

The Boltons Conservation Area Appraisal

17 Febuary 2015

THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA

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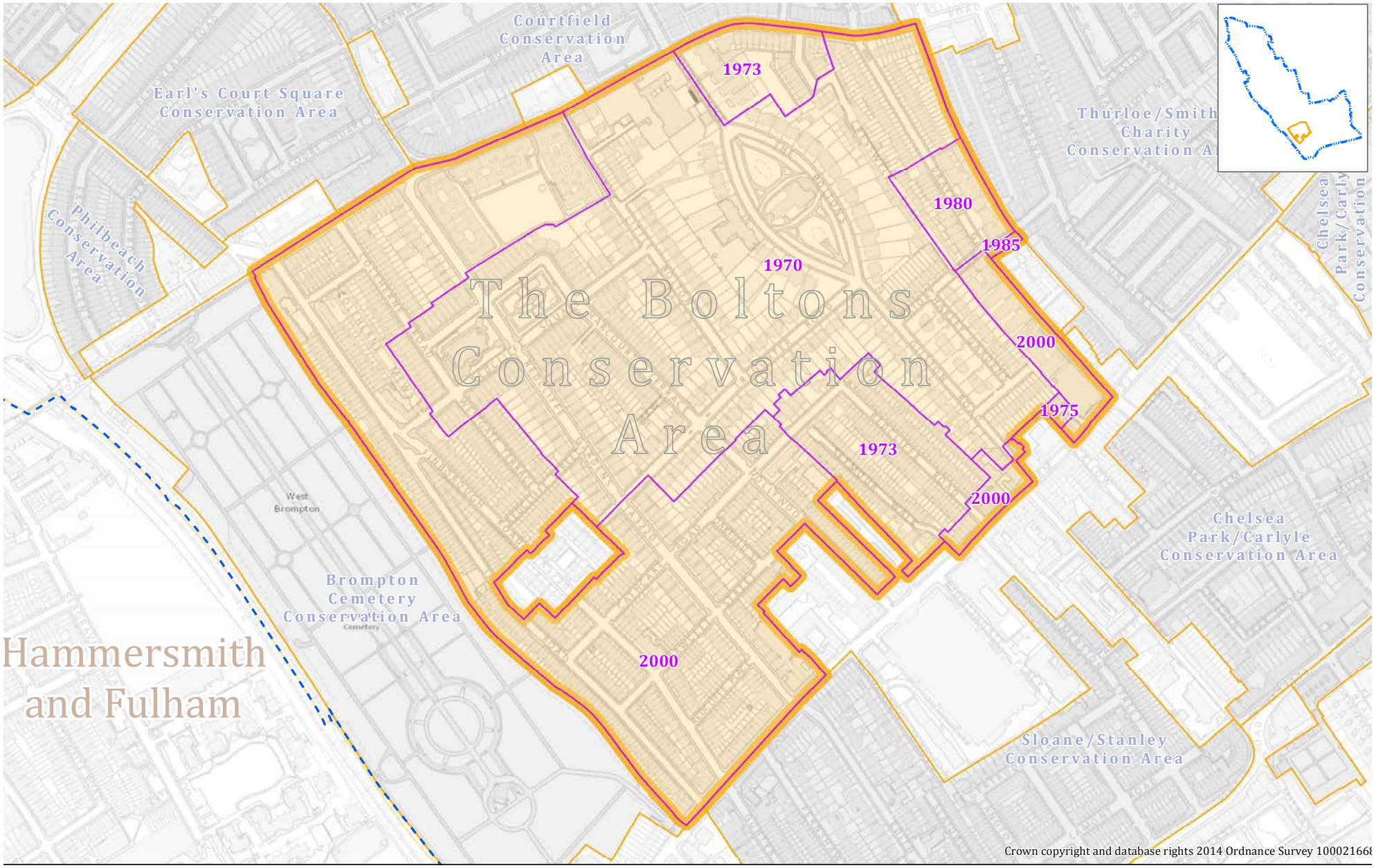
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The Boltons Conservation Area Boundary



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

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

1.3 This document has been produced using the guidance set out by English Heritage in theirdocument, Understanding Place: Conservation Area Designation, Appraisal and Management (2011). This document will be a material consideration when assessing planning applications.

Purpose of this document

1.4 The aims of the 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 and negative features which indicate scope for future enhancements

Note: Every effort has been made to ensure the accuracy of this document but due to the complexity of conservation areas, it would be impossible to include every facet contributing to the area’s special interest. Therefore, the omission of any feature does not necessarily convey a lack of significance. The Council will continue to assess each development proposal on its own merits. As part of this process a more detailed 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.



Ifield Road

Summary of Character

1.5 The bulk of The Boltons Conservation Area was developed between 1850 and 1876 in a largely Italianate style that was flourishing at this stage in the Victorian period. The conservation area notably contains two architectural set pieces: The Boltons and Redcliffe Square which both focus on churches at their centre.

1.6 The Victorian character of the area is inextricably linked to its main players: the main owners: the Gunters; architects, the Godwins; and its various builders (Atkinson, Spicer, Knight, Bradley, etc) but mainly, William Corbett and Alexander McClymont. Development began in and around The Boltons itself c.1850 and from the 1860s moved westwards.

1.7 The conservation area is predominantly residential but with other building types featuring importantly, some of which are much later in date. Mansion flats, two schools and a cinema add to the architectural and historic variety around the edges of the conservation area, whilst shops and pubs are located (in their Victorian locations) on the larger roads. The conservation area also contains a number of artists' studios that are representative of this activity in the borough as a whole in the late Victorian period.

1.8 The whole conservation area is fairly lushly planted with mature trees featuring quite strongly in some streets as well as the two 'squares'. On the whole the conservation area is well conserved and has a comfortable atmosphere set in a high quality built environment.



The Boltons

Context Map



Fig 1.1 Conservation Area Context Map

Location and Setting

1.9 The Boltons is located in the Redcliffe Ward in the south of the Royal Borough in postcode area SW10. The conservation area is bound to the north and south by two shopping streets - Old Brompton Road and Fulham Road - and to the west by Brompton Cemetery. To the east the housing continues with more stock brick and red brick terraces.

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

1.11 The Boltons is surrounded almost completely by other conservation areas. To the north are Earl's Court Square and Courtfield; to the east, Thurloe & Smith's Charity; to the west Brompton Cemetery; and to the south-west, Sloane-Stanley conservation areas.



Fig 1.2 Location and Setting Map

Historical Development Summary

- 1700s Land used for farming, market gardens and nurseries. Development exists along Old Brompton Road (then Brompton Lane) and Fulham Road (area then known as Little Chelsea)
- 1790s-1820s Houses built on Seymour Walk
- 1795 William Bolton buys land
- 1807 William Bolton sells land between Old Brompton Road and Fulham Road to Robert Gunter
- By 1850 Large houses exist on Old Brompton Road: Coleherne House, Hereford House, Bladen Lodge and Sidmouth Lodge
- 1846-63 Terraces at north of Drayton Gardens built. Architect John Blore
- 1849-50 Church of St Mary, The Boltons built. Architect George Godwin junior
- 1851-52 Houses on the east side of The Boltons built. Architect George Godwin junior, builder H. W. Atkinson
- 1857-60 Houses on the west side of The Boltons built. Architect George Godwin junior, builder J. Spicer
- 1860s Houses to the west of The Boltons built. Architects George and Henry Godwin, builders Corbett and McClymont and others
- 1869-76 Redcliffe Square built. Architects George and Henry Godwin
- 1872-3 Church of St Luke built. Architect George and Henry Godwin
- 1886-1905 Mansion flats built on Old Brompton Road and Drayton Gardens
- 1930 The Forum Cinema built, Fulham Road. Architects J. Stanley Beard and Clare
- 1950s Houses and flats built on WWII bomb damage sites, particularly in Finborough and Cathcart Roads
- 1954-56 Bousfield School built. Architects Chamberlin, Powell and Bon
- 27 January 1970 The Boltons Conservation Area designated

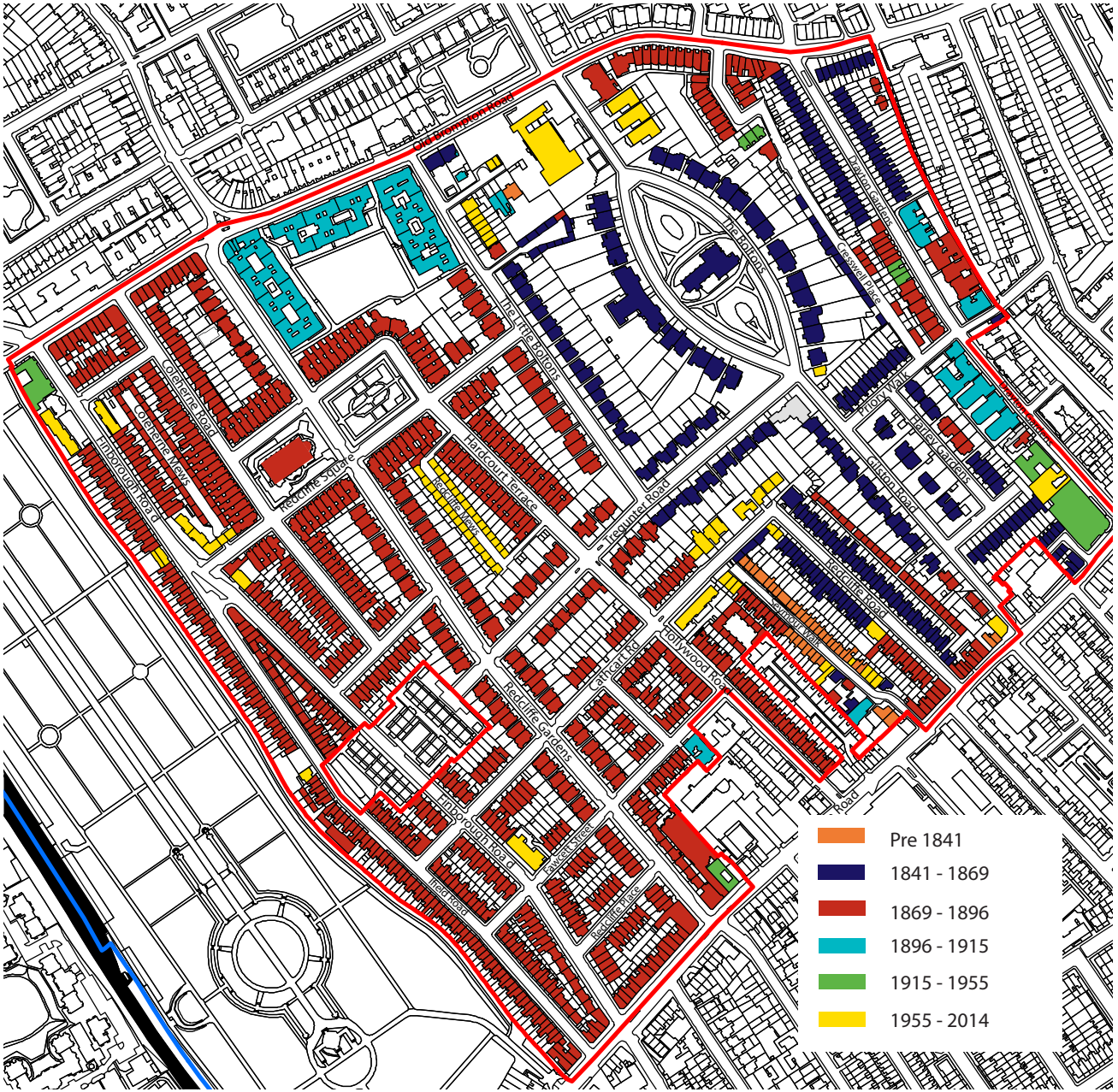


Fig 1.3 Historic Development Map

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2 Townscape

Urban Form

2.1 The earliest part of the estate, The Boltons itself and its immediate surroundings (Harley Gardens, Tregunter Road and to a lesser extent The Little Boltons and Gilston Road), are coarsely grained. Here large semi-detached houses built in the 1850s are set in a comfortable suburban setting (or 'rus in urbe') with generous front and back gardens with space between each pair of villas. Pavements both here and in Redcliffe Square are more generous than elsewhere.

2.2 Further west, the slightly later development (from the 1860s onwards) is either in the form of dense terraces or tightly packed semi-detached houses of similar height but smaller proportions and set in smaller plots. There are a few detached houses in the conservation area and a key feature of these and their semi-detached relatives are the gaps between the houses or pairs giving the impression of quality and spaciousness.

2.3 The result is an urban form that is highly legible and exhibits a hierarchy from luxurious spaciousness around the semi-detached villas, to the more space-conscious terraces, with the mews (having no gardens or pavements) representing the most tightly packed areas.

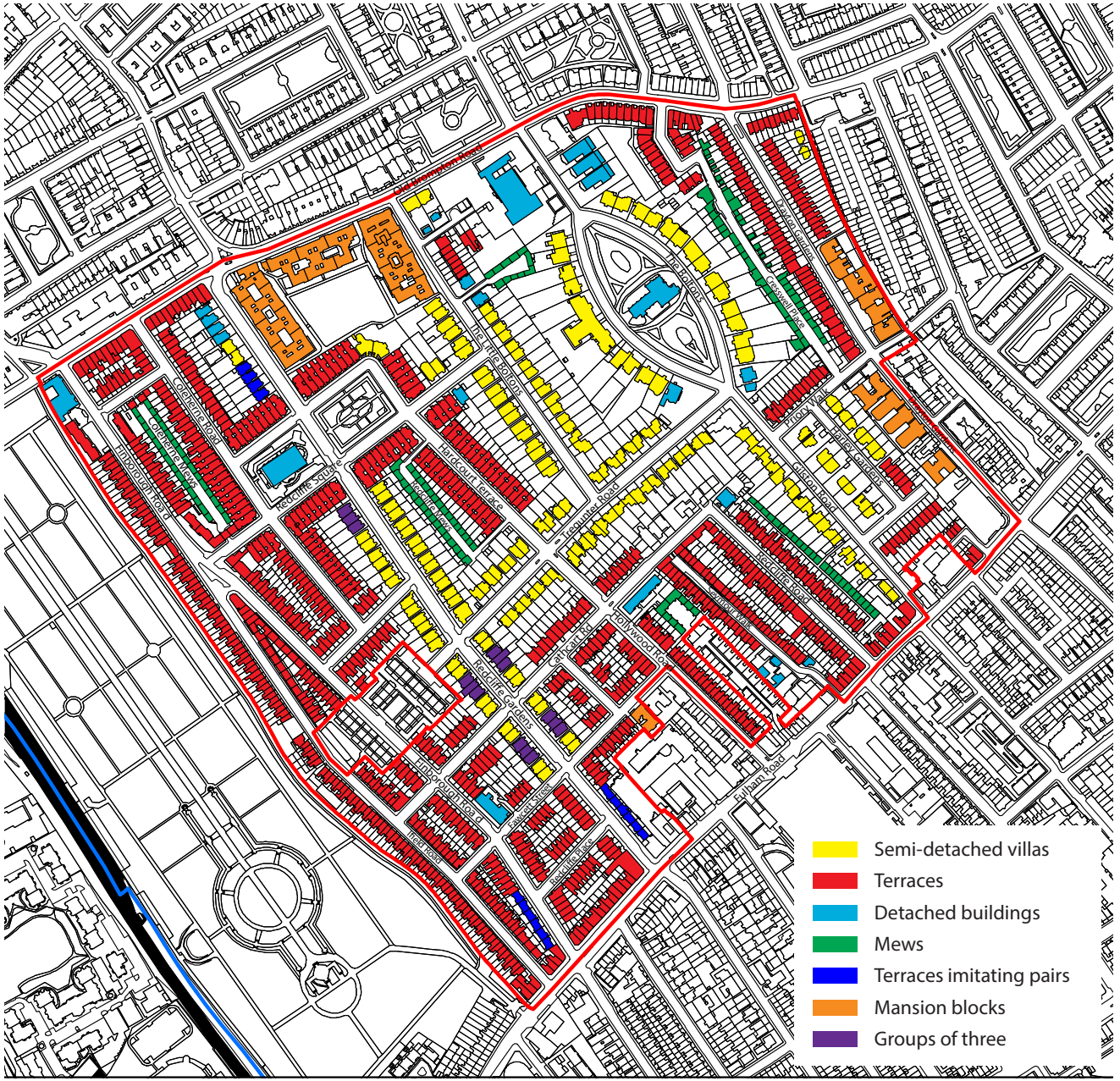


Fig 2.1 Building Typology Map

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Street Layout

2.4 Two historic routes that are now substantial roads run across the north and south boundaries of the conservation area with smaller streets leading off them. The streets within the area are laid out according to the size and shape of the original land parcel sold in the nineteenth century. At first glance they appear in a rough grid pattern, but on closer inspection there are many short streets that are stopped by transversal ones and only a few long arteries such as Finborough / Ifield Road, Redcliffe Gardens and Drayton Gardens.



Fig 2.3 Figure Ground Plan

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Gaps

2.5 The combination of developed and undeveloped space combine to give the individual conservation area its characteristic form.

2.6 Detached buildings such as the churches and the rare detached houses sit in their own green plots with space all around them. Semi detached houses have a similar setting whereby there is space to both sides of the pair giving them their characteristic unified form.

2.7 Such gaps allow glimpses of garden trees and create a breathing space in the dense urban environment as well as allowing the pairs to be read as one unit as originally intended. Other gaps exist at the ends of streets where a back garden abuts the neighbouring street and these too make an important contribution to the character of the conservation area.

2.8 Some gaps have been infilled and this has been detrimental to character giving the pairs the appearance of terraces and harming their distinctive setting.

