



# Ladbroke Conservation Area Appraisal

15th October 2015



THE ROYAL BOROUGH OF  
KENSINGTON  
AND CHELSEA

**DATE OF ADOPTION: 15th October 2015**

*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.*



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# 1 Introduction

## What does a conservation area designation mean?

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

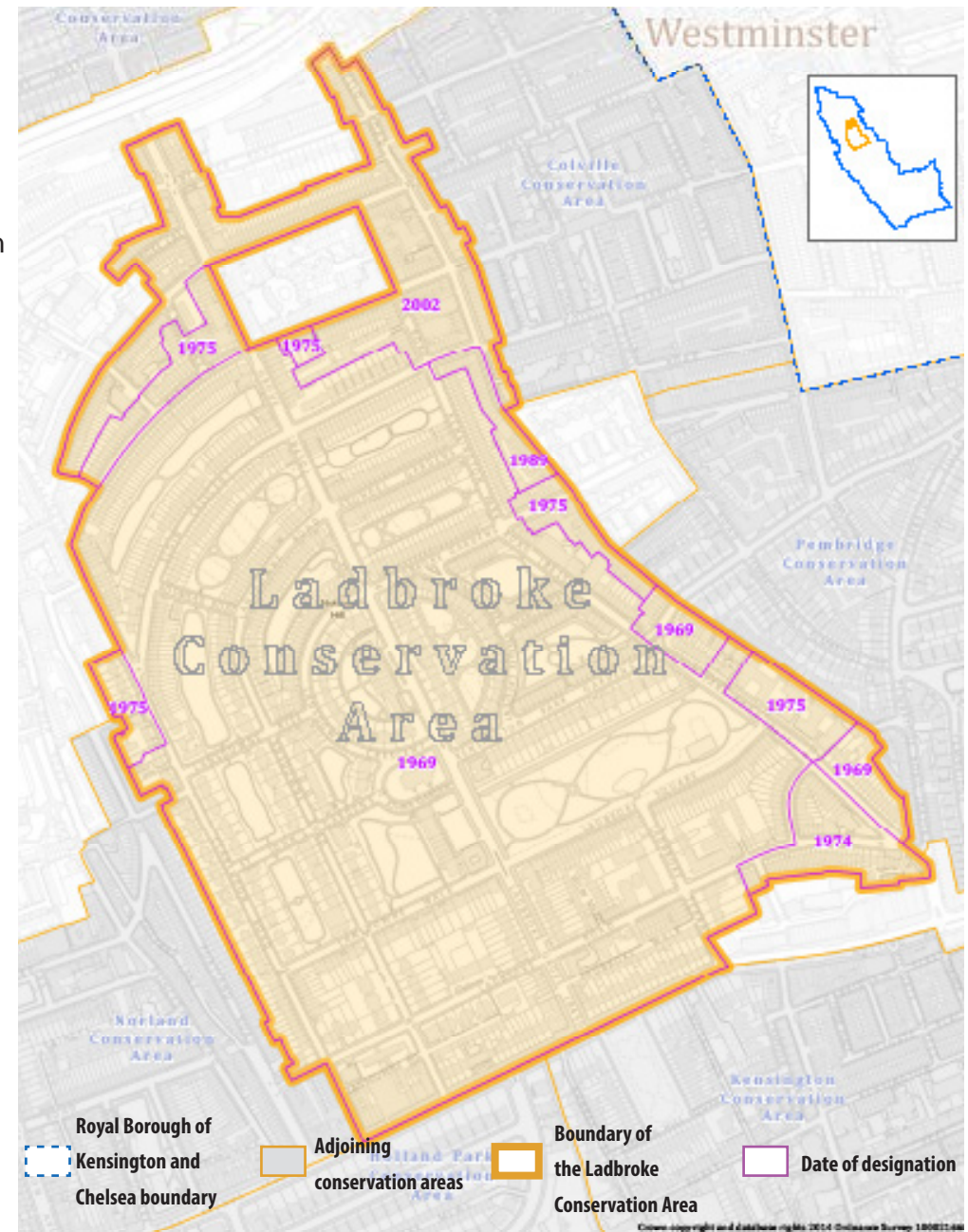
**1.2** A conservation area appraisal aims to describe the special historic and architectural character of an area. A conservation area’s character is defined by a combination of elements such as architecture, uses, materials and detailing as well as the relationship between buildings and their settings.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

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

## Purpose of this document

**1.4** The aims of 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 in and awareness of the special character of their area
- identify the positive features which should be conserved, as well as negative features which indicate scope for future enhancements



**Fig 1.1 Ladbrooke designation and boundary map**



## Summary of Character

**1.5** The Ladbroke Conservation Area was designated in 1969, one of the Royal Borough's earliest designations. It was developed speculatively from south to north by a number of different architects, developers and builders between the 1820s and the mid 1870s. Early plans were drawn up by Thomas Allason; his ideas for a circus and communal gardens were progressed by other architects who added the crescents and placed the gardens behind the houses. Architects who worked on the estate included James Thomson, Thomas Allom, William Reynolds and Thomas Pocock.

**1.6** The buildings in the area make up a large and vital part of the character of the conservation area. In the Ladbroke area many terraces were designed to follow the contours of the hill so that the parapets (at roof level) remained continuous and unbroken. The types of housing built are highly significant and distinctive to the area. The terraces are either half or fully stuccoed with elaborate detailing; and pairs or trios of villas are of key special interest to the area. The setting of these houses is created by the gardens around them and the space in between them. A very special feature of the Ladbroke estate is the terrace ends, which were often designed to have the appearance of a symmetrical detached house.

**1.7** However, the great innovation of the Ladbroke estate was the communal gardens situated behind the houses and therefore accessed directly from the owner's rooms rather than by crossing a road into a central square as was usual at that time. Rather than providing a



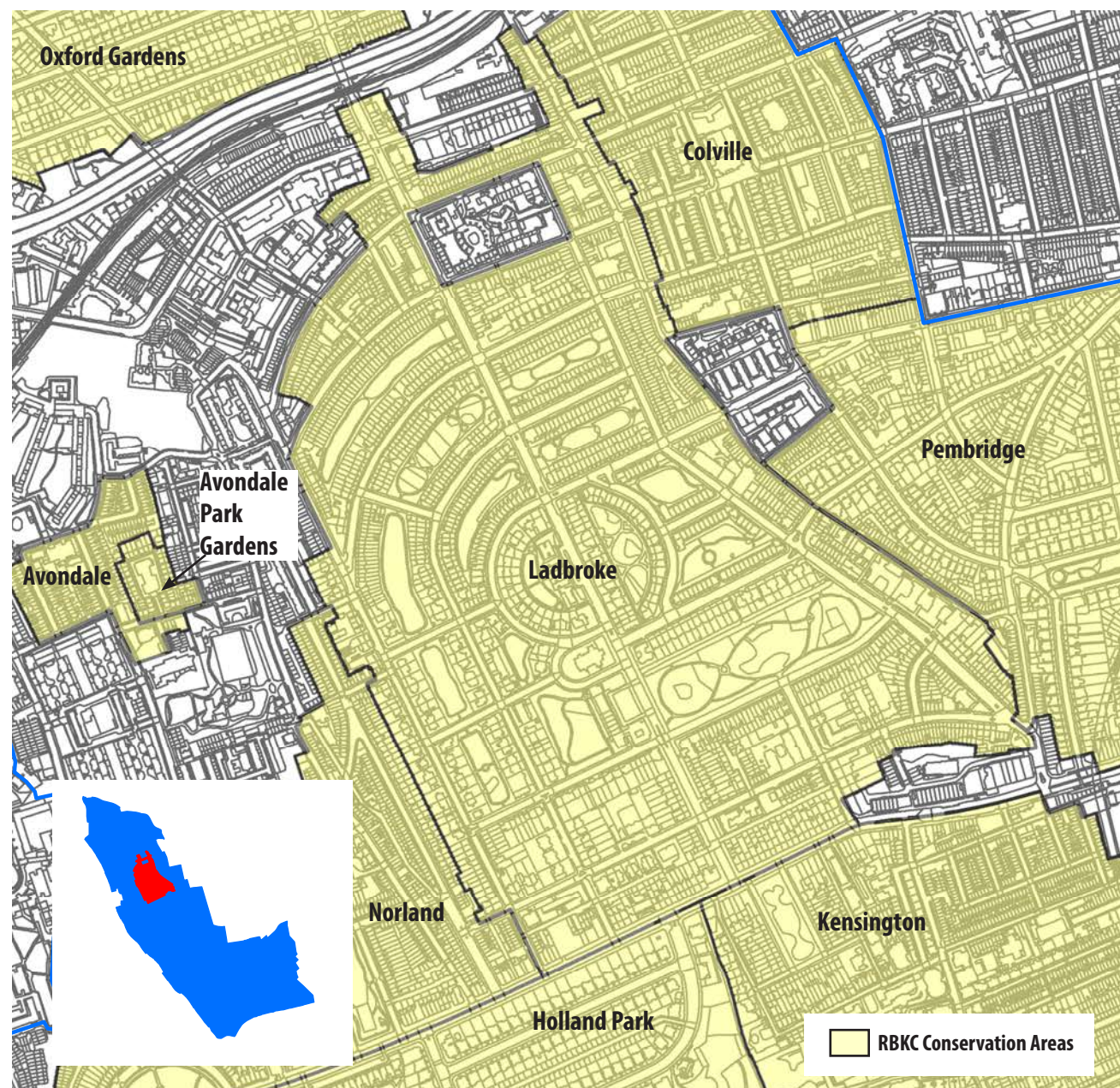
Kensington Park Gardens

formal architectural set piece, this was simply more practical and must have played a part in the subsequent garden suburb movement and the evolution of the British back garden from service yard and vegetable patch to a place of leisure. The fact that many rear elevations onto the communal gardens are well designed in their own right brings about a relationship whereby each creates the setting for the other.



## Location and Setting

**1.8** The Ladbroke estate (W11) covers a fairly large area in the north of the Royal Borough and straddles four different wards. A large proportion of the conservation area is within Norland Ward (west of Ladbroke Grove), roughly a quarter of the area (south-east) is within Pembridge Ward and a quarter of the area (north-east) is within Colville Ward. A very small part comprises three streets or parts of streets in Notting Dale ward.



**Fig 1.2 Conservation Area Context Map**



## Archaeology

**1.9** A large part of the Ladbroke Conservation Area is covered by an archaeological priority area.

**1.10** This is due to evidence of a Roman cemetery (including sarcophagi and burials) being discovered around Lansdowne Crescent and Ladbroke Grove when the area was developed in the nineteenth century.

**1.11** Those undertaking development within this area should consult conservation policies in the Council's Local Plan to determine if further assessments or evaluations are required.



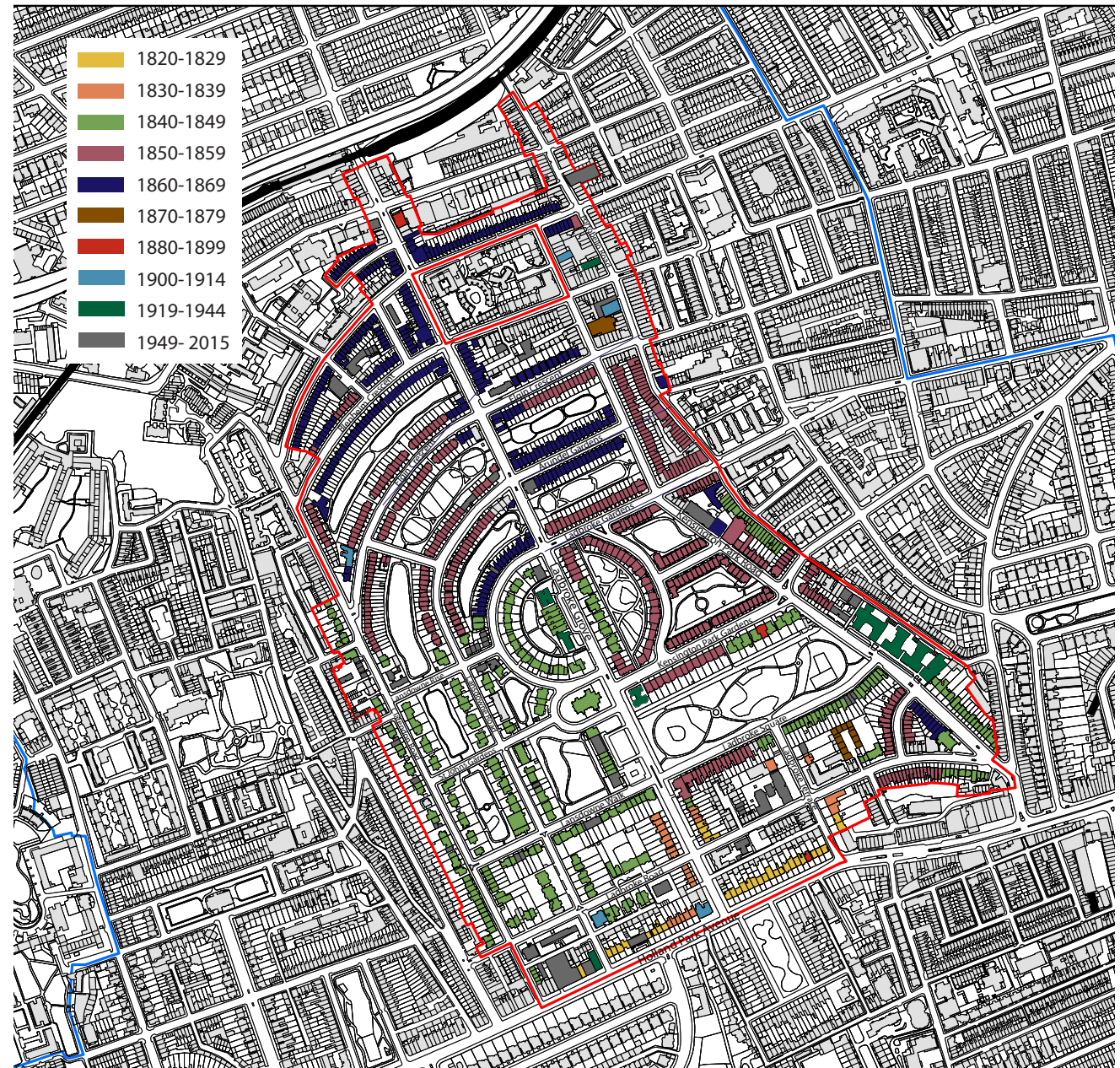
**Fig 1.3 Archaeological Priority Areas Map**

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## Historic Development Summary

- **Mid 1700s:** Ladbroke family acquires land
- **1820s:** Thomas Allason produces first plan for the area. Includes large circus and 'paddocks' Houses built on Holland Park Avenue
- **1836-1841:** Hippodrome Race Course located where St John's Church now stands.
- **1840s:** Plans for the area revised by various architects. James Thomson takes forward idea of 'paddocks' (today's communal gardens) and suggests crescents
- Parcels of land developed speculatively by different developers
- Church of St John the Evangelist built with villa pairs to south-west (1844-5)
- **1850s:** Houses designed by Thomas Allom built in Stanley Gardens area
- Church of St Peter built (1855-7)
- **1853-58:** Economic depression. Building slowed
- **1860s:** Ladbroke Grove tube station opens (1864)
- **1868:** Estate largely complete (except some streets to the north and Ladbroke Gardens now named 'Coffin Row')
- **1870s:** Fruit and vegetable market established in Portobello Road
- **1900s:** Area run down. Flats and bedsits.
- **1948:** Antique sellers colonise Portobello Road
- **1964:** Notting Hill Carnival begins following race riots in 1958
- **1969:** Ladbroke Conservation Area designated (one of RBKC's earliest)



**Fig 1.4 Historic Development Map**  
 Dates of building leases (Survey of London, Vol. 37, pp 251- 257)

## 2 Townscape

### Urban Form

**2.1** The Ladbroke Conservation Area has a spacious urban form overall thanks to the communal gardens behind many of the terraces. These gardens create green space between the terraces' rear elevations but also create soft green areas in the streetscape between the house frontages.

**2.2** The centre of the Ladbroke Conservation Area is located at the peak of Notting Hill. The topography of the conservation area is integral to the estate's original design and layout. The concentric crescents, terraces and communal gardens of the estate fan out from the summit following the contour lines of the hill. This creates a contrast of urban and soft elements as you move around the estate.

**2.3** The majority of the area is made up of terraced housing, but there are earlier semi-detached villa pairs and triplets to the south-west of the area (particularly in Lansdowne Road and Clarendon Road), but also in Kensington Park Gardens and Holland Park Avenue. Space around these has been compromised in some places but generally the important relationship of green space to built form is strong in the conservation area. Lansdowne Road and Clarendon Road and have a particularly spacious townscape.

