed on this site in one form or another for perhaps two thousand years or more.

**2.4** Much of the street pattern in Cheyne Conservation Area evolved through and around the plots of the great houses as they were sold off and redeveloped. The Georgian heart of the area could not develop further north than Upper Cheyne Row as the gardens of The Glebe and Cook's Ground prevented it. This



**Fig 2.1 Road hierarchy map**

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gave rise to the dog-legged form taken by Cheyne Row, Upper Cheyne Row and Glebe Place.

**2.5** King's Road is a very historic route that was created for Charles II as his private route to Hampton Court. Other landowners were given rights to use the road until 1830 when it became a public road.



## Urban Form

**2.6** Cheyne is a conservation area with a varied townscape due to its long period of development and redevelopment. The most common urban form throughout the area is the terrace of uniform houses with matching features and palace fronts in some Victorian terraces. The terraces have open 'areas' (or lightwells) to the front and either small gardens to the rear or sometimes none at all as in Bramerton and Oakley Streets.

**2.7** Paultons Square is the only development with a central garden square although two others were planned at Oakley Gardens and Margareta Terrace. The large garden around the Old Rectory is extremely unusual in London and one of the great assets of this conservation area.

**2.8** There are some large buildings in the area although these are not a common feature. Such buildings include Crosby Hall, Lindsey House, the mansion flats, the former school on Glebe Place and Chelsea Old Church. Other large buildings are modern and do not contribute positively to the area's historic character.

**2.9** Some streets are strongly uniform such as Paultons Square and Oakley Street whereas others display great variety in architecture, urban grain and building height, as for example Old Church Street and Glebe Place. Cheyne Walk sits somewhere between these characteristics, with houses varying between three and four main storeys, but of only slightly divergent building heights. These subtle differences have evolved historically and are important characteristics of the conservation area.



Paultons Square

**2.10** The lowest buildings are the single storey Moravian chapel and the open air nursery whereas the tallest are the mansion flats and former board school. Both are conspicuous and distinctive in their heights and further contribute diversity to the character of the area.

## Gaps

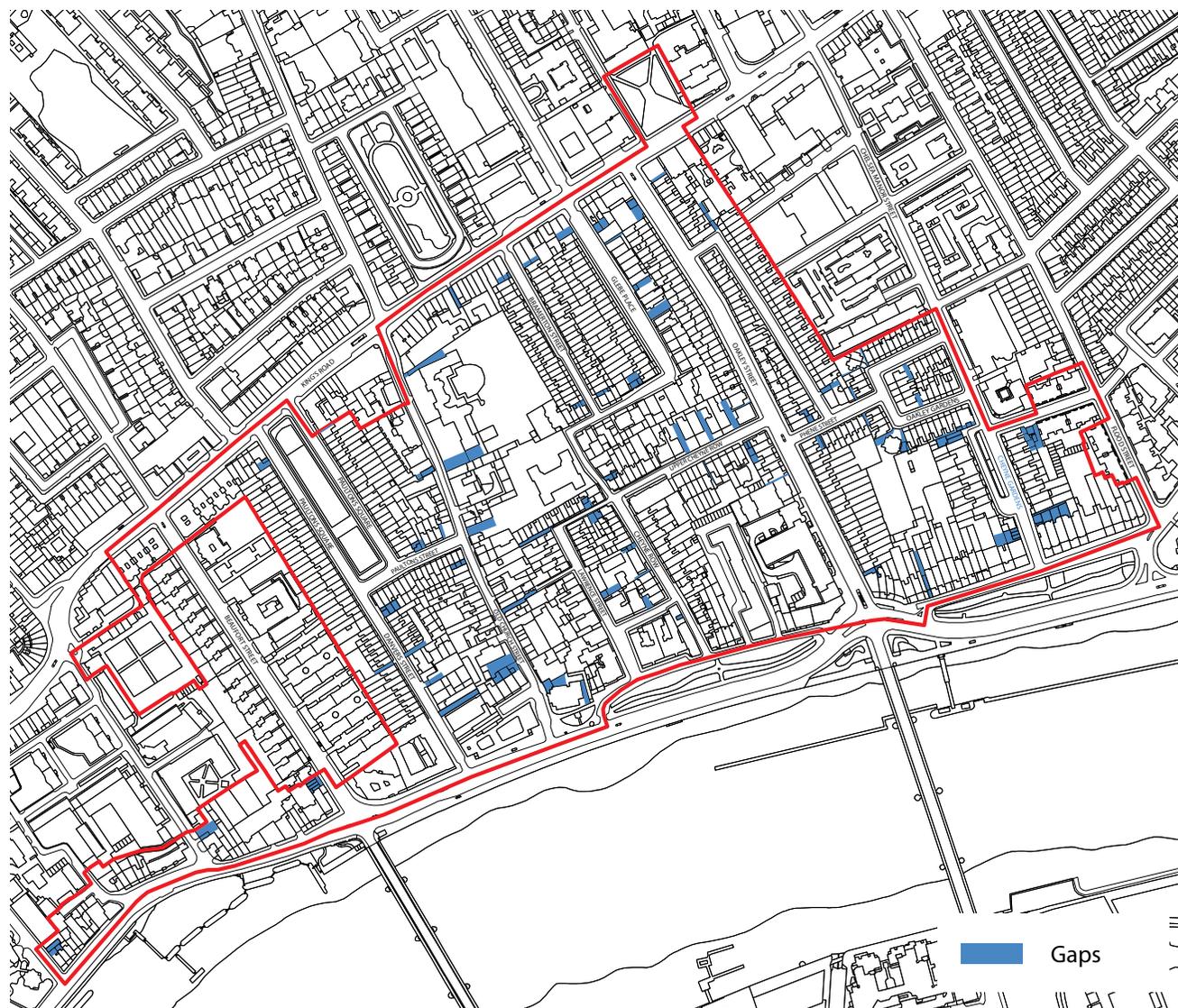
**2.11** The map shows many of the gaps that make an important contribution to the character of the conservation area. Others will be revealed as sites become the subject of planning applications.

**2.12** As the area has a densely built up character, any space between buildings is likely to be extremely valuable in creating breathing space in the townscape and creating a particular setting for the surrounding buildings.

**2.13** Many houses (and all the shops) are built against the back edge of the pavement, particularly in Old Church Street, or very close to it, meaning there is little spaciousness around individual buildings. Space around buildings is rare and therefore precious and can be seen around one-off buildings such as Chelsea Old Church and the Old Rectory.

**2.14** In some places gaps allow views across back gardens to rear elevations and some gaps are over single (or more rarely two) storey structures. Some gaps contain trees or views of plants, but others are simply space between masonry looking towards the sky. The two pubs in the area have a characteristic single storey element to one side which allows views above.

**2.15** An unusual feature of Cheyne Conservation Area is the number of alleyways leading off the main streets to backland developments. These alleys also create valuable space and interest in the streetscape.



**Fig 2.2 Important townscape gaps map**

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Gap above car garage, Lawrence Street



Gap at no. 7 Cheyne Row



Gap between Tennyson Mansions and no. 9 Cheyne Row



Gap between no. 8 Phene Street and no. 35 Oakley Gardens



Gap between no. 33 Old Church Street and no. 1 Paultons St

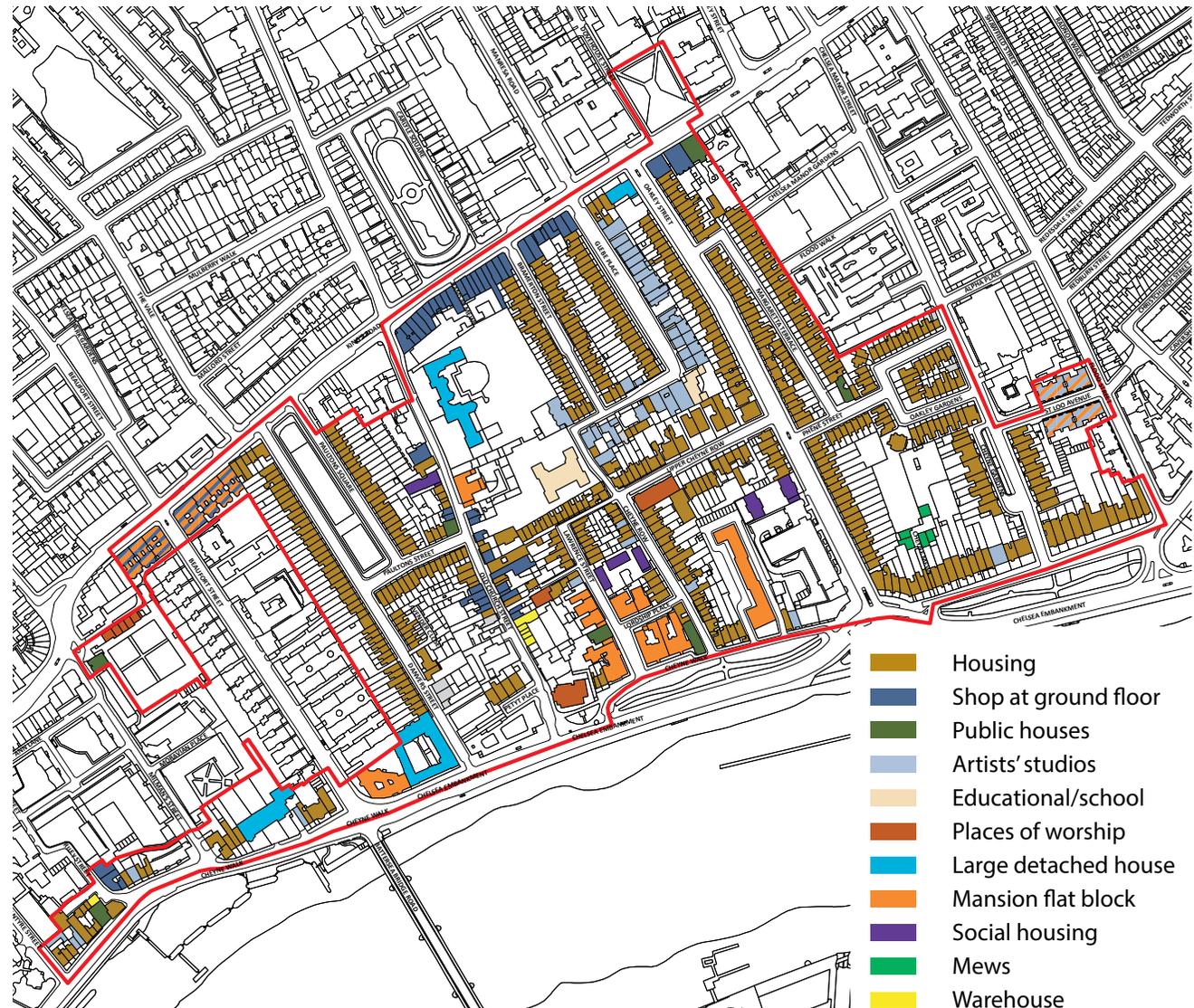
## Land Uses

**2.16** Historically the land in the area was used first for market gardening with a church as the focus, then as mansions and palaces for aristocracy and royalty, which gave way to speculative housing for the wealthy upper middle classes. Today the area remains one of the most expensive places to live in the country, but has evolved to include other important land uses such as shops, pubs and a further two churches with only a very few large houses remaining.

**2.17** There is a particularly strong and special grouping of artists' studios in Glebe Place, but there are others elsewhere in the conservation area too, as Chelsea has long been a focus for artists. Some studios remain in their original use, making them of great historic and current significance for what is a niche and often threatened community.

**2.18** The area is densely developed apart from the green space in Paultons Square and around the Old Rectory. There has been little change of use of historic houses, but the Victorian school on Glebe Place is being converted to residential flats at the time of writing.

**2.19** Historic building uses are important but may not always be immediately visible from the exterior or even the front elevation.



**Fig 2.3** Historic or original land uses map



Former Wright's Dairy, no. 46c Old Church Street

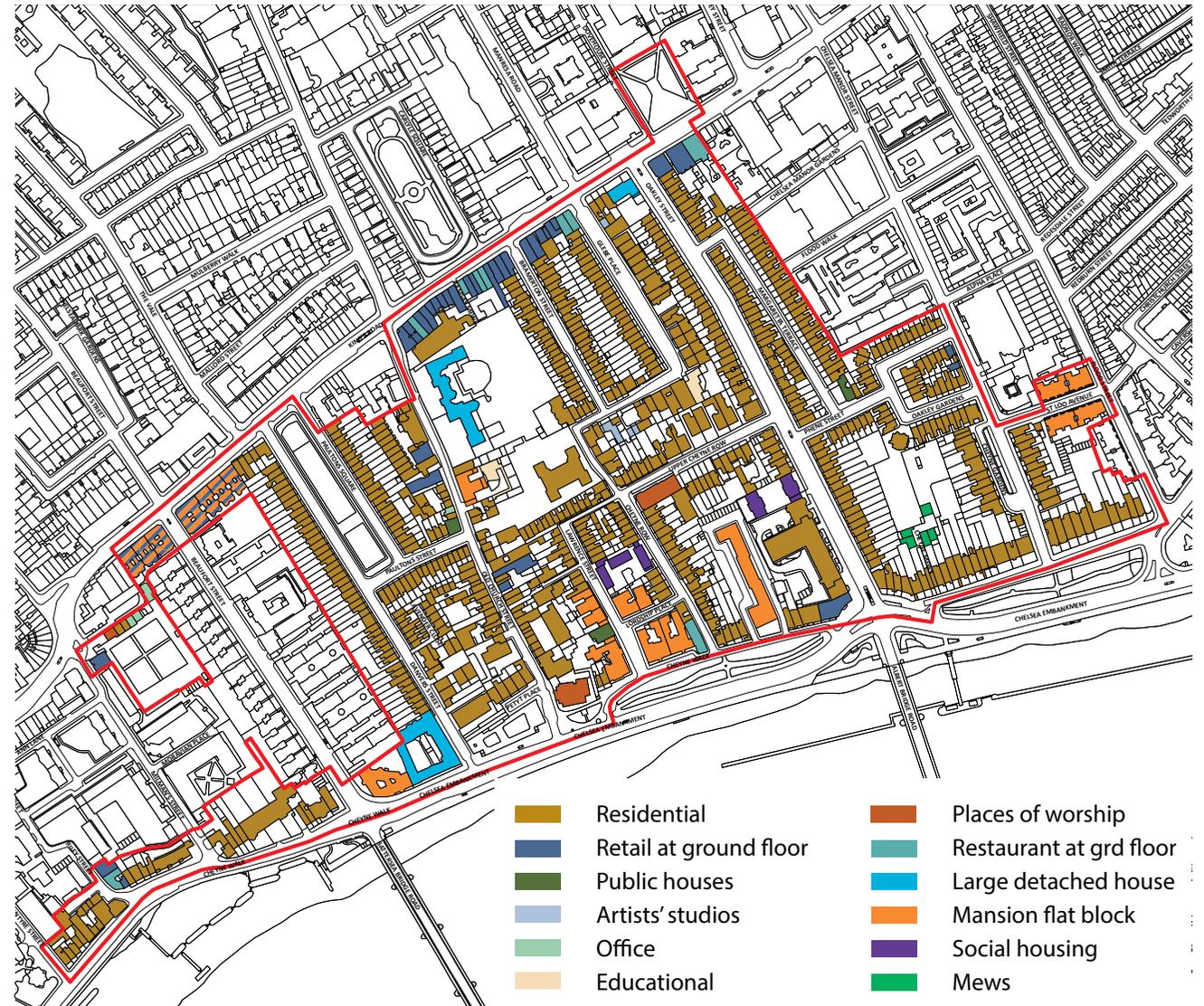


Fig 2.4 Present day land uses map

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## Garden Squares and Green Space

**2.20** Green space is important to the character of the conservation area and provides a natural, changeable, green foil to the hard, densely developed and highly urban architecture.

**2.21 Chelsea Embankment and Albert Bridge Gardens.** These are located in the Thames Conservation Area but form a highly important part of the setting of Cheyne Conservation Area. With Chelsea Physic Garden, Chelsea Old Church garden and Roper's Garden, these form a continuous green strip between the buildings and the Thames creating a welcome barrier to the traffic, with the extensive tree planting to the Embankment and Albert Bridge Gardens also dampening noise and filtering air pollution. This strip of land was reclaimed from the river in 1874 for Bazalgette's embankment and has otherwise never been developed. The gardens contain planting, trees and statues giving them an important character of their own.

**2.22 Chelsea Old Churchyard, Chelsea Embankment.** The yard or garden around the church is lushly planted and well maintained. A semicircular section is surrounded by a hedge and contains a polychrome statue of Sir Thomas More, seated, by Leslie Cubitt Bevis (1968, installed 1969).

**2.23 Dovehouse Green, King's Road.** This began as a burial ground but was part of the land given by Sir Hans Sloane in 1833 for the construction of St Luke's Workhouse (to the north of the square). The square was used by elderly inmates to get fresh air. The workhouse buildings have since been demolished



**Fig 2.5 Garden squares**

and the garden was refurbished in 1977 to commemorate the Queen's Silver Jubilee and renamed Dovehouse Green.

**2.24** Today the space is open and airy with mature Plane trees that give dappled light in the summer and slabbed paths which cross at the centre. There are several historic table tombs, an obelisk memorial, early Kensington Vestry street lamps and traditional curving slatted park

benches with wrought iron arms.

**2.25 Moravian Burial Ground, King's Road.** The Moravians are a Christian congregation whose first church was founded in 1457. They were, however, expelled from Moravia and persecuted until finally finding refuge with Count Zinzendorf, first in Upper Lusitania, then in Chelsea. Zinzendorf purchased land from the Beaufort Estate as well as Lindsey House in

1751 to provide accommodation for them. He employed architect Sigismund Gersdorf to build a chapel and a minister's house which were completed in 1753 by Lady Day. The burial ground occupies the site of the stable yard of Beaufort House and the chapel replaced the stable buildings. The grounds are still enclosed on east and south sides by walls of Tudor brickwork from Sir Thomas More's estate and a path still leads from the burial ground to the east end of Lindsey House.

**2.26 Paultons Square.** This is a private garden square that is a common but very special feature of London housing of the Georgian and Victorian period. This one was laid out between 1840 and 1865 and is surrounded by spear headed railings. The garden contains trees, shrubs, lawns and paths that also contribute to the street scene enjoyed by the public as well as the users of the garden, particularly in this case as the planting has an open and permeable nature. Along with mature London Planes there are a number of mature False Acacia trees growing around the periphery of the garden as well as much younger tree stock within. At the north end, growing out over the King's Road, is a superb example of a London Plane which is possibly the finest in the Royal Borough.

**2.27 Roper's Gardens, Chelsea Embankment.** This space was created by bomb damage in World War II and was afterwards laid out as a garden. The name was chosen as the site was part of the marriage gift of Thomas More to William and Margaret Roper in 1521. The garden is surrounded by low scale buildings and open to the river to the south. It contains a



Roper's Gardens, Chelsea Embankment

statue called 'Awakening' by Gilbert Ledward (1915, installed 1965) and a low-relief sculpture by Jacob Epstein (1950, erected 1972).

#### Other

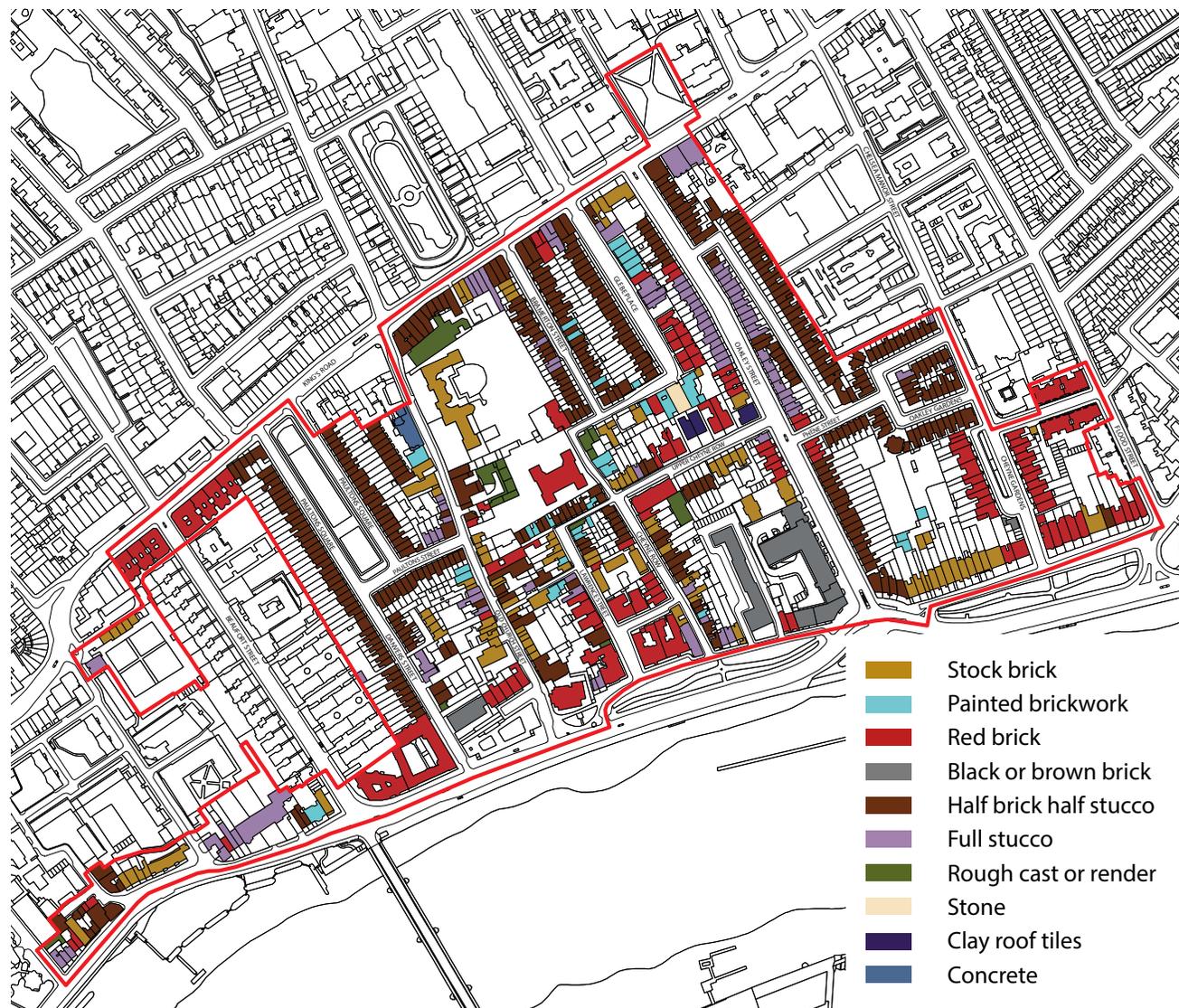
**2.28** There are other pieces of green space that are important to the conservation area. The

line of trees in Cheyne Gardens, for example, has the effect of creating a barrier in front of the houses but in a permeable and seasonally changing matter. See also **Front and Back Gardens**.