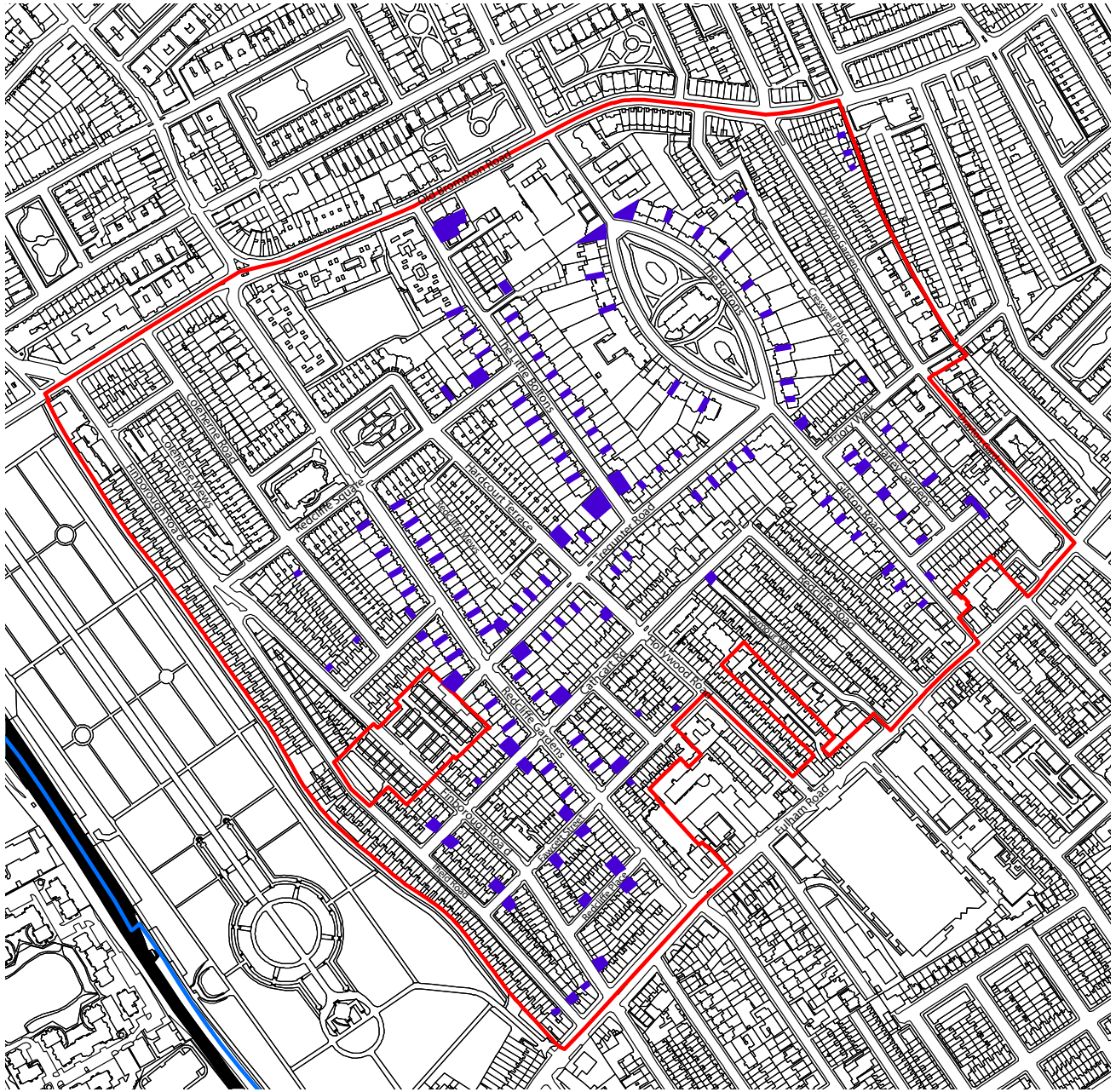


Fig 2.2 Important Townscape Gaps Map

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Historic Land Uses

2.9 The map adjacent shows the land uses as intended for the area by its original landowners and developers. These uses have largely continued to the present day and therefore form part of the livelihood of the conservation area.

2.10 The area is predominantly residential and the Victorian housing is laid out as terraces, semi-detached villas and a handful of detached houses and mansion flats. Several mews (stabling for horses to serve the houses) exist across the area and almost all have been converted to dwellings in the twentieth century.

2.11 The Boltons and Redcliffe Square were built around churches with shops and pubs planned for the later part of the area. The shops and pubs remain in their original locations with a few having been converted to cafes and restaurants and regrettably in Finborough and Ifield Road, to dwellings.

2.12 Much later two schools were built, the former St Mary's School (now The Budokwai martial arts centre) in 1878 and Bousfield School in 1954-56. The cinema (1930) on Fulham Road completes the small leisure offering in the area.

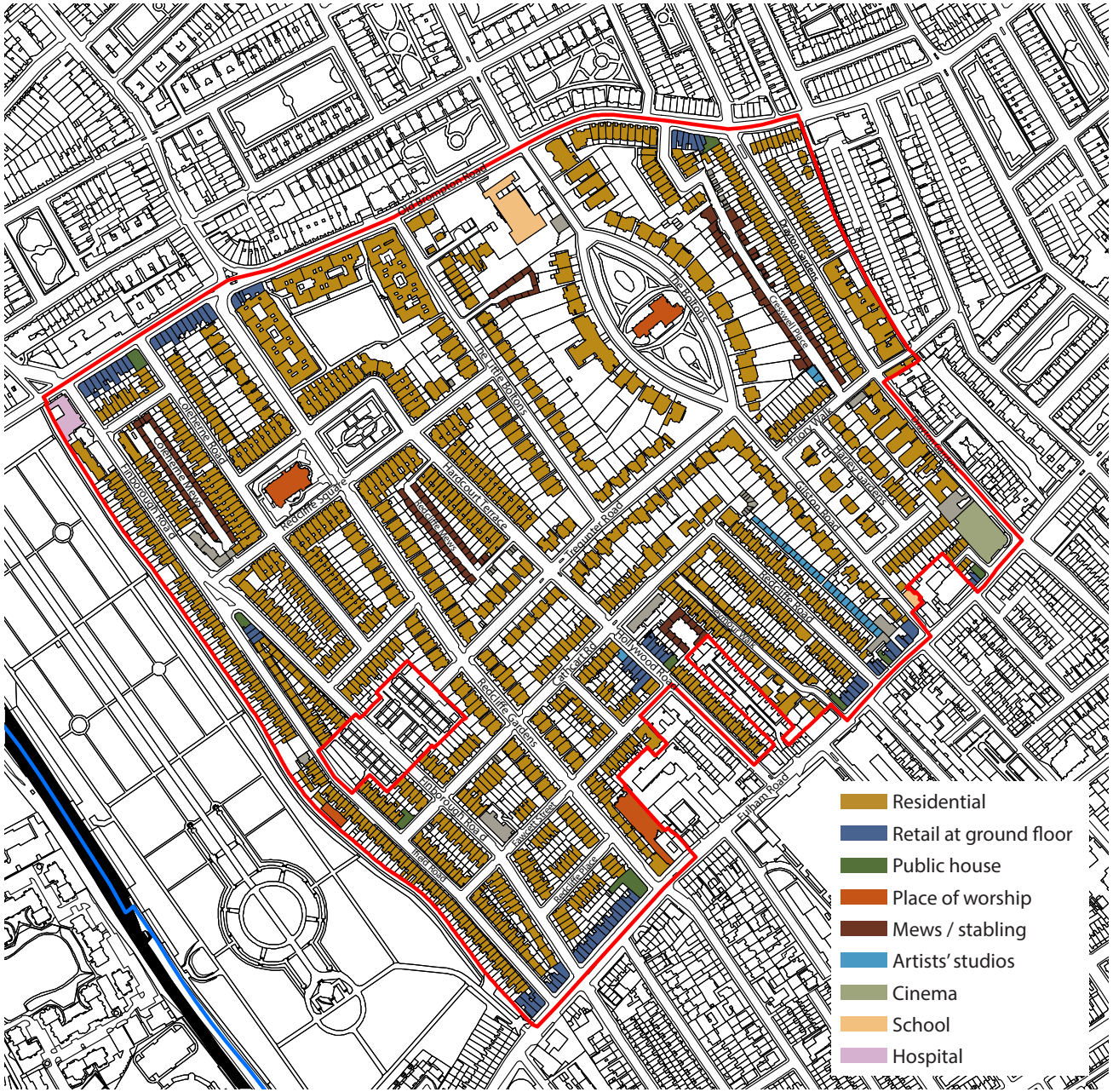


Fig 2.4 Historic Land Uses Map

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Current Land Uses

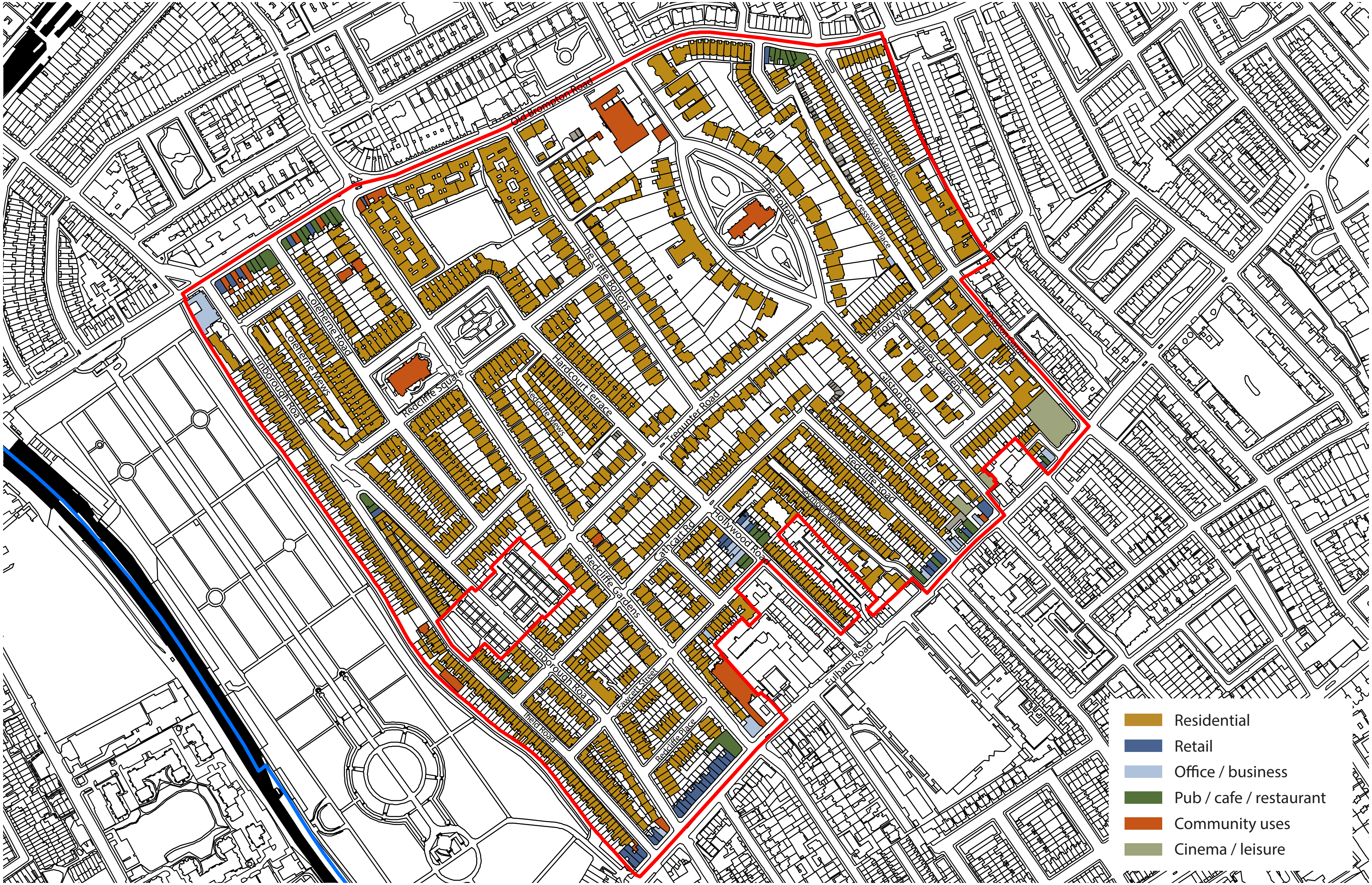


Fig 2.5 Current Land Uses Map

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Materials

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

2.14 Traditional materials used in The Boltons Conservation Area are:

- Stone (churches).
- Stucco (house frontages and corresponding boundary balustrades).
- Half stucco half brick (Drayton Terrace, etc).
- Gault brick (most terraces and many villa pairs).
- Stock brick (mews, Drayton Terrace, etc).
- Slate and lead (roofs).
- Timber (windows, doors and shopfronts) Timber was always painted at this period.
- Cast iron (railings, balconies, pot guards, boot scrapers). Always painted.
- Terracotta (chimney pots in buff or red, but always matching).
- Glass (thin crown or cylinder glass).
- Quarry / mosaic tiles (some steps).
- Granite setts (hard mews flooring) .
- Paint. When built, it was not intended to paint buildings and even stucco, which was meant to imitate stone, was only

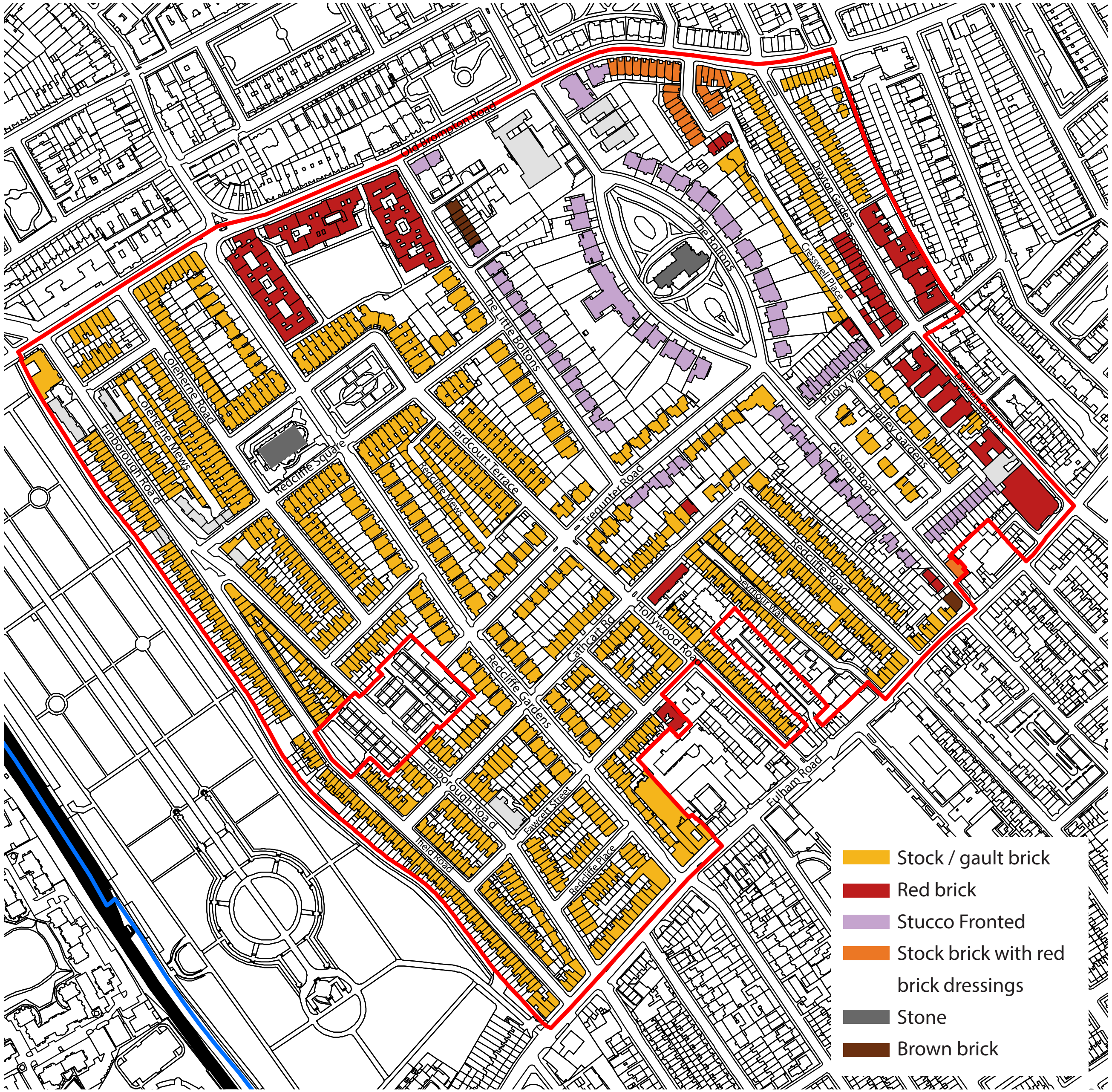


Fig 2.6 Materials Map

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painted later. Today many houses have been painted. In some cases where the whole terrace was painted many years ago in a consistent scheme, such as the south of Hollywood Road, this paint has become part of the street's character. However, in other places, where individual houses have been painted in a pair or a terrace (such as 78 Drayton Gardens, one of a red brick pair painted cream or 9 and 12 The Boltons painted yellow) this harms the uniformity of the terrace or the balance of the pair and is very harmful to the appearance of the conservation area.



Kentish ragstone, St Luke's Church



Stock brick with red brick dressings



Stock brick with stucco at ground floor level



Gault brick frontage with stock brick to side elevation

Buildings Audit

2.15 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 the historic environment policies.

Listed Buildings

2.16 A listed building is a building designated by the Government on the advice of English Heritage as a building of special architectural or historic interest. Great weight is given to their conservation.

Positive Buildings

2.17 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. Demolition or unsympathetic alterations will normally be resisted.

Neutral Buildings

2.18 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. Improvements to these buildings would be welcomed.

Negative Buildings

2.19 Negative buildings are those that are clearly harmful to the character of the area. Their removal and redevelopment would be welcomed subject to the highest quality design.

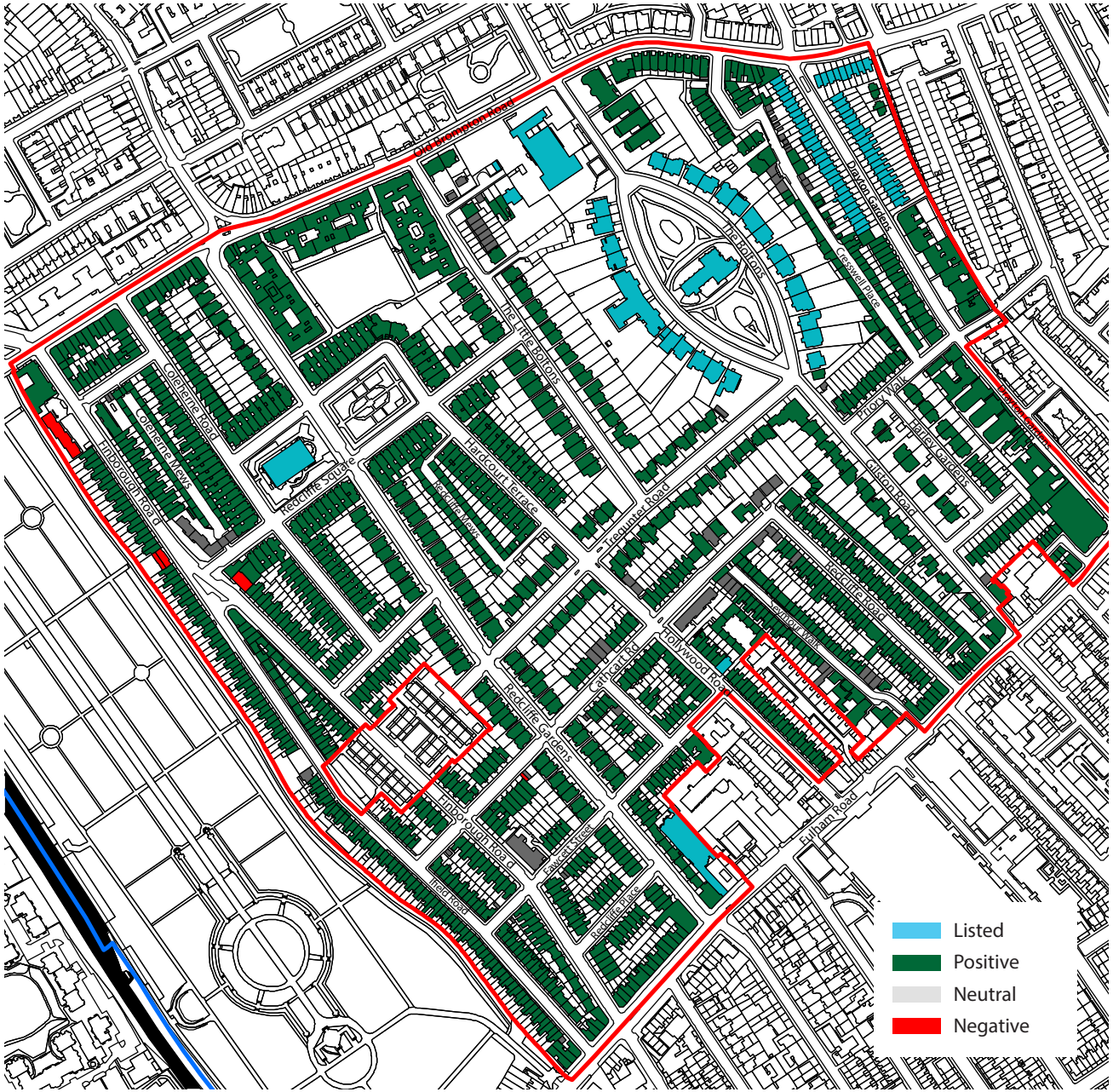


Fig 2.7 Buildings Audit Map

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3 Architecture

3.1 The houses in the whole conservation area were largely built to the designs of architect, George Godwin junior (and later also his brother Henry) using a number of local builders. The houses were built speculatively on land mostly owned by the Gunter family (with the exception of Drayton Gardens and some of the south and south west of the area). Although there is evidence that many buildings were actually designed by the Godwins, others were built to designs already seen in the area which were copied and modified by the builders themselves whilst being loosely overseen by Godwin. The Boltons and development from the 1850s were built by several local builders, but housing built to the west from the 1860s was built largely by local firm, William Corbett and Alexander McClymont. The area has a homogeneity and overall quality thanks to their vision and co-operation.