**2.4** Detached single buildings in the conservation area are rare. St John's Church, Kensington Temple, the artists' studios at Lansdowne House and nos. 28-36 Elgin



Fig 2.1 Figure Ground Plan

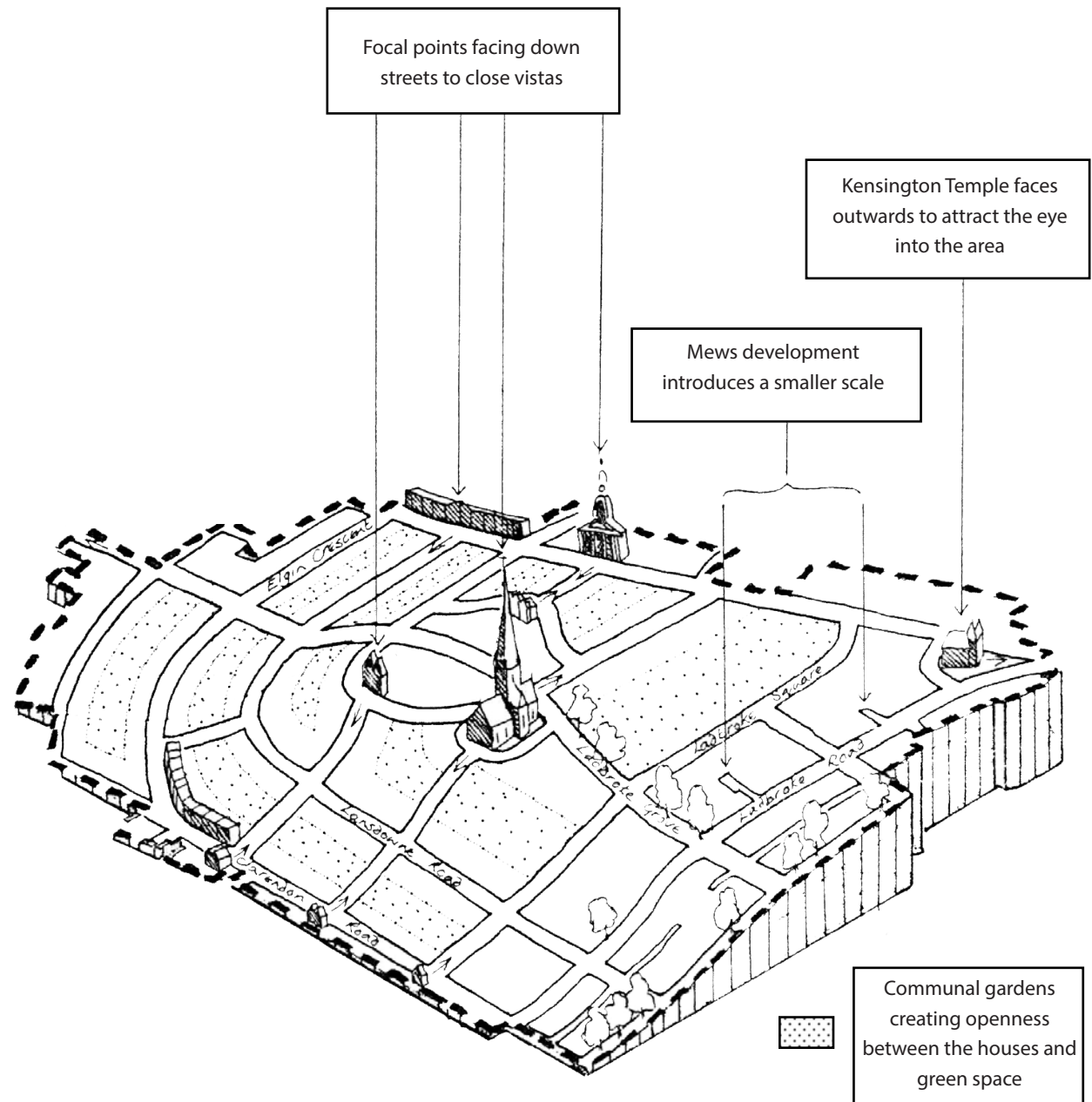


Crescent are among the few fully detached properties. Others have been built as individually designed or symmetrically fronted properties, yet are attached physically to their neighbours such as St Peter's Church and the Peniel Chapel and houses such as 53 Blenheim Crescent and 14 Ladbroke Road.

**2.5** Mansion blocks are not a strong feature of this conservation area, but these do exist, especially on Kensington Park Road. Most were built in the 1930s; some date back to the turn of the twentieth century. Many are distinguished examples of the architecture of their period and have significance in their own right. The mansion blocks, along with other more recent blocks of flats, have a much larger footprint and built form compared to the surrounding terraces. Such blocks generally have more tightly contained space around them.

**2.6** The mews have a tightly packed urban form set in narrower streets. The mews have no space around them other than the gardens of the houses they back on to, but their entrances create openings in the street scene.

**2.7** The diagram to the right illustrates the topography of the conservation area which is dominated by St John's Church at the top of the hill which is in turn surrounded by sweeping crescents. It also shows how the estate is self contained and enclosed by substantial roads although this effect is lost in the north of the area. The grandeur of the architecture is enhanced by the wide roads, mature street trees and large private gardens.



**Fig 2.2 Townscape Sketch**

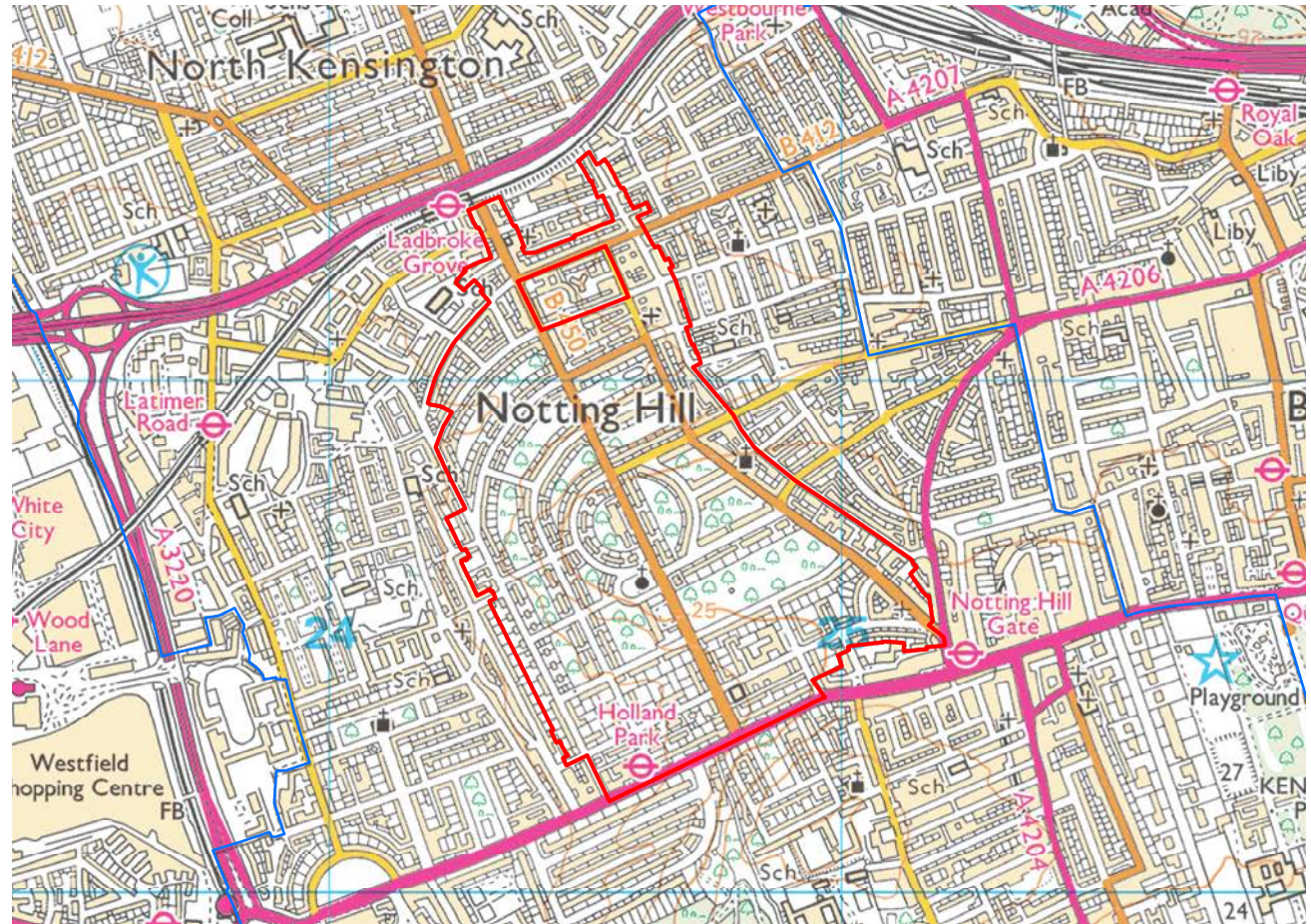


## Street Layout

**2.8** There are two historic routes through the conservation area. These are Holland Park Avenue which was previously called Uxbridge Road and is one of the country's oldest highways into London; and Portobello Road which is not so old but led from Holland Park Avenue to Porto Bello Farm. Their form follows their original function in that Holland Park Avenue is a wide straight main road that carries much traffic whereas Portobello Road is a narrow road that meanders left and right, up and down, no doubt winding around former trees and field boundaries as it travelled northwards.

**2.9** Three substantial roads were planned to run north-south through the estate: Clarendon Road, Ladbroke Grove and Kensington Park Road. Clarendon Road forms a clear boundary between the Ladbroke and Norland estates with only a few small streets joining them informally. The architects often made good use of end elevations fronting these main roads and designed them as principal frontages. Several excellent examples can be seen on Ladbroke Grove and Kensington Park Road.

**2.10** The rest of the estate was generally designed so that the crescents ran around the contours of the hill. Many streets were designed to have a vista at the end, the best example being Stanley Gardens with vistas at both ends of the street. The grand circus that was originally planned has ended up as a much smaller pair of mismatched crescents with the houses facing outwards and gardens in the hemispheres.



**Fig 2.3 Street Layout Map**

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**2.11** The mews are the smallest streets in the area and due to their function were not designed to have pavements. The mews in Ladbroke are mainly cul-de-sacs with only two in the south of the area (Ladbroke Walk and Lansdowne Mews) being long open ended alleys.



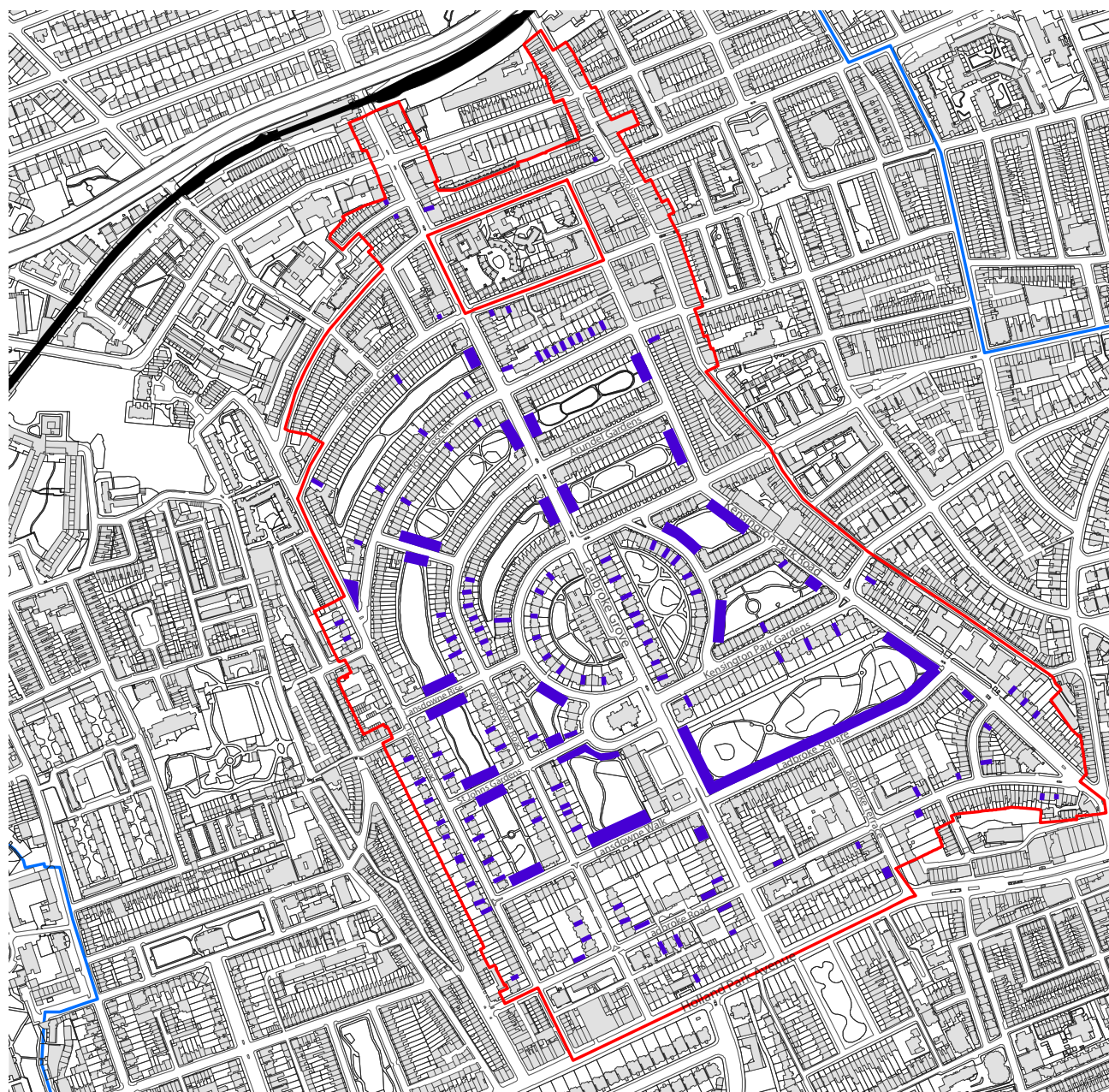
## Gaps

**2.12** The combination of buildings and the space around them combine to give the conservation area its characteristic form and significance. Gaps between buildings create a high quality environment giving a feeling of spaciousness by allowing light penetration and glimpses of the sky, garden greenery, trees and sometimes also other buildings beyond.

**2.13** The many gaps between and around buildings in Ladbroke are usually part of the original design. The character of semi-detached villa pairs and triplets is essentially one of symmetry of design and the appearance of a single structure that can only be correctly read with the characteristic space to both sides.

**2.14** The few completely undeveloped gaps are of great conservation value. Regrettably some have been lost through a lack of understanding of their importance. However, many reduced gaps remain above low side extensions or garages and these are also a positive feature that should continue to be preserved against incremental change.

**2.15** The houses adjoining the communal garden have entrances directly into the garden. There are usually also service entrances from the street, either where the side of the garden meets the street or between two terraces. The sides of the gardens in particular form important gaps in the street scene.



**Fig 2.4 Important Townscape Gaps Map**

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## 2.16 The important gaps include:

- Space around detached buildings
- Gaps to both sides of semi-detached villa pairs or triplets (which may be full height or above side structures)
- Space between terraced houses
- Space that is created where a back garden abuts a street
- Gaps in the streetscape where the ends of the communal gardens meet a street
- Gaps forming an entrance to a communal garden between buildings
- Gaps above a low building between two higher ones.



Vegetation visible through gap between villas, Stanley Crescent



Wide gap showing tree, Lansdowne Road



Gap with tree, Clarendon Road



## Land Uses

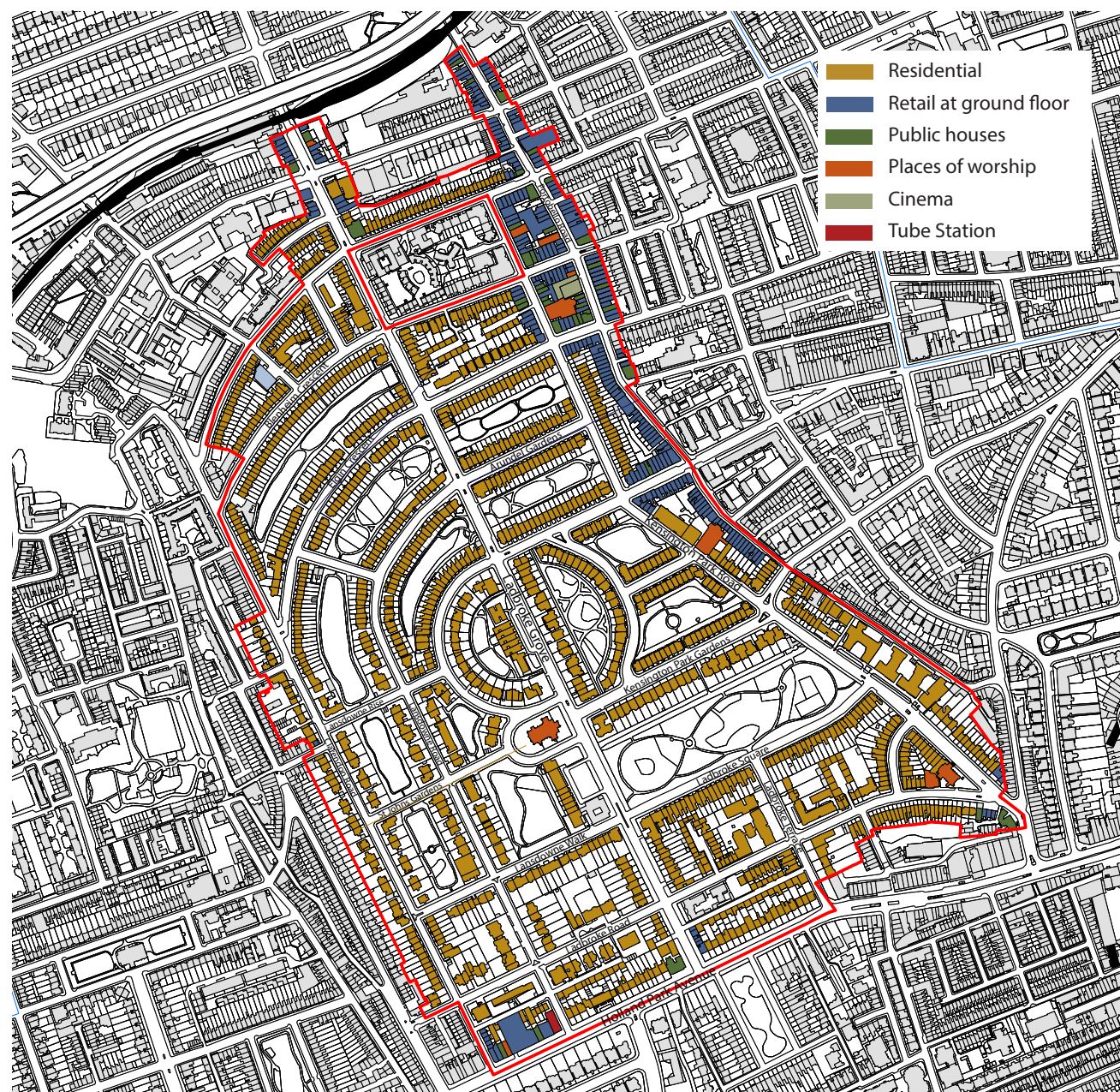
**2.17** The uses of the buildings in the conservation area have largely remained as originally planned, being predominantly residential although there are other important uses that contribute to the character of the area.