## Materials

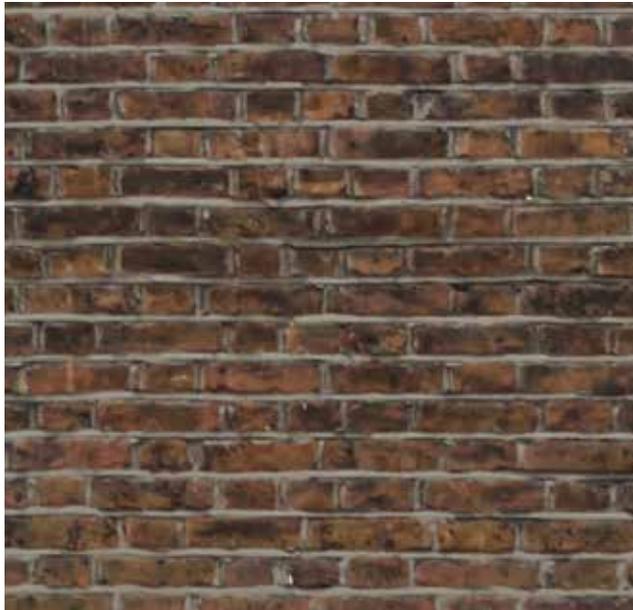
**2.29** Materials used in the construction of the historic buildings within the conservation area are either natural materials such as slate and stone or traditionally (and then locally) manufactured ones such as brick, stucco and glass. Their original method of fabrication results in a finish that is typical of traditional building materials. The imperfections in cylinder or crown glass and folds / wrinkles in hand made bricks, along with the natural process of ageing and weathering, give the buildings their authentic historic character and patina that makes the conservation area so special. Traditional materials used in the conservation area include:

- Stone (steps, coping stones, dressings)
- Brick (brown, yellow, red)
- Stucco (house frontages and decorative elements)
- Lime (main constituent of mortar and stucco)
- Slate and lead (roofs)
- Clay tile (roofs)
- Painted timber (windows, doors, shopfronts)
- Painted cast iron (railings, balconies, pot guards, boot scrapers, bollards).
- Buff and red terracotta (ornamentation, chimney pots)
- Glass (thin crown or cylinder glass, stained glass)
- Quarry/mosaic tiles (covering to steps)
- Granite setts (mews surfaces and kerb stones)



**Fig 2.6 Materials map (front elevations)**

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London stock brick



Red brick



Mock pargeetting



Channeled stucco



Clay tiles



Transom light with intricate glazing bars

# Buildings Audit

**2.30** 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

**2.31** 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

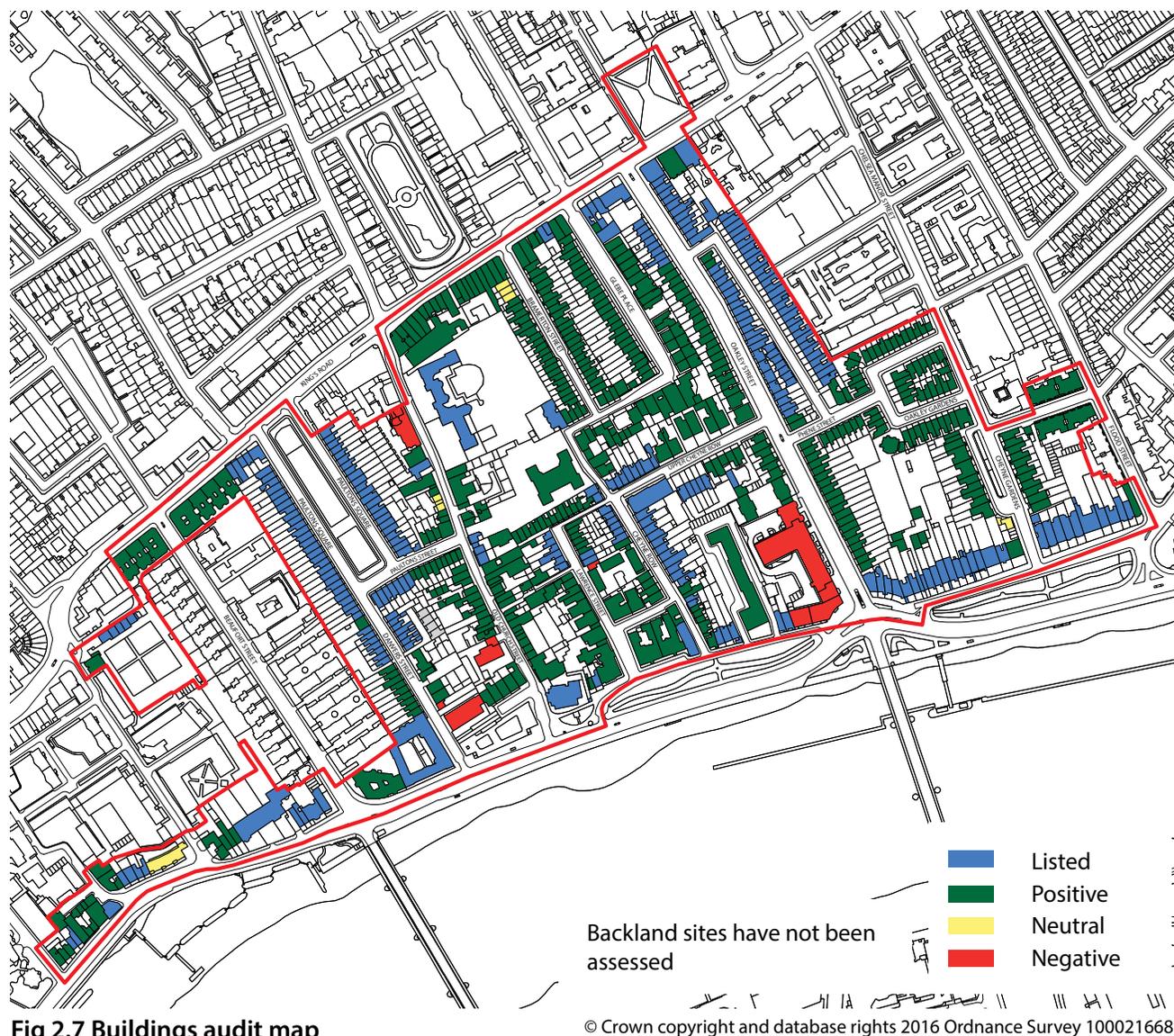
**2.32** These buildings make a positive contribution to the historic and architectural character and appearance of the conservation area. They are a key reason for the designation and significance of the conservation area.

## Neutral Buildings

**2.33** 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

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



**Fig 2.7 Buildings audit map**

## Key dates

**2.35** The map adjacent give approximate dates for the buildings in the conservation area, but note that many of the earlier buildings have been altered or refronted at different dates.

### Pre Georgian

Chelsea Old Church (rebuilt 1958)  
Great houses such as Beaufort House and Chelsea Old Manor built between King's Road and the Thames  
Lindsey House

### Early Georgian

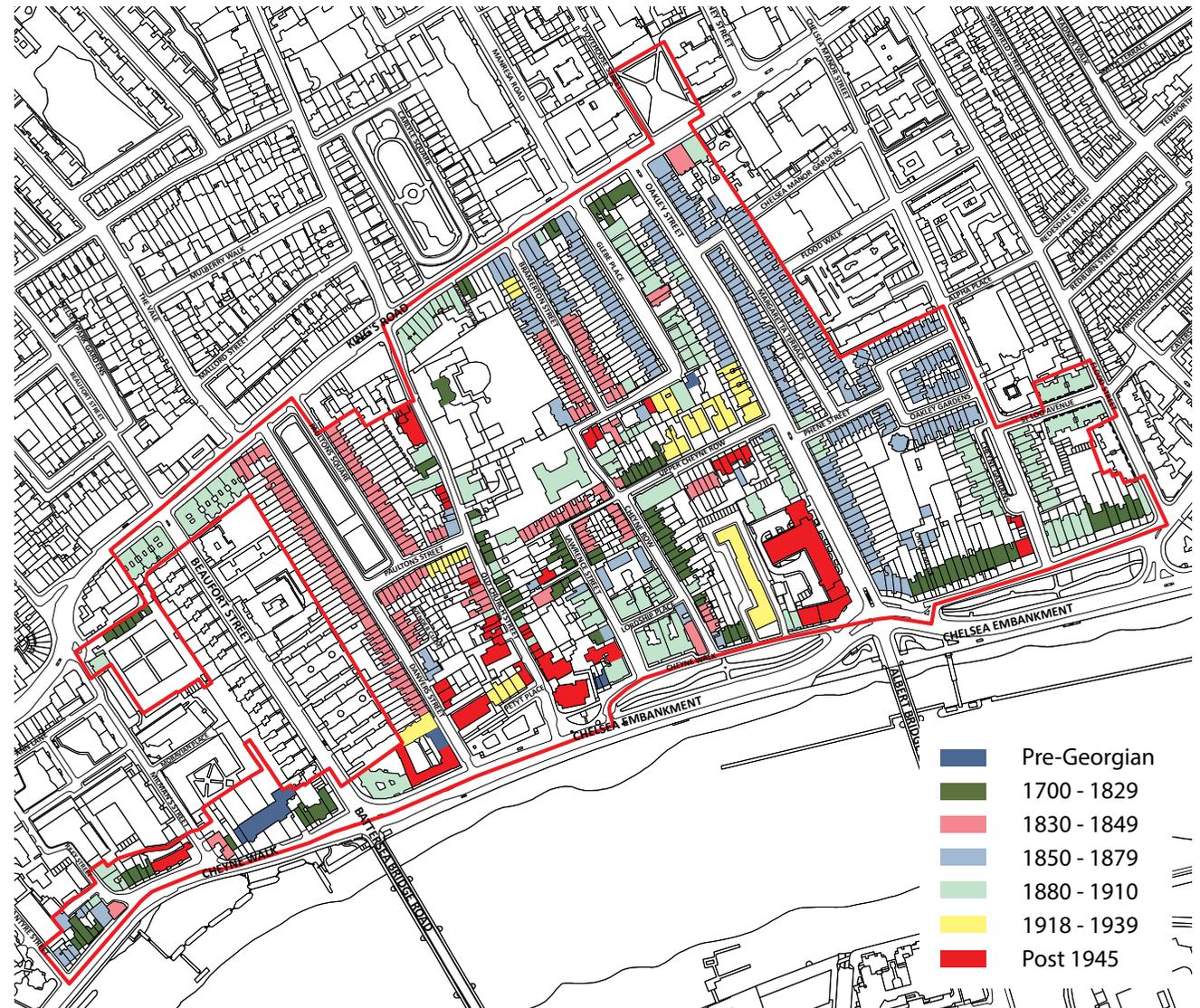
**c.1705.** Nos. 23 and 24 Lawrence Street  
**1708.** Nos. 16-34 Cheyne Row  
**c.1717-1718.** Nos. 2-6, 15, 16 Cheyne Walk  
**1723.** Argyll House by Giacomo Leoni  
**c.1725.** Old Rectory on Old Church Street

### Mid-Late Georgian

**1751-53.** Moravian Church  
**1745-84.** Chelsea China Factory  
**1759-65.** Nos. 19-26 Cheyne Walk,  
Nos. 12a-16 and 18-22 Lawrence Street

### Early Victorian

**1840-1865.** Paultons Square  
**1850s.** Margaretta Terrace and Oakley Street by Dr Phene



**Fig 2.8 Historic Development map**

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### Mid-Victorian

- 1860s.** Peabody's Chelsea Estate, Cheyne Row
- c.1868.** Bramerton Street
- 1869+** Cheyne Gardens
- 1874.** Embankment by Sir Joseph Bazalgette

### Late Victorian

- 1895.** Church of Our Most Holy Redeemer and Thomas More
- 1880s-1900s.** Mansion flats
- 1880s-1920s.** Artists studios built in Glebe Place
- 1874.** London Board School, Glebe Place
- 1909-10.** Crosby Hall moved to Cheyne Walk

### Inter-war

- 1923.** Nos. 2 and 4-14 Upper Cheyne Row
- 1927.** Chelsea Open Air Nursery
- 1930.** Nos. 2-5 Petyt Place

**June 1969** Conservation area designated



Nos. 107-110 (consec) Cheyne Walk

## 3 Architecture

**3.1** This section gives information on the heritage significance of the buildings in the conservation area. The first part deals with housing which makes up the majority of the area. It is arranged by street in alphabetical order with details of their shared features (such as windows, roofs, etc) following in separate sections. Subsequent sections describe the value of different types of buildings other than houses.

**3.2** The Buildings Audit Map earlier in this document sets out the contribution made by each building to the character of the conservation area.

**3.3** The buildings in the conservation area span a long period from the late seventeenth century to the present day. Houses at the east end of Cheyne Walk and in the streets immediately behind are some of the oldest in the area dating from the early eighteenth century. To the west, north and east, the next big swathe of development took place in the mid-nineteenth century with late Victorian flats and houses infilling the gaps at the end of the century. Each street has a different character, some being uniform and others being varied and it is the great character provided by the historic buildings, their historic form, features and patina that combine to give the area the attractive appearance and heritage value enjoyed by all today.



Nos. 7-11 (consec) Cheyne Walk

## Housing

**3.4** Much of the housing in Cheyne is terraced and was built speculatively through agreements between landowners and builders and then offered to general sale which then made (but often ruined) the fortunes of the builders and developers involved. An important feature of speculative terraces is that they were built to one overarching design with windows, doors, railings, roofs and decoration all matching to give the impression of a larger building of greater quality than its individual parts. Sometimes terraces were built with 'palace' or 'temple' frontages meaning they were given central porticoes and end pavilions to accentuate their unified design. But terraces in this conservation area often have simple accentuation rather than a very grand effect.

### Bramerton Street

**3.5** The south end of Bramerton Street was built before the north end with **nos. 20-46** (evens) and **nos. 19-45** (odd) being built c.1868 and originally called Caledonian Terrace. They are two storey houses with rusticated stuccoed ground floors and a steep flight of steps up to their front doors which are predominantly six panelled and have small plain overlights. The stucco architraves to the sash windows are simple and the whole terrace is finished with a bottle balustrade which sadly is missing from a number of houses. Windows of different designs can be seen in these terraces, but the originals were probably six-over-six panes to the first floor and the same number to the ground floor but with the outer vertical glazing bars set further apart to give to larger middle panes.



Nos. 28-42 (even) Bramerton Street

**3.6** **Nos. 1-17** (odd) and **nos. 8-18** (even) were built some years later and are one storey higher than the houses further south. Both terraces are built in stock brick, but these have canted bays, paired projecting Doric porches and fleur-de-lys railings instead of the spear head design to the earlier houses. The sash windows are plain glazed with ogee horns and the front doors are the typical four panelled type.

**3.7** Whilst the three storey houses are well conserved, the earlier ones have suffered many

harmful alterations such as the painting of brickwork and loss of parapet balustrade which would not be difficult to rectify to enhance the character of this otherwise very attractive street.

### Cheyne Gardens

**3.8** This short street has a pleasant strip of trees on the west side separating the houses on one side from the flow of traffic and creating a pleasant and natural permeable screen. Both



Nos. 1-8 (consec) Cheyne Gardens

terraces are in the late Victorian Queen Anne idiom of red brick with multi-paned upper sashes and contrasting stucco dressings. The western terrace has paired projecting porches and aprons and pilasters in matching red brick whilst the terrace on the east side has pedimented gables at intervals, canted bays at ground floor and plain sashes.

**3.9** Nos. 21-22 are different to this pattern having been built in stock bricks with red brick dressings, curving Dutch gables and balustrades

over the bays. These are a pleasant contrast with the red brick terrace.

## Cheyne Row

**3.10** This street forms part of the Georgian heart of the conservation area and contains an important and very fine group of early eighteenth century houses as well as good houses of later date.



Nos. 10-12 (even) Cheyne Row

**3.11** Starting from the south, nos. 2-10 (even) are mostly of eighteenth century date having been altered in various ways over the years, mainly in response to fashion rather than dilapidation. No. 2 is a symmetrical double fronted house with an attractive idiosyncratic door case incorporating a sunburst. The windows have moulded stuccoed architraves with iron window box guards that have an equally unusual scrolled strap design.

**3.12** No. 4 is sadly painted, thus destroying the contrast between the stuccoed window surrounds, channelled ground floor and stock brick upper storeys. Nos. 6 and 8 were extensively rebuilt after World War II in a good copy of an early Victorian style.

**3.13 Nos. 10 and 12** (grade II) are eighteenth century houses that were possibly part of a terrace matching **nos. 16-34** (even) further up. **No. 10** shares the same narrow, blind first floor window as those further north and they have both retained a moulded cornice despite the addition of second floors. **No. 12** has Georgian paned windows but those to **no. 10** have been changed to sashes of the Victorian style whilst retaining its earlier visible sash boxes.

**3.14 No. 14a, Great Cheyne Studio**, was once the pottery of Charles Vsyne (see *Artists' Studios*) and, along with **Cheyne Cottage**, form a clear break in the middle of the terrace. Here the scale drops to one and two storeys with **Cheyne Cottage** (**no. 14**, grade II), a charming mid-eighteenth century cottage set back from the building line, with a clay tiled roof and delightful garden protected by spearhead railings. The expanse of brickwork is unusual and the later eighteenth century doorcase display the cottage's name under a small pediment.



Cheyne Cottage, no. 14 Cheyne Row

**3.15 Nos. 16-34** are dated by a plaque to **no. 16** stating "*This is Cheyne Row 1708*" and are listed at the higher level of grade II\* for their particular heritage significance. The houses are three windows wide and of three storeys over basement and were originally unified by a continuous overhanging modillioned cornice which now only survives to some houses. The fine period brick detailing with rubbed brick soldier courses and narrow blind windows on the party wall lines are especially noteworthy.

**3.16 Nos. 32 and 34** still have their original curved timber hoods with carved brackets and have later bracketed cornices over the doors. **No. 30** has a reeded timber door frame with roundels in the upper corners and a bracketed pediment over. Most original door surrounds and hoods were lost when the ground floors were rendered in the Regency fashion.

**3.17 No. 24** was the residence of Thomas Carlyle and his wife between 1834 and his death in 1881. It is now open to the public. The stucco is painted a putty colour and the windows are



No. 34 Cheyne Row

painted black. Carlyle left his mark by enlarging the size of the panes of the first floor windows to take advantage of the new plate glass. His neighbour at **no. 22** went as far as adding a portico and covered veranda to first floor level, of which only the portico remains, becoming a thankfully unique quirk of history in this otherwise Georgian terrace. The front to **no. 28** was rebuilt in the early nineteenth century.

**3.18** The west side of Cheyne Row begins with the Cheyne Brasserie (formerly the King's Head and Eight Bells public house) and has a simple



Nos. 16-20 (even) Cheyne Row

two storey rusticated stucco and brick extension with eighteenth century details and a simple two storey brick building to the corner of Lordship Place wherein is a fine door and surround with ceramic plaque of Della Robia inspiration.

**3.19** Across Lordship Place is a vigorous red brick late nineteenth century terrace of houses, **nos. 9-17** (odd). These have three storeys over basement, Dutch gabled attics, bay windows, stone dressings, first floor balcony and matching area railings.

**3.20** The rear elevation of the Peabody Estate is bulky in the street scene although its impact is attenuated by the use of similar materials, sash windows, the setting back from the established building line, and the presence of a row of mature *Ailanthus altissima* (Tree of Heaven), the preservation of which has been an issue since Carlyle's day. The high wall is uncharacteristic in a street of house frontages with railings.

**3.21** **Nos. 19-21** (odd) are a red brick studio building that creates a visual book-end with the



No. 15 and 17 Cheyne Row

red brick houses south of the Peabody estate and another visual break in the streetscape before the start of the stock brick terrace. This terrace, **nos. 23-33** (odd) (grade II) are simple early nineteenth century three storey houses with a channelled stucco ground floors and first floor windows (six-over-six) paired together by crinoline shaped cast iron balcony railings.

## Cheyne Walk

**3.22** Cheyne Walk is a long street running the entire length of the conservation area next to the Thames, but is set back behind the two sections of the Embankment Gardens at the east end. It too contains some of the oldest and finest houses in the area, particularly at the east end where the character is highly coherent, but travelling west the architecture becomes more varied in terms of date, type and form. For buildings other than terraced houses in Cheyne Walk, see later sections.

### Eastern Boundary to Oakley Street

**3.23** This section of Cheyne Walk contains the largest homogenous group of Georgian houses in the whole conservation area and this significance is reflected by the high number of listed houses. Most are four storey brown or red brick houses of either three or four windows wide and central or slightly offset entrances. They are all set behind front gardens with substantial boundaries, gate piers and railings. Although there have been changes to elevations and roof additions, the impression is of highly coherent terraces with period character expressed individually.

**3.24** **No. 1** was completely rebuilt in 1888, but **nos. 2-6** (consec) were built c.1717-1718 on the east part of Henry VIII's garden that was released for development by William Cheyne. Some were built speculatively and others were designed for particular tenants and this is reflected in their individual design. The houses



Entrance to no. 1 Cheyne Walk

are either three, four or five windows wide with **nos. 5 and 6** having central entrances and **nos. 3 and 4** having offset ones. Some entrances have carved timber hoods over and they all have six-over-six paned sashes except for **no. 4** which has nine-over-nine. This house has a particularly Baroque feel having rusticated quoins and a stuccoed ground floor which the others do not have. Over the years the houses have undergone a number of alterations. Some acquired additional storeys whilst others have been refronted or had balconies added. The



Nos. 4 and 5 Cheyne Walk

most substantial alterations were made to **no. 2** which was refronted completely in 1879.

**3.25** **Nos. 7-11** (consec) were redeveloped c.1890 in red brick and have a crisper red brick finish with their cornices and other detailing in matching red brick. Door cases and windows are also a feature here including the Gibb's surround to **nos. 8 and 11**; and the pair of R. N. Shaw style oriel windows to **no. 9**; with canted bays being otherwise a general feature here.

**3.26 Nos. 12-14** (consec), on the corner, were rebuilt in 1972 in an accurate replica Georgian style.

**3.27 Nos. 15 and 16** are both grade II\* and again built c.1717-18. **No. 16** being a five bay house where Rossetti lived from 1862-82. The entrance is centrally located under a simple gauged red brick arch. The top windows are surmounted by a pediment spanning across the middle windows, but the impact of this has been reduced by the addition of canted stone bay to the first and second floors. As with other houses, there is a fine gate and railings.

**3.28 Nos. 17 and 18** (grade II) are a pair that were altered in 1867 and have a veranda across the first floor of both houses. They are three windows wide with red brick dressings. Both houses have highly distinctive and unusual gates and railings that have a pattern resembling pulled threads. The gate piers have giant sized pinecone finials.

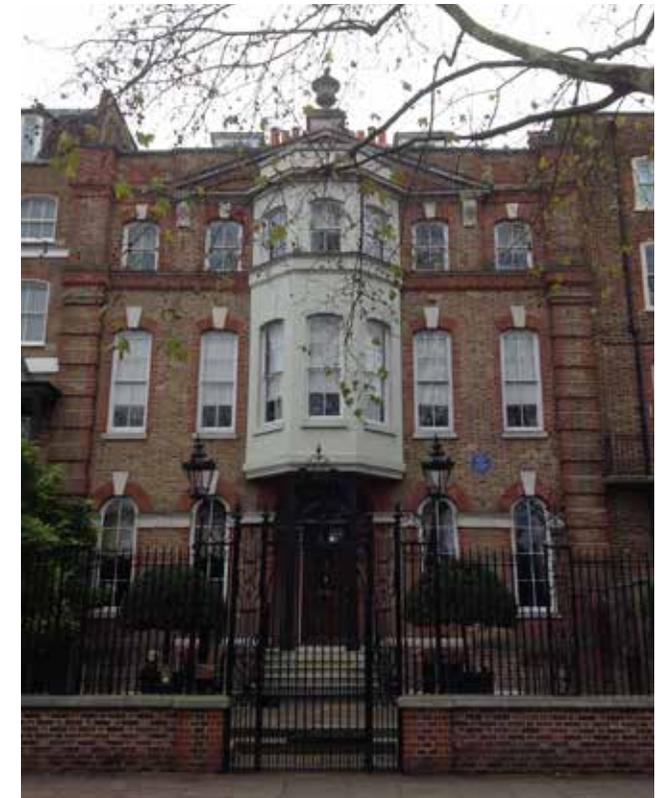
**3.29 Nos. 19-26** (consec) (grade II) were built between 1759-65 on the site of Henry VIII's (then) recently demolished manor house, following the death of its owner Sir Hans Sloane. **No. 24** contains the most remains of the old house. The Georgian houses are three windows wide and built in brown or yellow brick with undecorated parapet rooflines. Most windows are the original six-over-six paned sashes with fine glazing bars and the frames hidden within the brick reveals. Several have excellent timber painted door cases or hoods that are a key feature of their front elevations and the windows are topped with gauged brick flat arches. The



No. 15 Cheyne Walk

door hood to **no. 23** has a dentil cornice and carved brackets that came from Paradise Row (now Royal Hospital Road.) **No. 24** has carriage entrance to the ground floor and a cast iron hooded veranda to the first floor.