3.2 The design of many houses, terraces and other buildings is often unique to that particular group and features seen on one group may not appear on another. Some buildings are not mentioned in this text, but that does not mean they are of no value and for this the reader should consult the Buildings Audit Map to ascertain if a building makes a positive contribution to the character of the conservation area.[1]



The Boltons



Hollywood Road



Drayton Gardens



Redcliffe Gardens



Gilston Road

1 For more information, please consult the 'Survey of London volume 41, Southern Kensington: Brompton'.

The Boltons and Development of the 1850s

3.3 The Boltons is the undoubted jewel in the conservation area's crown. Designed by architect, George Godwin junior (see profile in appendices) and built in 1849-60 as pairs of large houses around a rare 'vesica' or ellipse shaped garden containing the Church of St Mary. The great character of this set piece relies on the symmetry and balance of each pair of villas and their matching details and finishes.

3.4 Houses on the east side were the first to be built in 1851-2 by builder H. W. Atkinson. These houses were all built to the same design, that is, as pairs of three storey villas with basements and their Doric entrance porches to the far side of each house. Originally the houses were built with single storey side additions (beyond the entrances), but some have since been extended upwards.

3.5 Houses on the west side were built in 1857-60 by a different builder, J. Spicer, in the same style, but with some harmonious variation. Three of the pairs on this side are larger and have paired central porches and three have their entrances set into their side additions. Nos. 15 and 28 were the only detached houses in the group.

3.6 The distinctive and generous architectural ornament to all the villas is concentrated on the stucco frontages. The return elevations are of plain stock brick and the rear elevations were somewhat varied from the outset. Perhaps the most distinctive features aside from the porches are the oversized nail-head quoins to the first floors and the vermiculated quoins to the lower storeys. Horizontal emphasis is given by the second floor string course, the continuous

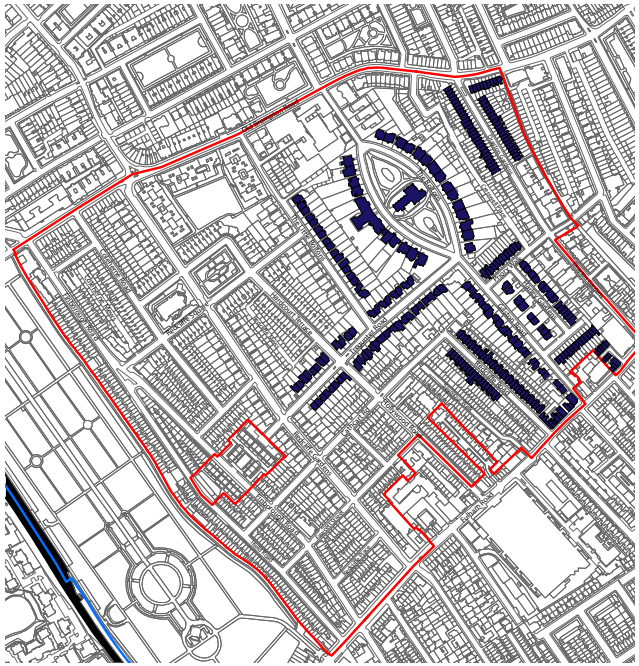


Fig 3.1 Map of Boltons and development of the 1850s

balustrade to the large first floor windows and the projecting bracketed eaves.

3.7 Sash windows all follow the same design hierarchy, with the largest arched triple windows to the ground floor, followed by slightly smaller square headed windows to the first floor (topped with an entablature with anthemion cresting and acanthus brackets); and the smallest, simplest windows at second floor level.

3.8 The setting of these houses is of equal significance to their architecture. The matching balustrades to the front garden follow the curve of the ellipse and the solid square gate piers match the columned porches in importance. The setting of the houses reinforces their status and is created by the space around them, their



The Boltons

substantial gardens (both front and back) and the space between each pair.

Gilston Road and Boltons Place

3.9 Gilston Road and Boltons Place were planned to connect The Boltons to Fulham Road and Old Brompton Road. They therefore have a close relationship with The Boltons giving views to the Church of St Mary and a real sense of approach, particularly from the south. Houses on Gilston Road were built by different builders between 1850-55 which has resulted in a variety of styles, but the predominant style echoes The Boltons in their use of stucco and boundary balustrades.



Bladon Lodge



Gilston Road



Little Boltons

3.10 On the west side houses are mostly stuccoed semi-detached pairs of three storeys (plus basement) with balustrades matching those in The Boltons. They have a shared form, but a variety of detailing including Doric porches and canted bays. Entrances were built in a set-back addition to the side of each pair. In the past the sides have been extended so that some semi-detached pairs now look like terraces which has harmed their character as high status house types as well as the rhythm of the street. As with most houses in the conservation area, the side elevations are usually stock brick.

3.11 The houses on the east side of the road are more varied in style. Nos. 10-12 and 22 and 24 are unusual stock brick villas built c.1854 (referred to in the Survey of London as "Cheltenham-Swiss-Italianate" style) with arched windows and gabled roofs in stock brick. Again, the boundary balustrades match the others and help give the street coherence and legibility in spite of the different building styles.

3.12 The three houses on Boltons Place were built in 2003 and although a pastiche, they were designed as detached houses and they maintain the formal route towards The Boltons without competing in style. The large stucco house now named Bladon Lodge in Boltons Place is a Victorian house that has been much extended and amalgamated and is later in character.

3.13 On the west side of the road, Bousfield School (discussed in the Other Significant Buildings section) is a low 1950s building sitting behind a red brick boundary wall which contributes to the area by its individual significance rather than by a shared palette or materials or design.

The Little Boltons

3.14 The east side of The Little Boltons (nos. 2-36) was built before the west side and fronted in stucco giving them a strong relationship with The Boltons. These were built by Corbett & McClymont between 1858-64 whereas nos. 1-35 were built in gault brick by Spicer between 1866-68. Typically for this area, both sides of the road contain semi-detached houses of three storeys over a half basement, some houses



Little Boltons



Milborne Grove



Priory Walk

having modern dormers to the front roof slope. An original stuccoed single dormer window remains to no. 29 but others have been rebuilt less attractively and some houses have none at all. Canted bays are a feature of both sides of the street. The stuccoed houses also have The Boltons type balustraded boundary treatments whereas the brick houses have railings.

Milborne Grove and Priory Walk

3.15 These two short streets are unusual in the immediate area as they are uninterrupted terraces rather than semi-detached houses. However, in common with the other houses they are stucco fronted and display simplified stylistic features borrowed from surrounding area. Unusually for this conservation area, the terraces are painted pastel colours which suit the houses in this instance. Both streets have development on one side of the road only and together they book-end Harley Gardens.

3.16 Priory Walk (1850-3) is the taller of the two and is further dignified by paired projecting porches which would have originally had arched openings to the sides and no external front doors. The boundary balustrades and the balustrade at first floor level are of the same distinctive design that is similar to that in The Boltons, but not the same. They are all painted white, but some boundaries have regrettably been lost. Most houses have modern roof extensions of similar design.

3.17 Milborne Grove has two house types: the first (nos. 1-8: 1851-2) has entrances in recessed sections - a kind of hybrid semi-detached cum terraced house - and the second type (nos. 9-14: 1861-2) is flat fronted save for the recessed front doors. Non-original railings exist to most properties, but the character of this street has been badly marred by the loss of verdant gardens and permanent boundaries to hard standings for cars. Milborne Grove boasts a full flight of London butterfly roofs that are typical of the terraced house form and a historically valuable feature, particularly when it exists to a complete terrace as it does here.

Harley Gardens

3.18 This street was developed later than others in this character area, and by different builders, but has a homogenous appearance of pairs of gault / stock brick houses with a short terrace at the south end. The first to be built



Harley Gardens

were nos. 1-4 in 1851 by Harding and Bonnin Junior; the terrace (nos. 9-14) was built 1862-63 by B & T Bradley; and the last to be built were the central pairs, nos. 5-8, by Hussey and Hugget in 1867. The houses all range from two to three storeys with basements and some have rendered ground and lower ground floor elements. There has been some harm to the pairs through side extensions.

Tregunter Road

3.19 Development began at the east end of this grand road in 1851 and was complete by 1866 at the west end. This very fine street is characterised strongly by pairs of classically inspired gault brick villas that were built by different builders. Sadly the defining space



Tregunter Road

between some of the villas has been lost to the detriment of the character of the street.

3.20 The villas are of high quality and of similar scale to other streets (ie three storeys over basement). The eastern houses tend to be fully stucco fronted, whereas others have channelled stucco to the lower ground and ground floors. Entrances to the villa pairs are either centrally paired or set back to the side of each house. Pitched roofs with overhanging eaves and tall chimneys are distinctive features and the sash windows are surrounded by stucco detailing as elsewhere. Front elevations have either flat frontages, ground floor bays or triple height bays and these always match on both sides of each pair.



Drayton Gardens

Drayton Terrace ,135-151 Old Brompton Road (1846), 1-39 Drayton Gardens (1846-63), 4-56 Drayton Gardens (1859-62)

3.21 These three terraces were designed by local architect John Blore in what the Survey of London describes as an “orthodox late Georgian” style. They each have higher central sections with double height pilasters and balustrading making the whole elevation a single palatial frontage with a central focus. Classical details include pediments over windows, stucco quoins, dentilled eaves as well as rhythmic Doric porches topped with cast iron railings. The houses are built of stock brick and stucco ground floors. Only a few original stuccoed boundary balustrades survive that match the balustrading to the parapets. All are grade II listed buildings.

Redcliffe Square

3.22 The other grand architectural set-piece in this conservation area is Redcliffe Square. Despite the land being originally in different ownerships, the houses were built to matching designs by the estate architects, George and Henry Godwin between 1869-76. The Church of St Luke's and a private garden (now public) provide the central focus.[2]

3.23 Each group of gault brick terraced houses around the square follows the same distinctive design. At ground floor level each house displays projecting open porches with distinctive polished red granite columns topped with stuccoed fern capitals. Horizontally the groups are divided by a continuous decorative railing at first floor and a string course linking the window lintels at second floor. Plain one-over-one paned sash windows follow the usual hierarchy of decreasing size after the principal first floor French windows. The groups are finished majestically with a highly distinctive symmetrically designed French Renaissance style roof line. Originally this was further enhanced with zinc acanthus leaves and slate in two different tones.

3.24 The whole square has a highly eclectic flavour that is carefully executed and mostly well preserved with the exception of the unfortunate loss of many of the round lucarne windows. Nos. 18-20 are unusual in being a semi-detached pair that sit at the north-eastern corner of the square at an angle. Their double height mansards are centrally placed and only a very slim gap to each side reveals their detachment without disrupting the set piece.

2 For details of the garden and the Church of St Luke's see later sections of this document.



Redcliffe Square

3.25 These terraces benefit from well designed side elevations with porticoes and windows to match the principal frontages which, when viewed together give the effect of a formal entrance into the square. Original railings are strong and well conserved elements of Redcliffe Square. Here (and elsewhere) railings of sturdy matching decorative designs run uninterrupted along the boundary, with a different design used on the entrance landing. A further design (matching throughout the group) is used to the first floor balconies and small railings are used on window cills to stop window boxes (today sadly absent) from falling.



Side elevations, Redcliffe Square

3.26 Nos. 58-80 Coleherne Road form the west frontage to the square but have a slightly simpler design that omits the mansard roof and makes use of canted bays from lower ground to first floor.

Seymour Walk

3.27 Seymour Walk pre-dates the rest of The Boltons Conservation Area and was almost entirely built between the 1790s-1820s in an area then known as Little Chelsea, little of which survives. This Georgian street represents a period and style of architecture that is uncommon in the borough as well as being distinctly different to the rest of The Boltons.

3.28 Being a cul-de-sac, the street has a peaceful atmosphere but its particular charm is also derived from the curve at the south end of the road and the varied architecture and trees in this location. The first house on the left (no. 1) is a symmetrical three bay house of typical Georgian design built by Francis Mayoss. This house appears detached but in fact its immediate neighbour, no. 3, is joined and both were built 1793-4. The parapet roof, elegant stone dressings, multi-paned sash windows and the classical frieze to the porch (no. 1) are typical of this period.

3.29 No. 2 (built c.1845) closes the view from Fulham Road and is set side-on to the pavement. The gates to nos. 2 and 3 date from the eighteenth century. No. 3a was built further back from the pavement as St Dunstan's Studio (1904 by Charles H.B. Quennell) and no. 5 is no doubt contemporary with it. This mixture of styles and periods gives this part of the street its unplanned character.

3.30 After no. 5, the street takes on a more planned late Georgian character. The terraced houses are generally two or three storeys, some having lined render to the ground floor storey. The beauty of this street relies on its simplicity and its restrained detailing and elegant proportions.



View looking North at the entrance of Seymour Walk

3.31 The butterfly roofs are concealed behind plain unadorned brick parapets and plain flat arches sit over the six-over-six sash windows (some later two-over-two sashes). Even the fanlights over the front doors remain simple.

3.32 One of the key features of the houses up to no. 34 is the lack of private space to the front and the fact that the original York stone pavement abuts the front elevations. Some houses have tiny lightwells cut into the pavement but after no. 36 these become larger, yet still not large enough to contain a stair.

3.33 Some of the plain brick houses have been painted which obscures the beauty and patina of the historic brickwork. In fact none of the houses would originally have been painted above ground floor level.



Seymour Walk

3.34 Others have been rebuilt, mostly in keeping, and at the north end of the street, the houses with Dutch gables date from much later (1889-90, by local builder, Haycock) but fit in with the street scene whilst having significance of their own.

3.35 Post-war houses have generally been built in a sympathetic style, although with less attention to materials and proportions, but the garages in the ground floor of these houses are particularly harmful to the street's charm and character.

Later Housing (c.1860-1878)



Fig 3.2 Map of later housing (c.1860 - 1878)



Semi-detached pair on Redcliffe Gardens



Westgate Terrace

3.36 Development west of The Little Boltons took place slightly later but still under the auspices of architect George Godwin junior joined by his younger brother, Henry. Their favoured builders now became a large local firm headed by William Corbett and Alexander McClymont, who not only built houses themselves, but sub-let contracts to other builders. Compared to the earlier streets around The Boltons, this westerly part of the conservation area contains more tightly packed terraces and houses, more brick and ironwork, less green space and no garden squares. Most of the building in this area took place in the late 1860s.

3.37 The houses are predominantly built in yellow London stock bricks to the flank and rear elevations but fronted with more elegant and paler gault bricks. Gault brick from Kent and Sussex is made from clay with a limestone or chalk content. As it was sourced from further afield than the stock brick, which would have been made on site, gault brick would have been more expensive and its use shows the quality and status the developers wanted to give their estate. Most of the houses in this area have channelled or lined stucco to the lower and ground floor elevations.

3.38 Most of the streets contain houses with different stylistic treatments either on opposite sides of the road or along the road, depending on its length, but they all share a palette of materials, detailing and decoration. They all have basements and front areas with cast iron railings; they all have timber framed sash windows, usually with stucco surrounds; and most have four panelled timber front doors either behind porches or within stucco door cases. The terraces are finished with a shared parapet roofline but many have had mansard roof extensions added, not always with regard to the uniformity of the group.

3.39 The terraces are unified in their design and the earlier ones are characterised by front doors next to each other – either side of the party wall whilst the later ones have all entrances doors to the side (and not in pairs). The semi-detached pairs are of a similar height

to the terraces but with important space (often quite narrow) between them. Their front doors may also be either handed (at either end of the elevation) or paired centrally.

3.40 Many side elevations were designed to be seen in this part of the conservation area and have architectural details which correspond with the houses' frontages, for example stucco window surrounds, some of which remain blind, but add interest to an otherwise blank elevation.

3.41 The semi-detached villas are strongly characterised by the space between them. However some pairs have been so extended that they can hardly be appreciated as pairs today and their character as higher status houses has been diminished. Two houses in Redcliffe Gardens (nos. 92-94) and a group in Tregunter Road (nos. 15-23) are examples of these.

Coleherne Road, Westgate Terrace, Redcliffe Street and Redcliffe Road

3.42 These roads were built between 1861-71 and are distinctive as long Italianate gault brick terraces with canted stucco bays up to second floor level. Their particular character (with the exception of Redcliffe Street) comes from the shared balustraded parapet which is pierced by a single stuccoed dormer for each house, and sometimes retaining an original urn shaped finial. In Westgate Terrace the bottle balustrade to the parapet is repeated over the canted bays, but in Coleherne Road interlacing circles are used over the bays and to create a tiny balcony to the windows over the entrances.



Redcliffe Road



Tower feature, Redcliffe Gardens

3.43 In these streets, the porches are engaged rather than projecting. Doors and windows in Coleherne Road have prominent channelled voussoirs over and small foliate capitals, whilst other houses have windows with curved heads and balustrades over. The front doors are well recessed, whereas in Westgate Terrace the doors sit on the building line flanked by engaged Doric columns and a simple architrave above. Many pot guards survive to the window cills in these streets.

3.44 In Redcliffe Road the houses are a similar scale but without the bays. These are flat fronted and their square porches (east side) project further.

3.45 The balustrades to the parapet and balconies here have mostly been lost but appear to be bottle shaped on the east side and cuboid on the west. Only houses to the south appear to have been built with dormer windows. Houses in Redcliffe Street do not have the balustraded parapets, but share other characteristics such as the triple height canted bays with balustrades, curved window heads and engaged porches.

Harcourt Terrace and Cathcart Road

3.46 Harcourt Terrace was built in 1867-68 in a classical style more common to the late Georgian period. The street contains two fine terraces made more distinguished by their excellent state of conservation and uniformity. At four main storeys, they are amongst the tallest houses in the area.



Harcourt Terrace



Cathcart Road



Fawcett Street

3.47 They have rendered ground floors with single projecting open Doric porches, marching uninterruptedly down the street, complete with triglyphs and guttae to their entablatures. The porches are the only projecting element to the flat frontages, but both terraces are tied together with a continuous bottle balustrade at first floor level and well proportioned windows with classical curved and triangular pediments at first floor. Both sides have an extra attic storey to the central houses over the bracketed and moulded cornice to the parapet.