**2.18** Churches were seen as vital functions in Victorian developments and St John's was given a key position at the top of the hill. Several other Victorian churches were also built on the estate, of which three remain.

**2.19** Service uses such as pubs and shops, which would mainly have been frequented by the servants and tradespeople in the area and not the home owners, were kept to the extremities of the estate. These uses are concentrated along Holland Park Avenue; Portobello Road; the northern sections of Ladbroke Grove and Kensington Park Road; and short sections of Westbourne Park Road, Elgin Crescent, Blenheim Crescent, Clarendon Road, Westbourne Grove and at the south end of Ladbroke Grove.

**2.20** Mews were built to provide stabling to serve the houses, but were not built evenly across the estate and are mainly found in the south of the conservation area.

**2.21** There has been a theatrical tradition in the area from the 1860s. The Victoria Hall Theatre (now the Twentieth Century Theatre, used mainly for events) was opened in 1863; and from the 1930s to the 1960s Horbury Hall (1851, built originally as a school and now residential) was used as a theatre and was the home of the Ballet Rambert. Since 1979 an annex of the



**Fig 2.5 Land Uses Map**

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Prince Albert pub has housed one of London's best known pub theatres, The Gate.

**2.22** Other notable early uses include artists' studios, especially Lansdowne House (William Flockhart, 1905) and a cluster of houses at 43-49 Blenheim Crescent (1860s); and 72 and 117 Ladbroke Road. There were a number of schools in private houses, and the mid nineteenth century building behind 14 Ladbroke Grove was probably a purpose-built schoolroom. Unusually a building contractor was based on the outskirts from c.1880-90s (Clarendon Works) which has also now changed from its original use to residential.

**2.23** The underground railway was ultimately a key factor in the success of the estate with Ladbroke Grove station being opened in 1864 as Notting Hill Station (just outside the conservation area). Holland Park Station was not opened until 1900.

**2.24** Around the turn of the twentieth century a variety of buildings with other uses were added, including North Kensington Library (1890-1), Notting Hill Police Station (1906) and the Electric Cinema (1910-11). Interestingly these buildings have remained in the same use, although at the time of publishing there were plans to move the library .



Electric Cinema, Portobello Road



Holland Park Tube Station, Holland Park Avenue



North Kensington Library, Ladbroke Grove



Artists' studios, Blenheim Crescent



## Communal Gardens

**2.25** Highly significant features of the Ladbroke Conservation Area are the 16 private communal gardens that are located behind the terraces to the rear of the houses. All but two are almost completely landlocked between terraces, with the exceptions being Ladbroke Square which has one side fronting onto the street of the same name and Ladbroke Grove Garden which is located unusually to the front of a terrace.

**2.26** The gardens are all registered Historic Parks & Gardens (Grade II) and each one has a slightly different character. The original idea for these is attributed to Thomas Allason, a distinguished architect and specialist in landscape design, but was refined by James Thomson, (who was a pupil of J.B. Papworth, the designer of the Montpellier Estate in Cheltenham) and others. At this time in London, private shared gardens were being built at the centre of formal squares which were accessed from the front door of each house, and across a road. Rear yards were accessed from the servants' quarters and used as service areas.

**2.27** The Victorians were discovering the health benefits of fresh air and this must have prompted this innovative design. The communal gardens in Ladbroke were designed to be accessed directly from the rear of the house. Most of the houses backing onto communal gardens were designed also to have a private garden or yard. The communal gardens were intended only for use by the families living in the surrounding houses and their servants and friends in their company. Gardeners accessed the gardens from gate in the railings along the street side of the gardens



**Fig 2.6 Communal Gardens Map**





Lansdowne Garden

and original gates and railings here are rare and of great heritage value.

**2.28** The gardens were an integral part of the estate and were a selling feature of the area. They were intended to have an Arcadian parkland feel rather than that of a domestic garden. The map of 1862-5 best shows the layout of the gardens, many of which still have their gravel paths encircling the garden; these turn in figure of eight patterns in the larger gardens.

**2.29** The backdrop of the gardens is provided by the rear elevations of the houses that surround them which are often as finely detailed



Arundel Ladbroke Garden

as the frontages. In most of the communal gardens, the houses have their own private garden area, separated from each other and from the communal garden with cast iron railings or bottle balustrades. A good number of original railings survive and make an important contribution to the character of the conservation area in themselves and by allowing the private and communal gardens to merge in an open and leafy manner. Each garden has its own uniform pattern of railings or balustrades, and where these are missing or have been replaced by walls or fences, the character of the area would be enhanced by their reinstatement.

**2.30** Unfortunately, some private rear gardens,



Blenheim Elgin Garden

and their boundaries fronting the communal gardens, have suffered from visually insensitive and historically inappropriate alterations or additions. The private gardens are generally low-key with natural stone paving, low railings, and carefully managed planting to give some privacy, while maintaining the visual amenity of the ensemble that they make with the communal gardens. Light pollution from over-large windows or glass extensions can also be an issue in these valuable dark spaces.

**2.31** There are usually service entrances into the communal gardens from the street, either where the side of the garden meets the street or between two terraces. The latter in particular



form important gaps in the street scene and inappropriate modern gates in these locations would compromise the area's historic character. The best examples of such gaps are in Kensington Park Gardens, where a magnificent archway gives access to Stanley Gardens South; and ornamental gates with the crest of Felix Ladbroke lead into Ladbroke Square. All original gates are of the highest conservation value.

## Trees

**2.32** In some gardens it appears that a line of trees was planted just beyond the private gardens in a similar way that trees were often planted in front gardens. Another common feature was a shrub bed immediately behind the private gardens in what is known as 'no man's land' or the 'buffer zone'. These trees and shrubs gave privacy to the private gardens without creating a solid barrier. The central lawns, on the other hand were intended to be more open with groups of trees planted at intervals.

**2.33** Some of the gardens retain a few of the original trees and many of these trees, such as the mature London Planes of Arundel & Ladbroke Garden, should live there for decades more. Other original trees are now coming to the end of their natural life spans and will require replacement to ensure that the characteristic wooded appearance of many of the gardens is retained.



Arundel Ladbroke Garden



## Materials and Finishes

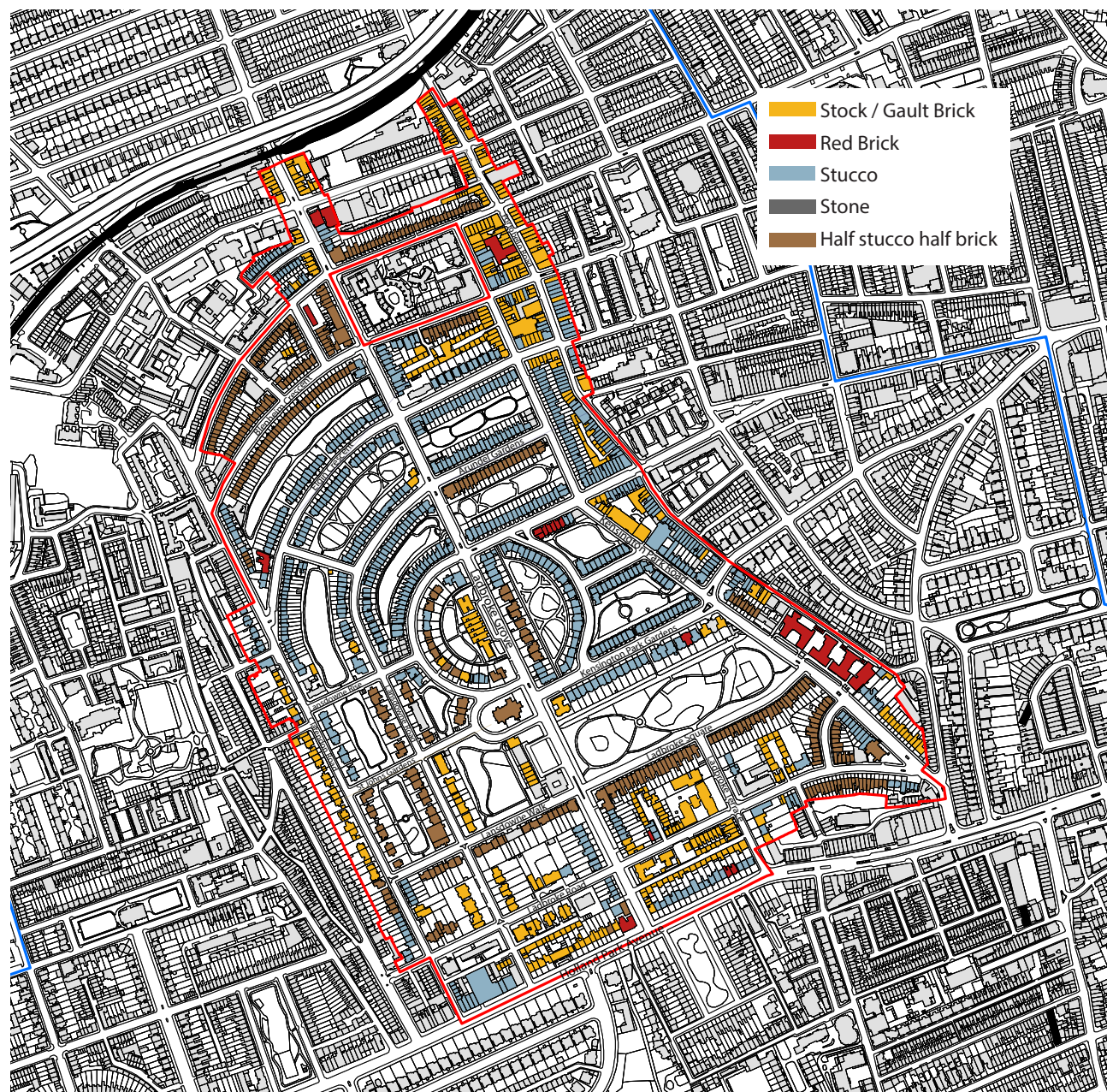
**2.34** The Victorian houses in the conservation area were built of natural and locally made materials such as brick, stucco, timber and cast iron. Welsh slate and stone were brought in from further afield with stone only being used in the highest status buildings such as churches.

**2.35** Stucco is a typical Victorian material that was used in most of the houses in the conservation area in one form or another. Some houses are fully stuccoed; some have stuccoed ground floors with brick upper floors; and others were given stucco decoration only. Stucco was developed to give the appearance of Bath stone at a fraction of the cost and was usually thinly lined to emulate ashlar blocks (on whole elevations) or deeply channelled to emulate large blockwork (to ground floors).

**2.36** Where houses were fronted in stucco, money was usually saved by leaving the bricks to the rear exposed, but a number of houses on the Ladbroke estate, especially those backing onto communal gardens, are fully stuccoed to the rear as well.

**2.37** Originally, stucco was not painted as the material itself was coloured to imitate Bath stone. Today, possibly the only examples of this in the area are no. 14 Ladbroke Road which is unpainted and no. 68 Elgin Crescent which is painted a Bath stone colour.

**2.38** Terraces were designed as a single unit and all houses within each terrace were originally given the same matching finishes. Today the houses with stucco to their ground floors generally have their stucco painted a uniform white or off-white to the whole terrace



**Fig 2.7 Materials Map (front elevations)**

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Red brick and terracotta

or group which gives an impression of great quality and character to the conservation area. Similarly, the best presented fully stuccoed terraces, pairs and triplets are those that are entirely painted white or off-white stone colour, but many have regrettably been painted different (albeit pale) colours which has reduced the grandeur of these fine houses and in turn impacted on the character of the conservation area. Today detailing is often picked out in contrasting white, but this is not an original feature and is therefore discouraged.

**2.39** Some stuccoed houses have been painted in pastel colours, which whilst not an original feature could be said to suit some of the smaller houses with more idiosyncratic detailing such as those with arched windows on



Stucco at ground floor and London stock brick above

Elgin Crescent or Dutch gables on Lansdowne Road. Where this has been most successful, a palette of similar pale tones has been used and the continuous details (such as boundary and parapet balustrades) have been painted white thus tying in the group together visually.

**2.40** Brick is also an important material in the conservation area. Some houses were built entirely of stock brick with only the detailing in stucco. A handful of buildings were built in red brick, such as nos. 28-31 Ladbroke Gardens and nos. 21-25 Ladbroke Road. Mews buildings, being utilitarian, were built simply in stock brick with only the simplest detailing in the form of brick arches to windows and bressumers over the carriage doors.



Stucco painted in a stone colour

**2.41** Fair-faced brick with a patina of age contributes strongly to the character of the conservation area and where this has been lost to painting or modern render the character and appearance of the area is diminished. The removal of inappropriate paintwork or render would be a welcome enhancement.

**2.42** Most houses in the area have some black painted cast ironwork to guard the lightwells or the first floor balconies or on the sides of the porches. Today, ironwork is almost always painted black and this continuity unifies the terraces. Where ironwork is of different design or colour or has its finials painted a different colour, this is harmful to the character of the area.



## Buildings Audit

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

### Listed Buildings

**2.44** 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, which local authorities have a statutory duty to preserve or enhance.

### Positive Buildings

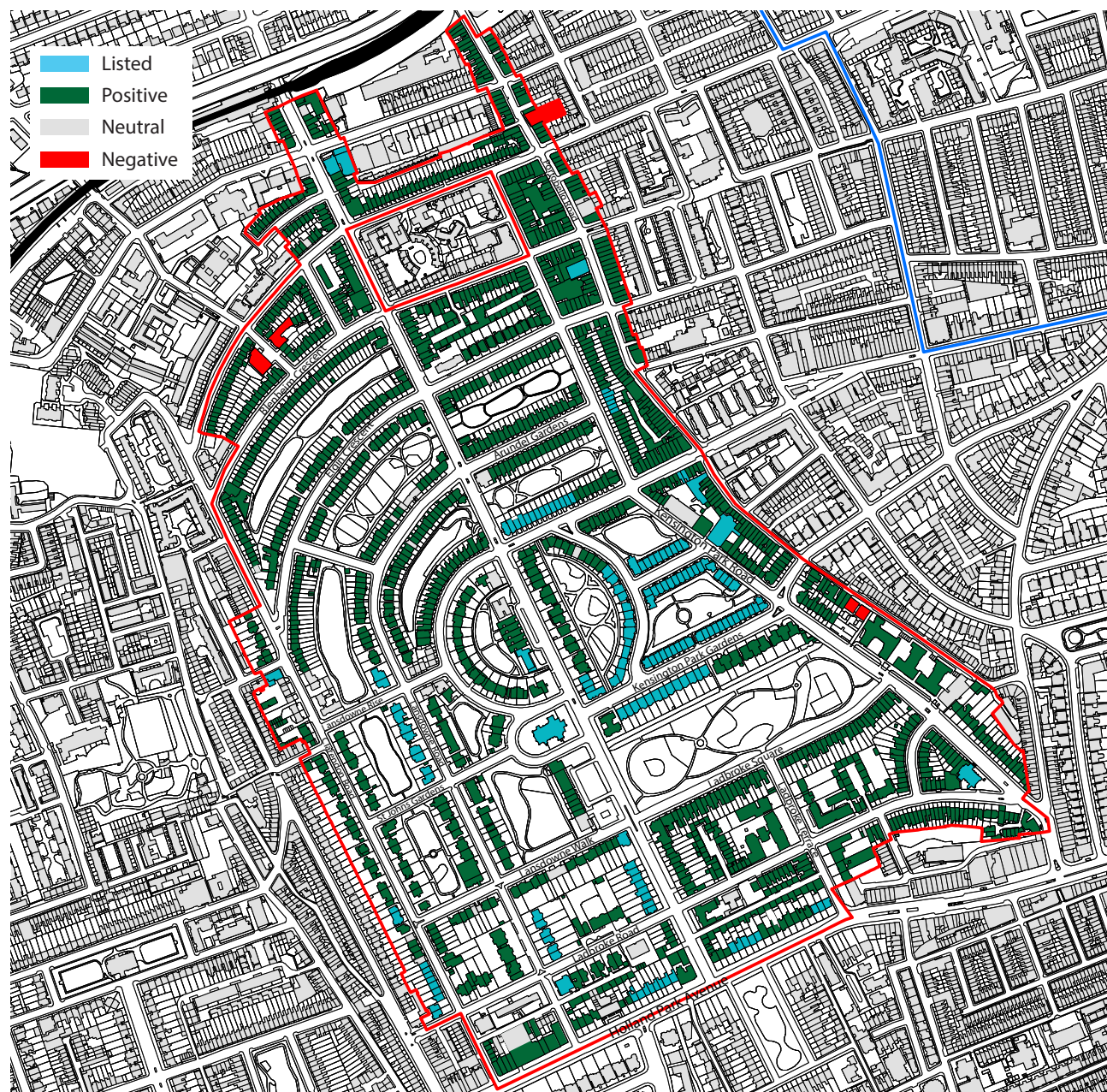
**2.45** These buildings make a positive contribution to the historic and architectural character and appearance of the conservation area. They are a key reason for the designation and significance of the conservation area.