**3.30** Over the years the houses have undergone a number of alterations. Some such as **nos. 5 and 26** which acquired additional storeys whilst others were refronted or had balconies added. The most substantial alterations were made to **no. 2** which was refronted completely in 1879; and **no. 16** to



No. 16 Cheyne Walk

which a rendered canted bay was added to the first and second floors of the front elevation. **No. 21** was given a covered way from gate to entrance door, with iron columns and trelliswork. Nevertheless, these houses are of great significance to the conservation area and the borough as a whole.

**3.31** The group ends with **nos. 27-30** (consec), a small crescent of four houses built in 1862 (grade II) with a continuous iron balcony at first floor.

## Oakley Street to Chelsea Old Church

**3.32** West of Oakley Street the townscape is more varied. The curved entrance into Oakley Street is reflected on the west by the unrefined bulk of the late twentieth century Pier House. Sandwiched unceremoniously between this and the 1930s Shrewsbury House flats are **nos. 38-39** - two red brick Arts and Crafts houses by C. R. Ashbee (built 1893-4, grade II). The houses display his characteristic roughcast, long multi-paned windows, mismatched symmetry and Art Nouveau railings. Originally Ashbee built three houses here including **no. 37** for his mother and for his work which he named after one of Chelsea's oldest pubs, the Magpie and Stump, which had burnt down. Ashbee designed a series of houses along Cheyne walk but only these two survive. **No. 37** was demolished in 1968. Shocked at demolitions of historically valuable buildings in East End in the late nineteenth century, Ashbee initiated what later became the Survey of London. He was a key member of the Arts and Crafts Movement and excelled in crafts such as metalwork, silversmithing and furniture design but built few houses in London making these two an extremely valuable survival.

**3.33** **Nos. 46-49** (consec) are a terrace of Georgian town houses which are all different in appearance. **No. 46** has a four storey brown brick frontage with rubbed red brick flat arches and six-over-six paned sashes. **No. 47** is painted but has retained six-over-six paned windows with flush sash boxes to the second floor and an interesting bow window to the ground floor. **No. 48** has been refenestrated using Victorian



Nos. 38 and 39 Cheyne Walk

sash windows and has stucco architraves and a cast iron balcony balustrade. **No. 49** has been refronted or rebuilt in yellow stock brick in the early to mid-Victorian period with a stuccoed ground floor, architraves to the windows, a deep cornice and a square projecting porch. Only **no. 46** retains its original M-shaped roof. The cast iron railings unite the group although the removal of paint from **nos. 47 and 48** would be an enhancement.

**3.34** **Nos. 62-63** are three storey stucco fronted houses which were first built in the late



Nos. 62 and 63 Cheyne Walk

seventeenth century but have been considerably altered since, largely necessitated by war damage. Today they form a low visual bridge between the bright bulk of **nos. 60-61** and the sobriety of Chelsea Old Church. **No. 62** has original latticed, iron plant baskets to the first floor windows and **no. 63** has added a Regency-style veranda at first floor above a wide opening that might have once been for a shop. The later mansards are matching and both houses use potted plants to soften their paved front gardens. The houses are the first seen on entering this



Nos. 91-93 (consec) Cheyne Walk

part of Cheyne Walk from the Embankment and are set at the back of a wide pavement.

### Beaufort Street to Western Boundary

**3.35 Nos. 91-94** (consec) Cheyne Walk is a three and four storey group of brown brick houses dating from the 1770s (each grade II listed). **No. 91** has its main entrance onto Beaufort Street with a symmetrically designed frontage having Venetian windows to the ground and first floors, although those to the left are



Nos. 105-111 (consec) Cheyne Walk

blind, probably due to the presence of the necessary windows on the front elevation. The front door sits under a semi-circular red brick arch and above it is a feature Venetian window and a Diocletian (half round) window above that. An addition to the north has a bow window but the brickwork is very badly pointed to the detriment of the house's character. The front of the house has a rather oversized conservatory and boarding to the railings which gives a solid appearance at odds with the others.

**3.36 No. 92** (1771, grade II) is a three storey large house with an unusual design for the area. The symmetrical frontage has a wide full height canted bay to the centre and two Venetian windows to both sides, similar to **no. 91**. The original front door is surrounded with glazing and set in a wide arch. The house has been regrettably painted a bright salmon colour.

**3.37 Nos. 93-94** were built in 1777 (grade II) are both only two windows wide with the typical simple late Georgian detailing including plain

brick parapets, six-over-six paned sashes and arched entrances. Dormers have been added to the whole group, but are generally concealed from street view and discreet in form and detail.

**3.38** Immediately to the west of Lindsey House (see **Large Detached Houses**) are a disparate group of narrow houses, probably of ancient origin, but since much altered. **No. 102** is a whole storey higher (made worse by the arched trellis above the parapet) and had a bold bay and idiosyncratic narrow bay windows added to the first floor. **No. 104** is an attractive brown and red brick house with multi-paned windows that creates a refreshing break between the mass of stucco either side of it. However, its double height mansard is out of proportion and of poor design.

**3.39** **Nos. 104-104a** is a rambling house with a formal, narrow frontage to the river and a courtyard appearance behind. Again the mansard is out of proportion, but the buildings to the rear have a suitably recessive and subordinate appearance and add interest to this unusual corner site.

**3.40** Between Milman Street and Riley Street is a short stretch of mid-late Georgian terraced houses (grade II) of two and three windows wide. Only **no. 109** has plain sash windows and the others have retained their Georgian sashes. Their heights are pleasantly varied with **nos. 107-108** having well designed subordinate mansards with small windows and the roofscape stepping up to the tallest later building that turns the corner into Riley Street. The triple dormer to **no. 109** is excessive and harmful. **Nos. 110 and 111** have had later doorcases added (which



Nos. 118 and 119 Cheyne Walk

are of significance) and **no. 111** has stuccoed quoins.

**3.41** **Nos. 112 Cheyne Walk** and **nos. 1-5 (consec) Riley Street** are a late Victorian stock brick terrace which turns the corner of Cheyne Walk into Munroe Terrace with dignity. Neat dormers punctuate the plain parapet roofline and shopfronts line the ground floor. The windows have articulated stucco lintels over and are of eight-over-twelve paned sashes. The shops to **nos. 4-5** fail to match the other historic examples and have harmed the dignity



Nos. 120-122 (consec) Cheyne Walk

of the terrace by having oversized fascias and a modern choice of paint colour.

**3.42** After Riley Street the character continues in its varied form with a brown brick building on the corner (marred by an unsightly roof addition) and a former Victorian pub whose upper floors remain attractive, but whose ground floor has suffered the insertion of large modern obscure glazing (as has **no. 117**).

**3.43** The painter, J.M.W. Turner died at **no. 119** (late eighteenth century, grade II listed)

which is one half of a mismatched pair of small red brick houses. These create another positive townscape break by their diminutive size between taller buildings and the conservation area ends with three high Victorian Italianate stucco fronted houses at **nos. 120-122** (consec) **Cheyne Walk**. This is a rare group of this type in Cheyne Conservation Area and they wear their scrolls, balustrades, vermiculated quoins and pediment with gusto and have original black and white tile paths.

## Danvers Street

**3.44** Danvers Street runs from Cheyne Walk to Paultons Square with **nos. 37-57** (odd) and **nos. 24-36** (even) being part of the Square's development which was completed by 1865.

**3.45** The southern end of the street has a diverse collection of buildings, starting with the outstanding remains of the fifteenth century Crosby Hall (see **Large Detached Houses**) and opposite, a small collection of medium sized buildings, both old and modern.

**3.46** **No. 17** was built in a brave modern style which makes no reference to its surroundings. The curved oriel window and barrel roof are of interest, but the frontage is blighted by the inappropriate existence of a pair of modern garage doors. **Nos. 18a and b** were built in 1997 loosely following the design of the Paultons Square designs further up the street.

**3.47** **No. 20** has been much changed and today its character is as a stuccoed house with



Nos. 33-57 (odd) Danvers Street

traditional features, such as sash windows with elegant margin lights and Classical stucco dressings. The building (now flats) retains good proportions, uniformity and a sense of symmetry although the loss of the original villa form is much regretted.

## Justice Walk

**3.48** Justice Walk was named for a magistrate who lived there in its early days and since that time the buildings have been given similar names. This is one of the hidden delights in the conservation area, leading, as it does, discreetly away from the bustle of Old Church Street towards the quiet gentility of the Georgian core and vice versa.



Entrance to no. 6 Justice Walk

**3.49** Nos. 1-2 are three storey eighteenth century houses with a curved corner onto Lawrence Street (perhaps this was formerly a pub). Nos. 3-5 (consec) form a simple pair of two-storey brick cottages which have been joined to a taller house to the west which has caused the removal of the central door to no. 5. Justice Cottage therefore now occupies two former dwellings of different style and scale. They are also regrettably painted bright white, but no. 5 has interesting modern floral railings.



Looking eastwards on Justice Walk

**3.50** The Old Court House was built in 1841 as a Wesleyan Chapel and is imposing in its scale, particularly due to its location opposite a curved back garden wall which creates a kink giving the lane an even more enigmatic character.

**3.51** Opposite the former chapel are nos. 6 and 8, both double-fronted houses, no. 8 having been rendered and had two-over-two windows added in the Victorian period. No. 6 is a modern pastiche in an indiscriminate Victorian style with smooth render

to the ground floor and unsympathetic weather struck pointing, however, it has a magnificent reclaimed eighteenth century door frame topped with a shell motif in a broken scrolled pediment.

## Lawrence Street

**3.52** The north section of Lawrence Street contains more very fine Georgian houses that form a group with Justice Walk leading into it; and Upper Cheyne Row which forms the



Nos. 18-22 (consec) Lawrence Street

north end creating an important self-contained character when approaching from the south. The south end of Lawrence Street contains *The Cross Keys* pub and mansion blocks which are dealt with in other sections.

**3.53** No. 10 is an earlier three storey house that was given a stucco frontage in the nineteenth century, but nos. 12a-16 (even) (grade II) still retain their mid-eighteenth century appearance. No. 12a is the only three storey house in the group and has a larger

lightwell. The others have two storeys with small pavement grills and one or two dormers each; and all are two windows wide, built in stock brick with rubbed red brick lintels over Georgian paned sashes. Original front doors remain with four flush beaded panels and plain overlights. Most now have plain clay tiled roofs behind parapets that are finished without decoration, and the shared chimney stacks are large and prominent. Only no. 13 is unfortunately painted. A blue plaque at no. 16 records that the site of



Nos. 23 and 24 Lawrence Street

the Chelsea China factory was in this vicinity between 1745-84.

**3.54** Opposite, nos. 23 and 24 (the Duke's House and Monmouth House, grade II) were built c.1705 and are three storey town houses constructed in brown brick with narrow front areas and a single dormer window in each pantiled roof. The six-over-six paned sash windows with visible sash boxes have brown and red brick segmental arches over. The six panelled front doors are paired together under a single painted timber pediment-like hood with carved brackets and

simple Doric pilaster surrounds. The pediment (and the name) is believed to have come from the Duchess of Monmouth's House built at a similar time at the north of Lawrence Street, but demolished in 1835.

**3.55 Nos. 18-22** (consec) form a smaller late Georgian terrace of two storeys with a plain brick parapet roofline and tall half-basements with small front areas. They are built in brown brick with Georgian paned sashes and a stuccoed and channelled ground floor. An original four panelled door (matching those opposite) survives at no. 21. Sadly nos. 18-19 have painted brick to the first floors.

## Margaretta Terrace

**3.56** A long terrace of 30 houses lines the east side of Margaretta Terrace. These were built in the mid-nineteenth century by developer, Dr John Samuel Phene. **Nos. 15-16** have a grand central portico effect created by five giant order, engaged, fluted Corinthian columns at first and second floor finished with a wide pediment. The terrace has a highly attractive Regency-style design with stuccoed ground floors, stucco window surrounds and a balustraded parapet, typical of the early Victorian period in this borough.

**3.57** It was originally intended that there would be a private garden in front of Margaretta Terrace but this plan was soon abandoned and Margaretta Terrace instead looks onto the rear elevations of Oakley Street instead of a garden or indeed front elevations. **Nos. 32-38** (consec) are the only houses on the west side of the



Nos. 10-22 (consec) Margaretta Terrace

street to front the terrace opposite and were built at the same time as **nos. 28-35** (consec) **Oakley Street** for Dr Phene in 1866.

**3.58** Another curious feature is the extra house, **no. 31**, built at right angles to the terrace with a diagonally divided garden. This creates a particularly quirky and charming feature next to *The Phene* pub.

## Oakley Gardens

**3.59** Here too, in the mid-nineteenth century it was the intention that the terraced houses surrounding the outer edge of Oakley Gardens looked onto a central garden square. But this was abandoned soon after the outer houses were built with the map of 1869 showing the garden already under development.



No. 25 Oakley Gardens

**3.60** The outer houses are charming Regency inspired early Victorian terraces with arched doors and first floor windows. The ground floors are stuccoed and the doors set in pairs of arched door cases which only project very slightly from the building line and a moulded stucco parapet conceals the butterfly roofs behind. These houses are well conserved with their four panelled doors, plain and one-over-one sashes and unpainted upper brickwork surviving intact to present a streetscape of great quality.

**3.61** The houses in the middle have slightly different designs, some with canted bays to the ground floor, some with arched windows, but all with stuccoed ground floors and simple red brick dressings to the windows. The middle houses on the west side have a stucco balustrade above the ground floor whilst some others retain their cast iron planter guards and three houses on the north side have a continuous cast iron balustrade at first floor level. The corner houses are set at an angle facing into the square and follow the pattern of the middle houses.



No. 16 Oakley Gardens

**3.62** All the house have small front gardens surrounded by matching plain modern railings, the originals having been removed during World War II, but the gardens that are well planted greatly add to the charm of the area. Some tiled paths also survive. The gate across the western access creates a sense of private enclosure.

## Oakley Street

**3.63** Oakley Street was laid out in 1857 before the construction of the Albert Bridge (1874) and originally led to the Cadogan Pier which provided the main communication with the City. The street contains mainly Classically inspired terraces in the Regency / early Victorian style, although there are other house designs, and each forms a discrete grouping resulting in a coherent and legible character rather than one of greatly mixed diversity. Houses in the middle of the street on the east side were built in what was originally planned to be the garden square in front of Margareta Terrace.

**3.64 Nos. 1-11** (consec) were built c.1860 with stuccoed and channelled ground floors, paired arched porches (only slightly projecting), a balustraded cornice with blind sections and a deep modillioned cornice below the attic windows. The stock brick contrasts with the stucco architraves to the windows which are six-over six wide panes to the second floor and French windows to the first floor with a continuous cast iron balcony railing with a Classical anthemion (honeysuckle) device, made fashionable in the previous century by Robert Adam.

**3.65 Nos. 12 and 13** precede the main terrace at **nos. 14-25** (consec) which do not have any porches and are all three storeys in contrast with the houses at the start of the street. **Nos. 14-25** have a fine, if idiosyncratic, design with end pavilions emphasised by a balustrade to the roof, blocked quoins and roundels containing projecting busts. The central section has four tall



Nos. 1-37 (consec) Oakley Street

Baroque style dormers with urns to the sides and further busts in roundels. The whole frontage is stuccoed and well conserved with most houses being painted the same white giving the full palace effect. The terrace also displays a full complement of iron pot guards to the first floor windows and each opening at ground floor level is topped with a philosopher's head to the keystone. The railings have fleur-de-lys finials.

**3.66 Nos. 26-27** are a pair of houses dated c.1860 with fine iron balcony railings a deeply

blocked ground floor and Corinthian projecting porches.

**3.67 Nos. 28-35** (consec) jump again to four storeys over half basements and are another interesting design. This fully stuccoed terrace was built for Dr Phene in 1866 at the same time as **nos. 32-38** (consec) **Margareta Terrace** immediately behind, with only tiny yards separating them. Most of the houses in this group have symmetrical frontages with central Ionic entrance porches due to their narrow

structure which is just one room deep in places. However this is incorporated seamlessly into the palace frontage so that the end pavilions are four windows wide with a pair of dormers set into the parapet and four giant Composite pilasters across the first and second floors. **Nos. 34 and 35** revert to the usual planform with gardens to the rear but, apart from their extra porch at the front, their design forms part of the palace front design.

**3.68 Nos. 36-40** (consec) are four storey red brick houses with half basements, canted or square bays up to first floor level and a terracotta bottle balustrade at roof level. They are three windows wide with fully arched openings to the second floor, cambered arches to third and first floors and flat arches to the ground floor. The windows have multiple panes in the top sash and eight panes over the French windows at first floor level. Front doors have six panels with the top two glazed and with an arched fanlight and narrow bracketed balcony over. The side elevations have a single row of windows that originally matched on both flanks but which has been marred by two arbitrarily placed windows to **no. 37**. There are terracotta panels depicting sunflowers on the rear elevations. The terracotta bottle balustrades to the rooflines are particularly good and complete.

**3.69 Nos. 41-57** (consec) are further houses from around the 1860s, this time fronted in stock brick over channelled stucco ground floors and with Ionic projecting porches and a frieze of triglyphs and metopes under the moulded parapet cornice. It appears the later red brick houses at **nos. 38-40** (consec) interrupted the



Nos. 38-57 (consec) Oakley Street

pattern of this terrace which can be seen to be arranged in the following rhythm: 1-4-3-4-3-4-1 but with the first three houses missing. The triple bays are set slightly forward and it is only these houses that have the projecting porches and aediculated windows. The other houses in the grouping have stucco architraves to all windows (two-over-two sashes) with pediments over the first floor French windows and simple Doric pilasters to the entrances. The continuous balustrade to the balconies consists of cast iron crinoline shaped panels with scrolled patterns.

**3.70** This side of the road ends with the red brick and stucco flank wall of **nos. 27-30** (consec) **Cheyne Walk** with its rear closet intruding in the gap between structures and partially infilling the view of trees which is so important at junctions such as these.

### West side

**3.71** Pier House begins the west side of Oakley Street but is unattractive. Adair House fits into



Nos. 101-108 (consec) Oakley Street

the street scene much more sympathetically. Both these buildings are discussed in later sections. **Nos. 70-74** (consec) are of similar design to the houses opposite (**nos. 36-40**) but **no. 75** is a lone stucco fronted house matching the terrace at **nos. 28-35** (consec).

**3.72** The character of the street changes after **no. 2 Upper Cheyne Row** which was built to a much lower scale in 1923. Here, a group of smaller houses includes **no. 78**, an unusual vernacular or Garden Suburb-style house by

architect, L.S. Grindley (1924) in stock brick with a gable front to the street and tall chimney stacks and multi-paned metal windows. The tile creasing details around the front door and at the eaves are a particular feature of this style.

**3.73** **Nos. 81-84** (consec) were designed by architects Williams and Cox in 1924 and are built in a late Victorian Queen Anne style with canted oriel windows with multi-paned sashes to the first floor and garages to the ground floor. The pitched



Adair House, Oakley Street

clay tiled roof is pleasantly unbroken by modern intrusions and the garage doors and gates to the rear are all in their original timber designs.

**3.74** **Nos. 85-108** (consec) are a return to the 1860s stock brick over stucco terraces of which **nos. 101-108** are grade II listed. Some have studded front doors, a design taken from the Pantheon in Rome. The windows are Georgian paned and those to the first floor have decorative plant pot guards. The railings are the spear headed design as seen in most of the street.

**3.75** Most of the Victorian terraced houses in this street retain their original butterfly roofs although **nos. 41-57** (consec) have had mansards added.

## Old Church Street

### East side

**3.76** Old Church Street, formerly Church Lane, is an ancient route leading to the church by the Thames. Today the street is perhaps the one with the greatest variety in the conservation area. The mixture of building dates spans from the eighteenth century to modern buildings at the north and south ends; and due to this fragmented evolution, buildings are interspersed at regular intervals with passages onto other streets or developments, the most pleasing being the entrance to Justice Walk. In places even the building line changes with some houses having tiny front gardens and others sitting on the back edge of the pavement. All of this combines with different building heights, widths and materials that add to the great diversity of character in this particular street alone.

**3.77** The street begins with the Chelsea Old Church, rebuilt after the Second World War. The church tower provides an end stop to the street and, along with the side elevation of **no. 1 Petyt Place**, frames the view past Silver Maple trees to the River Thames. **Nos. 2-4** (even), which are ancillary to the church, were designed in 1999 by Ware Architects in a late Georgian/Regency inspired style. **Nos. 6-8** (even) are a pair of houses built in the late twentieth century as a good copy from the early Georgian period.



Nos. 2-26 (even) Old Church Street

**3.78 No. 10 and 16** are two late nineteenth century industrial buildings or warehouses with a large twentieth century building with a double height entrance arch between them. These form a substantial group built in yellow stock brick with red brick dressings around metal multi-paned windows that are some of the highest buildings in the street. **No. 16** still has its original crane.

**3.79** From here there is a run of town houses of three storeys. **Nos. 18-24** (even) are mostly two bay, three storey Georgian town houses. They generally have plain brick frontages with



No. 18 Old Church Street

undecorated parapets, six-over-six paned sashes and very narrow front areas enclosed by arrow headed railings individually planted in low stone plinths.

**3.80 No. 20** turns the corner into Justice Walk and would once have had a diminutive appearance but it had an ungainly mansard added in 1959 bringing it up to the height of its neighbour, an awkward intervention that spoils the varied roofline. The flank of **no. 22** is blank save its single arched entrance and this, coupled

with the street lamp, is a perfectly discreet entrance into the half-hidden passage that is Justice Walk. **No. 24** regrettably has a rendered ground floor, others have unsympathetic painted window lintels.

**3.81 No. 26** is the first to break this pattern with a symmetrical three window wide front elevation (probably late Victorian), carriage arch to the right (repeated at **no. 28**) and a contemporaneous shopfront. The building is of Flemish bond stock brick with cambered arched brick lintels, a simple decorative brick eaves and six-over-six paned windows. **No. 28** is similar, but of two bays with flat window lintels and an undecorated parapet.

**3.82 No. 30** is still of three storeys but slightly taller than its neighbours. Built c.1900, it has red brick string banding, window surrounds and parapet and two moulded stock brick string courses running over both sets of windows. A simple traditional shopfront has been added.

**3.83** The Georgian groups are then broken by a very attractive four storey red brick building at **no. 32** which was built in 1899 as a laundry. The building has a loose Queen Anne Revival style with multi-paned sashes over two-over-two paned lower sashes and terracotta details to the parapet, string course and the ground floor. The latter is defined by an egg and dart cornice over a pair of matching arched openings with the office entrance in between and set in bands of red brick and terracotta.

**3.84** On the other side of the warehouse, the architecture returns to the Georgian period with a group of late eighteenth century houses,



No. 22 Old Church Street

**nos. 34-38** (even), but this time, lower than their southern counterparts at just two storeys over half-basement. They are of mixed amber bricks and most of three windows wide and symmetrically fronted except for **no. 38** which is of just two bays. They all have narrow open front areas with plain iron railings.

**3.85 No. 34** has external sliding timber shutters, a very rare survival from an early type of shopfront that was usually swept away



No. 28 Old Church Street

during the nineteenth century in the desire for greater display space. **No. 36** has a later pierced entrance to the stables of the former dairy. The wide windows and ground floor bay are later additions. The windows to **no. 38** are set within arched recesses and the flank wall is blank. All three houses have slightly different original (or original style) six panel doors and timber door cases with architraves and a Classical straight cornice over. A simple dentilled parapet in brick

links the group.

**3.86 No. 44** was refronted in red brick c.1900 with the lost shopfront being infilled later still in a rather compressed manner, but the raked fascia and corbels have been retained. The front windows are distinctive shallowly canted casements and contrast with those of the Georgian houses in their horizontality. The building adds to the rich variety in this streetscape and signals the change in character on this side from yellow to red brick.

**3.87 No. 46** is a late Georgian house that had an interesting history. Along with neighbouring buildings to the south it became part of Wright's Dairy. A shop was added to **no. 46** and milking parlours behind for some 50 cows which grazed in what was had been called Cook's Ground but then became known as Dairyhouse Field. A cow's head projects at second floor and there are three tiled pictures of dairy scenes remaining to attest to this long lost use. An iron balustrade above the former shop's fascia also survives.