3.48 Cathcart Road was built between 1864-67 in a similar classical style of long four storey terraces with flat fronts. The elevations are mostly entirely gault brick with either classical engaged square columned doorcases or projecting Doric porches.

3.49 All windows have stucco window surrounds with the greatest definition being given to the first floor windows and simple moulded stucco surrounds to the higher ones. The parapet balustrades are a pierced oval design, but many have been lost. Some terrace groups have accentuated end pavilions with canted bays topped with yet another balustrade design.

Fawcett Street, Oakfield Street, Wharfedale Street, Redcliffe Place and Hollywood Road

3.50 These streets were built between 1865-8 and mainly contain houses with either flat fronts and projecting porches or houses with canted bays to the lower and ground floors. In both cases the terraces are stuccoed to ground floor level and channelled in some places (usually the flat fronted houses). Two features in particular are characteristic of these streets: the first is their bracketed eaves in which red brick is often seen between the pairs of brackets (although regrettably this has been overpainted in many places). The second feature is the band of stucco decoration above the first floor windows.

3.51 The flat fronted houses have open Doric porches which are paired on Fawcett Street and single on Redcliffe Place and Hollywood Road, both having black painted cast iron balcony railings above. The first floor windows are



Wharfedale Street



Redcliffe Gardens



Redcliffe Gardens

sashes with horizontal glazing bars in Redcliffe Place, but French doors on Fawcett Street. The houses on Hollywood Road are similar but have a dentilled cornice to the parapet and the ground floor windows are tripartite sashes.

3.52 The houses with canted bays in these streets have simple engaged front door surrounds and the windows have simple surrounds to the second floor and bracketed cornices to the first floor sashes. They have no balconies.

Redcliffe Gardens

3.53 Redcliffe Gardens is one of the finest streets in this part of the conservation area characterised by a wide street, mature trees, ample front gardens and large gault brick houses arranged as detached houses, pairs, groups of three and terraces. The street was built from 1865-1873 with houses ranging from three to four storeys using the Italianate palette of details seen across the area as a whole: bays, porches, balustrades, stucco decoration, pediments, arched dormers, brick piers and cast iron railings.

3.54 At the north end are four detached houses – a rarity in the conservation area as a whole. Next to these (nos. 84-90), the houses are attached to the side but with a gap to give the appearance of detached houses. The houses share the same design features with canted stucco bays, plain sash windows, stucco door cases, dentil cornice at second floor level and parapet to finish. Some change has occurred and in the past a particularly unfortunate link has been added between nos. 92-94 which has harmed their character as detached houses.

3.55 Further south, the houses are carefully laid out to a pattern of semi detached villas and triplets (groups of three attached houses). This pattern is particularly special and results in an impression of grandeur and spaciousness. The pairs and triplets display their importance by having both canted bays to second floor and Doric projecting porches as well as deeply moulded eaves and decorative chimneys.

3.56 Houses at the junction with Tregunter Road (as well as the junction between Harcourt



Nos 28 - 48 Finborough Road



Ifield Road



Finborough Road

Terrace and Tregunter Road) are unusual in having highly distinctive square corner towers, a fashion emanating from Queen Victoria's Italianate Osborne House.

3.57 At the south end (nos. 1-11) the houses have been designed as a hybrid between a terrace and semi-detached pair with classical porches linking each pair at ground floor. Opposite, nos. 10-24 have arched loggias at first floor level with the second and third floors being set back to give a small gap between each house.

Ifield Road and Finborough Road

3.58 Ifield Road and Finborough Road were built between 1866-71. They are two of the longest roads in the conservation area and, in common with the others, they have a variety of designs throughout their length although they consist entirely of three and four storey terraces.

3.59 Ifield Road has the most uniformity with flat fronted half stuccoed terraces along most of its length. These houses have no porches, just simple doorways that are hardly recessed at all. The ground floor stucco is channelled with the first floor sash windows having simple bracketed cornices over. Towards the north, the houses are all brick.

3.60 The houses in Finborough Road display more decoration with bay windows and both engaged and projecting porches. Some houses to the south, unusually have vermiculated stucco to their ground floors. All houses have railings to the street and some to the balconies too. There are several groups in Finborough Road that are designed as a piece with emphasis given to the end sections by the addition of stucco quoins, balustrade parapets and higher bays that the central houses. Nos. 28- 48 are the most complete example of this with the end pavilions highlighted by stucco quoins, taller bays and an arched dormer to the parapet. Nos. 2-12 are linked pairs similar to those at the south of Redcliffe Gardens.

Small Streets

3.61 There are a number of small streets in the conservation area that display different characteristics to the other buildings discussed here.

3.62 **Thistle Grove** is another early part of the conservation area. Today it is a narrow pedestrian alley running behind Drayton Gardens with two pairs of Regency villas dating from c.1816-c.1828. They are built in multi-coloured stock bricks with distinctive sash windows with a horizontal glazing bar and margin lights with moulded stucco surrounds. Decorative cast iron pot guards remain to the ground floor cills and the original boundary railings are simple uprights with decorative finials. Slate roofs are hipped with overhanging eaves.

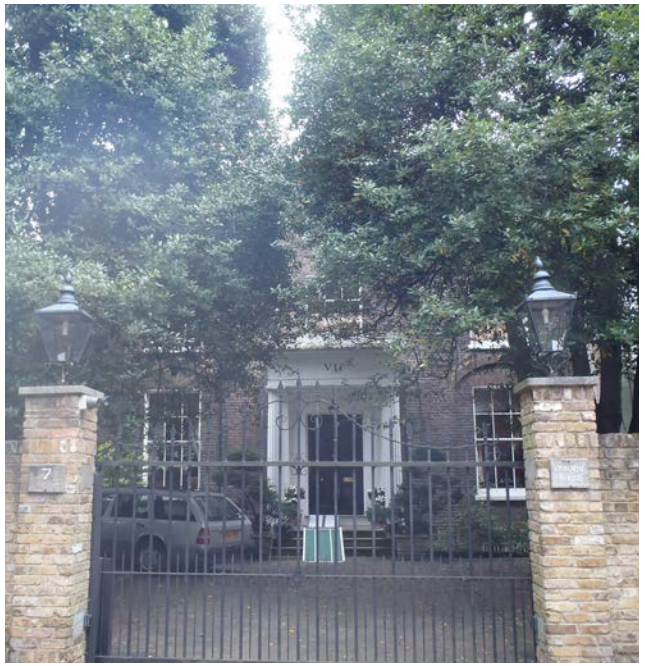
3.63 The small part of **Cavaye Place** that is within the conservation area contains two short terraces, one of two storeys, the other of three storeys. Nos. 24-28 were erected by builder, George Symons in 1863-4 in a style that was late for the period, with eight over eight paned sash windows, stucco frontages and a moulded parapet. As there are no front gardens, arched doorways are recessed into the front elevation with steps rising within to the front doors over almost imperceptible basement windows. The terrace to the south, nos. 1-3 were earlier (1853) and designed by the architect of the houses on Drayton Gardens, John Blore in a town house style with the ground floor storey rendered and lined to imitate stone. Again, the houses have no front gardens and are finished with a parapet to the roof.



Cavaye Place

3.64 A curtilage building to Bousfield School sits at the end of the unassuming cul-de-sac that is South Bolton Gardens. The only house remaining from the original development of the land is Osborn House (no. 7) which was first occupied in 1827 (grade II listed). It is mostly concealed behind mature trees, but its brown brick, elegant windows set in arched surrounds and Doric portico can just be seen.

3.65 Nos. 8-9 were converted to the design glimpsed today though greenery by architects, J.E Forbes and J. Duncan Tate in 1929. The houses feature a vaguely Moderne rendered frontage with half round pediment and large studio-style windows. The way the houses are set back behind a generous garden forms a link


Osborn House

with the earlier Osborn House and creates the character that is special to this street.

Late Victorian Housing and Flats(1886-1906)

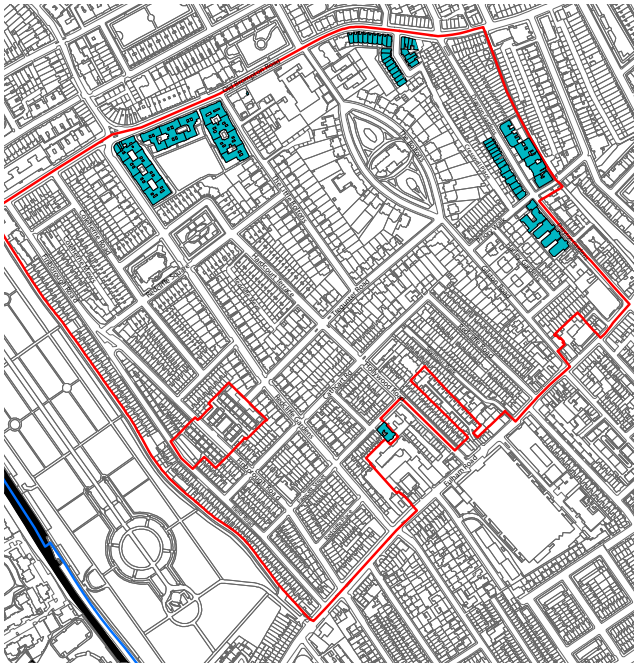


Fig 3.3 Late Victorian Housing and Flats Map



No 49-51 Drayton Gardens



Coleherne Court

Mansion Blocks

- Coleherne Court, Old Brompton Road (1901-4, architect: Walter Cave)
- Fawcett Court, Fawcett Street (1902-5, architect: C.J.C. Pawley)
- 49-53 and 59 Drayton Gardens (1897-8, by J. Norton)
- 55-57 Drayton Gardens (1887 & 1886 respectively, architect: John Halley)
- Priory Mansions, Drayton Gardens (1894-8, architect: C.J.C Pawley)
- Drayton Court, 1-42 Drayton Gardens (1901-2, architect C.J.C. Pawley)
- Onslow Court, Drayton Gardens (1934, architect J. Stanley Beard & Clare)

3.66 There are three groups of mansion blocks in The Boltons Conservation Area: a substantial group in Drayton Gardens, a large block fronting Old Brompton Road and a single block on the edge of the conservation area in Fawcett Street. These blocks represent the desire at the turn of the twentieth century to provide an increased quantity of housing on smaller plots of land whilst emulating the popular mansion flats on the Continent.

3.67 They were designed by different architects with the earliest being built in 1886 and the others being finished around 1905. They share many characteristics as well as a rich variety of detailing and articulation. They all have slate mansard roofs and are built in red brick. Some have basements or lower ground floors, but this is not a defining characteristic. Most have white stucco or stone dressings and the main entrances are usually the features of the buildings such as the arcade at Priory Mansions or colonnade at nos. 49-51 Drayton Gardens.

3.68 The largest mansion block is Coleherne Court which has frontages onto Old Brompton Road, The Little Boltons and Redcliffe Gardens. The massing of the red brick walls is broken by sections containing Tudor-style canted or curved stone bays topped with pediments containing carved fruit and swags.

3.69 The latest mansion block to be built was Onslow Court by the architects of the cinema

in the same street, J. Stanley Beard & Clare, in 1934. Although it shares similar building materials, its design has moved away from the lively beaux arts mansion blocks of the 1890s to a far more sedate neo-Georgian style.

Queen Anne Houses

- 1-9 Cresswell Gardens
- 14-17 Cresswell Gardens
- 159-165 Old Brompton Road
- 167-183 Old Brompton Road

3.70 The eastern end of Old Brompton Road and part of Drayton Gardens contains late Victorian houses that have different features, and in some places, different designs to the rest of the conservation area.

3.71 Along Old Brompton Road and Cresswell Gardens are a group of stock brick and red brick five storey houses of similar design. These three terraces have shallow canted red brick bays with stucco mouldings in the first floor tympanum and projecting red brick arched porches. To the upper storeys a cornice ties in the whole composition which is finished with triangular red brick pediments. Only one curving Dutch gable remains at no. 169. Windows, unusually for this design are plain sashes.

Other Red Brick Houses

3.72 Nos. 60-68 Drayton Gardens are an unusual terrace. Although constructed in red brick,their design resembles some of the gault brick terraces with cast iron balconies, Doric porches and pediments over windows. These



Cresswell Gardens

were built by C. Hunt in 1882.

3.73 Nos. 70-74 are an interesting group of neo-Georgian three storey houses with hipped roof, dentilled eaves and Georgian paned windows. Their date of 1925-6 is suggested by the undersized entrance features typical of this period.

3.74 Nos. 76-86 (built 1885-9) are three pairs of highly detailed Arts & Crafts style houses that are lower in height and less grand that the Victorian villas elsewhere, but of great picturesque design and charm. Each pair is handed with paired arched and recessed entrances. Key features of these houses are the Tudor-style mullioned bays with leaded casements, gables, cast iron railings of great



Arts & Crafts pair Drayton Gardens

interest to lightwells and balconies and tile hanging. No. 78 has been painted which obscures all the terracotta and carved brick detailing as well as the stone balcony and arch over the front door; not to mention the highly deleterious effect on the harmony of the pair as a whole. The mews buildings which serve these houses in Cresswell Place are designed in the same red brick vernacular style.

Architectural Details













3.75 The architectural treatment of front doors and windows are key features of all houses in the conservation area. Doors are usually four panel dark painted timber doors, sometimes divided centrally to give the appearance of a pair of doors. In most parts of the conservation area they have an architectural surround to give emphasis to the entranceway, but not in the earlier houses in Seymour Walk or the mews.

3.76 Similarly, the windows usually have decorative surrounds and these range from stuccoed canted bays with decorative capitals or pediments, bracketed cornices or simply a rubbed brick flat arch as in Seymour Walk. Many window cills retain their original cast iron pot guards to stop planters falling. The windows themselves are usually timber framed sliding sash windows painted white. Most of the windows are plain but some have delicate glazing bars in various patterns. Windows always get smaller and have simpler surrounds as they rise through the building with the most decorative windows being on the principle floor or 'piano nobile', which is either the raised ground floor or the first floor. Many first floors have French windows with continuous balconies along the terrace finished with a balustrade or railings. Clearly all windows in a terrace or pair of houses were originally of the same design and this remains the case across most of the conservation area.

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

Roofs

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

- Hipped slate roofs
- London / butterfly roofs hidden behind front parapets
- Pitched roofs with stuccoed dormers
- Original mansard roofs
- Concealed cement and tile fire proof roofs
- Modern roof extensions

3.79 The roof types in the conservation area follow the building or house type consistently. The semi-detached villa pairs have shared hipped slate roofs with deep overhanging eaves and prominent chimney stacks to the sides and centre of the roof. This pattern of hipped roofs continues across the conservation area and is also used on the groups of three houses found in Redcliffe Gardens.

3.80 Redcliffe Square has by far the most unusual roof line, not just in the conservation area, but the wider area too. The design of the square is completed by a French Renaissance style roofline consisting of a slated mansard divided by firewalls and chimneys in the usual way, but punctuated with stuccoed dormers and, originally, round lucarne windows in between. Each terrace has a double height hipped roof at each end and one in the centre of the roof in which four lucarne windows once sat. Some of these round windows survive but sadly many have been replaced to the detriment of the finesse of this set piece.

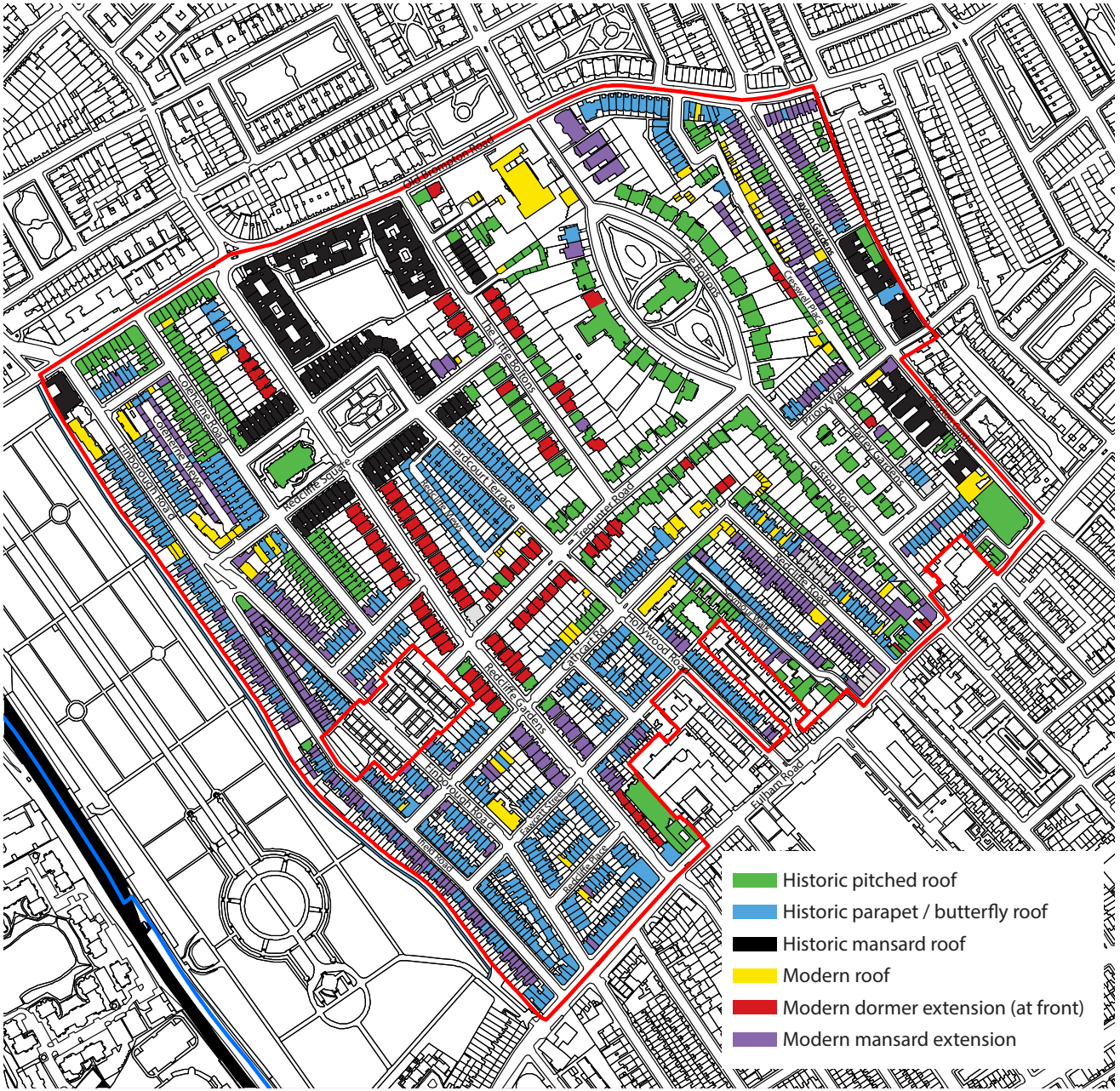


Fig 3.4 Roof Map

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3.81 The mansion blocks in Drayton Gardens and Old Brompton Road also have original mansard roofs with two visible slated pitched roof slopes and dormer windows in the lower pitch.