### Neutral Buildings

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

### Negative Buildings

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



**Fig 2.8 Buildings Audit Map**

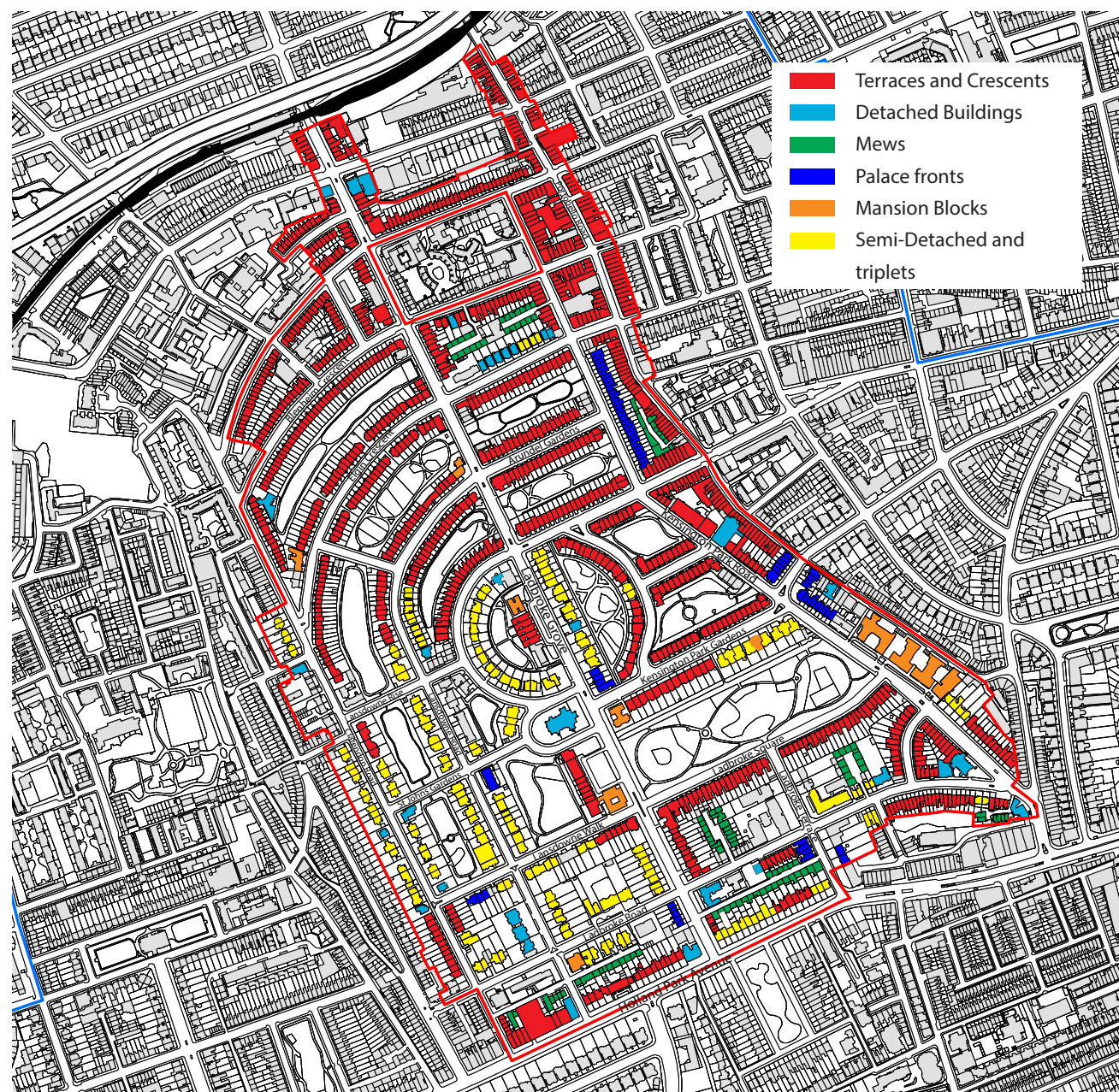
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# 3 Architecture

**3.1** The housing in the Ladbrooke estate was designed in the Italianate style by a number of different architects and builders who varied their designs whilst using a common palette of materials and details. The area was developed speculatively over a long period with houses in Holland Park Avenue being built in the 1820s, the centre of the estate being built in the 1850s and the last terraces to the north being completed in mid 1870s.

**3.2** The design of many terraces, groups, and villa pairs or triplets is usually unique to that particular group. Features seen on one group may not appear on another. Some buildings are not mentioned in this text, but that does not mean they have 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.<sup>1</sup>



**Fig 3.1 Building Typology Map**

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<sup>1</sup> For more information, please consult the 'Survey of London volume 37, North Kensington' (available online)



## Terraces and Crescents



Stanley Gardens

**3.3** The predominant building type in Ladbroke Conservation Area is the terraced house with its rhythmic design and features. This well established house type results in uniform streetscapes despite different parts of the streets and terraces often having different builders. A key feature of the estate was the use of the land contours to ensure each terrace had a shared and unbroken roofline and the two bay format of each individual house adapted well to the curving crescents.

**3.4** The houses range from three storeys over basement (the most prevalent) to five storeys over basement in the largest houses, for instance in Ladbroke Gardens, the south side of Elgin Crescent, west of Ladbroke Grove and



Stucco bow fronts, 23-29 Clarendon Road

Stanley Crescent. Terraces vary in length from four or five houses to over thirty houses and almost all of them have a coherent symmetrical pattern along the terrace as a whole.

**3.5** The conservation area has an interesting range of terrace designs including the smaller Regency houses to the south of the area as well as the more highly decorated mid Victorian terraces further north. Many of the crescents contain elaborate stucco fronted houses and those backing onto communal gardens often have equally elaborate stucco rear elevations. Other rear elevations are plain brick and they too were built to a regular pattern.

**3.6** The unified features to all elevations, such as windows, stucco details, doors and



Arundel Gardens

porches, make an essential contribution to the area's character which suffers where these have been lost or replaced unsympathetically. Much welcome reinstatement of these features has enhanced the character of the conservation area in recent years.

**3.7** Many of the historic houses on Holland Park Avenue, Ladbroke Terrace and the southern end of Ladbroke Grove were built in the 1820s and 1830s before Allason's and Thompson's plans were produced. They were therefore not related to unified schemes as in other parts of the conservation area. Their varied heights and sizes as well as their leafy front gardens nevertheless make this a very charming and distinctive area. Most of the





Stucco and stock brick, Clarendon Road

terraces are stucco fronted, and have parapets with cornices, Georgian paned sash windows and in some cases delicate historic wrought iron balconies and verandas.

**3.8** Some particularly unusual terraces are those with bow frontages at nos. 23-29 Clarendon Road and 21-26 and 31-38 Lansdowne Crescent; and those with Dutch gables at nos. 68-102 and 79-117 Lansdowne Road. Nos. 23-29 Clarendon Road were designed by Allason in 1845. They have channelled stucco to the ground floor with smooth stucco on the rest of the elevation. The sash windows are divided into three panes by vertical glazing bars and these are remarkably



Lansdowne Crescent

well preserved throughout the terrace. Both the bow fronted and Dutch gabled houses tend to be painted in pastel colours.

**3.9** In Lansdowne Crescent, the bow frontages to nos. 21-26 and 31-38 have shallower curves and a greater level of detailing. They were designed by architect Henry Wyatt (1860-2) with more opulent detailing including the entablatures over the windows, cast iron balcony railings and ionic porches (unusually without a front section). These are predominantly painted white.

**3.10** Nos. 68-102 and 79-117 Lansdowne Road (probably by William Sim, builder and architect, c.1852) with Dutch gables are in a yet



Dutch gables, Lansdowne Road

higher Victorian degree of opulence with arched windows and canted ground floor bays and with the whole front and back stuccoed. Many (square section) stucco bottle balustrades to the boundaries have been lost as have much of the balustrading to the parapets (joined rings) and the bays (interlaced joined rings). This opulent house design is particularly rare in the borough and is therefore highly significant.

**3.11** The architect Thomas Allom did some of the most important work of his career here: the high Victorian terraces on Stanley Gardens (1853-4) and Stanley Crescent (nos. 1-13 built 1853-4 and 14-23 built 1862-3) and nos. 10-22 and 24-47 Kensington Park Gardens (1853-



1858) amongst others. These are fully stuccoed and illustrate beautifully how each floor is given the appropriate treatment for the internal uses.

**3.12** On the ground floor, there is deeply channelled stucco, portico entrance and arched windows, which are followed by French windows opening onto a continuous balcony at first floor level. These are the principal floors used by the family for entertaining. The arched windows to the third floor are smaller but still elaborate as they denote the family bedrooms. The fourth floor windows lighting the children's and servants' bedrooms are the smallest and least detailed.

**3.13** Each terrace is finished with a gently curving full height bay. The Stanley Gardens buildings form one of the most accomplished set pieces in the conservation area with planned vistas of St Peter's to the east and nos. 10 and 11 Stanley Crescent to the west.



Kensington Park Gardens



## Palace Frontages



Chepstow Villas

**3.14** Almost all terraces in the Ladbroke area were built to a carefully designed symmetrical pattern which is known as a palace frontage. A typical palace frontage has matching end pavilions and a central section which project forward of the building line and have more elaborate decoration to emphasise their difference. Sometimes the differences between the various parts of the terrace are so minimal as to be hardly noticeable, some they are easy to read but others have regrettably been altered through lack of understanding.

**3.15** Some of these symmetrical terraces are physically separate with a gap between them and the neighbouring building which is often quite narrow. Others are physically joined to



56-70 Kensington Park Road

another terrace, but through their symmetry and different design are quite clearly distinct and separate terraces.

**3.16** Nos. 11-19 Ladbroke Grove were built between 1833-c.1838 by Drew and form a delightful palace fronted terrace of five fully stuccoed houses. The group has a slightly projecting central pedimented section and even more faintly projecting end sections which have matching decorative parapets. Kensington Park Terrace North (nos. 126-184 Kensington Park Road, by Pocock, 1852) is an extremely long terrace whose central and end sections encompass several houses. The shallow projecting end pavilions are formed by nos. 126-134 and 172-184 and the central section formed



Ladbroke Terrace

of six houses (nos. 148-158, grade II listed). The name of the terrace is shown in the wide central pediment which closes the vista from Arundel Gardens.

**3.17** Further good examples are nos. 54-62 Chepstow Villas (including the side of 74 Kensington Park Road) and several groups on Kensington Park Gardens and Elgin Crescent (between Rosmead Road and Ladbroke Grove).

**3.18** Although these groups should be seen as a whole, in many places individual houses are painted different colours or have undergone insensitive additions, making it hard to read the composition and this detracts from the design of the terrace and harms the character of the area.



## Ends of Terraces and Side Elevations



Kensington Park Gardens

**3.19** Another distinctive and important feature of Ladbroke Conservation Area is the well designed terrace ends. In the narrower gaps between terraces, the flank walls tend to be plain stock brick, but where a terrace finishes at the end of another street, the side walls are were designed with as much care and decoration as the frontages.

**3.20** In many cases, the entrance of the end house has been moved to the side, so that viewed head-on, it appears as a detached house (or occasionally a semi-detached villa pair). Sometimes the terrace is extended further around a corner so that the last few houses are at right angles to the main terrace fronting onto



22 Ladbroke Square

another street, often a main road. Terraces in Stanley, Arundel and Kensington Park Gardens all have houses fronting Ladbroke Grove and Kensington Park Road. These elevations ensure that both the main roads and the interior streets have fine frontages.

**3.21** Elsewhere side elevations are neatly finished either with a plain brick or stucco elevation as that to the former Clarendon Hotel or with a simple amount of detailing or array of blind windows in response to the layout of the rooms inside. No. 22 Ladbroke Square has a particularly good display of nine blind windows that offer an elegant alternative to a blank wall. Opposite, no. 23 Ladbroke Square has nine



Kensington Park Road

plain blind windows and three sash windows, the latter not following a pattern, a feature so important in Classical design.

**3.22** The considered design of all side elevations, whether simple or elaborate, can be easily harmed by insensitive alterations or loss of historic features. The decorative side elevation to no. 34 Ladbroke Gardens is almost completely hidden by the erection of a small house.



## Semi-Detached Villa Pairs and Triplets



Semi-detached villas, Lansdowne Crescent

**3.23** The conservation area contains many semi-detached villa pairs and quite a few triplets. These house types are more typical of the Regency period and the objective of their design was to give the appearance of a single villa that was larger and grander than the two or three dwellings that they actually were. They have a symmetrical appearance and space around them in the form of front and rear gardens as well as gaps between them and the next building.

**3.24** These houses are mainly concentrated in the centre and south-west corner of the conservation area. They were built by a number of different builders mainly in the 1840s and



Semi-detached villas, Ladbrooke Grove

1850s, although there are earlier pairs in Holland Park Avenue. Clarendon Road and Lansdowne Road in particular would originally have had a semi-rural appearance due to the wide spaces between the pairs of villas.

**3.25** The villas were built in a variety of designs and materials according to their builder and date of construction. The front doors are either handed or paired. Where they are handed, the doors are often to the side and set back from the main body of the villa and where they are paired, they often share a porch.

**3.26** Nos. 2-12 Lansdowne Road (1844 by different builders) are a particularly fine grouping of semi-detached villa pairs that are built in stock



Stock brick pair, Clarendon Road

brick with arched multi-paned windows to the first floor and giant order pilasters rising to the eaves. The shared hipped roof, characteristic of the villa pair, contains a small gable to each house and a shared chimney stack to the centre.

**3.27** Clarendon Road contains the longest row of semi-detached villas. Some are built in stock brick and others are fully stuccoed. They all have Classically styled stucco dressings and some have projecting porches. The shallow hipped roofs here are mostly concealed from street view behind deep moulded cornices. Nos. 13-15, 43-45 and 12-14 stand out as having more unusual designs.

**3.28** Some pairs terminate vistas such as





Triplet, Holland Park Avenue

the very fine nos. 11 and 12 Stanley Crescent, others were built around a curve such as those on Lansdowne Crescent.

**3.29** Triplets are rarer and also of great conservation value. Nos. 2-6 and 24-28 Holland Park Avenue were built in 1828 by architect / builder Robert Cantwell and are magnificent Palladian villa triplets designed to contain three houses each. They are of the same design and are fully stuccoed with a temple front consisting of four giant order Doric engaged columns in antis to the central section supporting a wide pediment over a perfectly proportioned attic storey.



Triplet, 1 - 3 Kensington Park Gardens

**3.30** Nos. 1-9 Kensington Park Gardens are larger triplets were built between 1849-50 by the builder William John Drew in stock brick. Nos. 1-3 are an unusual design of four storeys over half basement with the gently curving end sections having plain pilasters rising the full height of the house. The central porch is double height with a window over the entrance door and a short balustrade above that. Nos. 4-9 are fully stuccoed and resemble each other but no. 5 has been replaced somewhat shockingly with a red brick mansion block that unusually is a positive contributor in its own right. The symmetry of the triplets can still be read and is enhanced by the curving boundary balustrade leading to the front doors of nos. 2 and 8.



Villa pair, Stanley Crescent

**3.31** Many pairs and triplets are in very good repair but others have undergone unsympathetic alterations which has harmed their essential character and appearance as a single unit. In places, symmetry has been harmed by alterations such as the addition of side extensions, dormers to one side only or half the building being painted. In places side extensions have harmed the conservation area by unbalancing the villa pair and by infilling valuable gaps that create spaciousness as well as being an essential part of the villa form.



## Detached Houses



14 Ladbroke Road

**3.32** Detached houses are the highest status house type in the area and the type that the villa pairs seek to emulate in their design. Few truly detached houses were built in the Ladbroke area, but some were built to look detached with symmetrical fronts even though they are physically attached to their neighbours. The largest detached houses in the area are nos. 1-3 Lansdowne Road by Drew (1845).