**3.88** To the left is a narrow alley leading to a tall three storey red brick building, **no. 46a**, was added for the dairy in 1908 and designed by architect, J. Emes along with milking parlours, a wash house, stable and other dairy buildings. It displays the dates "established 1796" and "1908" in its Dutch gable and another modelled cow's head. The view to this building down the half hidden passage along with the other historic remnants are important reminders of the area's rural past.

**3.89** The scale of the street dramatically



No. 38 Old Church Street

changes with Rectory Chambers, built in 1891, a long red brick, four storey block divided into five bays in a neo-Georgian design. The fifth bay leads to The Inner Court, a well designed modern development which is otherwise invisible from the street.

**3.90** Hereafter the street loses its compact urban grain and gives way to the large grounds of the Old Rectory. The boundary wall and the trees behind, along with what can be seen of the house, are important elements in the street scene and another reminder of the area's past



Nos. 44-46 (even) Old Church Street

as the location of country houses set in large grounds. It is also the concluding expression of the great variety of architecture and space that characterises this historic street.

**3.91** After the Old Rectory the street ends with two rendered white buildings. **No. 58** was built in the 1990s and **no. 60** is of interest with its crenellated parapet on two sides.

## West side

**3.92** The south end of Old Church Street begins with the eastern flank of **no. 1 Petyt Place**, a good neo-Georgian post-war house, the design of which is very much in keeping with the Georgian houses in the street. It is built in red brick to two storeys with a high hipped roof that has two storeys of dormer windows. Behind the house is a screen wall with an access door and an arched timber garage door. Climbers over this wall add verdancy.

**3.93** **No. 11** is a four storey block of flats in the style of the late 1950s, with large panelled windows to living rooms beside which are square windows with projecting slate frames. A recessed element contains two vehicular entrances to the rear. The block of flats adjacent at **nos. 13-17** (odd) were built in the 1960s in a pale 'silver' brick. The block is of three tall storeys and topped with a high mansard of distinctive glazed green tiles. Windows are multi-paned and the structure is unevenly articulated so that one third is set back and a central section contains vehicular access to the rear. Of the two blocks, the better planting is at **no. 11**. Neither building contributes well to the area's historic character and their bulk relates poorly to the Georgian and Victorian urban grain seen in the majority of the street.

**3.94** With **no. 19** the scale returns to the characteristic two window wide, terraced street pattern. This three storey red brick house of the interwar period has typical tile creasing lintels to the windows and rusticated brick to the ground floor. The building is later than



No. 19 Old Church Street

both its neighbours, but due to its considered architectural design and conformity to the urban form from this point northwards, it makes a positive contribution to the architecture of the conservation area.

**3.95** **No. 21** is a narrow three storey Georgian house, now rendered, the proportions spoiled by an unfortunate bathroom window at second floor. The shallow bow window is an unfortunate if well intentioned attempt at pastiche period detail. **No. 23** was built in an inoffensive but inexact Georgian style in the 1960s.



Nos. 23-27 (odd) Old Church Street

**3.96** **Nos. 25 and 27** are a good pair of three storey early nineteenth century stucco fronted houses. The pair are handed with studded front doors to the far sides and matching six-over-six paned windows at upper levels. A bracketed cornice remains to **no. 25** and two iron balconies survive at **no. 27**. Although there are differences to the ground floor openings, all joinery is painted black and the stucco colour matches well making these a fine pair. It is a shame that both have out of character, modern Spanish-style security grilles to the ground floor windows.

**3.97 No. 29** is a post-war rebuild with both a garage door and a wide access to Red Anchor Close. Neither development contributes positively to the character of the conservation area.

**3.98 Nos. 31 and 33** are similar houses of early Victorian design with channelled stucco ground floors and brick above that has regrettably been painted. Both houses have two-over-two paned sashes but those to **no. 31** have stucco architraves whilst those to **no. 33** have rubbed brick lintels. The set-back in the building line between **nos. 27 and no. 31** has meant that **no. 31** has a tiny front area with railings.

**3.99** A garden wall links this to the flank elevation of **no. 1 Paultons Street** leaving a pleasant, albeit very small, townscape gap looking across the rears of the Paultons Street houses.

**3.100** On the next street corner is *The Pig's Head* pub, formerly the Black Lion, built 1892 on the site of a much older inn. Next to it, **nos. 37 and 39**, are contemporaneous terraced houses built using similar materials and details – stock brick and stucco bracketed cornices - although **no. 37** has sadly been rendered and lost its window surrounds.

**3.101 Nos. 41 and 45** were designed in 1959 by the architectural firm, Louis de Soissons, Peacock, Hodges and Robertson and completed in 1961. The third in the group was replaced in 2012 by **no. 47**, a contemporary house which respects the scale of its neighbours whilst contributing a high quality new architecture of its own. **Nos. 41 and 45** remain as a pair of houses divided by a vehicle entrance. They



Nos. 31-33 (odd) Old Church Street

have symmetrical frontages, central doors with small pediments over and plain sash windows. The ground floor elevations are undersized and what would originally have been contrasting brickwork has since been painted. Although they appear inoffensive at first sight, they are not high quality architecture and their stark rendering is at odds with the predominantly historic brick surroundings.

**3.102** Hereford Buildings raises the height of the street once more. This was built in a Gothic style as working class housing in 1878 and adds



Nos. 37-39 (odd) Old Church Street

to the history and diversity of the conservation area. A pointed arch leads to the entrances for the accommodation. The painting of the buttresses/pilasters to the ground floor is harmful to the area's character and the shopfronts could be improved.

**3.103** At **no. 53** the pavement suddenly narrows and a very attractive brick garden wall provides a break in the building line. **No. 53** is a simple three storey house of Georgian proportions concealing an earlier core.



Nos. 41-45 (odd) Old Church Street



No. 55 Old Church Street

**3.104 No. 55** is a late nineteenth century three storey red brick building with an arched entrance to the courtyard on the left and three matching arched openings containing shop windows. This is a distinctive building and the brick has a smooth finish. There are decorative moulded terracotta bands above the ground floor and first floor windows with a dentil cornice at roof level. Windows are plain glazed sashes. The ground floor elevation has been painted and this has destroyed the richly textured appearance of the

terracotta and in particular the large keystones over the shop windows.

**3.105** The conservation area's northern boundary ends with an abrupt change of scale and detail at the 1970s office and flat development, Waldron House. This large building is characterised by heavy pre-cast concrete cladding panels dividing the facade into five massive bays. The building itself is not badly designed by contemporary standards but is devastating in such a sensitive setting.

## Paultons Square, Paultons Street, Stanley Terrace, nos. 24-36 (even) and nos. 37-57 (odd) Danvers Street

**3.106** Paultons Square, Stanley Terrace and some houses on Danvers Street were built between 1840 and 1865. This is a fine Regency style/early Victorian square of three storey stock brick houses with channelled stucco to the lower ground floors and Georgian paned (six-over-six) sash windows. Gentle emphasis is given to the central sections on all three sides of the square through the addition of an extra half storey to five houses (three to the south) and the use of a different design to the basket railings to the first floor. Each side of the square uses a different railing design: anthemion on the west; a leafy acanthus motif on the east and crinoline shaped railings on the south side.

**3.107** There are many historic doors remaining including the distinctive two-panelled door with metal studs around the panels and the simpler design with two long panels. Both types are of great value to the character of the square. Ground floor windows are arched with glazing bars that divide the top sash into elegant segments, but on the south side of the square the sashes are flat headed. The upper windows have rubbed yellow brick flat arches and the whole square is finished by a moulded stucco cornice.



Nos. 26-29 (consec) Paultons Square



Stanley Terrace windows and balcony, Paultons Square

**3.108** The particular character of this fine square lies in its historic features and in its uniformity and grand design around a formal private garden.



No. 48 Paultons Square



Nos. 1-5 (consec) Petyt Place

## Petyt Place

**3.109 Nos. 2-5** (consec) were designed by architects, Elms and Jupp and built in 1930 as part of the Stanley Estate. These architects also built **nos. 394-416** (even) **King's Road**, in the neighbouring Sloane Stanley Conservation Area. These form an attractive and highly coherent group of early twentieth century domestic revival houses laid out as four linked and handed pairs of brown brick houses with arched recessed entrances and square leaded light windows. A distinctive feature is the deep moulded modillion cornice running over the first floor windows

and the prominent central chimney stack. The houses were originally built with dormers as seen today in the clay tiled roofs which create a regular feature although the rooflights added later are less attractive. This house type is rare in the Royal Borough and even more so along the river frontage.

**3.110 No. 1** was designed by architect and architectural historian, Goodhart-Rendel in 1950 following war damage. It is a design that is sensitive to the houses on Petyt Place and emulates their hipped roof and materials, but adopts a stronger neo-Georgian design with sash windows and a pediment over the entrance.



Nos. 2-4 (consec) Phene Street

**3.111** Along with the semi-private road, Sycamore trees and distinctive architecture, the houses make a positive and unusual contribution to the historic and architectural character of the conservation area.

## Phene Street

**3.112** The terrace on the south side of Phene Street is another well conserved group of early-mid Victorian houses with stuccoed ground floor and stock brick above; one-over-one sashes, stucco window surrounds and a parapet with dormers above. Front doors are four panelled

and the railings are the spear headed design. Some tiled paths survive as do most decorative iron window box guards.

**3.113** The north side of the street is short and has the combination of the front elevation of *The Phene* pub and the flank wall of **no. 35 Oakley Gardens**. A space between these developments allows a refreshing glimpse along closet wings and past greenery.

## Upper Cheyne Row

**3.114** At right angles to Cheyne Row, Upper Cheyne Row was extended in the nineteenth century to connect to the newly laid out Oakley Street. The corner with Cheyne Row is dominated by the red brick Roman Catholic Church of Our Most Holy Redeemer and St Thomas More built 1895 on the site of Orange House.

**3.115 Nos. 1a-9** (odd) form a two storey terrace that was built in 1954 in a Regency style designed by architect, John Hamilton. Important features include the two trellis porches with copper roofs, the stone parapet concealing the pitched roof, Georgian paned windows, the well planted front gardens. The terrace is well presented and has an attractive uniform appearance.

**3.116** A narrow passage leads to a small courtyard behind this terrace which contains an almost unknown surprise. **No. 1** is known as The Cottage (grade II) and dates from c.1715. It is a house of five bays and two storeys (plus attic



Nos. 4-6 (even) Upper Cheyne Row

mansard) in red brick which is partially hidden behind an attractive garden.

**3.117 Nos. 11-19** (odd) (grade II) are mid-nineteenth century and built in the Regency/early Victorian style with stuccoed ground floor, stock brick upper elevations and a stucco balustrade to the parapet, the design of which is repeated in the boundary treatment. Again, this is a very well conserved terrace with its features including sash windows, brick walls and balustrading intact, both to the parapet and

boundary.

**3.118** Next to this terrace is the red brick bulk of the Church of Our Most Holy Redeemer and Thomas More which stands proud of the terraced houses and signals a narrower section of the street.

**3.119** Just before turning south into Lawrence Street is **no. 31**, a three storey house which sits on the back edge of the pavement and has an unusual continuous cornice above the ground

floor windows. Many unsympathetic alterations have taken place including painted roughcast to the upper floors and metal security grilles to the ground floor windows.

**3.120** The north side of the street begins with a detached corner house and three pairs of houses, **nos. 2 and 4-14** (even), which were designed by architect, A. M. Cawthorne in 1923. These are very good examples of domestic revival houses that are rarely seen in central London or town centres, being more common in suburbs and outer London where there is more space for the characteristic gardens around them.

**3.121** All are two storey red brick houses, but each pair has a different design and the centre pair (**nos. 8-10**) is set further back from the street allowing a larger front garden. All gardens, except that to **no. 2**, are set off by a contemporaneous unbroken line of rubble stone boundary walls with tiled copings and 'roofed' gate piers.

**3.122 No. 2 Upper Cheyne Row** is a substantial detached house, originally called Renaissance House, which sits on the corner with Oakley Street and had previously been the site of Dr Phene's Folly (see *History* section). The front elevation is built of red brick with tile hanging to the first floor and a clay tiled roof with dormer windows. The ground floor windows and front door have Tudor-style stone surrounds whilst the windows to the upper floors have square leaded panes. The frontage onto Oakley Street is only slightly lower than the main elevation and has similar windows and tile hanging, but the ground floor is roughcast.



No. 16 Upper Cheyne Row

**3.123 Nos. 4-6** (even) have gables containing a canted bay with stone mullioned windows which are roofed. **Nos. 8-10** (even) are smaller and have only ground floor bay windows in the gabled wings. The upper floors are tile hung like **no. 2**. **Nos. 12-14** (even) are fully brick fronted again with gabled windows, but no canted bays. **No. 14** was extended to the side in 1931. Windows as at **no. 2**. The two western pairs have delightful front garden planting and well conserved boundary walls, so it is regrettable that **no. 12-14** (even) have heightened their original boundaries with inappropriate fencing.



No. 18 Upper Cheyne Row

**3.124** All houses in this group have prominent chimney stacks to the party and flank walls. These are a key feature of their design, as are the plain pitched roofs to the side wings. One of the houses has suffered an extremely out of character roof extension to the wing which has had a harmful effect on the group and on the character of the street.

**3.125** The western section of Upper Cheyne Row forms part of the Georgian core of the conservation area and are all listed in recognition of their importance. These houses

were built c.1710-15 but most have been altered later that century, often by the replacement of their sashes for ones with finer glazing bars and concealed box frames, but also through the application of stucco render and even refronting.

**3.126** The group begins with **no. 16**, a red brick house which displays the date 1767 in the unglazed spandrel of its Palladian window. Windows to the second and ground floor have been replaced with one-over-one Victorian style sashes. The now rendered and vine-covered flank wall originally abutted Cheyne House before its demolition.

**3.127 No. 18** is a double fronted house built soon after 1714 by William Holloway for the Duchess of Hamilton. It has two widely spaced windows per floor, the first floor windows having wrought iron balcony railings with an unusual design. The stucco window surrounds, channelling to the ground floor and sashes with fine glazing bars were added later.

**3.128 No. 20** dates from c.1716 and has characteristic red brick surrounds to the windows and red brick bands and first and second floor level. The original early Georgian flush sash boxes remain and this time the windows are closely spaced.

**3.129 No. 22** also dates from c.1716 but was rendered in the Victorian period along with the addition of stucco architraves to the Georgian paned windows.

**3.130 Nos. 24-28 (even)** are also early eighteenth century houses (c.1716), this time just one window wide with original doorcases. A



No. 20 Upper Cheyne Row

magnificent wooden modillioned cornice unifies **nos. 24-28a** (even) which otherwise vary in detail with **no. 28a** having been rebuilt later in the century with three windows

**3.131 No. 30** is also grade II listed and set back from others, but has obviously been altered or rebuilt in the Victorian period whilst retaining or reusing various Georgian features including the front door and sash windows. It has also had its red bricks on the front elevation painted yellow then poorly removed leaving in a mottled appearance.



Nos. 26-28 (even) Upper Cheyne Row

**3.132 Nos. 34-58 (even)** begin at the west end of Upper Cheyne Row and continue along a narrow pedestrian footpath giving it a hidden character. They date from the early nineteenth century and were built on the site of Monmouth House. They have a simple Regency style of brick and stucco with stucco cornices to the unbroken parapets. The terrace forms a very picturesque group enhanced by the intimate scale of the passage from **nos. 48-58**.

# Shared Features of Housing

## Architectural Details

**3.133** Architectural ornamentation is essential to defining the historical style of each building and in turn giving the conservation its special architectural character. Where historic features are lost or reinstated wrongly the architecture and richness of the area is impoverished.

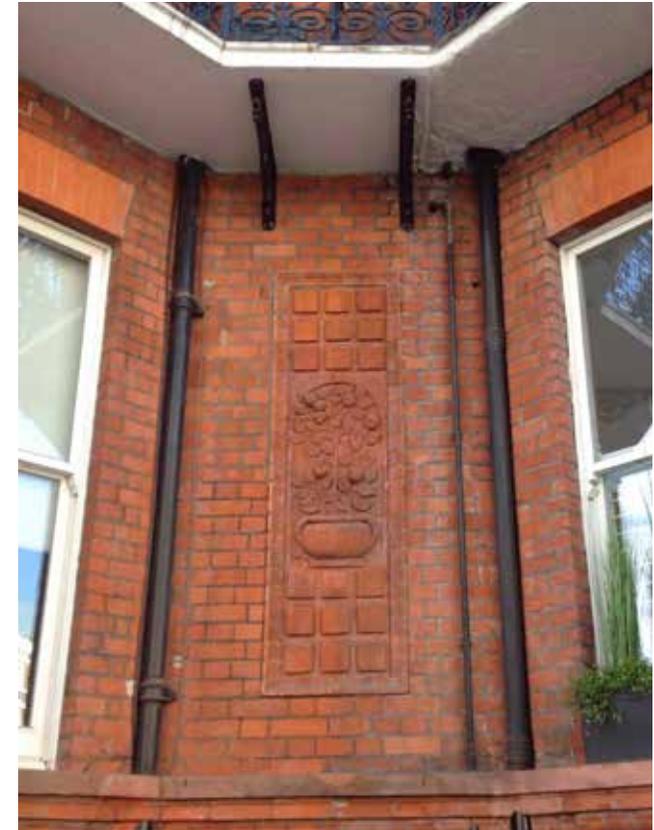
**3.134** Many of the Georgian houses have individual elegant carved and painted timber hoods and door frames whereas the Victorian terraces are often designed with projecting stucco Corinthian, Ionic or Doric porches and palace frontages.

**3.135** Particularly strong features of the Victorian terraces are the stucco window surrounds and bottle balustrades to gardens or rooflines. The houses in Upper Cheyne Row have matching stucco balustrades to the front boundary and roofline; and rooflines in Oakley Street also display urns at this level. Some of the Georgian houses retain their deeply projecting timber modillioned cornices, but many have been lost. Their window openings are usually plain with rubbed brick lintels above.

**3.136** Terracotta plaques of swags and baskets of fruit and flowers are characteristic of many late Victorian houses and mansion flats. The apotheosis of this being Carlyle Mansions on Cheyne Walk with its large plaques of bird scenes on the flank wall as well as lilies, sunflowers and swags of fruit on the front elevation.



**3.137** Decorative ironwork was used across all periods not only for railings but for verandas (not common), lantern overthrows (also rare), balconies, boot scrapers and plant pot guards to window cills. A good variety of balcony railing designs can be seen in Oakley Street where each group of houses has its own particular design. It is interesting to note that Georgian houses would have had iron door furniture rather than the brass that was used in Victorian housing.



**3.138** Some houses, particularly the earlier ones have had alterations that were carried out many years ago and are of interest in themselves and form part of the architectural development of the area. This includes items such as later porches, ground floor stucco to Georgian houses and other such historical interventions.

**3.139** It is important to note that not all houses in the conservation area have elaborate decoration and some buildings are characterful because of their simplicity.



## Windows and Doors

**3.140** The most common and therefore the most characteristic window type in the conservation area is the painted, timber framed, sliding sash window. This was an important British invention from around 1670 that allowed rooms to be naturally ventilated without breaking the carefully designed building line.

**3.141** The fenestration pattern varies across the conservation area according to the period and design of the host building.

**3.142** The rarest type of sash window here is the early eighteenth century type with visible sash boxes that are fitted flush with the brickwork and these can be seen in several houses in Cheyne Row, Upper Cheyne Row and Lawrence Street. The Building Acts of 1709 and 1774 required sash boxes to be set back from the front elevation and then into reveals to prevent the spread of fire. Later in the century therefore box frames were concealed and although the sashes were still divided into small panes (usually six-over-six), the glazing bars became thinner and more elegant.

**3.143** Many early Victorian houses, such as those in Paultons Square, Oakley Street and Margaretta Terrace still have Georgian style six-over-six paned sashes. Mid-Victorian terraces tend to have plain sashes (or sashes divided into two) with large, heavier panes of glass that required the frame to be strengthened with horns. These can be seen in Glebe Place and the north end of Bramerton Street.

**3.144** Bays windows are seen in many of the Victorian houses and some have French windows with fine horizontal glazing bars to



Queen Anne Revival Oriel window, Cheyne Walk



Queen Anne Revival windows, Cheyne Gardens



Georgian six-over-six sash windows, Cheyne Row



Victorian two-over-two sash windows, Justice Walk

the first floor or the '*piano nobile*'. One of the most important characteristics of the Victorian terraces is that all the windows match across the terrace and only change according to the floor level, getting smaller and with less decoration the higher they are in the elevation. In some streets the glazing patterns vary across a terrace and this harms its essential uniform character.

**3.145** Late Victorian Queen Anne style windows typically have many small panes in the upper sash and only one or two panes in the lower sash. In the early twentieth century and between the wars, the Domestic Revival houses in Petyt Place and Upper Cheyne Row have metal casements divided into small square leaded panes.

**3.146** Doors also follow the period and design of the house. Georgian doors tend to have six or eight raised and fielded panels and often a decorative curved fanlight above as well as a timber door hood.

**3.147** The Paultons Square houses have a rare door type with two long panels surrounded by studded iron bands. There are similar ones in nearby Thurloe Square which were said to be copied from the Pantheon in Rome.

**3.148** Victorian doors tend to be of a four panel design with the two lower panels shorter than the top two and all panels recessed and set within an ogee moulding. Overlights are plain. Queen Anne doors have glazed panes, sometimes matching the windows.

**3.149** Georgian and Victorian doors are always painted, usually a dark colour, but Queen Anne



Regency style arched window, Glebe Place



Sashes and French windows, Margaretta Terrace



Eight panelled door, no. 92 Cheyne Walk



Six panelled door, no. 18a Danvers Street

Revival doors are sometimes in polished hard wood. Usually historic door furniture was made of iron or brass but never modern metals such as chrome or steel.

**3.150** Doors to the half basements accessed from front areas were simpler than the main entrance doors and often either four or six panels (depending on the date) sometimes without any mouldings or with flush mouldings. Modern elaborate designs or flat doors are inappropriate in these locations.

**3.151** Steps were originally built in stone. Those leading to the front door often had a simple square section design in the Georgian period, but were finished with a bull nose edge in the Victorian period. In places, the steps have been rebuilt in different materials which interrupts the integrity, uniformity and grace of the terrace.



Four vertical panelled door with studded iron bands, Oakley St



Door with four flush beaded panels, Cheyne Row



Two vertical panelled door with studded iron bands, Paultons Square



Victorian tiled steps, Oakley Street

## Rear elevations



Rears of Oakley Street as seen from Margareta Street



Rears of Danvers Street as seen from Beaufort Street

**3.152** Rear elevations have their own typical characteristics and make an important contribution to the historic and architectural character and appearance of the conservation area, being an original part of the house design and being enjoyed from across garden walls and rear windows. As with the fronts of terraces, rear elevations were designed as a piece with their neighbours; and builders employed matching, albeit less ostentatious designs and details resulting in a uniform appearance.

**3.153** Rear elevations with closet wings are the most widespread type of rear addition. Closet wings usually follow a pattern across the terrace (that is either paired or single) and would

have originally been the same height – some only one or two storeys, others finishing a half storey below the roofline. Some of the Georgian houses have retained closet wings topped with hipped roofs whereas the Victorian closet wings tend to be finished with flat roofs. As they are accessed internally from the stair landing, their external appearance results in windows that are at a lower level than the windows into the main body of the house and they are usually smaller, but have the same glazing pattern as the other rear windows. This uneven pattern can also be seen on rears without closet wings.

**3.154** There have been many extensions to the houses over the years but the rhythm of the rear

elevations can usually still be read. Some rear elevations can be seen across garden walls bringing these into the public realm visually, but others can only be seen from rear windows, so that they form part of the character of the private areas of the houses and back gardens. A highly unusual unobscured view of rear elevations is seen in Margareta Terrace making the conservation and enhancement of character here essential.

**3.155** Where oversized and overbearing extensions have been built there is harm to the character of the conservation area.