3.82 The terraces generally share the typical London or butterfly roof as this was the main way of roofing a structure as long as a terrace. It is formed by two pitched roofs that slope away from each party wall and downwards towards the centre of the house. The roof form is concealed at the front by a moulded stucco parapet but the distinctive butterfly effect can often be seen from the rear. Long chimney stacks line each party wall.

3.83 Houses that were originally designed with attic storeys have plain roof slopes that are pitched from a ridge running the length of the terrace and pierced with individual dormer windows to the front and rear. The small front dormers are highly distinctive and there are some unusual examples in the conservation area such as those on Coleherne Road, Westgate Terrace and Redcliffe Road that are linked by a stucco balustrade or those on Old Brompton Road that have an abstract gothic design. As with all roofs, chimney stacks punctuate the roofs at every party wall.

3.84 There is one final historic roof type that appears to be peculiar to this area, having been designed by the estate's main builders, Corbett and McClymont, and appears to survive at many properties. It is a convex fireproof cement covered roof hidden behind parapets. The Survey of London describes it thus: "The tops of some houses were sealed by two or three courses of plain tiles laid in cement over arched wooden ribs, the whole then being rendered and cemented to give the house an impermeable (if very heavy) roof, slightly convex in section, that was thought resistant to fire."



Roofline, Coleherne Court



Lucarne windows, Redcliffe Square



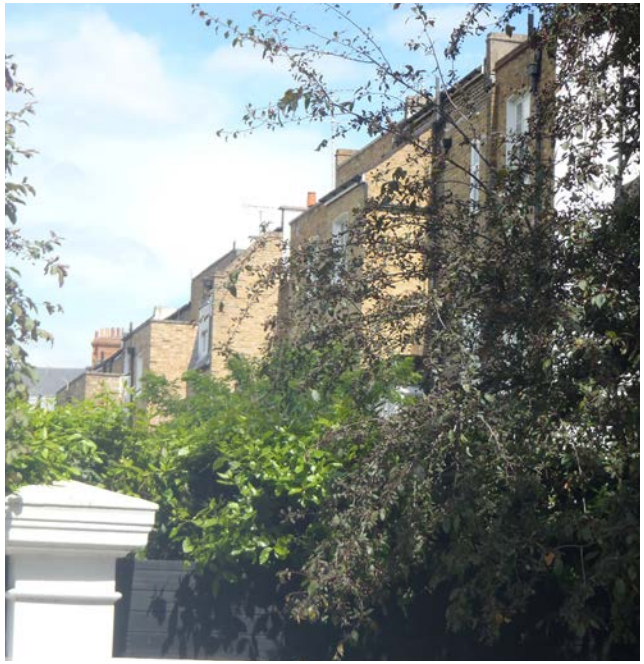
Chateau style roof



Chimneys, Tregunter Road

3.85 Some houses have modern mansard roof extensions. These are of much less heritage value to the conservation area, but do form part of the character of the area in some instances where they have been applied to the majority of the houses in a whole street. Original roof forms are of great heritage significance and make a strong positive contribution to the character of the conservation area particularly where they exist as a group.

Rear Elevations



Rear elevations, Priory Walk



Rear elevations, Fawcett Street



Rear elevations, Hollywood Road

3.86 Front elevations of houses in the conservation area were designed to be the most decorative and opulent. We have already seen that side elevations were usually constructed of cheaper materials such as stock brick. This practice continues on the rear elevations where stock brick and plain detailing were used as no great ornament was necessary to this more secluded part of the houses. Rear elevations were also designed as a piece with their neighbours and builders employed matching designs and details across the whole terrace or pair of houses. The fact that the rears are less decorative is a key feature of Victorian house design and wherever original form or historic uniformity remain, these make a very positive contribution to the architectural and historic character of the conservation area. Many rear elevations are visible from side streets bringing them clearly into the public realm. All rear views are enjoyed by surrounding neighbours and these factors make them a strong component of the character of the conservation area.

3.87 Typical rear elevations in the conservation area consist of stock brick elevations with closet wings projecting approximately half-way across a rear elevation usually attached to each other as pairs. This leaves the characteristic void between structures which was originally a yard and has frequently been infilled at lower ground floor level. This relationship of projection and void creates rythmn and uniformity to the rear and is highly characteristic of the terraces and other houses. In some streets the closet wing is very shallow giving the pleasing impression of an almost flat rear elevation and in other cases these shallow projections have themselves been extended, often to similar designs.

3.88 The height of the closet wings is characteristic of each group, with some houses having closet wings of only one or two storeys, whilst others extend to the eaves of the main house. Typically though closet wings finish at least one storey below the eaves line. Often original chimney stacks, smaller than the main stacks, can be seen on rear elevations too.

3.89 Where later extensions have infilled the void between closet wings, a solid cliff like appearance is seen and this harms the pleasant

articulation to the rear. In some places taller closet wings are situated at the end of a terrace where they can be seen from the street making them particularly intrusive. Where individual rear elevations have been painted so that they stand out from the others, they harm the regular appearance of the whole group.

3.90 Some of the higher status houses such as some in The Boltons itself and Harley Gardens were built with very small or no rear additions at all and the extensions present today are much later and consequently less uniform. Some of the semi-detached pairs (ie. the higher status houses) on Tregunter Road and Redcliffe Gardens have elegant shallow canted stucco bays at ground or ground and first floor levels. These are special features that are unusual in the area and to be prized.

3.91 Features of the rear elevations that contribute to the character of the conservation area therefore include their original design (eg. closet wings, chimneys), materials (eg. stock brick and timber) and features (eg. sash windows, cambered brick lintels). Elements that detract include render covering brick, disproportionate windows, poor window design, disruption of rhythm and extensions that are out of scale with the main house.



Rear elevations, Redcliffe Place



Rear elevations seen from Fawcett Street

Boundary Treatments and Lightwells

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

3.93 Most houses in the conservation area have original half-basements or lower ground floors. In older parts of the conservation area the basements tend to be concealed in front gardens but in the later parts, lightwells or 'front areas' sit immediately next to the pavement and create a continuous feature along the street. These open lightwells and original boundary treatments are key features of the conservation area.

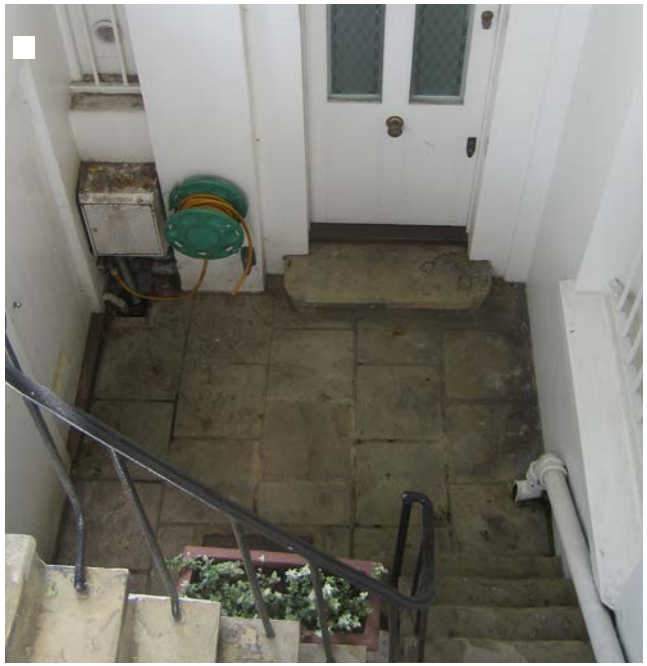
3.94 Houses in The Boltons have an almost complete set of white stucco balustrades that curve gently around the ellipse shaped pavement and front gardens. Others in the immediate area, such as The Little Boltons and Gilston Road, follow the same design. Some lightwells in these areas and the north end of Drayton Gardens retain original-style simple railings to their small lightwells that do not diminish the primacy of the main boundary treatments.

3.95 The mansion flats, particularly those on Drayton Gardens, have especially fine turn of the century cast iron railings whilst others have simpler railings that were nonetheless designed in a style to complement the buildings they enclose.

3.96 Thanks to the need to guard the lightwells immediately next to the pavement, many of houses have retained their original railings despite the WWII effort which saw many others



Pavement lightwell



Front area

lost. Originally railings were individually planted and lead caulked into a low coping stone. They were thick, highly decorative and of the same design along the whole terrace or group of houses. Lightwells create a streetscape that is sometimes devoid of greenery as at this period street tree planting had not yet become commonplace and they left a lack of planting space for later trees. However, they are a continuous and important feature along the street and create an authentic setting to each house.

3.97 The open character of lightwells is an important feature. Many original lightwells have historic stone slab steps with simple iron 'D-section' handrails. Basement doors were originally the servants' entranceways and were usually tucked under the steps to the main front door. Such doors were designed as part of the house as a whole and were often black painted four panel doors of smaller proportions than the main door. Many original doors have been lost but where they remain they can provide templates for more suitable replacements and are, of course, of high historic value in themselves. Coal cellar doors were usually ledged and braced and painted black but have often been replaced with inferior plain non-original designs. Iron security bars have been applied to many basement windows, but these were not part of the original design and are a somewhat unattractive feature.



Nos 49-51 Drayton Gardens


Balustrades, The Boltons


Railings and porches, Old Bromton Road


Lightwell railings, Drayton Gardens



Original basement door


Fleur de lys railings, Wharfdale Road


Balcony railings, Redcliffe Gardens

Front and Rear Gardens

3.98 The map adjacent shows the extent of garden space in the conservation area. The oldest part of the area has the largest amount of green space and this verdant setting, both to the front and rear of the houses, is an important feature of the conservation area. Further west, the houses have very small back gardens and lightwells to the front which sometimes allow a small amount of planting. Despite their size, many front areas have climbers or pot plants that enhance the setting of the terraces, particularly where combined with street trees.

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

3.100 The rear communal garden to Coleherne Court can be glimpsed at two breaks in the building through arched gateways on Old Brompton Road. Another hidden rear garden can be glimpsed through iron gates on Old Brompton Road behind Bladon Lodge. This charming leafy corridor is a valuable but almost secret green space on a busy main road.

3.101 Where greenery has been removed from gardens, for example, for car parking in front gardens or from the removal of trees, there is a palpable loss of quality and historic character from the conservation area.

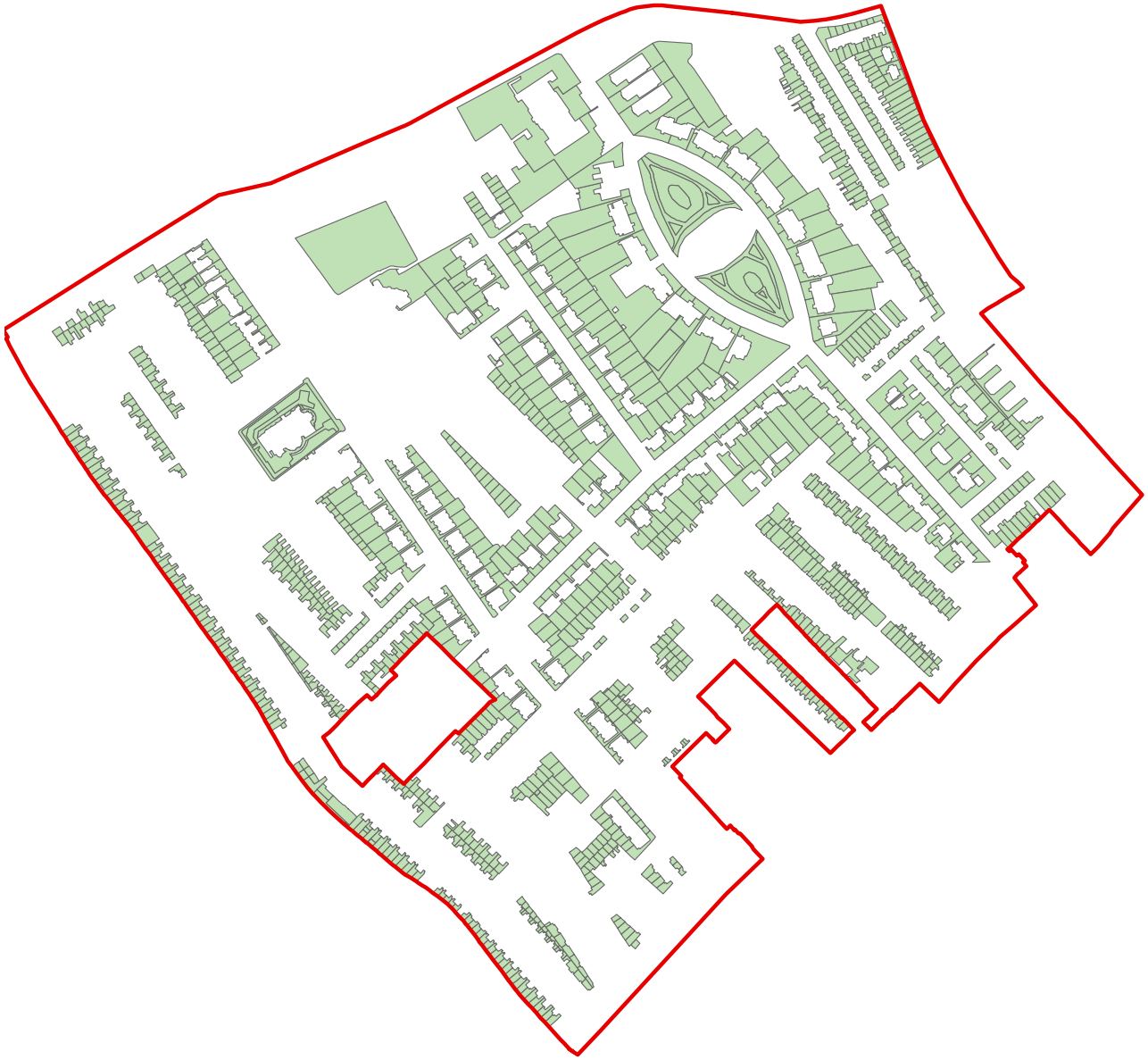


Fig 3.5 Front and Rear Garden Map

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Churches

Church of St Mary, The Boltons

3.102 This gothic church was built in 1849-50 to the designs of George Godwin junior, architect of this entire set-piece. The church, which was built slightly before the houses, is the undisputed focal point of The Boltons and is set across the site so that the chancel faces the east. It is built in Kentish ragstone with Bath stone dressings and Caen stone at high level to reflect its importance. Unusually in London it has a cruciform plan but no aisles. From the west side its decorated flowing tracery windows, open bell tower and main entrance can be appreciated; and from the east, the church has been extended which has altered the symmetry and setting of the building. The broach spire with its octagonal lantern is seen from all parts of The Boltons as well as Gilston Road and Boltons Place.

Church of St Luke, Redcliffe Square

3.103 The church was built 1872-3 to the designs of George and Henry Godwin and is the off-centre focus of Redcliffe Square. It is constructed of Kentish ragstone with Ham Hill stone tracery windows in Geometric style. The church is articulated so that its aisles, chancel and vestry can be seen from the outside. The east end of the church is a complex of broached spire, slate roofs, and polygonal apse and vestry. The surrounding trees conceal the church when in leaf so that only the spire can be seen projecting above. A new entrance at basement level has been dug but is largely unseen from outside the churchyard.



Church of St Mary, The Boltons

Church of Our Lady of Seven Dolours and St Mary's Priory, Fulham Road

3.104 The church is a grade II listed building designed by architect, J. A. Hansom in 1876. The portion visible from the street consists of: the gateway (with tower) and friary (to the right), which were designed in an Early Gothic style by J. A. and J. S. Hansom in 1880 with the tower being added in 1893-5 and the friary being altered in 1962. The tower breaks out above the street's established roof line as befits a traditional place of worship, but the alterations to the friary have made it a plain building of little interest despite its conformity in materials and massing.



St Luke's, Redcliffe Square



Our Lady of Seven Dolours and St Mary's Priory, Fulham Road

St Luke's Church Hall, Adrian Mews

3.105 A small stock brick building built in the 1870s is tucked away in this tiny mews off Ifield Street. It has modern windows. It forms the end point of the mews.

Pubs

3.106 Ten pubs remain in the conservation area (converted where stated):

- Drayton Arms, Old Brompton Road. Built 1891-2 by Gordon, Lowther & Gunton, surveyors from Finsbury Park. Grade II listed building.
- Former Clifton Arms, 152 Fulham Road. Built 1849-50 by E. Underhill, local builders. Now estate agency.
- King's Arms, 194 Fulham Road, built 1861 by Bayswater builder, Edwin Curtis.
- Former Somerset Arms, 214 Fulham Road. Built 1881, designed by pub architect, W.E. Williams. Now restaurant.
- Former Redcliffe Arms, 268 Fullham Road. Built 1865 by builders Corbett and McClymont. Now Sainsbury.
- Former Coleherne Arms, Old Brompton Road. Built 1866 by builder J. Beale. Renamed The Pembroke.
- Drayton Arms, 153 Old Brompton Road. Built 1891-2, architects Gordon, Lowter and Gunter
- Hollywood Arms, Hollywood Road. Built 1865 by builders Corbett and McClymont. Grade II listed building.
- Finborough Arms, Finborough Road. Built 1868 by builders Corbett and McClymont
- Former Ifield Arms, 59 Ifield Road. Built 1866-8, probably by Corbett and McClymont. Now a residential dwelling.

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



Former Redcliffe Arms, Fulham Road

3.108 The upper storeys of the pubs are usually more decorative than the rest of the terrace, particularly where the pub is located on a street corner. The former Coleherne Arms (now the Pembroke), the former Redcliffe Arms (now Sainsburys) and the Hollywood Arms are examples of this. However the former Clifton Arms (now an estate agency) and the former Ifield Arms (now residential) have upper floors that simply follow the design of the rest of the terrace.

3.109 Stuccoed frontages are relatively common, such as the Finborough Arms and Hollywood Arms, but some elevations stand out as more highly decorative than others ,such as the former Coleherne Arms (marble frontages with stucco swags) and the Hollywood Arms (gothic and round headed arches). The most highly decorative pub in the conservation area is the Drayton Arms which displays two elaborate Jacobean-style frontages with buff coloured terracotta arches, oriel windows, dormers and balustrading.



Former Ifield Arms, Ifield Road

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



The King's Arms, Fulham Road



Finborough Arms



Former Somerset Arms, Fulham Road



Hollywood Arms, Hollywood Road



Former Coleherne Arms, Old Brompton Road, now The Pembroke



Drayton Arms, Old Brompton Road

Shops



Historic shopfront, Hollywood Road

3.111 Shops were originally built in the following streets and mostly still survive:

- Old Brompton Road
- Fulham Road
- Finborough Road and Ifield Road (many converted to residential)
- Hollywood Road

3.112 The Boltons itself had been built without regard to shops or pubs, but as the estate progressed in the 1860s there was a desire that the shops should be completed before further housing. The location of the shops (and converted shops) present today are therefore those that were originally planned and built and are an important feature of the historic design and architecture of the area.

3.113 The shops were simply the ground floor of a terrace which contained accommodation above. Shops were given slim fascias with each unit divided by pilasters and decorative console brackets many of which remain today even if many of the historic shop frontages have been lost. The streets are also characterised by a welcome lack of modern signage, lighting and advertising which helps reinforce their historic appearance.

3.114 The finest row of historic shopfronts in the conservation area survives in Hollywood Road (built 1865). Several of the shopfronts have historic painted timber frames, glazing bars and doors which are complemented by a surviving strip of original York stone paving immediately in front of the shops.