**3.33** No. 41 Clarendon Road (by Reynolds, 1845) terminates the west view from Lansdowne Walk. Its design shares the characteristics of neighbouring villa pairs and terraced houses with its parapet roof, rows of equally spaced windows, canted stucco bay and entrance



55 Clarendon Road

to one side. A detached house with a similar asymmetric design is no. 55 Clarendon Road by the same architect.

**3.34** An unusual group of detached houses exist at nos. 28-36 Elgin Crescent (c.1860s) which again, emulate the features of terraced houses being only two bays wide with fully stuccoed front elevations, engaged porches, ground floor canted bays and simple detailing.

**3.35** No. 53 Blenheim Crescent (by builder Richard Crowley, 1863) is not fully detached, but designed as a symmetrical double fronted house with central porch and pair of small stuccoed dormers to the hipped roof. No. 14 Ladbroke Road (by developer, William Chadwick, 1843)



53 Blenheim Crescent

is a fully detached classically designed house. Although the ground floor bay interrupts the symmetry, a large pediment covers the whole frontage with a frieze below and pairs of pilasters at first floor level. This fine house is great example of how stucco looks more like stone when left unpainted.

**3.36** These houses rely on the space around them to retain their character as high status detached houses.



## Architectural Details

**3.37** The decorative architectural details of the estate represent features that are special to the Ladbroke area and are an essential part of the significance of the buildings and the overall conservation area. As they are no longer common today, they are a finite resource and of high heritage value.

**3.38** Stucco detailing in particular is highly characteristic of the Ladbroke Estate and can be found on parapets, elevations (eg string courses), window surrounds and porches, both to the front and rear, as well as to many side elevations. Such detailing was generally intended to be finished in the same stone colour as the rest of the stucco and not picked out in another colour. Where houses are faced in stucco, it is usually lined or channelled to give the appearance of coursed stone.

**3.39** Classical porches with columns and a variety of both plain and ornamented capitals and decorated friezes (often with triglyphs) are characteristic of the estate. Many porches are surmounted by stucco or wrought iron balustrades of various patterns. These are all valuable attributes. One of the most striking features of the whole estate is the long rows of equally spaced porches appearing to march down the pavement giving each house its own miniature grand porticoed entrance. Unfortunately, many porches have decayed over time and bringing these back to their original form would be a welcome enhancement.

**3.40** Original steps may be in stone or mosaic tile and railings to the landings tend to be of different design to other ironwork on the houses. Each terrace displays a variety



of ironwork (decorative boundary railings, simple handrails to basement, elaborate balcony railings, landing railings, pot guards, footscrapers, sometimes door bells). Although each element has a different design, they all match across the terrace or group of houses. Continuous balconies at first floor level along a whole terrace are a feature of the estate (as for instance at nos. 1-23 Ladbroke Gardens and Ladbroke Crescent). The loss of these is harmful to the character of the conservation area and the replacement of ironwork of all kinds in the original style is likely to be an enhancement.

**3.41** Many houses acquired additional decorative features towards the end of the nineteenth century and in the early twentieth century. Such additions to an original house, where well designed, can form part of its historic

quality and evolution. The main additions include: bow windows (as noted in the next section); glazed canopies over front doors or the path to it; canopied balconies; Arts and Crafts bay and porch at 13 Lansdowne Road; large north windows for artists as in Elgin Crescent and Ladbroke Road; and early infilling over porches as in Kensington Park Gardens. Alterations to these can be as harmful to the character of the area as alterations to original houses.

**3.42** Some of the details (which can be on all parts of the building, not just the front elevations) that are important to the character of the conservation area are illustrated here. This list is not comprehensive. Other details (rooflines, boundaries and painting) are dealt with in separate sections.



## Windows and Doors



Sash windows with fine glazing bars

**3.43** Timber sash windows with delicate glazing bars, sometimes with crown or cylinder glass, are key features of the Ladbroke Estate. These always follow a hierarchy with the largest windows being on the main floors or piano nobile (ground and first) and smaller ones higher up. The windows vary in the number of lights and in shape, with for instance both square and round heads at different levels or on different terraces.

**3.44** The stucco detailing around the windows comes in a variety of forms, including pilasters and pediments with shell and other decoration. It is also common for the windows on the different floors to differ in their decoration and shape whilst matching each other throughout the terrace. Some original windows were replaced in Victorian or Edwardian times by bay windows



French windows at first floor

(sometimes with stained glass) which have their own historic interest.

**3.45** Houses built in the 1830s and 40s, particularly the villa pairs and triplets, may have originally had their multi-paned windows painted black and this colour continues to be used in some such houses in the conservation area. Houses built after this time, and certainly after the 1850s would have always had their windows painted white. Matching window colour throughout the terraces and villa pairs are an important part of the high quality appearance and historic character of the area.

**3.46** Where replacement windows have failed to take account of the historic window pattern and the design appropriate to the whole terrace



'Georgian' paned sashes at second floor

or pair, the character of the conservation area is harmed. Rear elevations onto communal gardens also suffer from inappropriate modern replacements, particularly large plate glass units at lower levels. Reinstatement of sympathetic windows and glazing patterns would enhance parts of the conservation area where this loss has occurred.

**3.47** A variety of original timber front door designs survive across the conservation area. The grandest houses have double doors or a single door imitating a pair of doors but in other houses they are simpler. All original doors are panelled and painted, sometimes with stained glass top lights.



## Historic Roofs and Rooflines

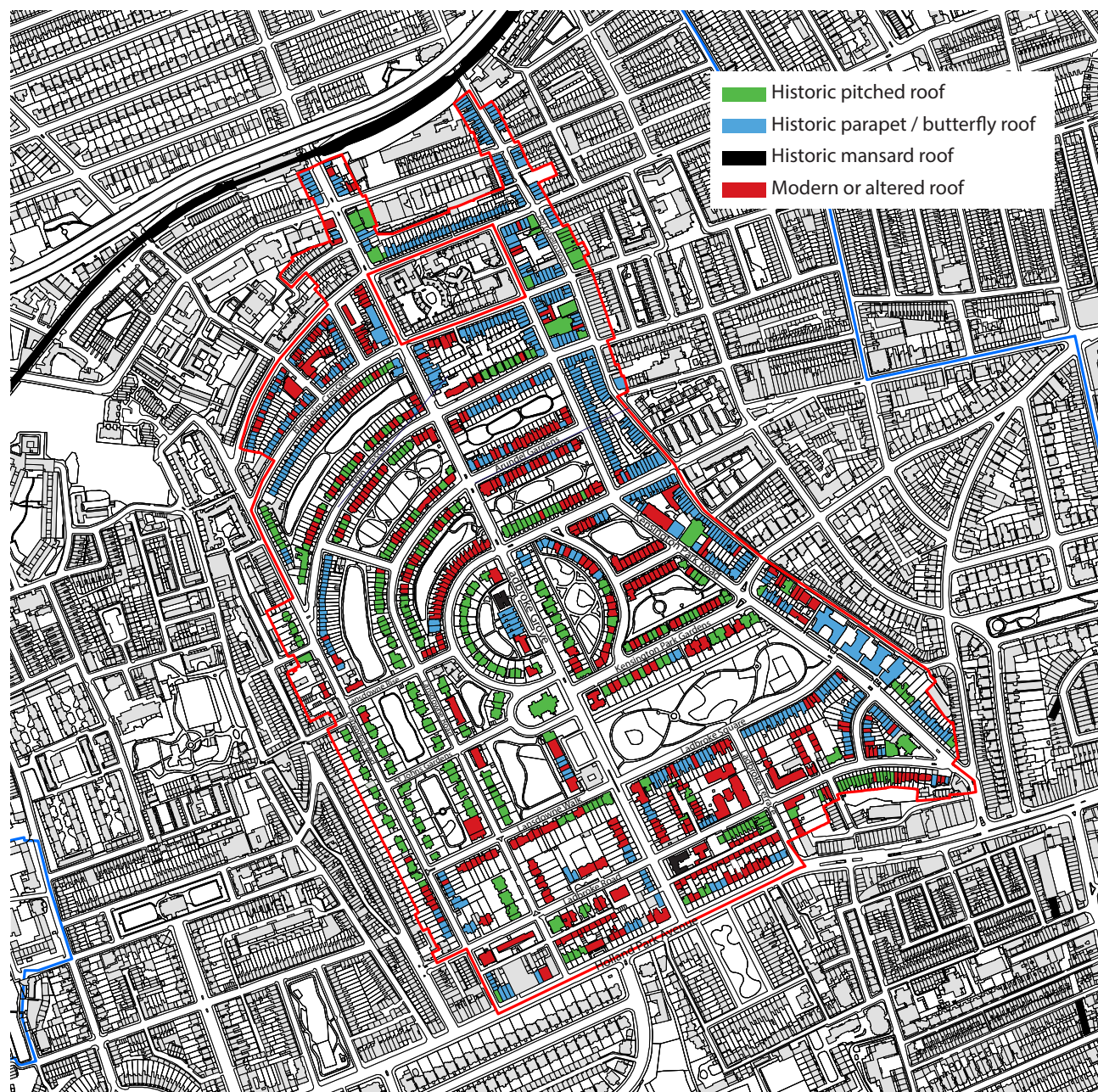
**3.48** Due to the size of the area, it is not possible to describe every roof form in the conservation area. All original roof forms have heritage value. And some original and sympathetic roof forms remain that contribute strongly to the historic and architectural character of the conservation area.

**3.49** Key features of roofs and rooflines that contribute to character include:

- Original form (eg butterfly, hipped)
- Original materials (eg slate, lead, stucco)
- Original details (eg cornices, balustrades, decoration)
- Chimney stacks and pots

**3.50** The terraces were designed to line the contours of the slopes so that the houses would have a continuous and unbroken roofline which is key to their Classical unified design. The actual roof structures were finished differently across the area. Many were 'M' shaped (two hipped roofs pitched from front to back with a central valley gutter) which was more suited to the curving crescents than the usual butterfly roofs which sloped from side to side with the valley to the centre of the individual property. These roofs were concealed by a continuous parapet which was usually finished in a deeply moulded cornice and very often a balustrade.

**3.51** Many balustrades have been lost which has harmed the beauty and continuity of this roof finish. The balustrade design varies from one group or street to another and care needs to be taken to reinstate the correct design. Some groups have been subjected to different



**Fig 3.2 Roof Map**



styles of roof addition and this differentiation from what should be a uniform finish is deleterious.

**3.52** Decorative cornices, often with interesting decorative brackets and details, are a particular feature of the Ladbroke estate. Unfortunately, the cornices are often the feature that has most suffered from neglect and many terraces are marred by missing, damaged or non-matching cornices. Restoration of these would enhance the area.

**3.53** Portobello Road, Kensington Park Road and Holland Park Avenue follow a different pattern whereby the parapets are stepped as the houses rise up the hill. This pattern is a distinctive part of the design of these terraces and also sensitive to change.

**3.54** Some houses have particularly decorative rooflines. These include those with Dutch gables, small stucco dormers, pediments (43-45 Clarendon Road) or urns (13-15 Clarendon Road). Some terraces have original canted dormers (eg Ladbroke Gardens) which were no doubt meant to be concealed behind the balustrades, but due to the higher ground, can easily be seen. The Ladbroke Crescent houses have a complete and unaltered run of small dormers with plain stucco surrounds over a deeply projecting but plain cornice.

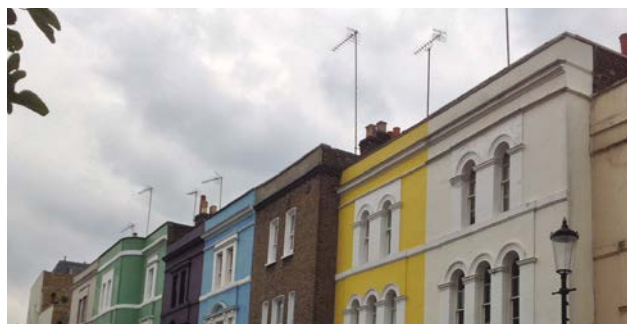
**3.55** The villa pairs and triplets have a shared roof form which may be a simple shared hipped slate roof, but can also be composed of matching elements such as the small gables at nos. 2-12 Lansdowne Crescent. A feature of the hipped roofs is their deeply projecting eaves and



Balustrade roof to parapet



Pitched roof, Wilby Mews



Parapet roofs, Portobello Road



Dutch gables, Lansdowne Road



Original dormers, Ladbroke Road



Gables with broken pediment detail, Lansdowne Crescent



matching slopes.

**3.56** The mews were built with plain pitched roofs which were appropriate to this small type of building. Roof extensions have been added to many mews and those with small dormer-style windows set back from the principal building line have been the most visually successful.

**3.57** The enlargement of existing dormer windows and the addition of extra dormers on uniform terraces has had a deleterious effect in a number of streets both to the front and to the rear (particularly the formal rears facing communal gardens). The loss of stucco balustrading combined with individual roof extensions compounds the harm. The symmetry and charm of some villa pairs has also been severely harmed by alterations and additions to just one side of the shared roof. The small scale of the mews has been impacted in places by oversized mansard roof extensions which overwhelm these small and low buildings.



Original roofline in Ladbrooke Gardens with canted dormers with hipped roofs, bottle balustrade to parapet and chimney stacks with buff terracotta pots



## Rear Elevations



Rear Elevations, Ladbroke Road

**3.58** Rear elevation design is a particularly special feature of the Ladbroke Estate. Many of the rear elevations that are seen from communal gardens were designed with elevations that strongly echo the front elevations. The houses on Stanley Gardens have fully stuccoed rear elevations of similar design to the fronts with pilasters, capitals and cornices as well as the addition of curved bays. The houses with Dutch gables to their frontages on Lansdowne Road also have the same Dutch gables, arched windows and decorative finishes to their rear elevations. Fittingly some of the largest houses in the area (Kensington Park Gardens) overlook the largest garden (Ladbroke Square) with suitably elegant rear elevations.



Butterfly roofs visible from the rear, Ladbroke Grove

**3.59** Other rear elevations fronting communal gardens are less detailed but nonetheless clearly designed as a set piece with shared features and a high degree of uniformity. Examples of these are the brick and stucco elevations looking onto Arundel-Ladbroke Gardens from Arundel Gardens; and fully stuccoed groups looking onto Rosmead Garden from Elgin Crescent. Rears overlooking communal gardens are almost all designed to be flat without closet wings (although some have gables).

**3.60** These formal rear elevations combined with the communal gardens are a highly significant feature of the heritage and character



Rear elevations, Lansdowne Garden

of the Ladbroke Conservation Area, designed to be appreciated in the same way as the front elevations.

**3.61** Many other rear elevations overlooking individual private gardens follow the traditional format of stock brick rear with projecting closet wing. The height and projection of the closet wings vary from one street to another but their unifying characteristic is that they all follow the same pattern.

**3.62** Other rear elevations, particularly to villa pairs, have canted or round bays rising through several storeys to the rear. Other pairs were built with flat backs and no rear projections.



**3.63** Traditional fenestration on rear elevations also forms a uniform pattern. The decorative rear elevations have matching windows that sit next to each other on the same line, but others, such as those with closet wings have windows that are higher or lower according to whether they light a room or a stair landing inside. Both patterns of fenestration are equally important to the character of the conservation area as are other historic window types such as long round headed stair windows which sometimes have stained glass.

**3.64** In several places, additions to the formal rear elevations have harmed the group and its prestige. Elsewhere new extensions have, in places, broken the established pattern, as have paint or render on some rear elevations that are part of brick terraces.



Rear elevations backing on to a communal garden



## Boundary Treatments, Front Areas and Gardens

**3.65** 'Front areas' and front gardens are characteristic features of the housing in the Ladbroke Estate. Front areas (also known as lightwells) are the space in front of the building at lower ground floor level which served to give light to the front room, create a separate service entrance and often to allow access to the coal cellars under the pavement. These areas and gardens form the setting for the houses and keep them physically (but not visually) away from the street and as such they are a vital component of the area's significance. They combine with steps up to the raised ground floor and porches to give importance to the front elevations as well as tying the street scene together at pavement level.

**3.66** The only buildings that do not have such gardens or areas are mews (not originally housing) and businesses (although shops and pubs often have a narrow paved area to the front). Most houses on the Ladbroke estate (other than in mews) were built with half basements but a few were built without, such as nos. 21-55 Ladbroke Grove (built by William Wheeler 1853-4).

**3.67** The size of the front garden or area is sometimes a mark of status, although this is not always the case and many of the grandest houses only have narrow front areas and no room for planting. The villa pairs have small lightwells concealed by their verdant front gardens and many terraces also have this combination of garden and lightwell. In these cases the lightwell has sometimes been



Traditional railings, Ladbroke Grove

extended into the garden which not only harms the setting of the houses, but also impacts on the uniformity of the group.

**3.68** The grandest stucco (or half stucco) fronted terraces and villas have stucco balustrades and all the others have cast iron railings now normally painted black. The railings have thick sections, are decorative and individually caulked into low stucco or stone plinths with stucco or brick entrance piers. Both boundary types would have originally been of the same design for a whole terrace or group of houses and many remain so today.



Lightwell and original features

**3.69** Not all entrances were designed to have gates. Terraces that have steps to the main entrance directly from the street do not have gates. Terraces and villas with front gardens tend to have decorative iron gates to enclose the garden regardless of boundary type. Gates were always used to close the front area in the same style as the railings.