## Roofs

**3.156** Rooflines and chimneys are the terminating features of houses and form an important part of the historic and architectural character of the conservation area. Many rooflines have remained unchanged and these are of great heritage significance but some have been altered and their appearance is harmful to the character of the conservation area.

**3.157** Key features of roofs that contribute to character include:

- Original form (eg. plain pitched, hipped, mansard, double pitched, butterfly)
- Original materials (eg. slate, lead, clay tile, pantile)
- Original details (eg. stucco cornices, balustrades, eaves details, urns, finials)
- Chimney stacks and pots

**3.158** The roof types used for houses vary according to the date of the building, the technology and materials available then; the style of the house and the size of the roof.

**3.159** The Georgian houses were often built with 'M' shaped roofs or mansard/gambrel roofs to cover the distance between the front and back walls. The M shaped roofs had a central gully that ran the full width of the house or terrace. These remain at Monmouth House and Duke's House on Lawrence Street, Lindsey House in Cheyne Walk and to some houses on Cheyne Walk and the Georgian heart of the conservation area.

**3.160** The Victorian way of covering a terrace was to use a London butterfly or valley roof in



Parapet with cornice, Oakley Gardens. The valley can be seen on the right hand side.

which the gutters ran along the middle of each property and from the front to a downpipe at the rear of each house, often revealing the distinctive butterfly form to the rear. Valley roofs have become rarer and are therefore particularly valuable where they remain, for example in Oakley Gardens, Oakley Street, Margaretta Terrace, some of Paultons Square, Danvers Street and others.

**3.161** The Victorian houses normally have a slate covering, but the Georgian ones usually have clay tiled roofs with rare pantiles surviving at Monmouth House and Duke's House on

Lawrence Street. Individual or pairs of houses tend to have hipped roofs as seen in the Old Rectory and the interwar houses in Upper Cheyne Row and Petyt Place.

**3.162** Many roofs have been extended or altered, but often in a way that can't be seen from a public place. Some houses have had trellis and guarding added to protect roof terraces which are unsightly and uncharacteristic additions. Modern mansard additions have not always been successful and their presence should not set a precedent for others that would be harmful.



Parapet roofline with stucco cornice and balustrade concealing a butterfly roof behind, Margaretta Terrace



Vernacular style hipped roof with gable and clay tiles, Upper Cheyne Row



Gambrel roof in slate with straight/gabled ends, Old Church Street



Mansion/Queen Anne Revival style roof with Dutch gables, St. Loo Avenue

## Boundary Treatments and Front Areas

**3.163** Most houses in the conservation area were built with a half basement over which steps led up to the front door at raised ground floor level. Iron railings were used to enclose the 'front areas' or lightwells, with a gate to the downwards steps but no enclosure to the steps to the main entrance. Railings with spear-headed finials are the most common design.

**3.164** Other boundary types in the area include the distinctive rubble stone and brick walls to **nos. 2-14** (even) **Upper Cheyne Row** and the matching stucco parapet and boundary balustrades to **nos. 11-19** (odd) of the same street. High walls are only seen to the rear of houses with one exception at the Old Rectory on Old Church Street. Elsewhere boarding and masonry to front boundaries is usually intrusive. Some walls in Upper Cheyne Row have been raised with other materials and this not only harms the attractiveness of the boundary, but conceals the house from view and harms the character of the area.

**3.165** Where a building is listed, the boundary treatment is usually also protected by the listing, but in Cheyne many of the boundaries to listed houses are also separately listed in their own right.

**3.166** The open character of lightwells is an important feature. Many have historic stone slab steps with simple iron 'D-section' handrails. Basement doors were originally the servants' entranceways and were usually tucked under the steps to the main front door. Such doors were designed as part of the house as a whole and were often painted black with four panels



Iron front gate, no. 18 Cheyne Walk

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 elsewhere 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. Steps down were originally of stone, but some have been replaced in metal or wood which is unsympathetic and in some places removed altogether.



Lightwells to the front are known as 'front areas'

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



Railings at Glebe Place



Spear headed railings at no. 28a Upper Cheyne Row



Railings at nos. 99-100 Oakley Street



Rubble stone and brick wall with unsympathetic fencing above, nos. 4-6 (even) Upper Cheyne Row

## Front and Back Gardens

**3.168** Many houses have a small amount of planting, such as in Oakley Gardens which enhances the setting of the terrace whilst other houses benefit from good front gardens such as those on Cheyne Walk, at Lindsey House and Margarett Terrace. Where space allows there are some good mature trees such as Horse Chestnut, Red Horse Chestnut, False acacia, Common Lime, London Plane and Sycamore. Whilst not a tree or shrub, the quality of some of the mature Wisterias growing along the front elevations of many properties in the conservation area, is remarkable, particularly in Cheyne Walk.

**3.169** Most back gardens are extremely small and sometimes non-existent, but a few houses benefit from substantial back gardens which offset favourably the dense and hard architecture. The garden at **no. 100 Cheyne Walk** (part Lindsey House) was designed in 1909 by one of the greatest garden partnerships, Sir Edwin Lutyens and Gertrude Jekyll and is accordingly a grade II registered historic park and garden. The garden was renovated in 1983.

**3.170** The garden around the Old Rectory is reputedly the second largest in London making it a rare, historic feature that is of great importance to the character of the conservation area. It contains excellent examples of Plane and Copper Beech trees as well as an ancient Mulberry and an excellent variety of mature trees, both around the boundaries and within the gardens.



Lush front gardens in Margarett Terrace

**3.171** The arrangement of the tight matrix of streets throughout the area sometimes allows tantalising views of fine mature London Plane trees. The upper canopies of Plane trees growing in the gardens of Oakley Street can be seen above the rooftops of Glebe Place; and others are visible from various points in Glebe Place. Another example is the very large Plane in the rear garden of Argyll House, **no. 215**

**King's Road**, whose canopy stretches across the pavement to such an extent that it is clearly visible from the south end of Oakley Street.

## Ancient Boundary Walls

**3.172** A number of ancient garden walls remain from the great houses that were demolished in the eighteenth century and are of great historic significance. These are shown on the buildings audit map.

**3.173** The most extensive length of mediaeval wall is the original eastern boundary between Beaufort House and Danvers House. It still runs north-south between the rear boundaries of the Sir Thomas More Estate in Beaufort Street and the houses on the west side of Danvers Street and Paultons Street. Another section runs around the Moravian Chapel.

**3.174** The western boundary of Shrewsbury House is also clearly visible between **no. 48 Cheyne Walk** and the present Shrewsbury House flats. There are also patchy remains of the wall to the east of Shrewsbury House which formed the boundary of the grounds to Winchester House. Adjacent to the rear garden of **no. 56 Oakley Street** there is a kink in the wall which probably indicates the position of the south-east corner of Winchester House.

**3.175** The Old Rectory is surrounded by a high wall which contains seventeenth and eighteenth century brickwork in places. Further to the east, the rear garden of **no. 25 Oakley Gardens** has a considerable length of medieval wall which formed the new Manor House.



Boundary wall of former Rectory, no. 56 Old Church Street

## Other Building Types



Argyle House, no. 211 King's Road



Crosby Hall, no. 88 Cheyne Walk

### Large Detached Houses

**3.176** In the sixteenth century the area was known as a village of palaces due to the great estates that were built in the area by Thomas More, Henry VIII and others. These have been lost, but some later large houses survive that are worthy of special mention here due to their rarity and contribution to the long history and character of the conservation area.

#### Argyll House, no. 211 King's Road

**3.177** 1723. By Venetian architect, Giacomo Leoni. Grade II\*. This is an important survival of

a detached Georgian house of which there were once many that were designed on Classical principles and were influenced by the findings of aristocrats on Grand Tours in Europe. This style endured through the Victorian period (although often with less accuracy) and even today. The house is only two storeys with a parapet roof and service quarters in the half basement. Leoni himself commented that the 'grey brick' went extremely well with the white stone dressings. The frontage is symmetrical with the entrance door set in a Roman Doric surround with urns above and a frieze with low relief rams' skulls and roundels set between triglyphs. The overthrow with lantern is also original. The windows are six-over-six paned sashes with the

pedimented window over the door creating a central feature. The boundary railings are plain but the wrought iron gate is highly decorative and set between brick pillars with ball finials. Windows to the half basement have only minimal individual lightwells with horizontal iron grilles over them.

#### Crosby Hall, no. 88 Cheyne Walk and Danvers Street

- Portland stone great hall on Danvers Street: 1466.
- Five storey red brick north wing: 1924-26 by Walter Godfrey.



Crosby Hall, Danvers Street elevation

- South wing, Cheyne Walk:  
1996 by Russell Taylor.
- Listed grade II\*

**3.178** The stone hall on Danvers Street is the only example of a mediaeval city merchant's house which survives in London. It was built in 1466 by wool merchant John Crosby in Bishopsgate in the City of London, but re-erected in Chelsea under the supervision of Walter Godfrey in 1909-10 because the original site was redeveloped. The hall has low mullioned windows and an expanse of ashlar stonework in between these and the high Gothic

windows with cinquefoil tracery, heraldic stained glass and linked hood mouldings. Clay tile roof and plain parapet.

**3.179** Godfrey also added the red brick north wing in 1925-6 as a hall of residence for the British Federation of University Women. This is a red brick building with two three storey canted oriel windows with stone mullioned and transomed leaded windows. Gable front with chimneys to both sides.

**3.180** The south wing was built at the end of the twentieth century in a Tudor style using designs from the first half of the sixteenth century. Two storeys in red brick with black brick diaper work.



Lindsey House, nos. 95-101 (consec) Cheyne Walk

End and central pavilions emphasised and prominent decorative octagonal chimneys. The complex contains a Tudor courtyard garden and dining hall, also modern. At the time of writing the Cheyne Walk forecourt was marked with a simple post and chain link boundary.

### **Lindsey House, nos. 95-101 (consec) Cheyne Walk**

**3.181** Grade II\*. A plaque on the wall of no. 98 suitably summarises the convoluted history of this building. Lindsey House (**nos. 95-100**) was built in 1674 by Robert Bertie, third Earl of Lindsey probably incorporating a house built by Sir Theodore Mayerne on the site of Sir



Former Rectory, no. 56 Old Church Street



Thomas More's farm. It was altered in 1752 by architect Sigismund von Gersdorf for Count Zinzendorf for use as the headquarters of the Moravian Brethren in London with a link to their burial ground to the north. It was probably at this time that the house was rendered, the roof was changed to a mansard and what is now **no. 101** was added to balance with the current **no. 95**. The house was never occupied by the Moravians and instead was subdivided in 1774/5 and called **nos. 1-7 Lindsey Row**. The unfortunate canted bay to **no. 100** was added by architect, George Devey in 1890.

**3.182** Today the house had three storeys and a high tiled mansard roof. The front elevation

is rendered and the windows are multi-paned sashes. The central and end sections are outlined with blocked quoins and the central section has a stucco balustrade to the roofline. The boundary (grade II listed) is regrettably not unified, but the central section is signalled by a wide entrance flanked by stone piers topped with eagles. The end units do not match. To the front of the house are deep front gardens which provide a suitable setting and create a dignified distance between the house and the road.

#### **Former Rectory, no. 56 Old Church Street**

**3.183** Built c.1725 with later additions. Grade II. The rectory was built on the site of a parsonage

that had been acquired in 1566. Alterations have been made throughout the building's history. Large semi-circular bay windows were added on the eastern side in the late eighteenth century, followed by considerable alterations after 1860 and most notably, two wings with Palladian windows were added in the early twentieth century. The house is reputedly the most expensive house in London and the garden, at two acres, is the second largest private garden in London after Buckingham Palace. The house and grounds are surrounded by a high wall which contains seventeenth and eighteenth century brickwork in places.

## Places of Worship



Chelsea Old Church, Cheyne Walk

**3.184** The churches in Cheyne Conservation Area each have a very different significance and history and contribute greatly to the diversity of the conservation area as well as its architectural and religious heritage. Chelsea Old Church began its life long before any of the development seen today whereas the church on Cheyne Row was built at the end of the area's Victorian development. In between the two is the Moravian complex built between 1751-53 which has a unique history linked, albeit abortively, to Lindsey House.



Moravian Chapel, King's Road

### Chelsea Old Church, Cheyne Walk

**3.185** Grade I. This has been a place of worship for many years but the church that was demolished in WWII dated largely from 1667-79 with the present church (consecrated in 1958) being rebuilt as a facsimile of this. Mediaeval fabric survives in the chancel and chapels as does Sir Thomas More's chapel which dates from 1528. The church is built in brown brick with a square brick tower and hipped roof over the church. It has simple brick dressings to the

arched openings and sits in a small well planted garden.

### Moravian Chapel, King's Road. Grade II

**3.186** Built 1751-53. This chapel and its associated buildings (including the minister's house) were designed by architect, Sigismund von Gersdorf for Count Zinzendorf who intended to create a home for the Moravians here and at Lindsey House. The link between these still survives today. The buildings are simple single



Stone pediment above entrance to the Church of Our Most Holy Redeemer and St. Thomas More, Cheyne Row

storey structures in brown brick with red brick dressings to the openings and six-over-six paned sash windows.

**3.187** The complex was built on the site of the stables to Beaufort House. The walls enclosing the churchyard to the north-east and south-west are remnants of its boundary walls dating from the early sixteenth century and are also grade II listed.

### **Church of Our Most Holy Redeemer and St. Thomas More, Cheyne Row**

**3.188** Grade II. 1895 by architect, Edward Goldie. This is one of few Victorian Roman Catholic churches to be built in the Baroque style. Goldie, who was a devotee of the Gothic style, was persuaded by his client to build the church in a Classical style. The main frontage has a stone entrance with columns surmounted by a broken pediment containing a coat of arms above which is an elegant Serlian window with engaged, fluted, Ionic pilasters. A modillioned stone pediment with oculus crowns the whole. The massive northern elevation is plain and



Former Wesleyan Chapel side elevation, no. 9 Justice Walk

only pierced by arched windows at upper level with clear leaded windows. The east elevation is devoid of fenestration save for a small oculus in the pediment.

### **Former Wesleyan Chapel, no. 9 Justice Walk**

**3.189** Built in 1841. Now called The Old Court House. This building is imposing in its scale with its pedimented stock brick frontage onto the lane. It has large, attractive multi-paned French windows with a simple stained glass diamond pattern at the top, set into lugged stucco architraves.

## Public Houses

**3.190** Pubs make an extremely important contribution to the character of the conservation area in terms of their history and architecture as well as their function as a community gathering place. They were often rebuilt on the site of a much older pub and this continuity of use on a single site is important to the history of the conservation area.

### Former Black Lion, no. 35 Old Church Street (now *The Pig's Ear*)

**3.191** Built in 1892 on the site of a seventeenth century pub. Gault brick three storey corner building with curved blank wall to the corner and two principal elevations. Heavy parapet cornice and substantial stucco surrounds to windows including pediments over those to the first floor and elaborate console brackets to the narrow fascia. There are six large Victorian lanterns, three hanging barrels (Old Church Street elevation) and a traditional hanging pub sign. In Paultons Street there is a gap at first floor level over one of the entrances that is typical of Victorian pub design.

### The Cross Keys, no. 2 Lawrence Street

**3.192** Built in 1889, the site has been continuously occupied by a pub since the sixteenth century and has retained the same name since 1765. The building is four windows wide, built in red brick with Baroque style stucco dressings (pediments with swags and rusticated quoins) and a modern mansard behind a simple parapet containing the name in brick. The



*The Cross Keys, no. 2 Lawrence Street*

ground floor has a timber frontage with square leaded glazing and a carriage opening to the left.

### Former King's Arms, no. 114 Cheyne Walk

**3.193** Mid-nineteenth century stock brick pub building of three storeys with parapet roofline and name in stucco beneath. It is symmetrically fronted with simple stucco dressings to the sash windows but the ground floor has been crudely converted from pub use.



*Former King's Head and Eight Bells, no. 45 Cheyne Walk*

### King's Head and Eight Bells, no. 45 Cheyne Walk (now *Cheyne Walk Brasserie*)

**3.194** Early nineteenth century. Grade II. The name of the pub came from the merging of two neighbouring pubs in 1761. This is a small stuccoed corner building with a curved corner wall. At roof level there is a parapet which has a broken bottle balustrade to the river frontage and plain to the side. All windows are divided by slim glazing bars. The ground floor has camber headed windows set in a channelled stucco elevation rather than a large open frontage. The corner window is fully arched. The upper floor to the front is divided by simple pilasters and there are six Victorian lanterns below the fascia.



Former *Black Lion*, no. 35 Old Church Street



*The Phene*, no. 9 Phene Street

### **The Phene Arms, no. 9 Phene Street (now *The Phene*)**

**3.195** Built in 1853. Three storey corner pub with garden in Margaretta Terrace. The upper floors have blocked stucco quoins and the roofline is finished with a dentilled cornice. The corner is curved with the entrance beneath it. Upper floors have multi-paned timber sashes with stucco surrounds whilst the ground floor is of painted timber. The pub is unusually sited as it is not part of the Margaretta Terrace group of houses (although it is of the same design) and has a single storey element (itself a typical pub feature) in between the pub and the terrace

creating a pleasant sense of spaciousness and openness. By contrast the pub is attached to just one house on Phene Street. This curious design however only adds to the character and charm of this part of the conservation area.

### **Former Six Bells, nos. 195-197 (odd) King's Road**

**3.196** 1898, by G.R. Crickmay and Son. Grade II. This pub was said to be the prototype for the 'mock antique tavern' (Licensing World, 14.03.1914). The style harked back to, supposedly, more innocent drinking days in traditional taverns of the Elizabethan times as

opposed to the debauchery associated with the glittering Victorian gin palaces. The former *Six Bells'* architecture takes its inspiration from the seventeenth century pargetted frontage of Sparrowe's House in Ipswich which in turn inspired Richard Norman Shaw's Swan's House at **no. 17 Chelsea Embankment (1876)**. The wide curved and arched decorated oriel windows, stuccowork and three gables are key features of this design and the devilish satyrs under the ground floor cornice are highly original. This pub adds to the architectural and historical wealth of the conservation area not only by its interesting design, but in its pioneering type.

## Shops

**3.197** Shops make an important contribution to the character of the conservation area, as well as to its vitality and daytime economy. A good number of historic timber shop frontages survive in the area, including two that are listed, and they all have historic and architectural significance in their own right as well as making a strong contribution to the character and appearance of the conservation area.

**3.198** Unfortunately many shop windows have been replaced and fail to contribute positively to the street scene. However, some historic elements such as the stucco pilasters, stall risers and sometimes other elements often remain intact. The cornices above the fascias, and the pilasters almost always survive and these were designed as an architectural stone-like surround separating the openness of the shop window from the rest of the building. It is therefore most appropriate when this surround is painted in a uniform manner along a whole terrace, preferably in a stone colour, although it is usual that the timber frames of the shop windows are painted different colours.

**3.199** Other positive features of shop frontages include traditional narrow fascias, hand painted lettering, uncluttered signage, traditional materials (such as painted timber) and the absence of lighting.

**3.200** The following are original or historic shopfronts that make a strong contribution to the character of the conservation area and should therefore be retained and conserved. Most date from the mid-late Victorian period. Others may be revealed subsequently.



Shopfronts of nos. 205 and 207 King's Road

### King's Road

- **No. 205.** Elegant fine columns, transom lights, curved glass and recessed entrance.
- **No. 207.** Similar to **no. 205** but with door to the side.
- **No. 209.** Corner frontage with corner entrance. Deep transom with glazing bars creating a diamond pattern.
- **No. 219.** Two frontages with entrance on corner. Thick lambs tongue glazing bars.
- **No. 221.** Currently a garish colour with an overload of signage and modern folding doors. However, the transom lights with curved glazing bars are of interest.



Nos. 235 King's Road

- **No. 227.** Grade II listed. A handed pair of projecting canted frontages with raised and fielded stallriser panels, slender columns and central entrances. The frontage building dates from eighteenth century but shops are Victorian.
- **Nos. 233-235 (odd).** Original Edwardian shop frontages set within wide arches. The multi-paned transom windows and canted frontages are particularly typical of this date.
- **Nos. 239-241 (odd)** are notable as they have matching stucco surrounds and form a paired entrance to Bramerton Street although they have large modern windows.
- **No. 251.** Early twentieth century shop window with narrow ventilation grille over the



No. 259 King's Road

- leaded transom lights. Recessed entrance.
- **No. 253.** Has raked, framed fascia and Georgian style shop window divided by glazing bars.
- **No. 257.** Shop frontage of interest.
- **No. 259.** Possibly a former pub. Corinthian capitals, decorative iron ventilation grille and central entrance with two splayed doors in recess which is tiled.
- **No. 265.** Has deep display windows created by the recessed entrance. Fine timber columns.
- **No. 309a.** A charming tiny original shop frontage set under the central bay of this mansion block. Curved display window,



No. 313 King's Road

- recessed entrance door, black and white tiled floor and arched window over.
- **No. 313.** Original late nineteenth century shopfront. Symmetrical display windows, recessed entrance, fine columns and low stall riser. Transom lights and ventilation grille above. Windows have carved detail to corners and dentil course to top.
- **No. 319.** Bronze shopfront with recessed entrance.
- **No. 321.** Original late nineteenth century timber frontage with deeply recessed central entrance. Fine columns with simple capitals. No transom lights.
- **No. 323.** Corner frontage with entrance on splay. Late nineteenth century. Transom



No. 323 King's Road

- light divided into a row of individual rectangular panes. Low stall riser.
- **No. 325.** Corner frontage with entrance on splay. Frontage differs to the one opposite (**no. 323**) having no transom lights, but narrow columns with Composite capitals and carved timber spandrels at the top window corners. Fluted pilasters and dentillation. The paint has been stripped which is an inappropriate finish for a historic shopfront.
- **No. 335-337** (odd) was a bank and retains the plaster pilasters dividing its four windows and central entrance.
- **No. 341.** Possibly a later shopfront, but still of historic form and significance. Main window divided by a single long glazing bar. Stallriser and flush entrance.



No. 341 King's Road

### Munroe Terrace, Riley Street

**3.201** This late nineteenth century terrace at the far western end of the conservation area contains three historic shop fronts with narrow raked fascias.

- **Nos. 1-2 Munroe Terrace.** Shop windows divided into twelve panes held in thick moulded glazing bars above a plain stall riser. Large stucco consoles divide the units with banded pilasters although some detailing is missing.
- **No. 111 Cheyne Walk.** Original window intact and divided into nine panes with fine glazing bars although top panes are



No. 1 Munro Terrace, Riley Street

partly concealed by shutter box. Console brackets complete with ball finials.

### Old Church Street

- **No. 26.** Queen Anne Revival style frontage with glazed stall riser to light basement. Small panes to transom lights.
- **No. 34.** Late eighteenth century shop windows (altered) and original sliding shutters. (Grade II listed)
- **No. 39.** Elements of original frontage include the well conserved Victorian scrolled console brackets, intact cornice, ventilation grille. Four panelled doors and glazing bars are appropriate although this traditional design lacks a stall riser.