3.115 The terraces of shops were built in the same style as the houses around them. Hence the shops at the western end of Old Brompton Road are four storey stock brick houses with stuccoed dormers (nos. 239-279, built 1866-8); whilst the buildings next to the Drayton Arms on the same road are four storey Queen Anne Revival style buildings with red brick dressings.

3.116 Fulham Road has a very mixed character as it was an arterial road that developed piecemeal much earlier than the rest of the conservation area.

3.117 Some Georgian buildings survive including nos. 186-188 built in the 1770s as a single house of some status. The Victorian buildings in Fulham Road display simpler features than for the houses in the streets behind, for which the most decoration was reserved.

3.118 Stock brick with stucco window surrounds, timber sashes, pediments and dentilled eaves are common features with nos. 202-212 (built 1865) having more stucco work than most. Characteristic features of Fulham Road are the matching splayed corner buildings which create entrances into the residential streets.

3.119 Finborough Road and Ifield Road both have short terraces of shops (built 1868) that form a block finishing with the Finborough Arms at their pinnacle. These have mostly been converted to residential use, albeit in a consistent and sensitive way which retains features of the shopfront surround and console brackets whilst using well proportioned traditional sash windows. Two good shopfronts remain in Ifield Road.

Mews



Granite setts



Collinge strap hinge



Redliffe Mews Arch



Redcliffe Mews

3.120 Mews were built in the following streets:

- Bolton Gardens Mews. 1859 by J. Spicer
- Coleherne Mews. 1866-69 by Corbett & McClymont
- Cresswell Place. 1860s-1890s
- Hollywood Mews (private). 1865-67 by Corbett & McClymont
- Redcliffe Mews. 1865-70 by Corbett & McClymont

3.121 Mews are small streets of former stabling for horses and carriages to serve the houses. There are five mews in The Boltons Conservation Area and like the terraced houses, they all display uniformity of character and share similar characteristics with the designs differing slightly according to the builder. Most have been converted to dwellings.

3.122 Firstly, the mews are surfaced with hard wearing granite setts that have been worn smooth and fall gently to a central gully for drainage. The mews buildings in this area were never higher than two storeys, although some have been extended at roof level in the late twentieth century. The mews were built to front directly onto the street and never with basement levels. The ground floors had pairs of double timber doors, painted and side hung, often on large cast iron Collinge hinges. Originally the buildings were built of stock brick, but many have been painted over time often to the detriment of the street scene. Windows were often Georgian paned (eg six-over-six) as at the time of building, these were the old style windows and therefore cheaper and easier to make than the new and fashionable large paned sashes reserved for the fronts of the main houses.

3.123 Two of the mews have formal arched entrances. Redcliffe Mews has a round headed free standing arch at each entrance with classical detailing and the name of the mews and date (1869) sunk into the stucco. The north arch is grade II listed and the south arch is a careful copy constructed in 1985 when the majority of the mews was rebuilt to a uniform design. Nos. 26-30 are original mews buildings

built by Corbett and McClymont with nos. 26-28 being their workshop and intended as the site for a public house that was never built.

3.124 The other arched mews entrance is through the terrace of houses on Wharfedale Street to Coleherne Mews. This is a long uniform mews with many features remaining but also many alterations and some rebuilding. Nonetheless, this has been carried out sensitively in most places although over-domestication, painting and enlargement of units is a threat.

3.125 Bolton Gardens Mews is a charming courtyard mews with a harmonious and self contained character. The buildings on the south side have been well converted by retaining the original windows and openings and using side hung painted timber stable doors.

3.126 Cresswell Place is a long mews with varied building styles. The west side was built later than The Boltons which it served. The north of the mews contains many garages and the southern section contains several tile hung mews to serve their Arts & Crafts counterparts on Drayton Gardens. Towards the centre of the mews the buildings are predominantly of two storeys with plain pitched roofs, fire wall parapets and chimneys between each unit and have a fairly unified appearance. This mews also contains at least two artists' studios.

3.127 Nos. 6a-7b are c.1970s houses with garages at lower ground level that detract from the character of the mews by being set back from the granite surface, having modern garage doors, external steps to the front doors and an overly domestic design.



Original features in Coleherne Mews



Cresswell Place

3.128 Generally, some mews buildings have been rebuilt and have lost their weathered and charming historic fabric, however their design usually follows the typical mews form. Such buildings make a positive contribution, but where original fabric remains, this is of the highest value to the historic and architectural character of the conservation area. Some mews have had modern railings and balconies added which detract from the original working character of the mews. However, pots of plants and flowers do in fact contribute to their newly-created charm.

Artists' Studios

3.129 In the late nineteenth century Chelsea had an international reputation as a centre for art and the Boltons Conservation Area contains a number of artists' studios that are important features of the area. More information on these can be found in Giles Walkley's book, Artists' Houses in London 1764-1914.

3.130 Bolton Studios, between Redcliffe Road and Gilston Road, are the largest group of artists' studios in the conservation area but unfortunately not visible from the road. They were built between 1883 and 1888 with nos. 2-20 being single storey and nos. 1-21 being on different levels. These are a rare example of a long historic structure in a back land site being built specifically as individual artists' studios and accommodation. The entrance from Gilston Road is through the ground floor of nos. 17a and b, an uninspiring side addition to no. 17 with a poor quality entrance way (currently under improvement). The entrance from Redcliffe Road (which is next to no. 1) is more sympathetic and is designed as an arched doorway through the first house in the terrace. Original plans can be found in Giles Walkley's book.

3.131 Nos. 16-17 Cresswell Place are dated 1894 in the pediment. This is a pair of purpose built artists' studios in the red brick style typical of the period. The two full height east facing windows were added later and are somewhat oversized in this intance.

3.132 St Dunstan's Studio, 3a Seymour Walk was built in 1904 and designed by notable architect, Charles H.B. Quennell. It is designed in a loose Arts & Crafts style with tall chimney stacks and stained glass windows.



Nos 16-17 Cresswell Place



No. 16, Hollywood Road

3.133 A number of houses in Redcliffe Road have had studios added in their roof spaces resulting in the somewhat ungainly glazed dormers to the front roof slopes. Nos. 34, 37, 38 and 52 were converted around 1903 and nos. 33, 34, 43, 37, 52 and 53 were converted by the 1920s. These are idiosyncratic and important additions that form part of the history of this area but relate uniquely to these houses.

3.134 No. 16 Hollywood Road was built in 1866 by Corbett and McClymont as two workshops. It is a small two storey symmetrical building with arched doorways, and a group of three arched windows in each gable.

Other Significant Buildings



Bousfield School, Boltons Place

3.135 This school (1954-56) is a grade II listed building that was designed by architects Chamberlin, Powell and Bon who also designed the Barbican and the Golden Lane Estate, both in the City of London (also listed).

3.136 The school is a low slung building of glass curtain walling with blue, green and yellow panels. Despite the intrinsic quality of the building itself, it has little impact on the conservation area due to its obvious difference in design and its general obscurity behind a substantial red brick wall (somewhat mitigated by slim viewing slots). The building can also be seen from South Bolton Gardens where its car parking and subsidiary buildings have more prominence in the townscape.



Former St Mary's School (now The Budokwai), Gilston Road

3.137 Originally built as a school by architect, Joseph Peacock in 1878, this is a detached building built of stock brick with dressed stone and red brick details, 'residually gothic in style' (Survey of London, XLI). The school was provided by the Church of St Mary's, The Boltons, and is a late example of a church school building and displays stone mullioned windows, pointed arches and shallow buttresses. The rear elevation backing onto Cavaye Place is also of interest and in particular displays two rows of ascending narrow windows as the stair rises. The building has been converted to a judo centre.



Princess Beatrice House, Finborough Road / Old Brompton Road

3.138 This was built as the Fulham and Kensington Hospital for the sick, needy and poor, in 1930-2 to the designs of architect, Maurice Webb, son of renowned architect Sir Aston Webb and is now flats. It is a massive structure of stock brick with red brick dressings and a sturdy dressed Portland stone base with Diocletian windows. The corner elements are finished with full height bays in a shallowly projecting oriel window design. The building is the tallest in the street and marks the transition between the main road and the residential streets of the conservation area. The south wing was never constructed and the flank wall is painted grey which has a highly visible and

negative impact on the street scene which is made worse by the out of character red brick flats (nos. 1-14) being set back from the street and exposing it so clearly.

Cinema, Fulham Road / Drayton Gardens

3.139 This was designed and built in 1930 as the Forum Cinema by prominent cinema designers, J. Stanley Beard and Clare. It was the first of three big Forum cinemas built for Herbert. A. Yapp in London. The building has a significant presence in the street scene and addresses the corner with a curved arcade of four giant order columns topped with a balustrade and separated by bronze walls and fenestration. Materials used are red brick and buff tile to the corner and vertical elements. The massive red brick flanks on Drayton Gardens and Cavaye Place have little detailing.



Cinema corner elevation, Fulham Road



Cinema elevation, Fulham Road

Other buildings

3.140 It has not been possible to cover every building in the conservation area, but there are nonetheless other buildings which make positive contributions to the character of the conservation area that do not resemble those described here. Other buildings that have architectural or historic interest add richness and diversity to the conservation area and demonstrate its historical evolution. Such buildings are shown on the Buildings Audit Map as positive buildings.

Recent Architecture



No. 12 Cathcart Road

3.141 Overall the conservation area is made up of mostly Victorian buildings. However, there are some mid-twentieth century buildings scattered across the area, some of which make a good contribution and others that do not.

3.142 World War II bomb damage in Cathcart Road has meant that there is a substantial group of 1950s buildings at the east end of the road. No. 12 is a well designed single family house designed by architects, Wallis, Gilbert and Partners in 1956-7. This is an example of a good quality detached house of this period with considered articulation and restrained timber panel detailing. Another good modern building of interest is 55 Redcliffe Road which was built in 1955 as Metropolitan Police Married



Police Quarters, Redcliffe Road

Quarters. This building has been designed to sit sensitively within the terrace and retains its original concrete window surrounds and decorative railings. These buildings contribute positively to the character and evolution of the conservation area.

3.143 Others do not sit as well in the area such as no. 33 Redcliffe Road which is of different scale or Corbett House which is of similar scale but different colour brick and lower design quality.

4 Public Realm

Formal green spaces

4.1 The only publicly accessible green space in the conservation area is Redcliffe Square and even this would originally have been a private garden for the houses surrounding it. The square contains lawn, plants and trees that provide a welcome openness in this heavily developed environment. Some of the London plane trees located around the periphery of Redcliffe Square are likely to have survived from the original planting of the garden. Today the garden is managed by the Council's Parks Department.

4.2 The private gardens in The Boltons are accessible to residents of The Boltons and other local key holders. The Boltons Gardens Enclosure, which immediately surrounds the church is however, accessible to everyone.

4.3 The vesica is divided into north and south sections with the Church of St Mary at the centre. The garden makes a visual contribution to this architectural set piece and despite being privately owned, it can nonetheless be enjoyed by all passers-by. It is of interest to note that as trees were originally planned for the private garden squares, owners were expected to plant trees in their own gardens. No street trees were planted in roads surrounding a garden square.



Fig 4.1 Aerial photograph (2012)

Trees

4.4 Some of the most significant features of the conservation area are its trees which give shape and form to the gardens and continuity to the whole area. In addition to their widely known environmental benefits, street trees soften the urban scene and contribute to the to the tranquil character of the residential streets, whilst collectively contributing to pleasing vistas (eg the group of Flowering Cherry trees in Redcliffe Road).

4.5 Privately owned trees outnumber Council owned street trees within the conservation area due to area's substantial gardens. The majority of the publicly managed tree stock is located in streets where front gardens are non-existent or too small for sustainable planting, due to features such as the lightwells.

4.6 Planes were one of the species of tree planted en masse by the Victorians due to their tolerance of the poor air quality. The majestic examples seen in The Boltons gardens and surrounding Redcliffe Square are almost without a doubt those originally planted in the 1850s and 1870s respectively and are therefore of great heritage value.

4.7 The older and larger properties in the area such as The Boltons, The Little Boltons, Gilston Road and Tregunter Road have front gardens large enough to support all sizes of trees. Some of the larger tree species commonly found in these front gardens include London Plane, False Acacia, Tree of Heaven and Lime.



Street trees, Hollywood Road



Street trees, Finborough Road

4.8 These older streets also have rear gardens that are large enough to accommodate forest sized trees. Whilst many of these rear garden trees will have little public visibility they can have huge benefits to those that can see them in terms of providing shade to multiple rear gardens and privacy between the densely populated properties. They thus make an important contribution to the character of these private parts of the conservation area.

4.9 The species planted in the late twentieth century by the Council are mostly in scale with the surrounding architecture with narrow upright trees preferred to wider spreading ones to avoid conflict with adjacent buildings. The principal street tree species planted by the Council in The Boltons are Japanese and Wild Cherry, Sweet Gum, Snowy Mespilus, Cockspur Thorn, and London Plane. Other species found in smaller numbers are Ginkgo, Whitebeam, and Magnolia.

4.10 Two trees in particular merit mention for their special interest. A mature weeping silver Lime tree Tilia tomentosa petiorlaris grows in the garden of 29 The Boltons and is an excellent specimen of this unusual tree. During periods of hot weather the leaves are often seen to have turned round to face the sun and display attractive silver foliage. The other is a Council owned London Plane at the east end of Priory Walk at the junction of Drayton Gardens, which has grown over a red pillar box and is often photographed by passers-by.

Street furniture

4.11 The conservation area contains various items of historic and reproduction street furniture that are of design and historical interest in their own right as well as enriching the character of the conservation area. Traditional style lamp posts are present throughout the conservation area, as are metal street name signs with the wording picked out in black paint and the name of the borough in red. Their consistency is a positive feature of the conservation area. Authentic original features are of the highest heritage value.

4.12 Historic lamps on later posts can be found in:

- Seymour Walk
- South Bolton Gardens
- Redcliffe Mews
- Original overthrow to house, Seymour Walk

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

- Corner of Tregunter Road and The Boltons (GR)
- Corner of Finborough Road and Fawcett Street (ERII)
- Redcliffe Square (VR)
- Corner of Hollywood and Cathcart Roads
- Outside former shop, 172 Ifield Road (VR)
- Corner of Drayton Gardens and Priory Walk (a plane tree has grown around this box) (ER)

4.14 There is only one historic telephone kiosk in the conservation area and that is the one by Redcliffe Gardens. It is a K6 type (ie. kiosk design number 6), made of cast iron, painted red with wide glazed panes and narrow side lights and is a listed building (grade II). This type was designed in 1935 by Giles Gilbert Scott

Street Paving

4.15 A positive feature of the area is that many of the streets are paved with modern York stone paving and others have concrete slabs. All have granite kerbstones which are probably original. Original York stone paving is rare, but can be found at the following locations:

- Around the perimeter of The Church of St Mary
- Around the perimeter of the Church of St Luke
- The entrance to Bolton Garden Mews
- North entrance to Redcliffe Mews
- Some shops on Hollywood Road have original flags to their frontages
- Seymour Walk
- Thistle Grove

4.16 The mews all have granite setts which were used because they were hard wearing and would not be worn down by horses' hooves and metal carriage wheels.

4.17 Original cast iron coal hole covers can be seen throughout the conservation in the pavements. This was where coal was delivered to the vaults beneath the pavements.

5 Views

5.1 The conservation area is made up of various short and medium range views that are constantly changing as one travels through the area. The most formal and planned views in the conservation area are towards the Church of St Mary, The Boltons as approached from Gilston Road and Boltons Place.

5.2 Another medium range view can be enjoyed along Old Brompton Road, particularly east of Bousfield School where the mature Plane trees line the curve in the road to great effect.

5.3 Short vistas within the conservation area are confined to short streets looking onto terraces in other streets that bisect them. These are welcome end stops in the townscape, but were not planned and often houses sit off centre rather than being framed symmetrically. Good examples of these are views out of Priory Walk and Milborne Grove. Views into and out of the conservation area offer similar effects; such as the particularly good view from Gilston Road south to the Goat in Boots public house.

5.4 Two views to two small-scale landmark buildings are the one from Fullham Road to the cinema and the one from Warwick Road to Princess Beatrice House, a larger scale building marking the north-west corner of the conservation area.

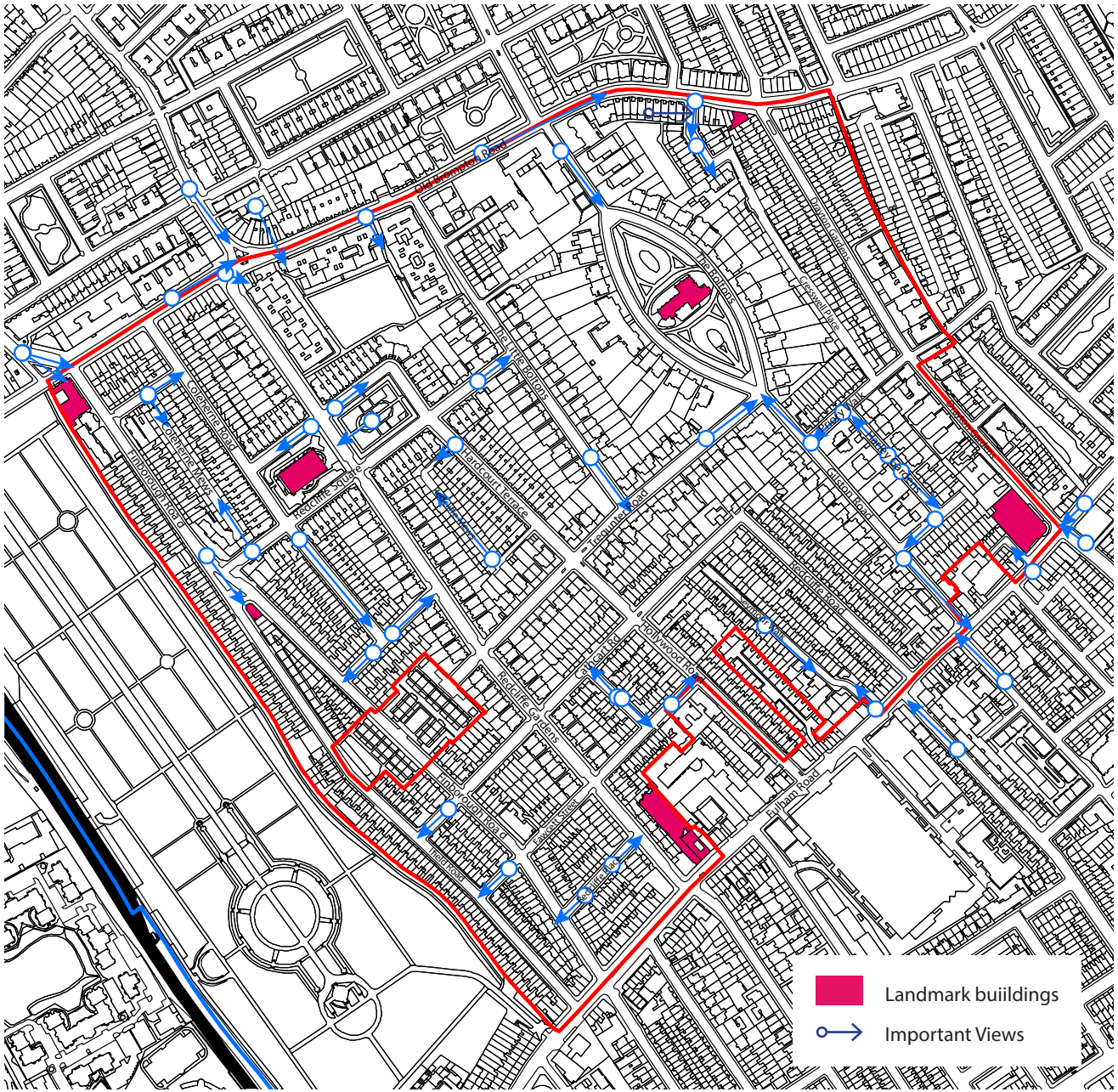


Fig 5.1 Views Map

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5.5 Particularly charming views are experienced on entering Seymour Walk – a combination of fine houses and mature trees; and a similar quality view from Old Brompton Road down Cresswell Gardens.