**3.70** Front areas contained the coal cellars with timber plank doors and little else. Steps down from the pavement were made of stone and cast iron handrails consisted of simple square section uprights with 'D' section handrails. Many of these survive today. Front doors to basements were





Balustrade, Kensington Park Gardens

simpler and smaller than the main entrance, but were often timber four panelled doors painted black.

**3.71** Some railings have been replaced with inappropriate designs and the villa pairs sometimes suffer mismatched treatments. Occasionally higher solid fences or walls have been erected which harm the open character of the original treatments and inhibit the otherwise typical glimpses of the architecture and green gardens, creating an oppressive and hostile effect. Solid gates and loss of parts of original boundaries for parking are also alien features. Reinstatement of the correct type of boundary is a welcome enhancement.



Railings, Arundel Gardens

## Gardens

**3.72** Many front gardens contain generous planting space where the shrubs and greenery make a welcome contribution. Examples of these can be seen to the terraces at nos. 8-30 (William Chadwick, 1848) and 56-70 (Thomas Pocock, 1851-2) Kensington Park Road and nos. 25-35 Ladbroke Grove (Francis Read, 1839-40) and most of the villa pairs and triplets.

**3.73** The private back gardens leading onto the communal gardens often have similar planting which merges with that of the communal garden across their railings (where these remain). Private gardens therefore contribute to the



Railings, Clarendon Road

haven of nature and peace of these special areas.

**3.74** Traditionally the private gardens were separated from the communal garden by railings (sometimes mounted on low plinths and usually matching along that side of the garden) or in some cases bottle balustrades. This gives the same appearance as a front garden fronted with railings, or a parkland enclosure, and allows the greenery in the private gardens to be seen.

**3.75** Houses not backing onto communal gardens tend to have old brick walls dividing the gardens that have great character of their own.



**3.76** Gardens make an important contribution to the character of the conservation area but are sensitive to change. Removal of planting, removal of parts of the wall to accommodate parking and the introduction of non-original style boundaries all occur across the area with varying levels of harm.

**3.77** Some back gardens have seen the loss of greenery to modernisation including hard surfaces for patios, enlarged lightwells or the construction of intrusive structures including solid fences to the boundaries. This harm to the area's verdant character is compounded where it can easily be seen from the communal gardens or neighbouring windows. Restoration of railings or bottle balustrades on the other hand can enhance the setting of the communal garden.

### **Trees in front gardens**

**3.78** Large, sometimes forest sized, trees tend to be restricted to the communal gardens and the street whereas trees growing in both front and back gardens tend to be more short lived ornamental species. Where planting space is available in front gardens, for example, Elgin Crescent, Clarendon Road and Lansdowne Road, genera such as Magnolia, Prunus (Cherry), Betula (Birch) and Sorbus grow in large numbers. Terraces with narrow front areas have a very urban character that is devoid of planting save for some pot plants.





## Places of Worship

- Church of St John the Evangelist, Ladbroke Grove (Grade II) 1844-5. Architects: John Hargrave Stevens and George Alexander
- Kensington Temple, Kensington Park Road (Grade II) 1848-9. Architect: John Tarring
- Church of St Peter, Kensington Park Road (Grade II\*) 1855-7. Architect Thomas Allom
- Former Peniel Chapel, now Notting Hill Community Church, Kensington Park Road c.1871
- Former church meeting hall, converted to synagogue in 1900 and now a business, Kensington Park Road

**3.79** Churches were a key part of planned Victorian developments. Developers donated their land for the purpose and the churches were usually designed by architects rather than speculative builders and built using the highest quality materials. Places of worship therefore have high significance in the conservation area.

**3.80** The main churches are sited in key positions. St John's sits in its own plot at the top of the hill and is viewed along Kensington Park Gardens and from St John's Gardens. Kensington Temple (built as Horbury Congregational Chapel) has a similarly prominent position with its own plot overlooking the junction of three main roads. St Peter's sits between housing but was sited to be a key part of Allom's carefully planned townscape in Stanley Crescent and Stanley Gardens.

**3.81** Three of the four churches - St John, the Peniel Chapel and Kensington Temple – are



St Johns Church, Ladbroke Grove

early gothic in style. The Victorians thought this was the correct style for religious buildings. St Peter's was one of very few Victorian Classical churches to be built in the whole of London, harking back to Georgian tastes. The gothic churches were mainly built of Kentish ragstone but the former Peniel Chapel was built in stock brick and St Peters again is unique in being finished in colourwashed stucco.

**3.82** All original features contribute to the character of these buildings: the pointed windows with plate tracery, cusping and stained glass; the columns with their small foliate capitals and their gabled roofs and spires. Churches were designed with the utmost



Former Synagogue, Kensington Park Road

attention to detail and were often detached buildings where all elevations were treated using similar decorative detail. Where original features have been lost, for example the windows at the former synagogue and the painted elevation of the Notting Hill Community Church, there is a significant level of harm to the character of the individual building and the conservation area.



## Public Houses

- Former Arundel and subsequently Blenheim Arms, 14 Blenheim Crescent, mid-nineteenth century. Now a restaurant.
- Former Clarendon Hotel, 85 Clarendon Road. Grade II listed. Built after 1845 by William Reynolds. Ceased to be a hotel in 1919.
- Former Codrington, 17 Kensington Park Road, mid-nineteenth century. Now an estate agent.
- Former Colville Public House, 186 Portobello Road, mid-nineteenth century. Now a bar and restaurant.
- Duke of Wellington, 179 Portobello Road. Probably by Pocock. Mid-nineteenth century.
- Former Golden Cross public house, 74 Lancaster Road. 1892 by George English. Now a food outlet.
- Former Grasshopper, 216-218 Kensington Park Road, mid to late nineteenth century. Now retail.
- Kensington Park Hotel, 139 Ladbroke Grove, c. 1860s.
- Ladbroke Arms, 54 Ladbroke Road, c.1840s.
- Portobello Gold, 95 Portobello Road. Interwar pub (replacing a nineteenth century beer-house) within terrace of 1848-9 by Pocock.
- Former Portobello Public House, 138 Portobello Road, 1893. Now a food outlet.
- Portobello Star, 171 Portobello Road. 1852-3, architect, Pocock.
- Prince Albert, 11 Pembridge Road. By developer William Chadwick



Kensington Park Hotel (KPH), Ladbroke Grove

- of Southwark in 1841.
- The Mitre, 40 Holland Park Avenue. Interwar, replacing a public house dating from the 1840s.
- The Elgin (originally the Elgin Hotel), 96 Ladbroke Grove (Grade II). Mid-nineteenth century.
- Former Warwick Castle (now just The Castle), 225 Portobello. 1853. Probably designed by architect, Pocock.

**3.83** The significance of public houses derives from their architecture, their history and their communal value. They were usually the first building in a street to be constructed and were



The Elgin, Ladbroke Grove

often built on street corners. As they were built to be noticed they were designed with a wealth of detailing and usually larger than their neighbours. 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 their use as a centre for gathering and socialising locally.

**3.84** To make the pubs attractive and clearly visible in the street scene, signs and external glass lamps were added. These have now become particularly special features. Many of the pubs in the Ladbroke area have old glass lanterns hanging outside, usually attached to the building over the entrances. The Clarendon





Former Clarendon Hotel, Clarendon Road

Hotel has a square lamp in a free standing arched overthrow in front of the front door. Such lamps light the pub at night and contribute to the well used appearance of the area in the evening. Timber hanging pub signs are often unique and works of art in their own right being hand painted with an image that illustrates the pub name and tied brewery or owner. Another common feature of corner pubs is where the corner is chamfered or curved and rendered so that an advert for the pub can be painted vertically. This can be seen at several pubs in the area including the former Shannon's on Portobello Road.

**3.85** Pubs were located away from the houses, in the commercial areas, usually on main roads



Duke of Wellington public house, Portobello Road

and street corners. Six pubs were located in the section of Portobello Road within the Ladbroke Estate alone, and these buildings are an essential part of the character of this lively market street as well as of heritage value to the conservation area as a whole. With the exception of the two pub buildings erected in the interwar period (The Mitre and Portobello Gold) most of the pubs were built in the middle of the nineteenth century before the height of opulent pub architecture really took hold. The architecture of the Ladbroke pubs echoes the materials and detailing of the terraces, for example The Elgin, The Castle and The Kensington Park Hotel are built in stock brick to match their neighbours but with slightly more



The Mitre, Holland Park Road

elaborate stucco window surrounds.

**3.86** The ground floor elevation and treatment of the doors, windows and decoration is key to the character of public houses. Corner pubs often have double doors at the street corner, although other doors usually exist as pubs were originally divided into separate bars for different classes of people. An excellent frontage survives to The Ladbroke Arms with wide sash windows and original stained glass to the transom lights, although the stock brick has sadly been painted. The Kensington Park Hotel also has a high Victorian carved timber frontage in a polished red granite surround with stucco capitals. The Elgin has a colonnade of Doric polished granite



columns. The Mitre, although later in date, is a well designed interwar pub with original features such as the models of mitres on the roof, polished grey granite surround to the doors and windows and the words “Off Licence” to the Ladbroke Grove frontage – a reminder that pubs also sold beer to be taken away. Where original pub frontages remain, these are of the highest heritage value.

**3.87** Not all pubs were part of a terrace and the former Clarendon Hotel, The Prince Albert and to some extent, The Ladbroke Arms were built as detached buildings. The Prince Albert has two principal elevations, the first with a slightly projecting central bay fronts Pembridge Road and the second has two elegant full height shallow bows looking towards Ladbroke Road. The Clarendon Hotel has four giant-order Corinthian pilasters and tall Georgian pane sash windows on the upper floors of its main frontage with smaller pilasters to the ground floor.

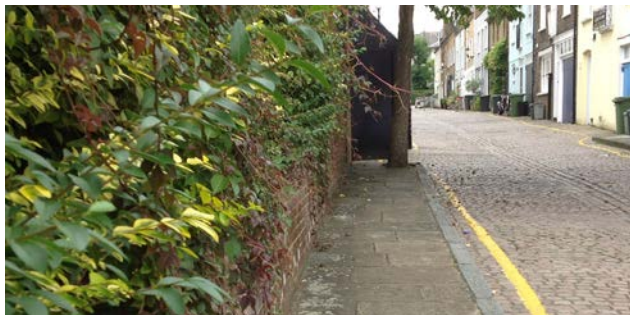
**3.88** All the pub buildings in the area are finished cleanly with parapet rooflines, although the interwar Mitre has a prominent clay tile hipped roof with dormer windows which contributes to its slightly domestic revival style.



The Castle, Portobello Road



## Mews



York stone paving and granite setts, Ladbroke Walk



Collinge strap hinge, Wilby Mews

**3.89** Mews are small streets of former stabling for horses and carriages to serve the houses around them. There are several short mews in Ladbroke Conservation Area and their built form and historic character form an important part of the character of the conservation area. Some mews buildings have been rebuilt over time and in these cases it is likely to be their uniformity and relationship with the rest of the street that contributes to the character of these distinctive areas. Some historic mews buildings remain and these have great historic and architectural significance to the conservation area even where many of their original features have been changed. Most mews buildings have been converted to dwellings.



Horbury Mews

**3.90** Most mews in Ladbroke can only be accessed from one end whereas three (Lansdowne Mews, Elgin Mews and Ladbroke Walk (c.1860s)) are open at both ends. Formal arches and gates are not characteristic of the mews in Ladbroke but there are a handful of simple arches. However, the views from the street into the closed mews have particular charm. Some mews are paved with granite setts to their full width and these are an essential part of the character of the mews. These were necessary to withstand heavy use and central gutters were needed so that waste could be swept away from the stables. Original setts have regrettably been lost from Lansdowne, Elgin, Bulmer, Codrington and Boyne Terrace Mews.



Ladbroke Walk

**3.91** All the mews were originally two storeys with no attics or basements. The ground floor was used for stabling with the first floor being the groom's accommodation. This gave rise to the external appearance that remains characteristic today of sash windows to the first floor and two large stable doors (one for the horses, one for the carriage) to the ground floor, often with Collinge strap hinges. Two examples of original external steps up to the first floor accommodation exist in Wilby Mews and Codrington Mews. In other mews, for example, Ladbroke Walk, the typical pattern was for a front door between the two stable doors to lead up to the first floor accommodation. Where the original form of the mews building is still



apparent, this is of great conservation value.

**3.92** Horbury Mews (1877) and Wilby Mews (c.1840s-60s) both have gabled central bays with dentilled brick parapets which in Horbury are picked out in red brick. Often the bressumer (timber lintel) over the ground floor opening remains. Windows are often Georgian paned sashes and sometimes casements, but characteristically matching throughout the same mews. Window lintels are often red rubbed brick flat arches (sometimes stock brick) but those in Horbury Mews have prominent key stones and those in Ladbroke Walk have pointed heads. Where elevations are painted this detail is sadly lost to view.

**3.93** Where individual mews buildings have been painted this harms the uniformity of the group and detracts from the beauty of the aged brickwork. Codrington Mews, however, has been entirely painted white and this has reinstated uniformity. Six mews have been substantially altered and have lost their heritage significance. These are Boyne Terrace Mews (with the exception of no. 7 which is probably of inter-war date); Lansdowne Mews which has lost both historic buildings and uniformity; Bulmer Mews and Elgin Mews which show no hint of their historic building; Kensington Park Mews, which has been entirely rebuilt; and Stanley Gardens Mews, of which only the arched entrance and a portion of granite sett remain.



Lansdowne Mews



Wilby Mews



## Shops



Historic shopfront, Westbourne Grove

**3.94** Shops make an important contribution to the character of the conservation area as well as to the vitality and daytime economy of the area. Some buildings were originally designed to incorporate a shop at ground floor level; in other cases shops were built, usually in the second half of the nineteenth century, over the front gardens of residential properties. A number of historic timber shop frontages survive in the area and these have historic and architectural significance in their own right as well as making a strong contribution to the character and appearance of the conservation area.

**3.95** Portobello Road is the oldest and longest shopping street in the conservation area and one of London's most famous street markets.



Historic shopfront, Portobello Road

A fruit and vegetable market was established here in the 1870s with antique sellers arriving in 1948. Today bric-a-brac and antiques stalls and arcades form an important use that contributes strongly to the vibrant character of the conservation area. The terraces are distinctly plainer and smaller than the rest of the Ladbroke Estate with the middle section (from Elgin Crescent to Chepstow Villas) having been developed in the 1850s in line with neighbouring streets to the west. These three and four storey terraces step up the hill with breaks in their parapet roofs, in contrast to the crescents with their unbroken rooflines. Later stock brick terraces are situated to the north of Portobello Road. To the south, the terraces have in recent years been painted bright colours. Some shops



Historic shopfront, Kensington Park Road

have significant historic parts but much of the lively character in this street is derived from the traders' stock festooning the frontages and the tables on the street.

**3.96** The north of the area has the highest concentration of shops in their original locations (ie. terraces built to have shops at ground floor level). These are found in the terraces between Portobello Road and Kensington Park Road (ie. Blenheim Crescent, Elgin Crescent and Westbourne Grove) as well as the north of Kensington Park Road. There are also some at the south end of Ladbroke Grove and Clarendon Road. The shop units are divided by console brackets with scrolls and acanthus leaf decoration and the narrow fascias sit below a



moulded and sometimes dentilled cornice. No. 25 Kensington Park Road is a good example of the historic shopfronts seen in the area. It has moulded stallrisers with matching pilasters and the shop window is divided into three large panes with three narrow transom lights above. The entrance is within a canted recess.

**3.97** Nos. 101-109 Ladbroke Grove display a long interesting shop frontage which was added some time after the terrace was built as houses. The frontage has arched window openings in which the windows are modern but some detailing of interest remains, including corbels, stylised capitals and the continuous cornice over the fascia.

**3.98** There is another parade of shops in Holland Park Avenue and these are distinctive because they were built in the front gardens of earlier houses which are now largely obscured. The historic shopfront to Daunts Books, with its arched glazing bars, and the butcher's historic frontage make a particularly good contribution to the historic character of the conservation area. The loss of cornices above the fascias however detracts from the attractiveness of the street.

**3.99** The upper storeys of shops have sometimes been neglected and many have been allowed to decay or been unsympathetically altered, particularly in Portobello Road, Holland Park Avenue and Clarendon Road. Where these can be restored or rebuilt, this will enhance the appearance of the area. Where historic hanging signs or other historic fixtures remain, these are also valuable to the integrity and significance of the area.



Historic shopfront, 8 Clarendon Road



## Other Significant Buildings



Electric Cinema, Portobello Road



Salvation Army Hall, Portobello Road



Cabmen's Shelter, Kensington Park Road

**3.100** There are many other buildings throughout the conservation area that have been added at different dates. These buildings have heritage significance in their own right and contribute to the evolution and diversity of the conservation area.

- Clarendon Works, Clarendon Cross. "Builders Contractors" in terracotta on front elevation. Built c.1880s-90s. Now converted to dwelling.
- Alice S.G. Brown Welfare Centre, Westbourne Grove. Founded 1918.
- Electric Cinema, Portobello Road (Grade II\*) Architect, G.S. Valentin. 1910-11.
- Twentieth Century Theatre, 291 Westbourne

Grove. (Grade II). Built 1863.