No. 26 Old Church Street



No. 39 Old Church Street

## Artists' Studios

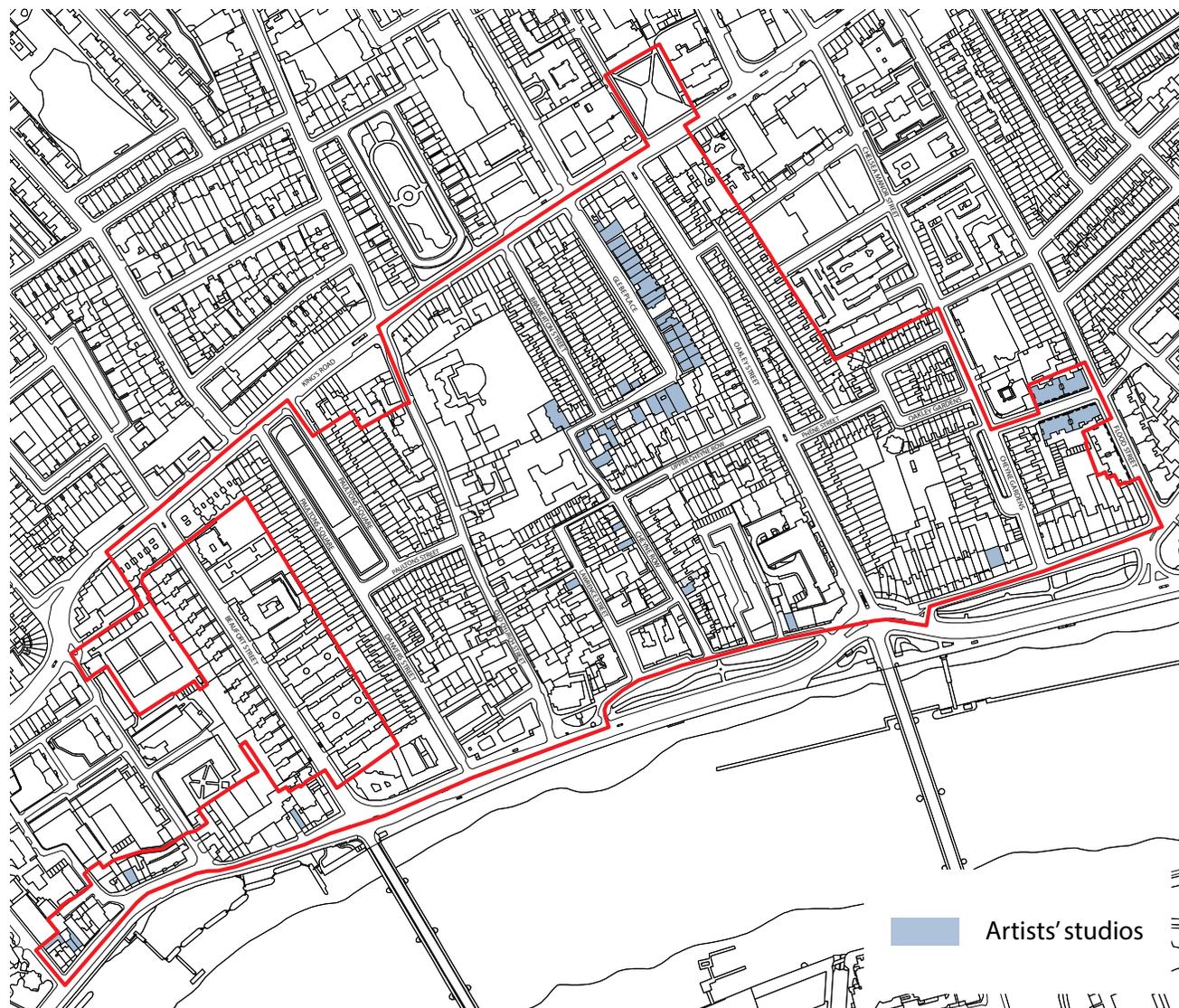
**3.202** Artists' studios are an important part of the historical development of Chelsea and contribute to the character of the conservation area both in their distinctive architecture and the role they play in the life of the artistic community. Information for this section has been taken from Giles Walkley's book, *Artists' Houses in London 1764-1914*.

**3.203** In the late nineteenth century this part of Chelsea in particular had an international reputation as a centre for art, with Tite Street in neighbouring Royal Hospital Conservation Area perhaps being the most famous enclave. In Cheyne, the most important grouping is in Glebe Place.

**3.204** Wealthy artists had their own studios built where they could work, live and hold salons to show their art whilst others shared studios which were built with or without living accommodation. Typical features of artists' studios are their large north facing windows and roof lights to provide even light. These may also continue onto the roof as glazed panels. Other features include entrances of various sizes to accommodate large sculptures or canvases and small doors for artists' models to enter and leave discreetly. Studios other than those mentioned in this list may be discovered over time.

### Cheyne Row

**3.205 Great Cheyne Studio, no. 14a.** 1890 (Charles Vyse, potter). An unusual low two storey building painted salmon pink with windows divided by glazing bars, clay tile roofs



**Fig 3.1 Artists' studios map**

and double doors leading to former stabling behind.

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**3.206 Smollett Studios, nos. 19-21 (odd),** c.1905. Slender two storey red brick studio building with wide opening at ground floor and parapet finishing just below that of its neighbour.



Great Cheyne Studio, no. 14a Cheyne Row

**3.207 No. 27.** The building fronting the street is a diminutive single storey, brick, gable fronted structure with a Gothic entrance and two flanking windows. It has regrettably been painted white, but otherwise has a suitably quiet presence in this back garden site.

### Cheyne Walk

**3.208 No. 38.** By and for C. R. Ashbee. 1898-99. *See Housing, Cheyne Walk*

**3.209 No. 119.** Late eighteenth century. Was the last home of J.M.W. Turner who died here in 1851.

**3.210** Other studios have been recorded at the following addresses:

- **Nos. 16, 37, 71, 72-3, 74, 94, 109, 118 and 122a.**



Smollett Studios, nos. 19-21 (odd) Cheyne Row

### Glebe Place

**3.211 No. 25a,** c.1874. Garden pavilion. Single storey, painted brick with pitched slate roof fronting street. Entrance in plain surround with two urns.

**3.212 Nos. 26-27.** 1892. Described by Walkley as a “double decker pantehnicon”. The frontage has the appearance of a detached villa with a projecting entrance and two centralised sash windows above. The frontage is finished in an idiosyncratic lined render with two vertical strips

left to reveal the brick beneath giving a reversed column effect.

**3.213 West House, no. 35.** 1868-69 by renowned Arts and Crafts architect, Philip Webb (grade II\*) for artist, G.P. Boyce. This is one of the earliest examples of the Queen Anne Revival style and a highly individual design. The earliest part of the building is the entrance frontage with main entrance and tradesmen's door to its right. The extension to the west of this was also designed by Webb in 1876 and a further extension was added to the rear (architect unknown) in 1901. The building is entirely built of red brick with red clay tiled roofs of various shapes including the small M shaped roofs to the west section, above mock crenellations. The main elevation has a symmetrical design with a double height porch over the main door and regular fenestration with glazing bars. The chimneys are highly visible. All have matching tall red clay pots and one is triangular in section. The studio is only visible from the rear.



West House, no. 35 Glebe Place

vertical stone window beneath the gable whilst further down, the vehicle entrance is in timber and surrounded only by roughcast under a plain pitched roof. Windows are all painted black with square leaded lights.

**3.216 Nos. 43-44.** Pair of small symmetrically fronted Georgian houses. Courtyard studios added to the rear including **no. 43a** and Hans Studios, which was the home and studio of Scottish Art Nouveau architect and designer, Charles Rennie Mackintosh and his wife, the artist, Margaret MacDonald Mackintosh.



No. 44 Glebe Place

**3.217 Cedar House, no. 46.** This house has its flank wall fronting the street and high boundary wall. A group of simple garden/courtyard studios was added to the rear in 1885 and accessed from a path to the east.

**3.218 No. 48.** Built by Mullen and Lumsden for Mrs C.M. Merrifield in 1922. Red brick studio house. Ground floor has three sets of unpainted vernacular-style doors and a half-height window with glazed roof above to light the ground floor studio. The living accommodation is on the first floor and there is a large studio to the rear. The



No. 42 Glebe Place

dormer small window and exposed rafter ends can be seen on the original drawings but it is a shame that the windows and doors have lost their original square leaded lights which would have added to the Arts and Crafts character.

**3.219 No. 49.** Built in 1921 to designs of Charles Rennie Mackintosh as a studio house for Harold Squire. Originally this was a single storey building with contrasting brick and concrete to the front elevation which was divided by the surviving stepped band running over the doors and under the windows. The brick between the windows was originally a central chimneystack, characteristic of Mackintosh's highly individual designs. The second storey was added in



No. 49 Glebe Place

1924 by Ruscoe Bros and Co and this, along with the painting, mansard and refenestration has almost obliterated the original design. The building is however of great significance being Mackintosh's only London building despite him having designed a substantial scheme for this street that was never built.

**3.220 No. 50,** c.1880-86. Architect, John Lowe. This is an eccentric house about which little is known and whose construction date is often misquoted from Pevsner who erroneously cited 1986, although alterations probably were made in the mid-twentieth century. It is two storeys with dormers in a roof of green glazed tiles. The trellis and planting on the roof detract somewhat

from the prominence of the square lantern tower which has Art Nouveau glazing and sits above the main arched entrance. The building has abundant cast stone detailing and statuary and although the frontage is much masked by Virginia Creeper, the house is an undoubted asset to the conservation area and a suitable corner building in this street of artists.

**3.221 Glebe Studios, nos. 52-59** (consec). 1888-89. Designed by architects W.H. Collbran or Elton Hawkins. This very fine group of studios is designed as two pairs of linked buildings with gable ends to the street and decorative brick arches to connect them. The tiled half hipped roofs have tile hanging below the eaves and the



No. 50 Glebe Place

eye-catching centrally placed chimney stacks are built in stock brick with red brick quoins and vertical strips. Windows are timber casements, although some openings are blind.

**3.222 Glebe Studios, nos. 60-61.** 1888-89 built by George Mercer, carpenter. The name is shown on a plaque at first floor level and it is described by Walkley as “*studio-house nirvana*”. The building has an M-shaped roof with gulley running north-south and is covered in clay pantiles. The windows to the ground floor street elevation are simple side hung white painted casements with top hoppers and slightly projecting moulded frames which are painted black.



Glebe Studios, nos. 60-61 Glebe Place

**3.223 Nos. 62** was converted to a studio in 1890 and **no. 63** was extended in 1880. The first is plain with a symmetrical frontage and tripartite sash window to the first floor whereas **no. 63** has a typical terraced house design with projecting Doric porch, crinoline railings to the first floor French windows and a particularly elegant balustrade to the roofline.

**3.224 Nos. 64-65.** 1890. On site of former non-conformist chapel. A wide single storey Italianate stucco building with a single storey entrance section and double height studio section. Both have square-section stucco balustrades to the roofline and Classical detailing such as arches over the windows, cornices and channelled

facades. The low stepped form creates a breathing space in the street and adds to this diverse streetscape.

**3.225 Turner Studios, nos. 66-71 (consec).** 1897. Attractive long and low almshouse-like group of studios of two storeys with a symmetrical frontage and an unaltered parapet roof. The two end pavilions and the central bay are topped with simple Dutch gables with moulded terracotta plaques and the central one displays the name, Turner Studios. The windows are long sashes with small panes at the top. The group was built in red brick with stock brick side elevations, so typical of the time, but now most of it is regrettably painted, much to the detriment



Turner Studios, nos. 66-71 (consec) Glebe Place

of the brick, the uniformity and the contrast between white windows and rich red brick.

**3.226** A blue plaque on the frontage appears to attest to an earlier building on this site and reads, “The studios of Joseph Turner between 1811-1829”. However, there is no evidence that this was the famous J.M.W. Turner (1775-1851) and the fact the building is named Turner Studios is likely to be either in homage to the great painter and/or to confer prestige to the studios in their early days.

**3.227 No. 72** makes a neutral contribution to the conservation area and its modern garage doors are an uncommon and out of character feature.

**3.228 The Studio, no. 73** was converted from a mews building which was present by 1896. It creates a simple link between King’s Road and the studios of Glebe Place and has only simple, restrained features.

#### King’s Road

**3.229 No. 181.** Studio added to rear c.1889.



No. 11 Lawrence Street

#### Lawrence Street

**3.230 No. 11.** A building that fits comfortably into the stock brick street scene and has a very distinctive large multi-paned bow window at first floor.

#### St Loo Avenue

**3.231** Original artists’ studios in double height roof space to Rossetti Garden Mansions and St Loo Mansions. See *Mansions Flats*.

## Mansion Flats

**3.232** Mansion flats are a distinctive building type that had its heyday between c.1880-1910. They were a high status type of accommodation originating on the continent and their apartments were spacious and usually still had accommodation for servants. Many were favoured by artists and writers. They share many features that are special to this building type such as good quality red brickwork, multi-paned sash windows, tiled entrance steps, decorative iron railings to balconies and often soaring chimney stacks.

**3.233** They are usually built around open courtyards with several main entrances and their front elevations are designed with projecting and recessing bays and windows to break up the expansive frontages. Roofs are often mansards and covered in clay tile, but sometimes both tile and slate are used on different slopes of the same roof. They often have terracotta detailing or plaques of sunflowers, bowls of fruit and other Aesthetic devices, with the pinnacle of such decoration being seen on the flank wall of Carlyle Mansions which has narrative plaques of birds flying, eating and fishing. Other flats are also included in this section.

### Cheyne Walk

**3.234 Carlyle Mansions between nos. 50 and 61 Cheyne Walk.** 1886 by architect, W. Seckham Witherington. A very large mansion block which has two formal street frontages a rear elevation onto Lordship Place which is a cliff-like construction in red brick with white glazed bricks to the lightwells. The flank is stock brick. The main frontage on Cheyne Walk



**Fig 3.2 Mansion flats map**

has six floors of equal stature with two formal entrances and a pattern of bays in which the central and end bays are canted and those in between are square in section. The upper

sashes in each window have either an Aesthetic glazing pattern or are divided into either nine equal or six unequal panes.

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**3.235** This block is the most elaborate in the conservation area with decorative plaques displaying bowls of flowers or fruit in moulded brick beneath, and painted plaques of vases of flowers between windows. Window lintels on the front elevation are of fine gauged brickwork with brick keystones and ogee curves cut into them. To the wall fronting Lawrence Street is the building's most surprising feature; ten low relief painted panels of great value to the conservation area. Eight of these show images of storks feeding on berries and catching fish which may tell a story, although such birds were a common motif in the Japanese-loving Aesthetic style of the time.

**3.236 Nos. 60-61 Cheyne Walk.** Fine Classical design in stock brick with red gauged brick dressings and central gabled section containing offset 'Renaissance' style entrance. Four storeys plus slate mansard roof. Tiers of fluted pilasters on elevation. Large school-like multi-paned windows consisting of two sashes and pivoting/top hung hoppers above. The ornamented railings that are particular to this type building have rows of plain uprights interspersed at regular intervals with taller panels of decorative wrought ironwork. The flank wall on Lawrence Street uses the same materials but here the decorative chimney stacks are more prominent, one of which leads down to a blank plaque with a brick pediment over it. The same chimney breast is regrettably scarred by several unsightly and visually harmful ventilation pipes. Hipped slate roof.

**3.237 More's Garden, no. 90 Cheyne Walk.** Large corner block in red brick of four storeys



Nos. 13-24 (consec) Carlisle Mansions, Cheyne Walk

plus slated mansard accommodation, with gently canted stone bay to the corner splay. Main entrance on Chelsea Embankment. Two full height canted bays to embankment and one to Beaufort Street. Curving Dutch gables to both elevations. Multi-paned windows. Iron balcony railings are plain with only a central detail for decoration. Two mature trees frame the entrance to Beaufort Street (outside conservation area) and there is also a small garden along this elevation.



Allegorical plaques on Carlisle Mansions

**3.238 Shrewsbury House, Cheyne Walk.** Built around the 1930s, this block of flats has a pleasant design having elements that blend in with the neighbouring brown brick houses with vertically proportioned multi-paned windows. It is regrettable that the block appears to present its side elevation to the street and fails to follow the prevailing building line, although the planting to the front is very attractive.



Argyll Mansions, nos. 303-325 (odd) King's Road

### King's Road

**3.239 Alexandra and Argyll Mansions, nos. 303-341 (consec) King's Road.** Early twentieth century red brick mansion flats with shops to the ground floors. These two blocks have a similar design but the articulation varies subtly to each. The entrances to the flats are distinguished by decorative plastered entrances above which a bay continues up to the roof level. The parapet roofline is punctuated by projecting elements and has been unharmed by any extensions. The windows have smaller top sashes divided into four panes. The feature that separates this block from others of its period are the cushion-like plaster quoins to each bay.



Lawrence Mansions, Lordship Place

### Lawrence Street

**3.240 King's Mansions, Lawrence Street.** Red brick flat frontage of four equal storeys with pairs of plain sash windows broken at three intervals by an arched window at first floor level over each entrance. Simple stucco dressings including square section pilasters at second and third floor levels. Railings are the Victorian spear headed type which protect a very narrow front area. Archway through building on left-hand side. Moulded plaques (as seen at second floor, far right) and multi-paned windows may have been lost from this building.

### Lordship Place

**3.241 Lawrence Mansions, Lordship Place.** A corner building of red brick with very restrained stucco details and a stock brick flank. The main entrance sits on Lordship Place between two canted bays topped with simple gables. The roof is a slate mansard with large sash windows. The original half-glazed entrance door sits within an engaged Classical pedimented surround and has two flanking long windows. The sashes are one-over-one pattern and have cambered brick arches over with stucco keystones. The chimneys to Lawrence Street have regrettably been rendered, but the console bracket beneath the chimney breast at first floor level remains.

There is a narrow area in front of the building with short simple railings.

**3.242 Tennyson Mansions, Lordship Place.** Charming small, red brick, four storey symmetrical block with central entrance in stylised surround and the flank in stock brick. Each floor divided by a moulded stucco string course. Central small decorative stucco plaque and pairs of six-over-one windows which leave an expanse of bare brick at first and third floors. Chain link boundary and mature Tree of Heaven to the front.

#### Old Church Street

**3.243 Rectory Chambers, no. 50 Old Church Street.** 1891. Flat, symmetrical front elevation, sitting directly on the back edge of the pavement. The ground floor storey is stuccoed and the upper floors red brick in a palace front design (projecting central and end sections) but with simple detailing of plain limestone lintels and brick arches over. The roofline is finished with a dentil cornice but a set-back roof extension has been added. All sashes are plain glazed. An arch in the right hand side of the building leads to a modern back land development. An unsightly row of black ventilation covers at low level detract from the simplicity of the front elevation.

#### St. Loo Avenue

**3.244 Rossetti Garden Mansions (south side) and Saint Loo Court (north side).** Red brick mansion blocks of four storeys with original artists' studios in double height gabled roof



Tennyson Mansions, Lordship Place

space. The stone entranceways are Baroque in design with blocked columns surmounted by the block's name in a heraldic motif within a curved pediment. The porch floors are covered with small black and white tiles. The elevations are symmetrical with four storey canted bays to either side of the entrances and French windows between the bays with wrought iron balcony railings. Other windows are sashes with a four-over-one glazing pattern.

**3.245** Wide gables span across the width of three windows and contain a large wide arched



Rossetti Garden Mansions, St. Loo Avenue

window with two small ones in the apex and two large rooflights at each ridge. Decoration is simple but effective with stone dressings and scrolls under the gables and large stone brackets under the balconies. Roofs are tiled and slated with prominent chimney stacks. Rear and flank elevations are stock brick.

**3.246** The original boundary railings have been lost and replaced by an inappropriate vernacular style boundary aiming to have a dry stone wall appearance, although the planting is pleasant. Two further matching blocks of the Rossetti Garden Mansions are adjacent on Flood Street but not in any conservation area.

## Social Housing

### Adair House, Oakley Street

**3.247** Built in 1881 by a charity to accommodate women of limited means. Two well designed blocks with particularly good brickwork. Five storeys in a neo-Baroque style. Good duo-chrome brickwork consisting of stock brick with contrasting rusticated quoins formed in gault brick and buff terracotta string courses and openings set in decorative recesses and under varied openings. Sashes divided into three panes, a less common, and well conserved glazing pattern that is also seen in the nearby Peabody Chelsea Estate. Central section projects forward and top windows are finished with curved terracotta pediments. Prominent chimneys. The original access arch pierces a left bay of the building without interrupting the symmetrical design and leads to an open courtyard typical of this building type. Hipped slate roofs.

### Peabody's 'Chelsea Estate', Cheyne Row and Lawrence Street

**3.248** These were three of the first blocks built in London by the Peabody Trust in the 1860s. They are built in stock and gault brick of four storeys and straddle the land between Cheyne Row and Lawrence Street with their principal elevations facing inwards onto an open courtyard. These imposing buildings sit fairly unobtrusively in the streetscape having matched their neighbours (in both streets) in terms of their bulk, height and building line and make a positive contribution for their social history as well as their characteristic architecture. Sashes divided into three and pared-down detailing, mainly in the form of



W Block, Chelsea Estate (Peabody Trust), Lawrence Street

lintels and single brick string courses in gault brick. The roofs are hipped slate roofs with chimney stacks located on the ridges. The entrance bays in the courtyard have gables containing a 'P' for Peabody and the courtyard itself creates an open setting for the buildings.

### Hereford Buildings, Old Church Street

**3.249** 1878. Designed by Elijah Hoole who also designed the nearby Chelsea Park Gardens estate. Hereford Buildings was also built as accommodation for the working classes by



Courtyard at Hereford Buildings, Old Church Street

associates of Octavia Hill, a pioneer of social housing in the Victorian period.

**3.250** Three-four storey simple Gothic Revival building in stock brick with red brick dressings in the form of string courses and pointed arches to the top windows. Eight-over-eight paned sash windows with shop windows filling in the cambered and seemingly buttressed arches to the ground floor elevation (regrettably painted white). Roofline is finished with a simple stock brick balustrade. On the rear of the entrance arch there is a stone plaque with a typical Victorian motivational motto, essential to this type of building, which reads: “*Unto the upright there ariseth light in the darkness*”.



Entrance to Hereford Buildings, Old Church Street

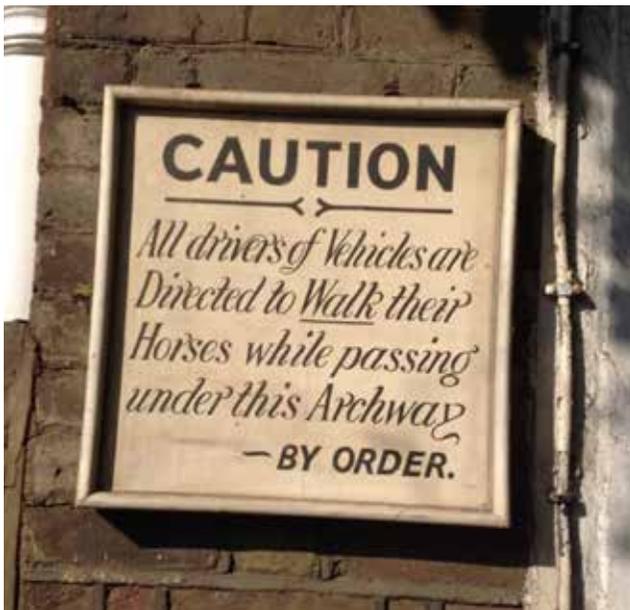
## Mews

**3.251** Traditional mews for the stabling of horses and carriages are not a major feature of Cheyne Conservation Area. The only old mews is Cheyne Mews accessed between **nos. 23 and 24 Cheyne Walk**. This has historic mews buildings arranged around an area of modern granite setts. Some buildings have regrettably been painted and had out of character garage doors added, but otherwise much original fabric, sash windows, stable doors, strap hinges and historic character remains.



Fig 3.3 Mews location map

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Sign at Cheyne Mews



No. 2 Cheyne Mews

## Other Significant Buildings

### Former London Board School, Glebe Place

**3.252** 1874. Under conversion to residential at time of writing. Large three to five storey red brick building with windows of various sizes, with cambered or flat rubbed brick arches and multiple glazing bars.

### Chelsea Open Air Nursery School, no. 51 Glebe Place

**3.253** This grouping and the small scale of this site adds great charm to the character of the area. The nursery was begun by Dr Susan Isaacs in 1927 as part of a countrywide educational movement which recognised children's needs for fresh air, sunlight and exercise. The gatepost has a good glazed pottery plaque depicting children playing at building and the nursery's name. These gateposts probably formed an entrance into the grounds of Cheyne House, now long gone.

**3.254** The buildings, however are earlier still and include a timber framed building dating from 1587 and a seventeenth century workman's cottage. These small buildings are of great conservation value for their vernacular architecture, rare in London as a whole, and for their link to an otherwise lost part of Chelsea's past.