5.6 There are many characterful views of multiple rear elevations and London roofs across rear gardens where streets cross. These are too numerous to show on the map but they are a vital contributor to the character and appearance of the conservation area.

5.7 Other features too great in number to be shown graphically are the welcome and often verdant gaps between semi-detached pairs of houses. In a densely built up area these offer glimpses of freshness, air, space and greenery that provide a valuable setting to the architecture and are just as important in creating the character of the conservation area as the buildings themselves.



View at the entrance to Seymour Walk



View of rear elevations at Redcliffe Street



View from Wharfdale Street looking south to Colherne Mews



View to rear gardens, The Boltons

6 Negative Elements

6.1 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 Core Strategy.

6.2 The conservation area is well conserved with houses and gardens generally being well maintained and the streets clean and in good repair. There are very few buildings that actually have a negative effect on the conservation area and these are confined to the north of Finborough Road. These buildings fail to conserve the surrounding character in their design, location and materials, with nos. 1-14 Finborough Road not even following the building line of the neighbouring buildings, let alone the materials which are red brick in complete contrast to the area. Some 1950s flats have an impact on Cathcart Road but not to such a point that they are wholly negative.

6.3 Loss of original parts of buildings, in particular features that match in a group of buildings, have an detrimental impact on the conservation area. In places original railings have been replaced with non-original designs and even in The Boltons and Gilston Road some characteristic stucco boundary treatments are missing. Loss of front gardens and boundary treatments for example, for car parking, combine to have a very harmful impact on the character of the conservation area.

6.4 Roof extensions that either stand alone in a group of unaltered roofs or that have different designs have a negative impact on the appearance of the buildings and the street scene. In places parts of the balustrading at roof level has also been lost. Some houses have been painted and this is particularly the case in the south section of Hollywood Road where almost the whole terrace has been painted. Although it would be difficult for such a large number of houses to revert to fair-faced brick, such improvements would be possible in streets where only isolated houses in a group have been painted.

6.5 Openings in front elevations are highly sensitive to change and the loss of historic sash windows with delicate glazing bars and details or the removal of original heavily moulded front doors can harm the quality and charm of the area. Many steps up to front doors have been rebuilt or refaced over the years and sadly many original stone or tile finishes have been lost. Modern finishes such as standard metric sized tiles, marble, small format stone slabs, or even bitumen are harmful to the quality and character of the conservation area.

6.6 Original front areas (lightwells) are a feature that is part of the public realm and structures or clutter within these or modern coal cellar and basement doors can be seen to harm the character of the conservation area as well as the setting of the individual house.

6.7 One of the most harmful alterations to houses seen in this conservation area is where garages have been inserted into the house structure itself and it is highly desirable that this should be reversed wherever possible.

Appendix 1: History

Background

7.1 The history of the area which has now become The Boltons Conservation Area is typical of much of London's history. The area, originally agricultural, was gradually developed in the 1850s by the then owners of the land, with the squares and terraces which we see today. Little building activity has taken place since the beginning of this century, but the uses to which the buildings have been put have changed appreciably – although in the Boltons Area, this change has been less than elsewhere in the Borough.

7.2 The growth of Kensington, to the north of what is now The Boltons, was stimulated by the creation in 1689 of a new Royal Palace nearby; and as London's population continued to increase, Kensington became a country resort of the well-to-do. To the south of the Boltons, the importance of Chelsea had always derived from its riverside location. Between these two, there was no settlement of any real importance for many years. The population of London itself, some 3 or more miles away, was still by the end of the 18th century comparatively small, and its influence over this area was much less than it later was to become.

7.3 The only highways of any importance in the area were Kensington Turnpike (now Kensington High Street) to the north, and the King's Road to the south. Brompton Lane (now Old Brompton Road) and Fulham Lane (now Fulham Road) were the main local east/west routes. Several minor north/south routes crossed the area, but only Walnut Tree Walk (Redcliffe Gardens) was more than a field path. It is interesting to note that these routes are still the most important, confirming the close relationship between the early route system and the pattern of later development.

7.4 Honey Lane (Ifield Road) led originally to Holland House, a most important mansion in the area, and this, together with Walnut Tree Walk, Thistle Grove/Thistle Grove Lane (Drayton Gardens/Thistle Grove) and Salad Lane, were the only links between Chelsea and Great Cheyne to the south and Kensington Village to the north.

7.5 In the 18th century, before all the expansion began, Brompton Road was the site for a few large country houses set in spacious grounds, the back land forming part of agricultural holdings. A flourishing farming industry had long been established in the area, and market gardeners and nurserymen in particular had been active from the early 17th century at least, as a report on their activities to the City Corporation in 1635 shows.

7.6 The earliest development was characterised by frontage – or one might say "ribbon" – development, along these existing roads and lanes or at the end of existing access yards. This was to minimise building costs and the loss of land to road use.

7.7 Fulham Lane and Brompton Lane were bordered by straggling village streets, notable only for their numerous taverns and tea gardens.

7.8 On Brompton Lane, development tended to spread both eastwards from around the end of Earls Court Lane and westwards as an extension of Old Brompton Village (around the top of Redcliffe Gardens, Little Boltons, Cresswell Gardens and Roland Gardens). To the north lay Priory Farm, the site centred on what is now Collingham Gardens.

7.9 To the north of Fulham Lane the only development of any substance in the area was the village known as Little Chelsea. Off-shoots from the village had developed northwards up Hollywood Road, Seymour Walk, Redcliffe Road and Cavaye Place. To the north-east of the village towards Thistle Grove Lane, stood a grove of trees known as Friar's Grove. This is perpetuated in the names of Milborne Grove and Priory Walk.

7.10 Away from all this, the countryside was in places wild and often uncultivated; and even in villages the atmosphere was still very rural – Faulkner wrote of Brompton Village in 1820; "the village of Brompton or Brumpton lies to the north of Little Chelsea and extends from Earls Court to Knightsbridge in the midst of gardens and nurseries and enjoys a most salubrious air". This is still the same countryside of which Bowack had written a century earlier; "..... in the summer time (it is) extremely filled with lodgers for the pleasure of the air, walks and gardens around it, to the great advantage of its inhabitants".

7.11 By the opening of the 19th century, however, London was extending westward at an extremely rapid pace. Prosperity returned at the close of the Napoleonic Wars around 1825, and

with it new development. It was at this time that the building began which was to continue for another half century – although there was a brief contraction in the 1840's immediately before the main development which is the subject of this policy statement.

7.12 The population of the area must have been small. In the 1680s the total population of Kensington Parish has been estimated at no more than 1,000 persons and even 1801 the date of the first official census, this figure had only grown to 8,556.

Early Development

7.13 Although the area was occupied by someone called William Bolton in the 16th century, it seems likely that the name of the later development was derived from another William Bolton who owned land in this area at the very end of the 18th century – he purchased it in 1795. He in turn in 1807 sold the property, known as Coleherne or the Homefield, lying between the Old Brompton Road and the Fulham Road to one Robert Gunter, who as a result of this and other acquisitions became one of the most important landowners in the area.

7.14 The earliest developments in this district were ranges of modest brick houses in terraces and squares. They were not grand, but neither did they make any concession to their rural location. They carried the West End tradition, somewhat reduced in scale, right out into the fields – where to our eyes the houses would have looked a little strange and severe.

7.15 One of these early streets is Seymour Walk. The first terrace was erected here around 1797 by a Chelsea citizen, Francis Mayo, and was known as Mayo's Rents. Renamed Seymour Place as a result of the Battle of Trafalgar in 1805, its name was changed again to Somerset Place in 1835. A Beer House called the "Somerset Arms" was built at the entrance to Seymour Walk in 1832, as the result of the Duke of Wellington's Beer House Act of 1830, which suggests that his Home Secretary might have had something to do with the renaming of this quiet cul-de-sac off what was then a country road. It is certain that the rest of the street was built between 1805 and 1845. It seems that in the past confusion as to the name of this street has also arisen because Henry Somerset, Duke of Beaufort, had a house at Chelsea on the south side of Fulham Road, whereas Charles Seymour, Duke of Somerset, was owner of some properties in Kensington Parish on the north side of Fulham Road. In 1939 it reverted to its old title of Seymour Walk.

7.16 In the 1830s, the Thurloe Estate and immediately surrounding areas were being developed, drawing stylistically on Cubitt's achievements in Belgravia. In the following decade building started on the Day Estate, with Drayton Gardens being built in 1845/6, designed by Edward Blore – Hereford Square followed in 1848, and between these two lie a number of less distinguished streets of later dates.

7.17 To the west of this development, the growth of large country houses along Brompton Lane gradually became so numerous as to completely enclose the farm lands behind the frontage by 1850. At the junction with Walnut Tree Walk stood Coleherne House. At the corner of what is now Little Boltons stood Hereford House, with extensive garden at the rear, whilst Bladen Lodge and Sidmouth Lodge stood on the south side of the short lane which has now become South Bolton Gardens.

7.18 On the north side of Fulham Lane, around the present junction with Redcliffe Road, stood Bolton House, a celebrated military academy from which the famous French balloonist Blanchard flew to Southampton in 1784. (One wonders if some link existed between this event and the public house in Hollywood Road which displayed a sign showing a balloon.)

7.19 On the Gunter Grove Estate, which is now extended to include most of the land which is in the present Conservation Area, nothing was done about the development until the mid-century; until then the family's property was leased to farmers and market gardeners. However, in the late 1840s a decision must have been taken to build over most of the land. This was no light undertaking, for although the western edge of London was steadily approaching, the house market was only just beginning to pick up again after the disastrous slump of the mid-1840s, and there cannot have been any certainty of success. It may have been for this reason that The Boltons and the streets immediately surrounding it which saw the first houses in the estate were laid out with substantial building intended to attract the kind of wealthy middle class residents who would be less critically affected by fluctuating prices. It is notable that houses built in the late 1850's and 60's after the recovery of the market are less

generous in their dimensions.

7.20 The main trend of development on the Gunter Estate followed a clockwise direction starting with the Boltons and ending in the Collingham Gardens area. A standard pattern was followed; the family employed a surveyor to lay out the streets and oversee every stage of the construction work. The building plots were leased to contractors who undertook the whole of the rest of the operation. In this case it seems to have been the policy to employ fairly well established contractors capable of taking on a number of houses at the same time. Besides his supervisory work the surveyor would also be responsible for the design of any amenities provided on the estate by the proprietor, which in the case of Gunter Estate were principally new places of worship for the inhabitants.

7.21 One or two houses had already been put up on that part of the Gunter land fronting the Fulham Road by an architect or builder called Godwin. His son had by 1848 already had several years of valuable experience as District Surveyor for the South Islington area where a great deal of building activity was going on. George Godwin, who was himself a local resident (he was born and died in Kensington and is buried in Brompton Cemetery), was therefore an obvious choice for appointment as estate surveyor to the Gunters. His brother Henry Godwin later joined him.

The Boltons

7.22 In 1851 very little building had taken place in West Brompton and one of the more recent developments had been the construction of the Brompton Cemetery in 1840 to the designs of Benjamin Baud. While this grandiose scheme catered for the needs of the dead, the requirements of the living had not been forgotten, and in the map of 1852 the newly-built church of St. Mary's, West Brompton (now St. Mary's, The Boltons) can be seen flanked by two roads in the form of a vesica. To the south of these lay the beginnings of Gilston Road, Harley Gardens and Priory Walk, all begun in the previous year. The Boltons itself had been started in 1850/51. Godwin not only acted as architect of the houses but also designed the church; and in association with his brother Henry, he was later to be involved in the design of two other local churches, St. Luke's, Redcliffe Square and St. Jude's, Courtfield Gardens.

7.23 As an architect Godwin was not remarkably innovative. Although he considered that all imitative architecture was "besides the mark", and was pessimistic about the outcome of the gothic revival he nevertheless used the conventional styles of the day. His churches are all in 14th century gothic and his houses mostly stucco with some Italianate detail. Only in the plans of his churches did he show any impatience with current practice as in the aisleless and cruciform St. Mary's and in St. Jude's (built a decade later) where there was a similar emphasis on a wide central space.

7.24 The Church of St. Mary was the first building to be erected in The Boltons. In May, 1849 Godwin wrote to the Ecclesiastical Commissioners on behalf of Robert Gunter to offer a site for a new church at West Brompton, and in August the land was conveyed to the Commissioners for the sum of £100 which was put towards the cost of building the church. In his letter Godwin wrote of the church site, "it is of an oval shape, 220 ft. long and 115 ft. wide in the longest and widest part and contains ½ acre or thereabouts. It is intended to form the centre of planted enclosure about which houses will be built". A plan attached to the conveyance shows that the site was not really oval as stated by Godwin, but the same shape that it is today, usually known as a vesica.

7.25 The vesica is formed by the intersecting segments of two circles. It is a common feature of medieval religious decorative art and often appears in the aureole surrounding religious figures. There is also some evidence that the vesica was to 14th century builders what the golden section was to renaissance painters. In a lecture which he gave to the Archaeological Institute of Great Britain and Ireland at Winchester in 1845. C.R. Cokerell attempted to show how the buildings of William of Wykenham were planned wholly in accordance with a system of proportion based on the vesica and went on to demonstrate that a large number of other buildings at that time, mainly religious ones followed a similar system. Godwin probably heard this lecture since he was a member of the Institute and may have remembered when he came to lay out the Boltons four years later. The vesica is not at all a common shape in English town layouts and the only other notable examples are Coates and Atholl Crescent in Edinburgh both built in the 1870s.

7.26 Although the general layout of the Boltons and the number of houses to be built was resolved upon as early as 1850, the building was carried out in two separate stages. The first leases of house blocks on the eastern side of The Boltons were made in 1851 to William Henry Atkinson of Cheyne Walk. In the event all the houses on this side were built by Atkinson, but he only took two leases at a time, presumably to avoid overstretching his resources. He began at the north end of the road and worked methodically southwards, letting new houses apparently without difficulty so that they were all occupied by 1854.

7.27 It was possibly another recession in the house market and a steep rise in interest rates which took place in the middle of the decade, which meant that nothing was built on the west side of The Boltons until the late 1850s. On 29th September, 1859 Robert Gunter leased the west side as well as the east side of Little Boltons to John Spicer of Pimlico. Work must have begun very soon after, if not before the signing of the lease, for the Land and Building News of 29th November, 1856 carried a mention of two large semi-detached villas to the north west of St. Mary's church that were in course of erection by Mr. Spicer, builder were nearly ready; and this was almost three years before the granting of the lease.

7.28 After this, work proceeded rather more slowly, and the complete row was not finished until 1865-6. This was Spicer's first involvement with the Gunter Estate and it proved profitable enough for him to take on a large number of other leases on the Estate in the 1860s and 1870s. He became an extremely wealthy man leaving the sum of £400,000 at the time of his death in 1883. His obituary in "The Builder" said of him that "thoroughness was with Mr. Spicer a first consideration. Few men have given more thought or care to their business and his desire always was that whatever he undertook should be done in the best manner".

7.29 There can be little doubt that Godwin was responsible for the design of the facades of both Spicer's and Atkinson's houses, which are similar in appearance. Most of the leases to Atkinson include ground plans, so it is fair to assume that he also had a hand in this side of things. Such may not be the case for Spicer's houses, for although the front followed Godwin's design, there is evidence that other architects were concerned with what was behind them. In 1855, tenders were solicited in The Builder for building a pair of houses in The Boltons under the direction of the architect, Thomas Burton; there would be little point in employing an additional architect to supervise the erection of a standard unit on a respectable estate, and presumably therefore Burton was brought in to satisfy the individual requirements of that lease.

7.30 The Boltons was both the centrepiece of the Gunter Estate, and also the first part of the estate to be built. As a result it is a particularly splendid example of the kind of suburban layout favoured before the middle of the 19th century.

7.31 Inside, the houses are almost comparable to the sumptuous villas in Kensington Palace Gardens which places them more in the class of mansions than of ordinary early Victorian semi-detached work. This was not the original intention, however, and the earliest plans which survived the records of the Commissions for Sewers show the same layout but with smaller houses and with more space between them. The map of Chelsea published in 1860 also shows this layout. Despite the increased size of the buildings, the particular importance of The Boltons lies in the combination of the formality of the vesica, with the informality achieved by the breaking up of the dwelling units both by the semi-detached layout and by the planting to the front.

7.32 For all the reaction against the terrace and the square, there is as yet no reaction against Italianate stucco. The houses are remarkably handsome with their faceted quoins, the wealth of rustication, the elaborate dressings to the first floor windows, and their overall richness. They are in fact no less grand than the mansions of Queen's Gate, but have adopted a villa form as if to imply that the country was not far away. As indeed it was not. In "The Builder" in 1875 we read, in one of those reminiscence articles about Brompton, "we remember an old friend who used say the adjacent field (Thistle Grove) was never without a hare and he had often from his window in the morning countered six brace of partridges rise from the Boltons, now the sight of scores of houses and St. Mary's Church. This sight was not disturbed for building purposes until 1850/1 when the speculation was considered so uncertain in its results that some of the houses in The Boltons were sold for £1,350 each – houses which have since been bought £3,000 apiece and more. Even at this time however, that thick double hedge

which fenced in the market grounds of the late Robert Gunter, Esq., remained undisturbed; and not until within the last five years or so had any change taken place, when, lo!, the wand of Midas touched the soil and up rose mansions in the place of cabbages."

7.33 By 1861, most of the houses were occupied and although some of the census returns are unfortunately missing they suggest that the social status of the occupants was as the developers had hoped. At No.1 lived John Nicholson, a solicitor from Edinburgh, with his wife and five daughters, his wife's aunt, a brother-in-law and four servants. Next door at No.2 the perpetual curate (vicar) of St. Mary's kept equal state and his four servants included a footman. No.3 housed Richard Bolton, a landowner and clerk in the Civil Service (the name is probably fortuitous).

7.34 To the south of the Boltons itself, Gilston Road contained a slightly more modest style of dwelling; but the social status of the occupants remained high. The owners of the first twelve houses, completed in 1861, included two property owners, two retired army officers, a merchant and an importer. All but one held single families and between them the households employed 17 servants.

7.35 Servants are in fact a good guide to social status, especially the employment of male servants who were much more expensive to hire. Of the 28 households listed in the 1871 return to The Boltons, 97 residents and visitors were attended to by 106 servants, and the first 14 households included two butlers, two footmen and two pages. By contrast Gilston Road's requirements were more modest; 68 residents needing between them only 37 servants, none of them male. Tregunter Road shows a similar pattern with 91 residents being looked after by 54 servants.

7.36 The eight houses known as Bolton Gardens – and now mostly demolished and replaced by Bousfield School – were even grander. No.3 employed 9 servants including a butler to look after 8 residents, some of them young children; while next door at No.2 Rupert Potter, the father of Beatrix, employed 5 servants, again including a butler, to serve himself, his wife and his young daughter.