- North Kensington Library, Ladbroke Grove (Grade II) 1890-1 by architects, T. Phillips Figgis and H. Wilson.
- Notting Hill Fire station, 83 Ladbroke Road. Dated 1870 in gable. Now converted to dwelling.
- Notting Hill Police Station, Ladbroke Road. Opened October 1906 (probably designed by John Dixon Butler).
- Holland Park tube station, Holland Park Avenue. Designed by Harry Bell Measures. Opened 30 July 1900.
- Cabmen's Shelter in road outside nos. 8-10 Kensington Park Road (Grade II). 1909.

- Salvation Army Hall, Portobello Road. 1924. Designed by architect Oswald Archer.
- Former Horbury Chapel School, 2a Ladbroke Road. 1851. Architect: John Tarring.
- Former St Peter's Church Hall, Portobello Road. Mid nineteenth century. Built as school.
- St John's Vicarage, 63 Ladbroke Grove.
- 269 Portobello Road, London School Board school added to ground floor c.1900.
- Mansion flats, Kensington Park Road. Nos. 44-6, Matlock Court (1936) and 50, Princes House (1935) by Edifis. Others probably by same company.



- Bowden Court, Ladbroke Road. Designed as a hostel in 1935 by Bowden Son & Partners.
- Crescent Mansions, Elgin Crescent (originally Elgin Mansions). Designed by architects Palgrave & Co in 1900.
- 5 Kensington Park Gardens. Mansion flats c.1880s-90s.
- The Lodge. Flats. 23 Kensington Park Gardens. Designed by architects Stanley, Beard & Bennett in 1936.
- 16 Ladbroke Walk, Mews building converted to art deco house. Built c.1930.
- Lansdowne House, Lansdowne Road. 1900-01. Artists' studios designed by William Flockhart (Grade II).
- 43-49 Blenheim Crescent. Artists' studios.
- 15 Clarendon Road. Artist's studio added c. 1867.
- 117 Ladbroke Road. Artist's studio added early 1900s.
- 19 Lansdowne Walk, enlarged and transformed in 1978-83 by and for Charles Jencks.
- 14 Ladbroke Grove. Schoolroom added circa 1870.
- 1 Lansdowne Walk, 1840s. House altered and enlarged by Aston Webb in 1900 (Grade II).



Artists' studios, Lansdowne House, Lansdowne Road



## Recent Architecture



65 Ladbrooke Grove (Maxwell Fry 1938)

**3.101** There are a number of modern buildings in the conservation area which contribute to its character in different ways. The recent buildings that contribute positively do so because they fit in well with the scale, form and character of the conservation area and / or because they are of high quality design or innovative architecture in their own right. Where a modern building's original detailing survives, this adds to its significance and in turn contributes positively to the wider area. Examples of good post-war buildings exist at 121-123 Lansdowne Road (WDS McNaney, 1956), Hudson House on St Mark's Place, 65 Ladbrooke Grove (Grade II listed, by Maxwell Fry, 1938) and 18 Lansdowne Crescent/79 Ladbrooke Grove (John Pawson 2003) amongst others.



121-123 Lansdowne Road

**3.102** Very few buildings can be said to be absolute eyesores that are harmful to the conservation area, but a handful of neutral buildings are scattered through the area that cannot be said to be positive contributors. Such buildings include flat blocks that are either of low design quality or have lost their original form, features and detailing to such an extent that their integrity has been compromised. For example, Bartok House at the junction of Ladbrooke Grove and Ladbrooke Walk is dominating and fails to achieve the same design quality as the surrounding historic architecture. Another unfortunate feature is the replacement or rebuilding, chiefly in the 1950s and 1960s, of houses damaged in the war to low specifications.



Hudson House, St Marks Place

**3.103** In some places very recent buildings have replaced earlier negative buildings in a contemporary and contrasting design. Where this has occurred the design has generally been an improvement on the previous building, although the character of that part of the conservation area had already been impacted.



# 4 Public Realm

## Formal green spaces

**4.1** There is no formal public open space in the conservation area, although the small garden around St John's Church is publicly accessible and, of course, the communal gardens are accessible to residents, giving them the same character and appearance as open space despite not being more generally accessible.

**4.2** The communal gardens, however, do have an impact on the appearance of the conservation area as experienced from public places. Each road that cuts across a garden has a pattern of solid architecture (end / side elevations) alternating with soft greenery at the end of each garden. These spaces are characterised by dense green planting (or climbers on railings) and mature trees.

## Street Trees

**4.3** The Council manage many street trees of differing species throughout the Ladbroke Conservation Area. From the beautiful Victorian avenues of Plane trees on Holland Park Avenue and the south of Ladbroke Grove to the closely planted Cherry trees in Blenheim Crescent, there are many different species of trees growing in the streets.

**4.4** The Victorians had a smaller selection of pollution tolerant trees than enjoyed today and tended to plant streets with single species of tree. This uniformity of species complements the uniformity of the terraces and today planting is managed to reinstate this uniformity.



**Fig 4.1 Aerial Photograph (2012)**

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**4.5** Notably, two churches are surrounded by trees. St John's Church is surrounded by Plane trees, planted in the pavement; whilst the land in front of Kensington Temple is bordered with tall Lime trees.

**4.6** Street trees are pruned regularly with some needing more frequent and seemingly drastic pruning, due to the clay soil conditions. Pollarded trees are therefore a feature of the conservation area that change in appearance according to the seasons and the management regime.

## Street Furniture

**4.7** 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. Authentic original features are of the highest heritage value.

### Letter boxes

- Arundel Gardens (by Kensington Park Road) (GR)
- Blenheim Crescent (GR)
- Clarendon Cross (GR)
- Clarendon Road (by Elgin Crescent) (ER VII)
- Clarendon Road (by Lansdowne Walk) (VR)
- Elgin Crescent (outside no. 36) (GR)
- Elgin Crescent (outside no. 86) (ER)
- Holland Park Avenue (ER VII)
- Kensington Park Road (ER VII)



Trees, St. John's Gardens

- Ladbroke Square (GR)
- Ladbroke Grove (outside no. 2) (ER)
- Ladbroke Grove (by Kensington Park Gardens) (ER VII)
- Ladbroke Grove (outside no. 112-14) (ER)
- Lansdowne Road (by Lansdowne Rise) (GR)
- Stanley Gardens (GR)

### Drinking fountain

**4.8** Outside St John's church is an item of street furniture that is very rare in London. The drinking fountain was funded by a local doctor who lived at 40 Ladbroke Grove and is inscribed: 'The gift of John Waggett M.D. 1882.' It is a circular form and made of polished granite



Fountain, Ladbroke Grove



Pillar Box, Ladbroke Square

with the water dispenser in the form of an urn. It replaced one that had been installed within the railings of the church.

### Other items

**4.9** There are no historic telephone boxes in the conservation. Very few historic lamp posts remain although some exist in Wilby Mews and the rest are in a traditional style which enhance the character of the area. Other modern items such as telecommunication cabinets are intrusive and detract from the historic character of the streets.



## Street paving

**4.10** Most streets have been repaved with York stone paving and their original granite kerbstones. Many of the mews are paved with their original granite setts. Original stone paving is very rare, but can be found to the front of St Peter's Church, along the western edge of Stanley Garden North on Stanley Crescent and to the front of some shops and pubs. Some areas in front of shops are covered with mosaic tiles. Where original paving survives it is of high heritage value.

**4.11** An important feature that contributes strongly to the area's historic character are the many original cast iron coal hole covers in the pavements and these often give the name of the local foundry that made them. New coal-hole covers designed by Maria Vlotides in 2004 and embossed with quotes from local authors have been installed in some streets.



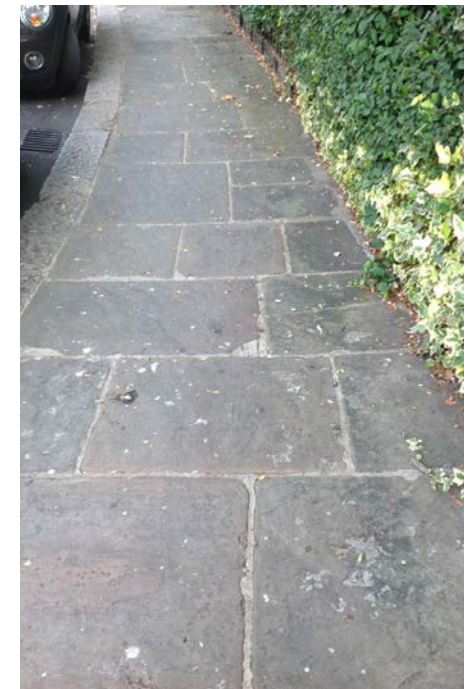
Modern York Stone paving, Ladbroke Square



Mosaic tiles, Westbourne Grove



Coal hole cover



Original York Stonepaving, Stanley Crescent



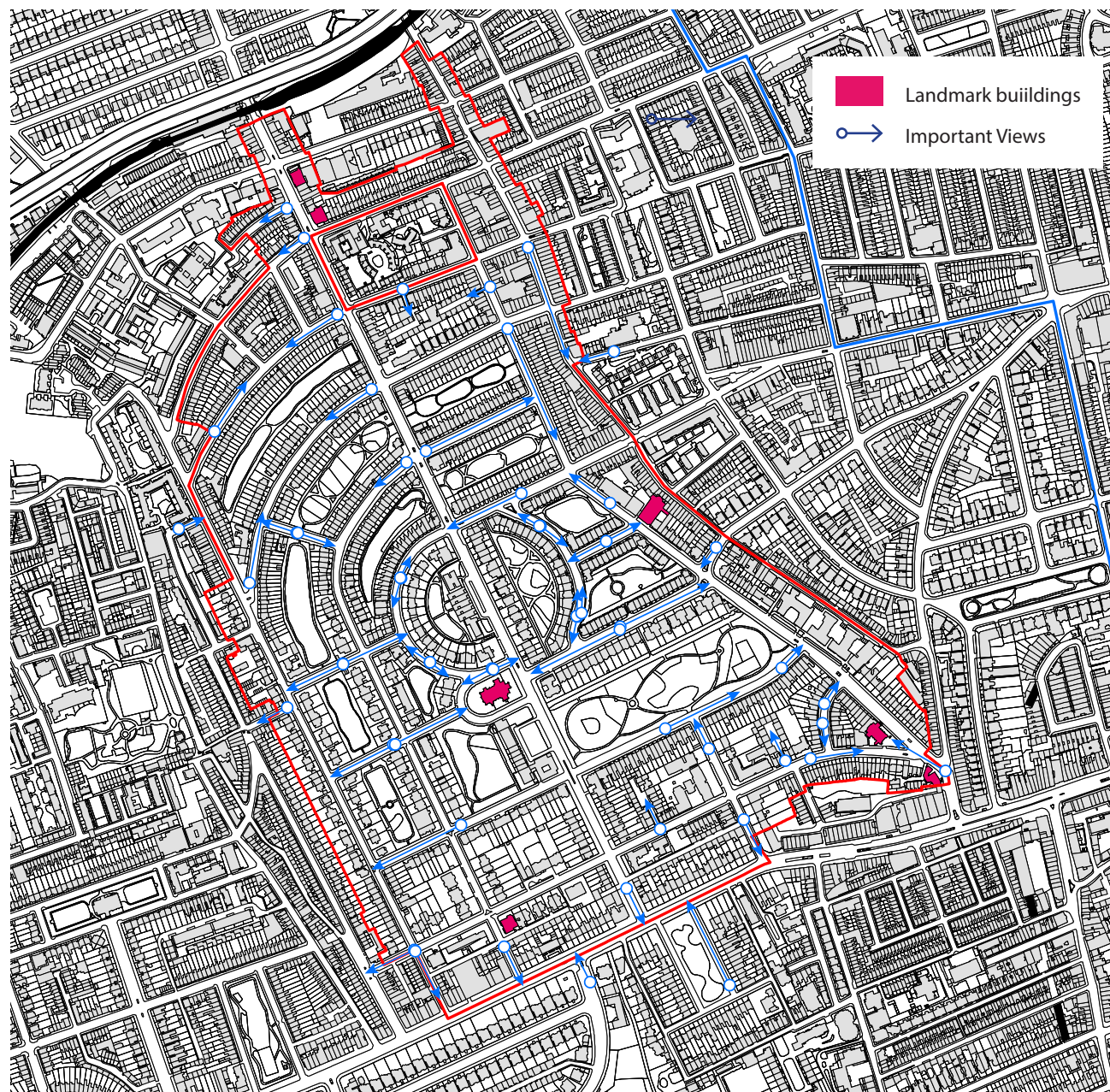
# 5 Views

**5.1** When the estate was built, St John's Church would have been the most important building and consequently there are views to it from all sides. The main views are from Kensington Park Gardens and St John's Gardens, but lesser views are from the terrace to the south and from Stanley Crescent.

**5.2** One of the most prominent views in the conservation area is the view from the south of Kensington Park Road to Kensington Temple which proudly addresses its surroundings and signals the entrance to the estate from its prominent corner site. Other views from outside the conservation area can be enjoyed from roads to the south of Holland Park Avenue, with the best vista being from Campden Hill Square to the temple fronted nos. 24-28 Holland Park Avenue.

**5.3** The Ladbroke Estate was generally designed, however, to be inward looking with closed views or vistas at the end of some streets. They are key features of the area and serve to showcase particular buildings that are carefully centred in the vista. Some of these include:

- Stanley Gardens vista to St Peter's Church in the east and to nos. 10-11 Stanley Crescent with their fine pair of towers.
- Lansdowne Rise vista to nos. 9 -10 Lansdowne Crescent. (The vista to nos. 73-75 Clarendon Road has been ruined by a great number of alterations to this former pair of villas)
- Lansdowne Walk vista to detached house, no. 41 Clarendon Road.



**Fig 5.1 Views Map**



- Arundel Gardens vista to nos. 148-158 Kensington Park Road (Kensington Park Terrace North).

**5.4** Stanley Crescent and Lansdowne Crescent offer some of the most exciting views due to the houses facing outwards from the crescent which requires the viewer to keep travelling to discover what is hidden further around. Conversely the inward curving crescents west of Ladbroke Grove offer elegant views and give the impression of streets without an end.

**5.5** An unusual and very attractive view is created by the topography of Portobello Road. Descending the road from the north, the road curves, dips and then climbs again which, for a while, gives a charming view of the curving terraces with St Peter's spire above.

**5.6** Views into the mews are usually pleasant with those into Wilby, Horbury and Codrington Mews being amongst the best.

**5.7** Views out of the conservation area include four southwards across Holland Park Avenue even though these are obscured by very large trees in some places. On Ladbroke Grove the view out of the area northwards is framed by the railway bridge with its colourful public painted artwork.

**5.8** Other views that are important in the area include; glimpses through the gates into the communal gardens, wide ranging views across rear elevations, views between houses and over low buildings between higher ones and views of rooftops from high level windows in the houses.



Stanley Crescent view terminated by semi-detached villas



View along Stanley Gardens looking east to St. Peter's Church



Landsdowne Walk vista to No. 41 Clarendon Road



Arundel Gardens view to Kensington Park Terrace



## 6 Negative Elements

**6.1** Although this is a very high quality conservation area, some parts, notably to the north, are in a poor state of repair and recall the area's low point in the 1960s. The lists below highlight some of the negative aspects of the area, but it should not be forgotten that many houses have been greatly improved over the last 30 years.

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

**6.3** Negative features affecting buildings:

- Infilling of gaps between buildings (in particular semi-detached pairs and triplets) or poorly designed and/or oversized side extensions.
- Loss of original small scale details such as trygliphs to porches, stucco mouldings, string courses.
- Loss of decorative surrounds to windows.
- Loss of traditional windows such as sash windows.
- Loss of ironwork such as railings, plant pot guards, balconies, landings, etc.
- Loss of balustrades and cornices to parapets (front and rear).
- Loss of boundary balustrades / railings.
- Loss of gardens, planting and boundaries to hard standings for cars.
- Installation of non-original designs for



Harm to semi detached villa pair

- boundaries, doors, windows, etc.
- Structures in lightwells.
- Bitumen to steps.
- Garages within house structures.
- Poorly designed roof additions and roof additions that harm an established roofline.
- Modern guard railings to roofs.
- Stucco houses painted dark colours or non-uniform colours.
- Villa pairs and triplets painted non-matching colours.
- Poorly designed rear extensions.
- Pipework and wiring on front elevations and rear elevations of formal design.



Negative hard standings

- Loss of historic shopfronts and their surrounds.
- Loss of retail from shopping streets (in particular Portobello Road).
- Loss of public houses.
- New boundary treatments in non original designs or that are too high, etc.
- Over sized or inappropriate rear extensions.
- New buildings that are of poor design.





Negative inconsistent roofline



Lost features and painting



Bitumen steps

#### 6.4 Negative features affecting communal gardens:

- Poorly designed rear extensions.
- Extensions and unsympathetic alterations and additions to formal rear elevations.
- Light pollution from basement skylights, large areas of glazing, etc.
- Change in garden / patio level.
- Loss of boundary railings and use of non-original boundaries, such as timber fences.
- Removal of mature trees.
- Loss of original landscape design intent eg privacy planting.
- Installation of structures such as

hard standings, garages, sheds.

- Similar issues to front elevations, such as loss of historic detail to rooflines, windows, painting not conforming to the group, infilling of gaps, etc.
- Use of unsympathetic materials such as tarmac.
- Alterations to the original fenestration, especially above lower ground floor level.
- Oversized lightwells.