Chelsea Open Air Nursery School, no. 51 Glebe Place

## Recent Architecture

**3.255** There are several areas of modern development in the conservation area. The area around Chelsea Old Church was severely damaged by bombing in 1941 leading to the church itself being rebuilt as well as sites around it. The resulting post-war flats to the west and north of Petyt Place are of indifferent quality whilst the church was rebuilt in replica and is grade I listed.

**3.256** Other late twentieth century buildings include the oversized Pier House at the south end of Oakley Street, and Waldron House at the north end of Old Church Street. The sheer size, height and bulk of these buildings, along with the poor design of Pier House and the poor additions to Waldron House create structures that are visually at odds with the historic scale and grain of the conservation area.

**3.257** Another type of built form is the '*pastiche*' which has been chosen for several sites in the area, notably the most recent ones at the south end of Danvers and Old Church Streets but also earlier terraces such as the east end of Paultons Street and **nos. 1a-9 (consec) Upper Cheyne Row**. The best examples of this are **nos. 2-4 (even) Old Church Street** which are very good replicas of a style already predominating in this area. The Paultons Street houses are let down by their lack of attention to detail and a greatly reduced quality in comparison to the houses they are aping; whilst in Upper Cheyne Walk the houses are pleasant but not of a style that is characteristic of the conservation area.

**3.258** There has also been much development in back land sites in the conservation area



Waldron House, nos. 57-63 (odd) Old Church Street

of varying quality, but due to their hidden locations, have little impact on the character of the conservation area as experienced by most users.

## 4 Public Realm



Cheyne Walk



Paultons Square

### Street Trees

**4.1** A large and diverse range of tree species can be found in the streets of Cheyne unlike many other areas of the Borough where there is often a single dominant species. Street trees include good examples of Indian Horse Chestnut, Field Maple, Black and Honey Locust trees and Sweet Gum.

**4.2** Three or four different species of Magnolia can be found planted on the along with various species of Cherry tree and rarely planted trees such as the Chinaberry.

**4.3** As a tree species, London Plane was commonly planted across the whole of Kensington & Chelsea and central London in general as it tolerated the polluted air. The examples growing along Cheyne Walk are amongst the finest examples in the Borough for their size and branch habit. Those along both sides of the Chelsea Embankment are managed by Transport for London.

## Street Surfaces

**4.4** The surfaces of streets form an important part of the character of the conservation area and reinforce the historic integrity where original materials survive, and the historic appearance where reproduction elements have been reinstated.

**4.5** Many streets have been resurfaced in either sawn York stone slabs or concrete paving slabs, but the conservation area is fortunate to have retained a good amount of historic York stone paving, including the following:

- Cheyne Row (east side)
- Cheyne Walk (parts)
- Glebe Place (most except west side)
- Lawrence Street (north end)
- Margaretta Terrace (north end)
- Old Church Street (south end)
- Upper Cheyne Row
- Roper's Gardens (north side)

**4.6** In addition, Justice Walk has square multi-coloured granite setts and Ramsay Mews between **nos. 257-259 (odd) King's Road** also has granite setts as well as some unusual large granite slabs at the entrance.

**4.7** Cast iron coal hole covers are remnants from a time when coal was delivered to each house through a hole in the pavement leading directly into the storage vaults below. There are few in Cheyne Conservation Area, making those that do survive, for example opposite *The Cross Keys* public house, Oakley Gardens, at the north end of Lawrence Street and in Bramerton Street, all the more valuable.



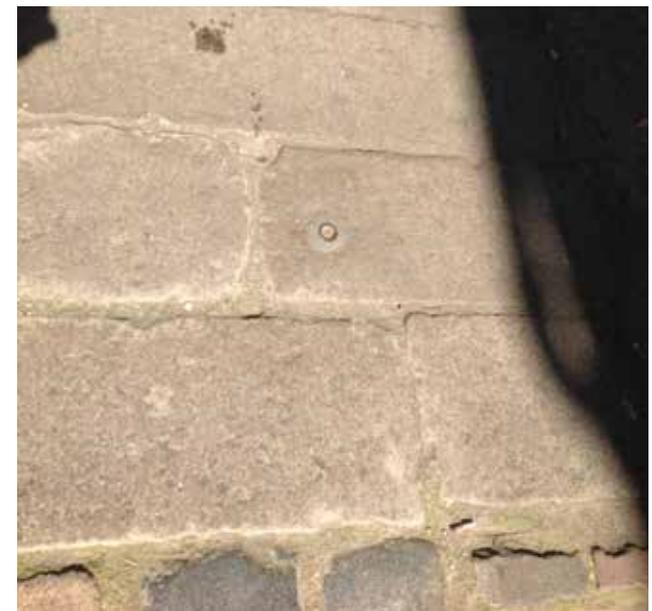
Coal hole cover



Original York stone paving, Cheyne Row



Granite setts, Justice Walk



Granite slabs and setts, Ramsay Mews

## Street Furniture

**4.8** The conservation area contains various items of historic street furniture that enrich the character and appearance of the conservation area as well as having heritage interest in their own right.

### Pillar Boxes:

- **No. 82 Chelsea Manor Street** (no cipher)
- **No. 7 Cheyne Row** (VR)
- **No. 7 Cheyne Walk**, wall box (VR)
- **No. 121 Cheyne Walk**, wall box (VR)
- **No. 267 King's Road** (GR)
- **No. 10 Oakley Street** (VR)
- **No. 27 Paultons Square** (GR)

### Kensington Vestry Street Lamps in:

- Bramerton Street
- Cheyne Row
- Glebe Place
- Lawrence Street
- Lordship Place

## Other

**4.9** There are some roads where three rows of granite setts have been left exposed to form the gutter rather than being covered with tarmac. This makes a positive contribution to the conservation area and can be found in Cheyne Row, Glebe Place, Lawrence Street and Lordship Place.



Pillar box (GR)



Modern Coronet street lamp, Old Church Street



Wall box (VR)



Original Kensington Vestry street lamps, Dovehouse Green

## Views

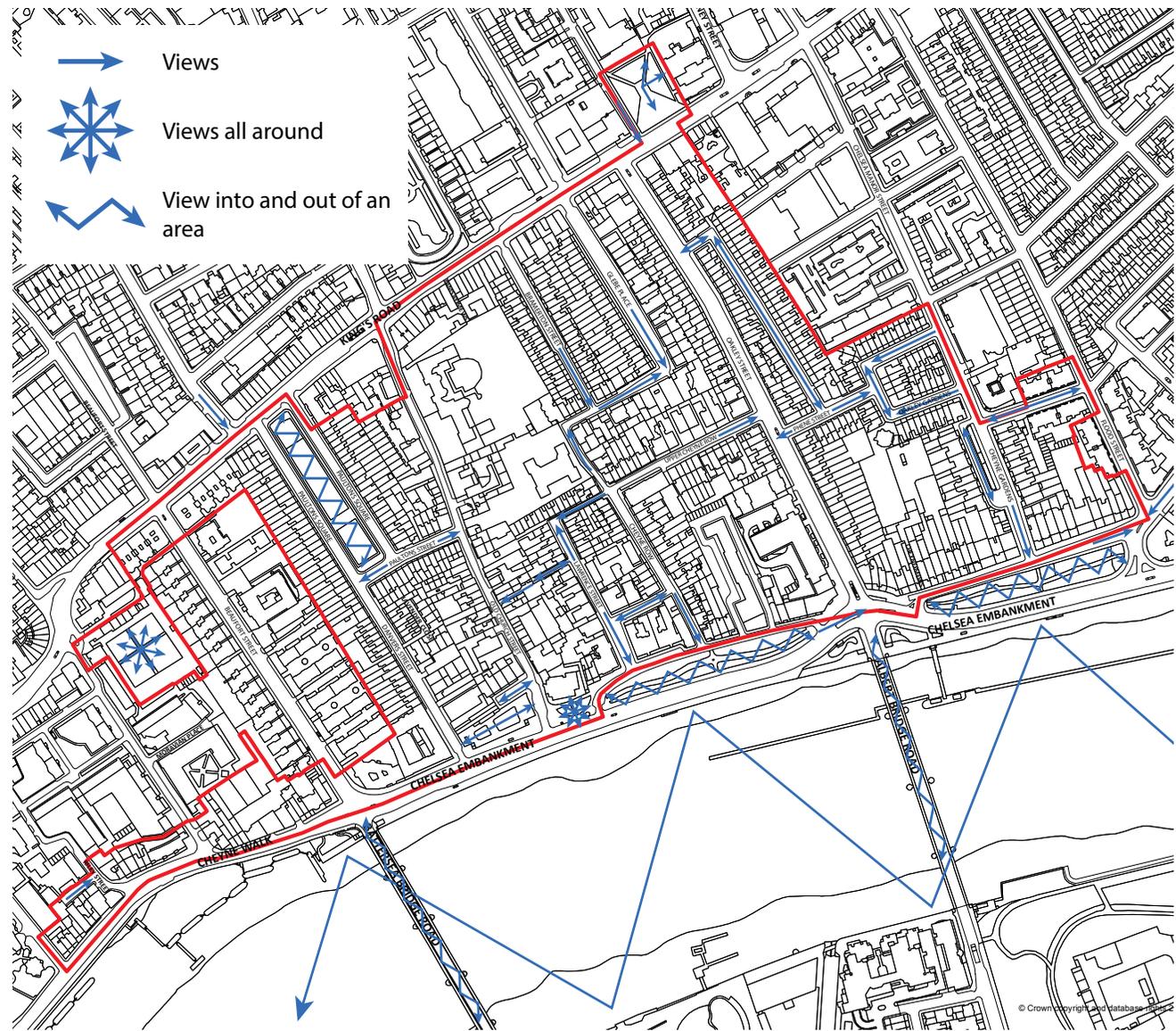
**4.10** As the area was developed in separate plots of land by different builders there are very few planned views in the conservation area. Of those that could be said to have been planned, we can include the views around Paultons Square and the view into it from King's Road as well as views from across the Thames and through trees to the houses on Cheyne Walk.

**4.11** In the Georgian part of the conservation area there are several stunning vistas along Justice Walk to Duke's House and Monmouth House in Lawrence Street; as well as north up Lawrence Street to the houses in Upper Cheyne Row; and similarly east along Lordship Place to contemporaneous houses on Cheyne Row, and west to *The Cross Keys* pub.

**4.12** The artistic enclave that is Glebe Place also offers some excellent views, two of the best being the view north to Philip Webb's **no. 35** and the view south to the highly idiosyncratic **no. 50**.

**4.13** Other views can be classified as intriguing glimpses into small streets such as those into Petyt Place, Apollo Place, Justice Walk and along the pedestrian west end of Upper Cheyne Row. Dovehouse Green allows a view in its north-east corner to St Luke's Church.

**4.14** Finally, the River Thames has an important relationship with the area, offering views across it on both sides as well as from and to the bridges.



**Fig 4.1 Views map**



View to King's Road from Paultons Square



View of Lawrence Street from Justice Walk



View to no. 35 Glebe Place from Cheyne Row



View to St Luke's Church from Dovehouse Green

## 5 Negative Elements and Opportunities for Enhancement

**5.1** This section itemises some of the alterations that cause harm to the historic and architectural character of the conservation area. The National Planning Policy Framework and the Council's policies both require opportunities to be taken to enhance heritage assets when opportunities arise and this includes the removal of the negative elements given in this section.

**5.2** Heritage is a finite resource and once a historic feature is lost, it can only be reinstated in replica but its authenticity will be lost forever. The loss of historic features is therefore a loss to the significance, integrity and historic character of the conservation area as a whole.

**5.3** The conservation area is generally in very good condition, but perhaps the most harmful alterations have been those to the rooflines of the houses. Terraces and individual houses would have originally been built with the same roof treatment, often concealed behind a parapet, but in the twentieth century many mansards were added in arbitrary designs that failed to preserve the unity of the groups of houses. There have also been roof terraces added, particularly along Cheyne Walk and Oakley Street, some of which have out-of-character guard rails or trellises that harm the historic character and appearance of the street. Rooflights have also impacted on the steep tiled roof slopes of the houses in Petyt Place.

**5.4** Painting brick elevations is another harmful practice that has taken place in several streets including Old Church Street and Bramerton Street. This is particularly harmful where it interrupts the uniform terraces as these



CCTV cameras and unsympathetic boundary additions, nos. 4-6 (even) Upper Cheyne Row

were built as a single structure having matching finishes and details that were meant to be seen as a whole and not as individual units. The cleaning of brickwork is usually unnecessary for conservation reasons and is thankfully rare in the area. Where it has taken place, for example in Paultons Square, it too has the effect of damaging the continuity of the set piece and giving a patchwork appearance.

**5.5** Many historic shop frontages have been lost to large modern plate glass windows and others have been painted garish colours. There



Visually intrusive gate at no. 21-23 (odd) Upper Cheyne Row

is a tendency to paint the stucco shopfront surrounds (ie. the cornice and pilasters) to match the shop windows whereas they are in fact meant to resemble stone and should be painted in a matching stone colour to unify the terrace.

**5.6** Other harmful small scale alterations include the addition of CCTV cameras to front elevations, replacement windows in mismatched materials or glazing patterns, the loss of balustrades to parapets or the addition of solid boarding or walling behind open cast iron railings.

# Appendix 1: History

## EARLY HISTORY AND ARCHAEOLOGY

The Cheyne Conservation Area is possibly the most archaeologically significant part of the Royal Borough. The area's proximity to London, the river and its situation on the south-facing, fertile and well drained riverside gravels, would have made the area attractive for settlement from the earliest times and this is attested to by the subsequent Roman and medieval road network.

Prehistoric settlement activity could be revealed in the Kempton Park Gravel geology and the alluvial deposits associated with the Thames, as well as from the foreshore. Recent archaeological investigations, such as those at Chelsea Old Church and the Old Rectory, have indicated prehistoric and Roman activity in the area; and the name Chelsea itself suggests an early Saxon settlement (and was possibly 'Cealhythe', a Council Place of Saxon Kings).

There is some archaeological evidence for pre-Norman conquest settlement, particularly near the Old Church. At the rear of nos. 6-16 Old Church Street, middle Saxon finds included a possible timber structure and in 1996 timbers which appeared to be a fish-trap were found in the Thames (just west of Battersea Bridge) dating to the period 700-900 AD. The first mention of Chelsea was made in 785 AD.

It is known that there was a Norman Church here which was granted, with all its pertinences, to the Abbot and Monastery of Westminster in 1157. Records of the Rectors go back to 1289.

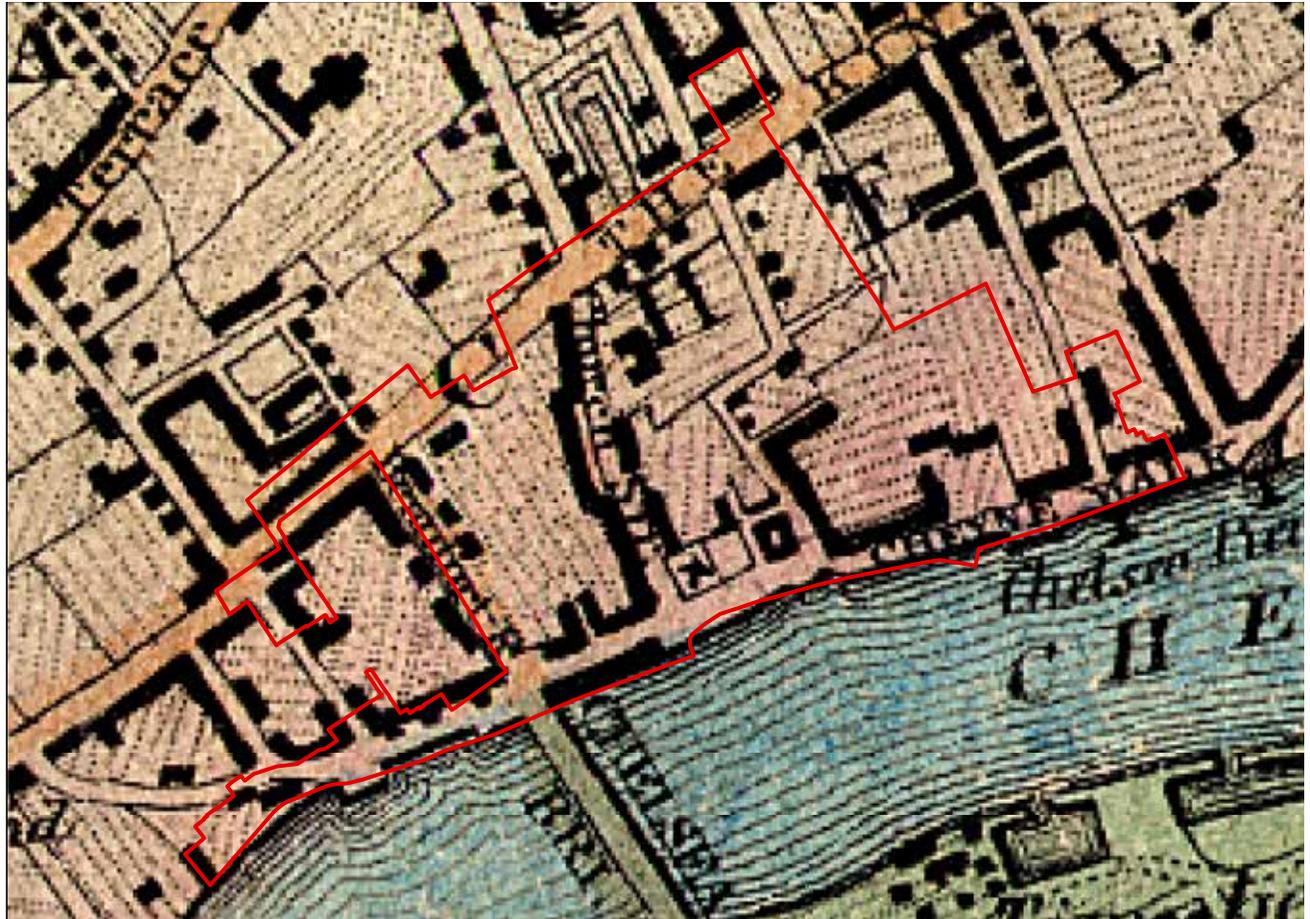


Fig 6.1 Davie's map of 1841

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By the thirteenth century the area was attracting wealthy and powerful individuals from London, who chose to build their country houses or large farmhouses at Chelsea, which was close to Westminster and the City and easily accessible by the river and road network.

Through the centuries of Cheyne's history the one factor which has continued is the riverside

church which itself sits on a plot thought to have been a place where early Britons worshipped river gods followed by the Romans and becoming one of the first churches when Christianity came to England. Today this forms the most ancient point and the centre of the oldest parts of the conservation area. The church was rebuilt after bombing in WWII but many historic monuments were salvaged and

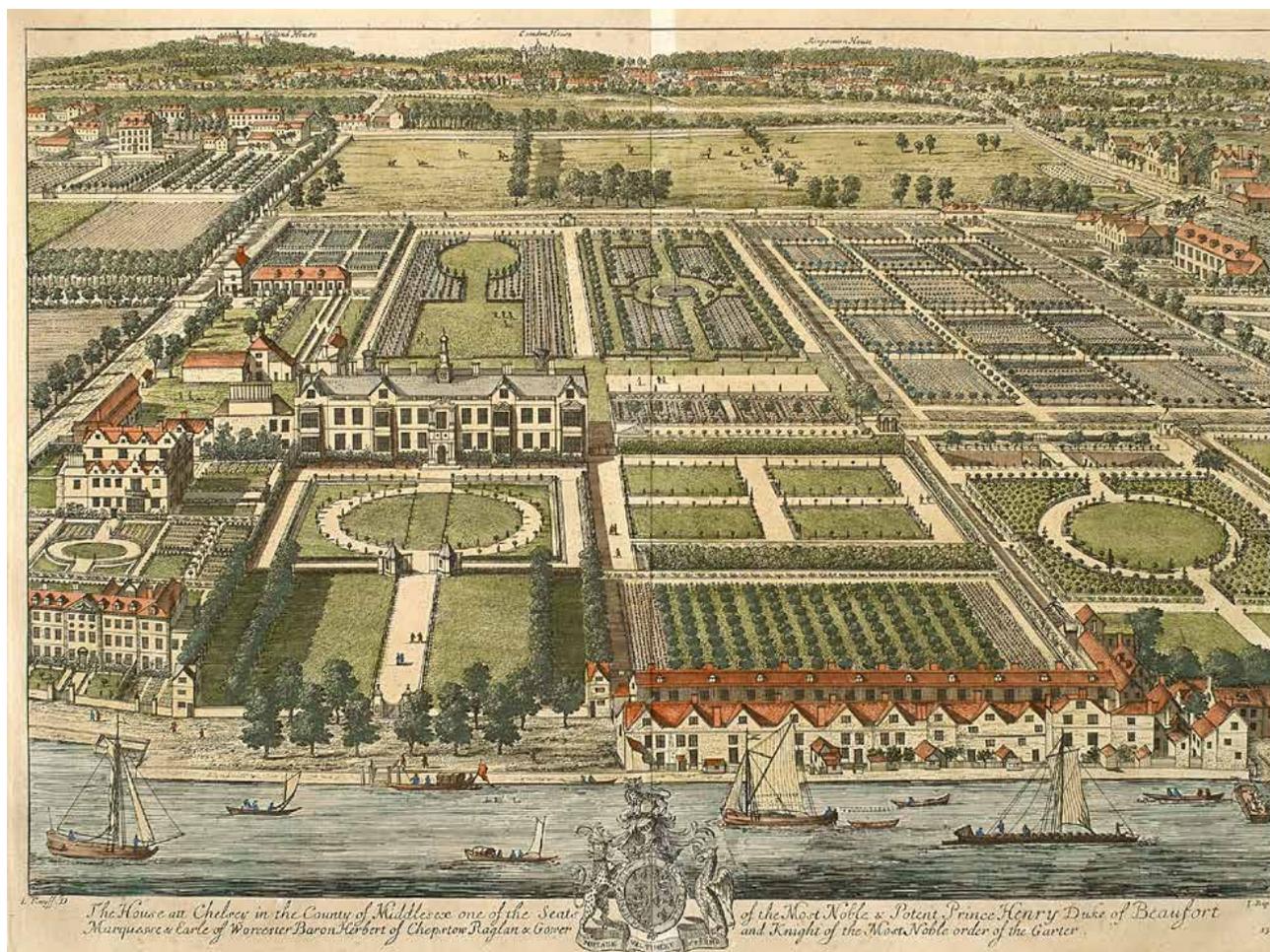
continue to commemorate the families who lived in Chelsea's great houses, and include such notable names as Bray, Sloane, More, Lawrence, Stanley and Cheyne.

## The Great Houses

Cheyne has one of the longest histories of building of any part of the Royal Borough and several great houses have been built here by the aristocracy as well as royalty over the last 500 years or so. Indeed in the sixteenth century the area was known as a village of palaces. The most important of the great houses were: Beaufort House, Henry VIII's Manor House, the Earl of Shrewsbury's Mansion, The Old Manor House, Lindsey House and Danvers House.

Many of today's boundaries are still marked by lengths of Tudor estate walls, whilst others can be read in the lines of streets or boundaries between modern properties. Furthermore, recent excavations in the Cheyne Walk area have revealed significant remains of the great houses, and excavations have uncovered complete structures including intact bread ovens, wells, walls and other important features. Other parts of the old buildings have been incorporated into later houses and this can often be detected further through a programme of historic building assessment and recording.

Perversely, Crosby Hall, to the west of Chelsea Old Church is the oldest house in the area, but was not part of the early history of Cheyne, having been moved from Bishopsgate and erected in its present position in 1910. The Hall was built in the fifteenth century and moved here



**Fig 6.2 Kip's View of 1708**

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under the direction of Walter H. Godfrey who was also architect of Chelsea Old Church from before the Second World War.

However, Sir Thomas More's vast estate was key to the development of the whole area. More was the Lord Chancellor to Henry VIII and executed by him for refusing to recognise his

divorce, thus becoming a Catholic martyr. More had also occupied Crosby Hall in Bishopsgate as his town house, but when he came to Chelsea in 1520, he built a large estate including at least three houses, one of which was purchased by the First Duke of Beaufort in 1681 when it became known as Beaufort House.