7.37 The roads mentioned so far, along with Priory Walk, form the nucleus of the Gunters' Kensington Estate. As well as Godwin, Atkinson and Spicer, other names that appear frequently in the records are those of James Bonnin and Robert Traver. The former was concerned with properties in Harley Gardens and Tregunter Road, whilst the latter built the 14 houses in Priory Walk. In the light of later prices it is of interest to note that No.20 The Boltons was sold for £2,280 in 1861.

7.38 By the 1860s scattered development of large houses all along the Old Brompton Road has almost completed the frontage, whilst building was also dense along the Fulham Road to the south. Most of what is now the Conservation Area, between these two roads and to the east of Seymour Walk/ Little Boltons, had been completed, including Drayton Gardens, Priory Walk, some of Harley Gardens, Milborne Grove, Gilston Road, Redcliffe Road, The Boltons itself and the eastern half of Tregunter Road, which was then called St. Mary's Place (Tregunter Road being the name then given to Little Boltons). To the west and north of all this development are still almost wholly uninterrupted fields. Earls Court, just to the north of this area was still a separate hamlet, surrounded by fields and with a working farm of over 80 acres.

The Later 19th Century

7.39 Development now surged ahead both in this area and throughout the rest of Kensington. Transport was developing fast, and building techniques improving; and villages, market gardens and almost all traces of rustic life were destroyed in a few decades. It may be recalled that the population of Kensington was recorded in 1801 as being 8,556; by 1861 this had risen to 70,108 and by 1871, only ten years later it had almost doubled again to 120,299.

7.40 Layout, quality of building, even architectural detail, were all influenced by the leasehold or other arrangements made for development by the landowners and by the market at which the houses were aimed. The general direction of development however followed existing settlement patterns, main roads, and existing drainage systems.

7.41 Work started west of The Boltons in the mid-1860s with local builders William Corbett and Alexander McClymont eventually taking on the lion's share of the area. Both builders lived on the estate for a time in houses built for themselves. The designs seem to have

been overseen by George Godwin with these experienced builders being trusted to erect houses to the designs they had become accustomed with on the estate rather than following drawings. The result was designs that remained homogenous but with the later houses becoming more tightly packed and more urban in character than the earlier ones. By 1871 over 800 premises had been built by Corbett and McClymont. Sadly, they both went bankrupt some years later.

7.42 George Godwin and his brother Henry designed Redcliffe Square. This well used name is reminiscent of the Redcliffe area of Bristol where Godwin had also been active. Rents in Redcliffe Square ranged from £46 to £600 per annum and most of the completed houses were quickly let. St. Luke's Church was built after the housing had been begun contrary to the sequence in The Boltons.

7.43 Development at this stage was almost certainly helped by the extension for the Metropolitan Railway into South Kensington during the 1860s and the advertisements for the Redcliffe Estate drew particular attention to the nearness of several stations.

7.44 The great reaction against the ubiquitous stucco and stock brick frontages came with the domestic revival and its red brick, terracotta, tall chimneys and steep gables in the 1870s and 1880s.

7.45 Land was becoming rarer and landowners looked to other building types to accommodate the ever expanding population. Several mansion blocks were built in this area in new Queen Anne red brick designs to attract the new fashionable young people and particularly those with an artistic bent.

20th Century Development

7.46 The last major remaining site on the Gunter Estate was finally developed by the building of a large block of mansions, now known as Coleherne Court, designed by Walter Cave and built in 1901 to 1903 on the site of the earlier house of the same name. This is representative of the now growing trend towards higher densities which were leading to all the single family houses being converted into flats; a trend which still continuing to this day. After the early part of the 20th century very little major change was to take place to the physical character of the area.

7.47 The few new buildings which have been erected this century are as follows. Bladen Lodge and some of the houses in Bolton Gardens were bombed in the war and made way for the modern Bousfield Primary School. On the other side of the Boltons, Sidmouth Lodge was demolished in 1937 to make way for telephone exchange. The Boltons Studios were also built during this period. The modern houses are in Cathcart Road and are a fine example of recent architecture, whereas the recent development at the northern end of the Little Boltons is an unpretentious neo-Georgian group.

The Gunters

7.48 In 1757 Domenico Negri, an Italian pastry cook, founded a confectioner's business at 7 Berkeley Square and shortly after he took James Gunter into partnership. The business was to prosper and achieve literary and social fame; and James invested some of his hard earned wealth in land. The first reference in the ratebooks is for 1799, for land at Earls Court at a rateable value of £76. This is almost certainly the 15 acres in Courtfield recorded in 1809 and which included his Earls Court residence.

7.49 Until his death at Worthing of apoplexy at the age of 74 in 1819, James Gunter (buried in Kensington new burial ground, St. Mary Abbots, grave 35), added to this original holding; and progress can be charted in the ratebooks, and in the schedule to a private act of 1820 obtained by his heirs to regularise the granting of leases. James had entered into building agreements in 1817 and 1819 with Samuel Archbutt, builder, for the development of two plots of land in Chelsea and the act also lists his freehold Fulham and Kensington properties. 1819 the Kensington land totalled over 81 acres and much of this was grouped around Earls Court and the Boltons area.

7.50 All this land passed to James' only son Robert who had been born c. 1783. Robert continued in the family business and his house at Earls Court became known as Currant Jelly Hall to some local residents. When Robert retired in 1844 the family's direct connection with the confectionery business appears to have been broken, and later members of the family had little to do with the trade.

7.51 Robert the elder does not seem to have

done much to develop the land he inherited from his father and the building up of the confectionery business probably took up most of his energies and time. In 1844, the Kensington tithe award shows that most of his land was still under grass or used as market gardens and totalled 73 acres. Before his death in 1852 Robert the elder had purchased an estate in Yorkshire, Wetheby Grange, Wharfdale, for his eldest son Robert born in 1831 and who along with his younger brother James, served in the Crimean War with the 4th Dragoon Guards.

7.52 Robert the younger made his home in Yorkshire and became a J.P. for the West Riding. In 1862 he married Jane Benyon of Gledlow Hall. He was also an M.P. for Knaresborough and the Barkston Ash division of Yorkshire. Much of the Gunters' family history is in fact preserved in the street names of the area, the Yorkshire estate and connections providing many of them. It was Robert and his younger brother James who were responsible for initiating most of the development of the estate. By 1901 most of the land in Earls Court was covered with streets and houses.

7.53 At the death in 1905 of young Robert his eldest son Sir Robert Benyon Neville Gunter inherited a valuable estate, of 81 acres in Kensington alone, which when it was put on the market in June 1917, was bringing in rents to the value of £20,000 p.a. and which failed to reach the reserve price of £500,000 by only £500. The Times described Sir Robert as one of the largest landowners in London so that in little more than a century the family had climbed from comparatively humble origins through trade to a position among the landed and titled gentry. It is a success story that can be paralleled in many cases and this necessarily brief and incomplete account, while sufficient for our purpose, is only part of the story.

George Godwin

7.54 George Godwin, better known as the editor of "The Builder", was born in 1815; at the time of his appointment as surveyor to the Gunter Estate, he was 33 years old.

7.55 After having trained with his father, he had set up in private practice with his younger brother Edward. There is not a great deal of information about the buildings produced by the partnership before 1850; Godwin's obituaries give very little information about this period. It seems quite likely that the two young architects found it difficult to get commissions, and the dearth of work may have been one of the reasons why Godwin took a District Surveyorship. Such posts where not full appointments, and the only income from the fees charged for each inspection, but in Islington there must have been sufficient building activity to provide the surveyor with a reasonable sum in earnings.

7.56 From the start of his career it was apparent that Godwin was an able writer of architectural subjects. His essay on the use of concrete in buildings written when he was 21 was awarded the gold medal of the Institute of Architects, and two years later in 1838 his first book "Churches of London" was published. After his appointment to The Builder in 1844 Godwin continued to practice as an architect and his work is understandably much better documented, but he gradually drifted more and more into journalism. In 1850 appeared "Buildings and Monuments Modern and Medieval", a random collection of illustrations with supporting text heavily dependent on past issues of The Builder.

7.57 Little can be deduced from the book about Godwin's personal taste in architecture, except perhaps his admiration for V.R. Cockerell whose Taylorian Institute and Bank of England building at Liverpool are both illustrated. But the work has some relevance to The Boltons since it must have been compiled when Godwin was working out this design, and provides some information about the kind of buildings with which he was concerned at the time. There are, for example, a number of similarities between the detailing on the front of the houses in The Boltons, and those of the Custom House at Roven which Godwin had visited in 1848. This building may be the source of the unusual facette and quoins at the corner of Godwin's villa, and the particular kind of enriched band which he employed.

7.58 Most of Godwin's later books were concerned more with the problems of housing the labouring classes than with polite architecture. His "London Shadows" (1854) "Town Swamps and Social Bridges" (1859) and "Another Glow for Life" (1863) are all pleas for the improvement of housing conditions. The greatest stress is laid on the proper construction of buildings because Godwin felt that it was the case of "as the house so the people" or alternatively "to drain and pave means raise and

save". He strongly advocated the more general employment of architects and declared the "in the case of thousands of houses built at present in the metropolis no architect is ever employed. The public should know this, that the opprobrium to be incurred by such buildings should not be cast on architects".

7.59 While he appears to have been mainly concerned with such things as want of ventilation or defective drains Godwin was also aware of the importance of layout of the residential area, and pointed out how "many unwholesome parts of London in the fashionable West, in Marylebone, in Bloomsbury, etc., are hidden behind the large squares and passages leading from good streets". The new houses on the Gunter Estate were not intended for the labouring classes, but one can hardly doubt that he was alive to the benefits which could be gained through careful planning.

7.60 After about 1870 Godwin ceased to practice as an architect, but continued his association with "The Builder" until 1883. During the forty years of his editorship the paper was perhaps the most influential of the Architectural journals with a wider coverage of new developments and a larger circulation than any of its rivals. One of its attractions was undoubtedly the catholicity of the articles. Perhaps as a result of his lack of conventional training Godwin was not a partisan of any particular architectural camp, and he used his editorials for general criticism, as well as for the furtherance of his personal campaign for better housing.

Churches

7.61 No Victorian development was complete without its church and the Boltons area was no exception. The first, St. Mary's formed the centrepiece of the Boltons design of two facing crescents, and George Godwin the architect contributed £100 towards the building fund. The total cost came to some £6,000 and the church was consecrated on 22nd October, 1850 before many of the neighbouring streets or houses had been built.

7.62 By contrast St. Luke's, Redcliffe Square, was not built until 1874, well after the commencement of the estate it was designed to serve. This church was designed by George and Henry Godwin as was the third local church of St. Jude's, Collingham Gardens, consecrated 23rd December, 1870. This church, like St. Mary's, originally stood in open ground before being surrounded by later development which by 1879 numbered at least 400 houses let at rental ranging from £150 to £700 per annum.

7.63 The Rev. William Pepperell writing in 1872 had some interesting comments to make on services in his "Church Index pt.1". He considered that the services at St. Mary's under the vicar the Rev. W.T. Du Boulay were "decidedly of the High Church order with a Ritualistic tendency". Pepperell did not approve of this but he favourably noted the large number of parish organisations and charities including a National school at what is now Cavaye Place, and a flourishing Sunday school. Both St. Jude's and the temporary church of St. Luke's were too recent to have built up many parish organisations but Pepperell noted the good attendances at the services he observed. In 1903 the three churches between them could still muster 2,252 attendances at the morning and evening services one wet November Sunday after making allowances for "twicers" – a favourable figure compared with today.

Appendix 2: Historic Maps



Fig 8.1 Historic Map 1841

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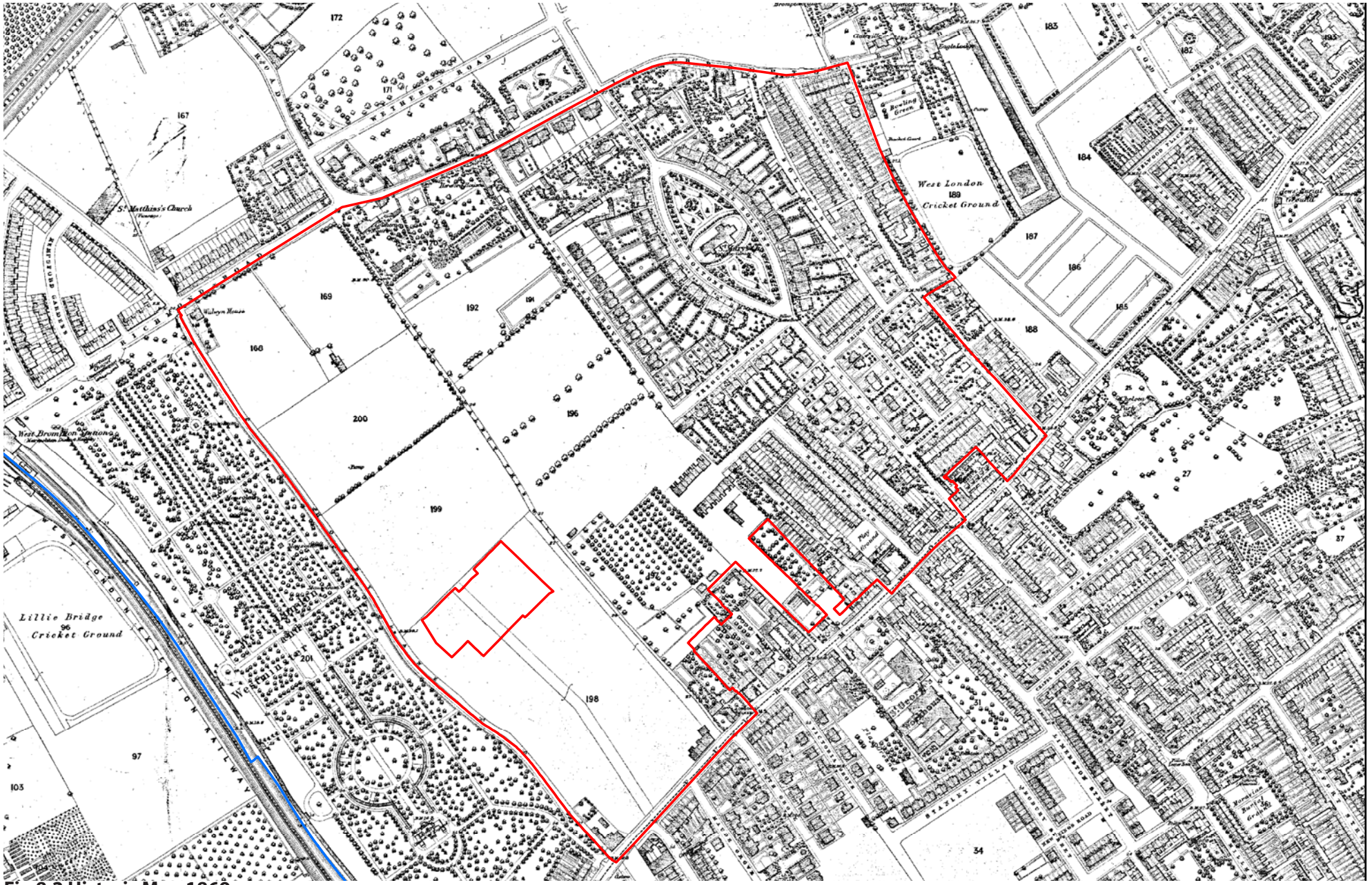


Fig 8.2 Historic Map 1869

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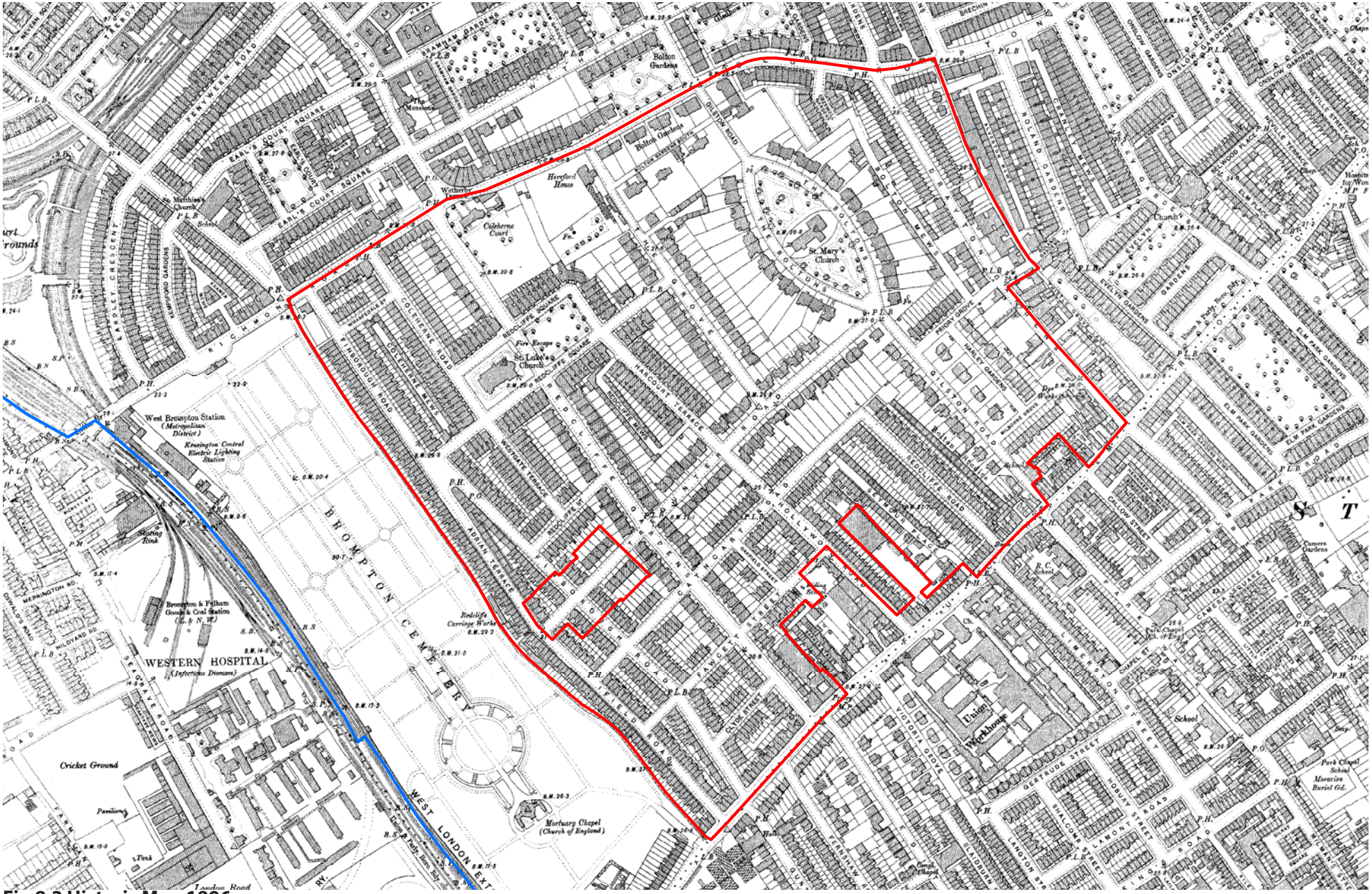


Fig 8.3 Historic Map 1896

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Appendix 3

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

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

Additional criteria set by the Council:

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

Appendix 4: 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: http://www.rbkc.gov.uk/corestrategy

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