# 7 Appendix 1: History

**7.1** The Ladbroke Estate Conservation Area was designated in 1969 and incorporates most of the estate as it was originally developed in the nineteenth century.

**7.2** Before it was developed the area was popular as open country for riding, walking and its marvellous views until well into the nineteenth century. By 1705 it the area had become a fashionable local spa due to the discovery of mineral water springs close to Notting Hill. In 1794 the first Artesian Well in Britain was successfully sunk on Notting Hill and produced water for the locality until the new waterworks were built at Campden Hill in the 1820s. There were two important farms in the area: Porto Bello Farm in the east and Notting Barns in the west. The area to the west was called in Notting Dale and occupied by brickmakers and potteries.

**7.3** The Ladbroke family probably acquired 170 acres of the original estate in the middle of the eighteenth century. This was the largest of three parcels of land which the family owned in North Kensington. In 1819 the estate passed to James Weller Ladbroke, who had changed his name from Weller in order to inherit the estate from his uncle, and decided to lease it for residential development.

**7.4** Development was speculative: J.W. Ladbroke and his successor Felix Ladbroke leased smaller areas to developers, of whom Pocock, Blake, Dr. Walker, Cantwell and Reynolds were the most active. Building was carried on for over fifty years from 1821

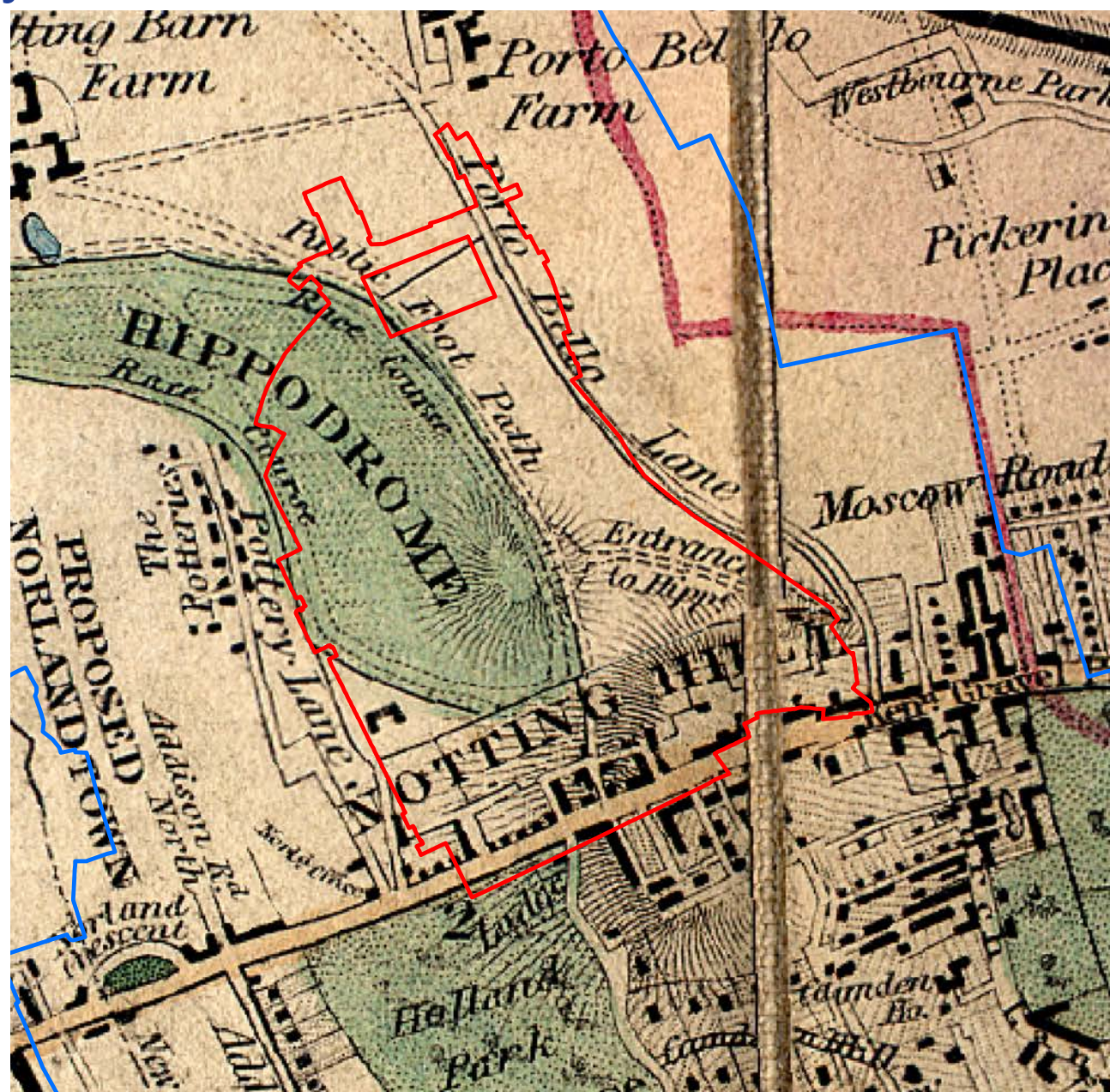


Fig 7.1 Historic Map 1841

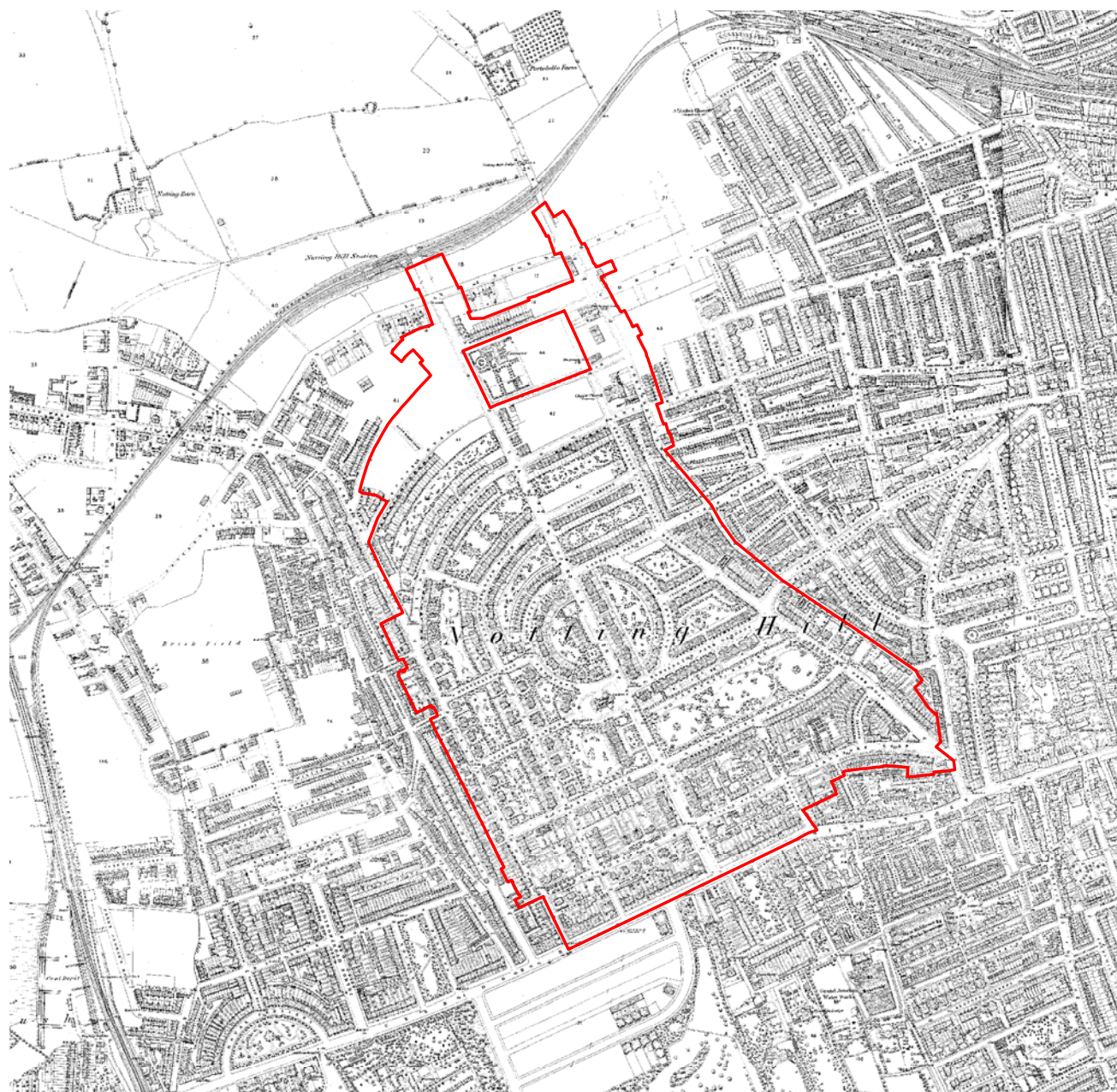


to the 1870s, but the most intensive activity was between 1840 and 1868. It was a risky enterprise as there was a serious depression between 1853 and 1858, and the location of the area, then on the outskirts of London, was at that time relatively inaccessible. The estate therefore had to be particularly attractive to overcome these disadvantages.

**7.5** There was little demand for the housing until the opening of the Hammersmith and City Railway in 1864, and many properties remained empty for years. Another reason contributing to this was the condition of the adjacent potteries, where pig keepers had joined the population of potters and brick-makers, and where the worst slum conditions in London were to be found. In the end it took nearly 50 years to find buyers for all the houses and the succession of grinding halts brought ruin to the main developers.

**7.6** Building began to the north of Holland Park Avenue in the 1820s, based on a series of layout plans by Ladbroke's surveyor, Thomas Allason, which had probably been inspired by Nash's work in Regent's Park as well as earlier crescents in Bath and Cheltenham. His original concept of a spine road – Ladbroke Grove – bisecting a Grand Circus of spacious villas with communal gardens to the rear was altered and adapted in subsequent plans by James Thompson, Thomas Allom, Reynolds and others. Land to the east of Ladbroke Grove was developed to separate plans, but with roads joining each other.

**7.7** As development spread northwards it



**Fig 7.2 Historic Map 1869 Map**

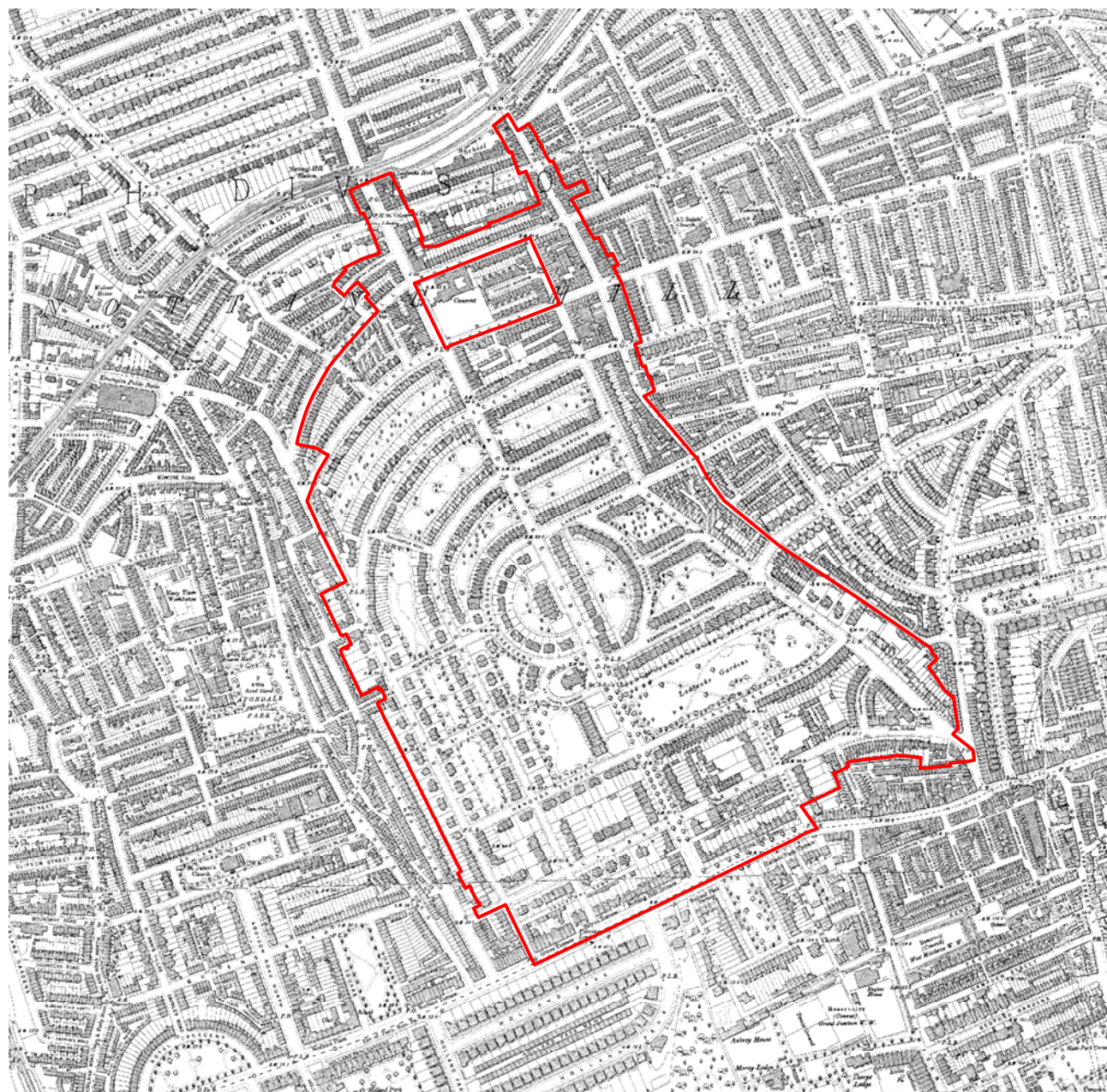
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engulfed the former site of the Hippodrome Race Course. This had opened in 1837 in the vain hope that it would prove a more lucrative venture than housing had so far been: but the enterprise lasted only 3 years. The summit of Ladbrooke Mount (or Notting Hill) where St John's Church now stands had been the vantage point from where the spectators watched the horses race below.

**7.8** The church was the first development on the hill (1845) and became the pivot of all subsequent residential development along with the 'circus' that ended up as the mismatched Stanley Crescent and Lansdowne Crescent. A series of crescents were laid out to the west of Ladbrooke Grove around the contours of the sloping land. East of Ladbrooke Grove, a series of straight roads were laid out, with Allom's plans making use of various vistas and creating the grandest houses in the centre of the area. Streets to the north of the area were completed by approximately 1880. It is notable that the layout was carefully designed so that building lines would run along contours, avoiding the problem of stepped development up and down the slopes to which the Classical concept of grand design did not lend itself.

**7.9** Considerable departures were made by the later architects from Thomas Allason's original plan, principally for profit motives, but all of them remained loyal to his concept of a spacious Classical design. The pairs of villas Allason had envisaged were built in the earlier development in the south west, although terraces were introduced later for economic



**Fig 7.3 Historic Map 1896 Map**

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reasons. The idea of communal gardens was an adaption of the Georgian Square and revolutionary in design, allowing residents access without having to cross a road, and creating an Arcadian parkland between the houses. The layout anticipated the Garden City and Garden Suburb movements that were to gather momentum half a century later.

**7.10** The final townscape clearly reflected the additional experience that all three principal architects (Allason, Thompson and Allom) had had in either landscape design or painting.

**7.11** Much of the inspiration for the individual developers came from Cheltenham, where the street names Lansdowne and Montpelier were first used. (Lansdowne Rise was called Montpelier Road until 1937.) J.B. Papworth, the architect involved in much of the early Victorian development in Cheltenham, had worked on occasion with both Allason and Cantwell, who very much admired him, and James Thompson was one of his pupils. Cantwell's work particularly belongs very clearly to Nash's age of metropolitan improvements; he was also the surveyor for the Norland Estate as well as being responsible for some of the Ladbroke developments along Holland Park Avenue and Ladbroke Terrace.

**7.12** The 1851 census gives some insight into the people who first moved into the new Estate. Of the 40 houses completed in Lansdowne Road (now 2-44 even and 10-43 odd) 2 were empty and 2 other occupied only by caretakers. In the remaining 36 houses there were 273 residents

90 of whom were servants. The average number of residents in each house was thus 7.6 of whom 2.5 were servants. Householders included eleven landed proprietors, five merchants, three lawyers, two army officers, two coach builders, two civil engineers and one surgeon (with four resident patients), one commercial clerk and one iron and tin manufacturer. Three houses were used as girls' schools with a total resident staff of nine mistresses. The social composition of this street seem fairly representative of the rest of the completed development. In contrast, the terraces built later to the north-east of Ladbroke (Colville/Tavistock areas) were sub-divided from the very beginning because the speculation failed and wealthy people were not attracted to the area.

**7.13** More information on the history of this area can be found in various local history books as well as the Survey of London Volume 37 (North Kensington) and the Ladbroke Association's website: [www.ladbrokeassociation.info](http://www.ladbrokeassociation.info)



## Appendix 2

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

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

Additional criteria set by the Council:

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



# Appendix 3: Relevant Local Plan Policies

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

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

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