Between Beaufort House and the house and the river, two courtyards were laid out and to the north of the site, acres of gardens and orchards were planted. The land associated with the house included the Thames frontage between Milman Street and Old Church Street and stretched northwards beyond King's Road. The stables and yard were converted into the chapel and graveyard of the Moravian Burial Ground and the farmhouse, Lindsey House, was remodelled and subdivided. In 1535 More was taken from Beaufort House to the Tower of London where he was beheaded. The house was demolished in 1740 by Sir Hans Sloane.

Shrewsbury House (or Alston House) was a large Tudor/Elizabethan mansion possibly dating from 1519 but certainly before 1543. This was one of the homes of Bess of Hardwick who married the Sixth Earl of Shrewsbury in 1568, her fourth husband, and became the second richest woman in England, after Elizabeth I.

The house occupied the site now taken by the flats named after it on the site of **nos. 40-45 (consec) Cheyne Walk**. It is probable that one wing of Shrewsbury House became part of **no. 46 Cheyne Walk** which it adjoined prior to the mansion's demolition in 1813.

To the west of Beaufort House was Lindsey House which is the only whole building to survive from the early great houses. The first house on this site was the principal farmhouse to Sir Thomas More's estate that was leased to William Paulet between 1547-1567 and ultimately to Sir Theodore Mayerne (physician to Charles I) who might have demolished or remodelled after



Fig 6.3 Map of 1869

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it was vacated by his daughter in 1659. Robert Bertie, third Earl of Lindsey took the house and raised £2,000 of security on it in 1671 and made further alterations, including refronting the house, which were finished in 1674. The thickness of various walls and the main lines of the plan and evidence from Kip's View suggest that some of the earlier building may have survived but the

present structure (with the exception of later alterations) dates from 1674.

The house was sold to Count Zinzendorf who intended to use the house as a headquarters for the exiled Moravian Brethren and various alterations were made to the house c.1752. The Moravian Church suffered deep financial troubles and plans were abandoned with the house being

again sold and in 1774/5 was subdivided into five terrace-like houses or 7 including the side additions and renamed Lindsey Row. The house is grade II\* listed.

The Old Manor House and Monmouth House. The Old Manor House of Chelsea was held by a succession of lords of the manor until it was sold by Baron Sandys to Henry VIII in 1536 who built a new manor house on Cheyne Walk. The Old Manor House is believed to have been situated near the present northern end of Lawrence Street changed hands a number of times before becoming the property of the Lawrence family in 1583 in whose hands it remained until 1725.

It would appear that the old house was demolished before 1704 and replaced by a number of smaller houses. In 1695 four houses were built on the west side of Lawrence Street followed by two on the eastern side which were in turn, joined across the northern end of the street in 1705-06 by four new houses. A passageway split the two largest northern properties which was closed by large pedimented doors. The Duchess of Monmouth occupied the eastern of the two large centre houses between 1715-18 at which date she took over the second house until her death in 1732. The centre houses became known as Monmouth House, part of which was demolished in 1835 and the pediment moved to **nos. 23 and 24** where it remains to this day.

Henry VIII's Manor House was built between 1536-1543 and stood on a site now occupied by **nos. 19-26** (consec) **Cheyne Row**. Henry had been familiar with Sir Thomas More's Beaufort

House. He acquired the old manor house in Chelsea by swapping it for Mottisfont Priory in Hampshire. Rather than occupy the old manor house, and soon after then execution of More, he built a new manor house and married Jane Seymour only eight days before the old property was conveyed to him. After Henry's death, the dowager Queen married Lord High Admiral Seymour and they occupied the manor with the young Elizabeth I.

In 1657 the house arrived in the hands of Charles Cheyne who had married the eldest daughter of William, Duke of Newcastle and with whose wealth he bought the whole manor in 1660. Its land extended approximately from Fulham Road in the north to the river in the south, between Chelsea Creek and the present line of Sloane Street. In 1681 he became Lord Cheyne. He died in 1698 and was succeeded by his son, William, who released the land in the south of the estate for the development of Cheyne Row.

The manor was largely occupied by lessees until 1710 and then sold to Sir Hans Sloane in 1712 who again let the property until he retired there in 1742 with his vast collection that was to form the foundation of the British Museum and later the Natural History Museum. It had been Sloane's wish that his collection should remain at Chelsea and that the government should purchase it with the manor house, but the collection was moved to Bloomsbury in 1759 and the manor house demolished to make way for **nos. 19-26 Cheyne Walk** which were built between 1759-1765. **No. 24 Cheyne Walk** contains the most complete remains of the manor house in the form of seven

vaults lying mainly under the roadway to the mews.

Danvers House stood on and near the site of Crosby Hall, more or less across the axis of the present Danvers Street. The house was built in 1623 for Sir John Danvers on land which originally belonged to Sir Thomas More's estate.

Danvers was a leading exponent of Italian architecture and garden design and both his house and gardens were in an advanced Italianate style. At a later date, Pepys found it the "*prettiest contrived house that I ever saw in my life.*" The house had been condemned in 1696 and although it was not demolished until 1720, parts of the approach through its garden were leased to Benjamin Stallwood for building the south end of Danvers Street. The south of Danvers Street was to become the new location for Cosby Hall and joinery and railings from the demolished early Georgian houses were saved for use in its basement.

The Old Rectory is another particularly interesting house which survives today. Its site had been given by the Marquis of Winchester in 1566 but the house was rebuilt c.1725. Some of its outhouses have brickwork of seventeenth century appearance and the semi-circular bays on its east side were added in the late eighteenth century, so is an amalgam of ages. Its glebe was approximately bounded by Old Church Street, Margaretta Terrace, the King's Road, and Upper Cheyne Row.

## THE EIGHTEENTH CENTURY

The first real break with this pattern of riverside development came at the end of the seventeenth century with the Royal Hospital's projected but unrealised avenue to Kensington Palace, of which Royal Avenue is a reminder. Through the eighteenth century, however, most building was in the form of concentric village development or terraces of brick houses built close to the church.

Cheyne Row was an instance of this, coming slightly before Sir Hans Sloane's 'ribbon development' along the riverside beyond the Manor House, which was carried out around 1717. **Nos. 16-34** (consec) **Cheyne Row** were built on property leased from Lord Cheyne in 1708 by Elborow Glentworth and Thomas Hill. The ground was previously occupied by the bowling green of the Three Tuns public house (which shared the present site of **nos. 46-49 Cheyne Walk** with another public house, The Feathers). **Nos. 16-24 Cheyne Row** backed onto the grounds of Shrewsbury House and have the Tudor garden wall as their boundary; whilst **nos. 26-34** backed onto Glebe (the land attached to the Parish Church). There was an eleventh house in the terrace (owned at one stage by William de Morgan and housing his pottery from 1876-1882) called the Orange House which in time made way for the Roman Catholic Church of Our Most Holy Redeemer and Thomas More (1895).

The Three Tuns and The Feathers were demolished in 1711 for housing now located at **nos. 46-49** (consec) **Cheyne Walk**, although two have been altered. Its bowling green and



Fig 6.4 Map of 1896

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the gardens were not developed until the late eighteenth century.

When Cheyne Row was built it was called Great Cheyne Row, but its northern boundary was fixed by a new road 22 feet in width which ran east only as far as the end walls of the new houses – that is, up to the boundary of the Glebe. This became known as Little Cheyne

Row (now Upper Cheyne Row). To the north of this road was a strip of land 40 feet deep bounded on the north and east by the Glebe. William Lord Cheyne had intended to build stables on this plot. The houses here were more modest in size as befitted their greater distance from the river than Great Cheyne Row. They were built around 1710 to 1715.

From a lease dated 1716 it is known that six acres of glebe land, north of the grounds of Shrewsbury House and south of King's Road, and east of the Upper Cheyne Row properties were in the occupation of a Francis Cook, after whom Cook's Ground was named. He seems to have started building before that lease gave him a tenure of three lives, for number 1 Upper Cheyne Row, the Cottage, which appears in the Rate Books from 1715, was probably built by him although there is a semi-circular vault below it, running the length of the building, which may be older. It appears larger than its present size upon earlier maps, and having been on the fringe of the village and within the glebe it presumably then had farm buildings attached.

In 1753 Sir Hans Sloane died without a son and this was to have considerable influence on the area's development. The Manor was divided between his two daughters, Sarah and Elizabeth. Sarah took the western half and married George Stanley from Paultons in Hampshire, whilst Elizabeth took the east and married Charles Cadogan of Oakley, a Welshman. Both families were to achieve developments of great quality.

On the Cadogan share, Henry Holland's development of Hans Place (begun in 1777 and in neighbouring Hans Town Conservation Area) foreshadowed the end of an era as London started to reach out beyond Mayfair, a process leading to the fusion of the city and the village during the nineteenth century.

Up to this time the river's importance for transport diminished little. Hard though it is to imagine, the King's Road was of minor

importance, a track or path-way used by farmers as well as a short-cut to Putney for the Sovereign on journeys to Hampton Court. Charles II (1630-1685) had laid the road with gravel after discussions with the parishioners of Chelsea and the landowners who ditched their lands on either side. It was agreed that the Lord of the Manor and other landowners would continue to enjoy their ancient rights of way over what was now the King's private road.

In the reign of George I however, one Mr. Watkins, Surveyor to His Majesty's Private Roads, closed it to the landowners of Chelsea after carrying out repairs. After some furore, the landowners and Sir Hans Sloane petitioned successfully for restoration of their rights in 1719. Presumably without this Argyll House (1723) and numbers 213 and 215 (1720) could not have been built fronting the road.

Gates controlling access were constructed, and by 1731 copper pass tickets were in use for holders who were allowed the privilege of driving along the King's highway. Only by 1830 did it become a public road to stimulate and enable the growth of South Kensington. Stucco replaced brick and transformed the village which was complete by the opening of the Embankment in 1874.

### Chelsea China

In Europe porcelain had been produced since the sixteenth century but its method of manufacture was a closely guarded secret. As an alternative to the true or hard paste porcelain, English experiments concentrated upon the production of

an artificial (or soft paste) porcelain having most of the visual properties of the real thing. The first successful English manufacture was by Nicholas Sprimont in Chelsea, c.1745. This was funded by Sir Everard Falkner and a factory was sited in the grounds of his mansion, Monmouth House but the exact site and size of the factory has puzzled many researchers although it is generally agreed to have been in the area adjacent to Lawrence Street, Justice Walk and Old Church Street. Archaeological assessment and possibly excavation would be the only means of establishing the location of the enterprise as well as solving the mystery of a fabled second Chelsea factory.

Chelsea China flourished throughout the 1750s and 60s, the products being designed for the top end of the market, and in 1770, following competition, the works were acquired by Derby China, when the famous Chelsea anchor mark became conjoined with 'D'. In the 1780s another pottery operated by Hemple and Ruel from Cheyne Row.

By the end of the eighteenth century the improved canal system had made the proximity to London less important for the ceramic industry and potting at Chelsea ceased, leaving the area to revert to residential peace.

The art was, however, revived during the last part of the nineteenth century when as part of the Arts and Crafts Movement studio pottery became fashionable. William de Morgan friend and collaborator of William Morris, and the most distinguished of the 'new' Chelsea Potters had a kiln at his house in Cheyne Row.

## THE NINETEENTH AND TWENTIETH CENTURIES

Large terraced developments began to be built in the area from the mid-nineteenth century. Paultons Square was a grand design of houses in the Regency style (stucco lower floors, Georgian paned sashes and a restrained palace design) set around a private garden square. The houses were begun in 1840 but not completed until 1865.

Oakley Street was built in the 1850s to meet the Cadogan Pier on the Thames and the Albert Bridge built by Rowland Mason Ordish in 1873. Whilst along King's Road, commercial development was spreading with shops, pubs and public buildings.

### Dr Phene

Towards the end of the nineteenth century, Cheyne House or 'Dr Phene's Folly' was built by an eccentric, John Samuel Phene. He had a large collection of ancient arts and built a grotesque house he called 'The Chateau' to contain it, but the house was known locally as 'Gingerbread Castle'. The house was never completed and when Dr Phene died at a great age in 1912, it was in a state of extreme dilapidation, but survived until the 1920s when it was pulled down. The house backed onto no. 16 Upper Cheyne Row (then number 4, which dates from 1767). It had much bigger grounds than the other Upper Cheyne Row houses and its principal access was from the south end of Glebe Place. Despite his eccentric house, Phene developed Oakley Street, Phene Street

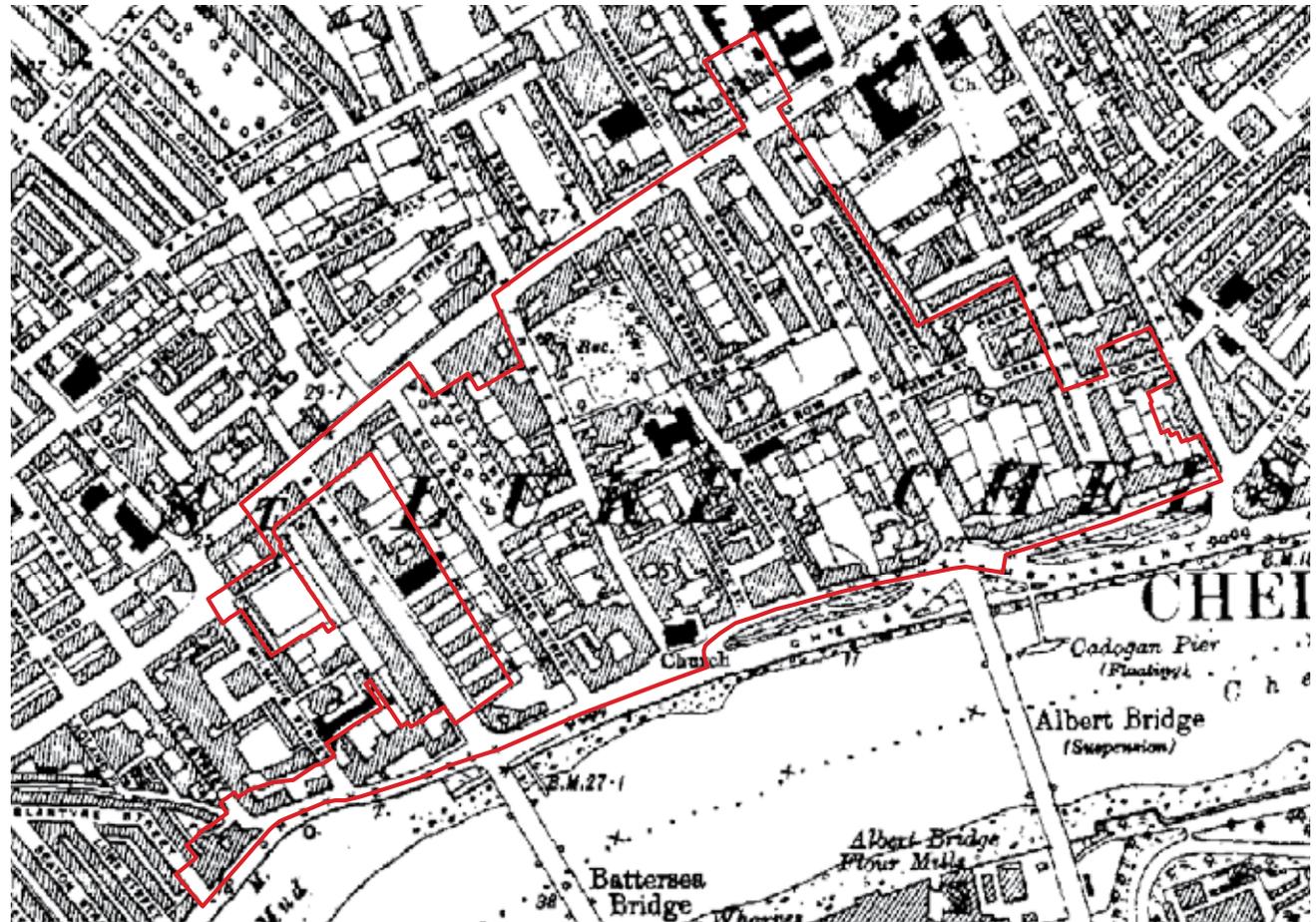


Fig 6.5 Map of 1920

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(including his eponymous pub) and Margareta Terrace which was named after his wife.

### Artists and Writers

Chelsea has long been recognised a centre for artists and writers. The old village of Chelsea with its red brick houses, picturesque riverside and old church epitomised the past but was on

the fringe of fashionable London and thus the area appealed to those who rejected the then modern architecture of the stucco terraces of Pimlico and Bayswater.

The essayist Leigh Hunt took a house in Upper Cheyne Row (**no. 22**) in 1833 and stayed until 1840. His example was shortly followed by Thomas Carlyle, writer and social commentator,

who spent most of his adult life in **no. 24 Cheyne Row** (from 1834-81). Seascape painter, Joseph Mallord William Turner died at **no. 199 Cheyne Walk** in 1851 where he had lived with his mistress and Margate landlady, Sophia Booth, since 1846; and James McNeill Whistler lived at **no. 96 Cheyne Row** between 1866-78. In 1862, the artist Dante Gabriel Rossetti moved to **no. 16 Cheyne Walk** until his death in 1882. The fact that each took older houses in a then unfashionable area was indicative of a new movement in the arts that looked back to the values of the previous century.

One of the first architectural reactions to the latter occurred in 1868-69 when the artist George Pryce Boyce commissioned Philip Webb to design him a studio house at **no. 35 The Glebe**, called West House. Webb was an up and coming Arts and Crafts architect who had recently built the Red House for William Morris in Bexley and with him, founded the Society for the Protection of Ancient Buildings. West House is one of the earliest examples of the Queen Anne Revival style which took inspiration from vernacular architecture to create a new form that was to flourish in Chelsea and spread across the country over the next 20 years.

Boyce was a founder member of the Pre-Raphaelite Brotherhood who attracted kindred spirits to the area. William de Morgan, the artist potter moved into **no. 8 Cheyne Row** in 1872, where he made his famous metallic glazed tiles, whilst Tite Street (in the adjoining Royal Hospital Conservation Area) became the home of key members of the Aesthetic Movement led by Oscar Wilde who lived at **no. 34**.



Fig 6.6 Map of 1938

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Charles Robert Ashbee, another Arts and Crafts architect, designer and founder of the Guild and School of Handicraft, designed a series of houses along Cheyne Walk, of which only two survive today. In 1886 one of Chelsea's oldest pubs the Magpie and Stump, dating from the days when Henry VIII was Lord of the Manor, was burnt down. Ashbee took the site to build three houses at **nos. 37, 38 and 39 Cheyne**

**Walk**. He named **no. 37** after the old pub and used it as his own workplace and a home for his mother to live in. It was demolished in 1968 but mercifully the other two remain.

Towards the end of the nineteenth century, Glebe Place became Cheyne's artistic centre with almost the entire street being occupied by artists, their houses and studios, most of which

were designed and built in what were then, modern styles for their specific purpose.

The Scottish architect and pioneer of Art Nouveau architecture in Britain, Charles Rennie Mackintosh settled in London in 1915 with his artist wife, Margaret MacDonal at Hans Studios (**no. 43a Glebe Place**) as well as building another studio house at **no. 49 Glebe Place** (now much altered). He also drew up imaginative and extensive plans for several artists' studios in Glebe Place but the scheme met with opposition and although consent was obtained, the scheme had to be abandoned for financial reasons.

### Mansion flats

From the 1880s larger blocks of mansion flats began to replace earlier houses in a shocking break from brick and stucco. The largest in the area, Carlyle Mansions was built in 1886 and was wittily nicknamed 'The Writers' Block' by resident, Henry James who shared the block with Erskine Childers, T.S. Eliot, Somerset Maugham, Ian Fleming and other noted authors.

But the conservation area has not ceased to evolve. Between the wars houses were built in Petyt Place and at the east end of Upper Cheyne Row. After World War II the church was rebuilt and houses were built on the south side of Upper Cheyne Row and in Paultons Street. Thereafter back land sites were infilled with various small scale, gated residences, offices and blocks of flats.

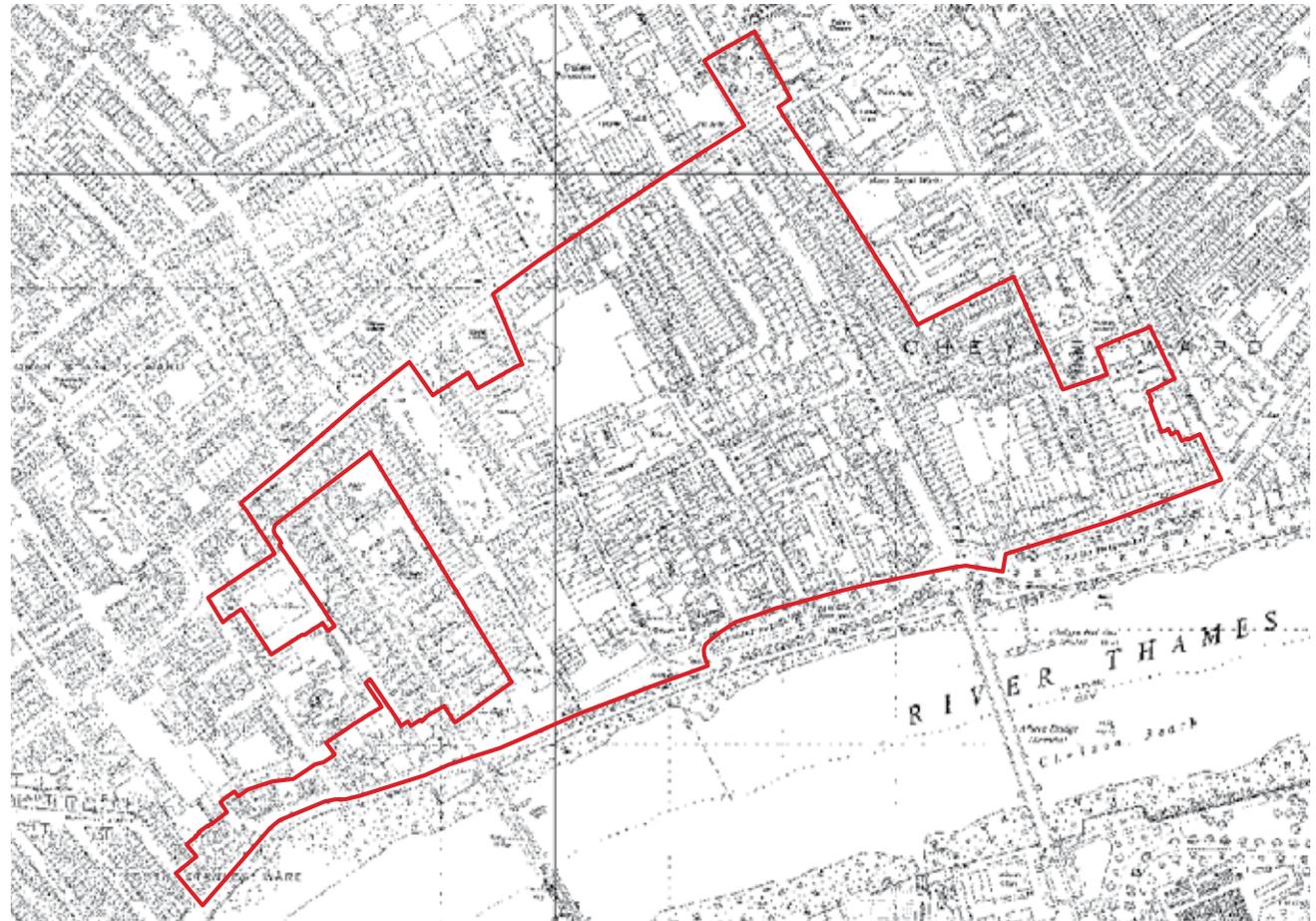


Fig 6.7 Map of 1955

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# Appendix 2: Historic England Guidance

## Conservation Area Designation, Appraisal and Management: Historic England Advice Note 1 (2016)

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

<https://historicengland.org.uk/images-books/publications/conservation-area-designation-appraisal-management-advice-note-1/>

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/>

## 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 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 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.

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