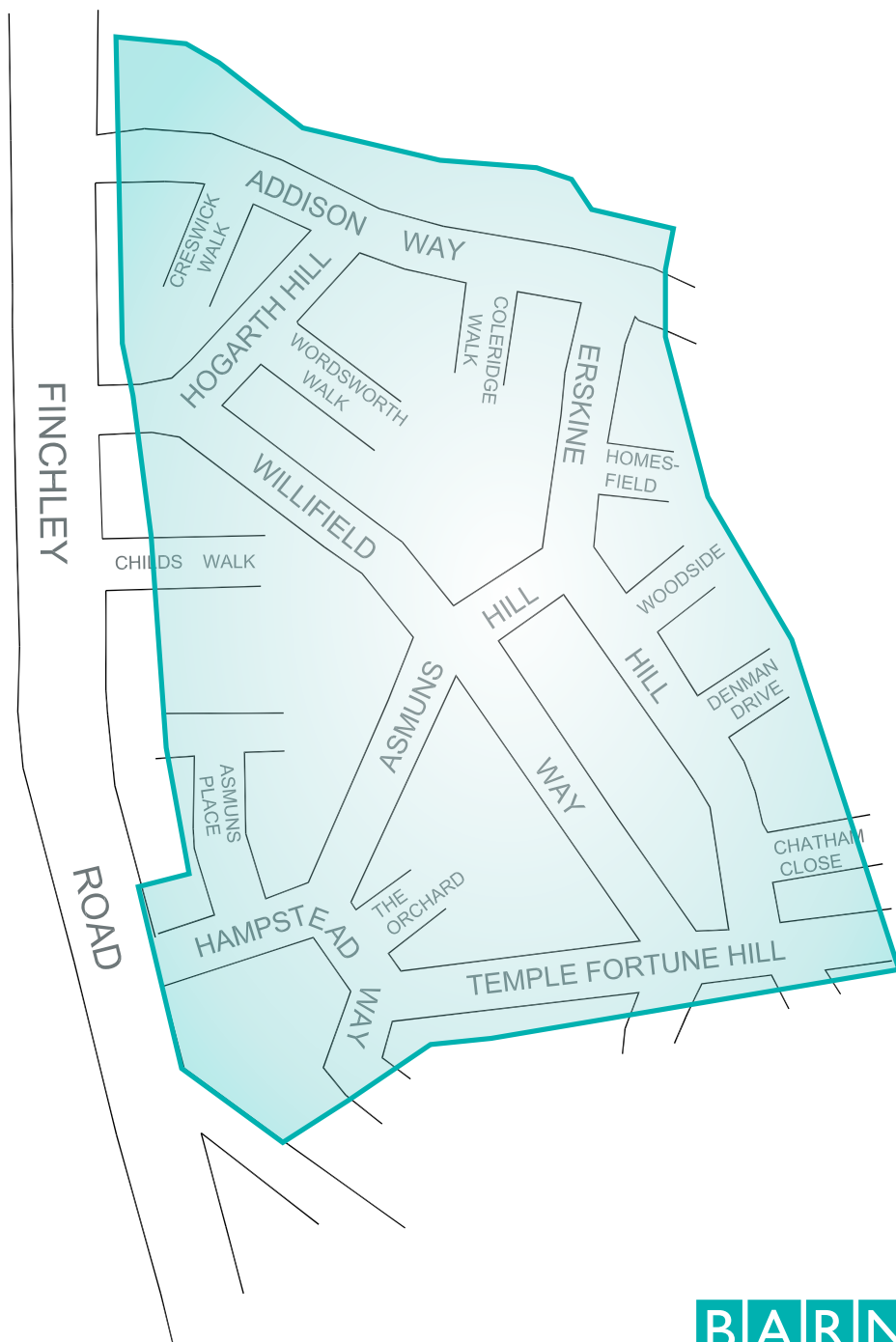


# Hampstead Garden Suburb

## Artisans' Quarter – Area 2

### Character Appraisal



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# Character appraisal

## Section 1 Background historical and architectural information

### 1.1 Location and topography

The Artisans' Quarter is situated in the north-west of the Suburb; it is the largest of the seventeen sectors within the Conservation Area and is bounded by the shopping parade and flats of Finchley Road to the west and the houses on the south side of Temple Fortune Hill to the south. The green spaces of Mutton Brook to the north, and Little Wood and Big Wood to the east complete the boundaries. The topography is undulating, with a steep rise towards Central Square to the south east.

### 1.2 Development dates

This area was part of the original 1907 land purchase from Eton College and was the first part of the Suburb to be developed. The Temple Fortune Gateway buildings, Arcade House and Temple Fortune House were marked on the earliest plans for the Suburb prepared by Raymond Unwin in 1905 and were completed in 1912. The foundation stones for the first cottages (Nos. 140-42 Hampstead Way) were laid on 5th June 1907. Building progressed rapidly, most homes being built between 1909 and 1912. Homesfield, the Homestead and Garden Suburb School were developed slightly later, while The Orchard was demolished and rebuilt in 1972.

### 1.3 Originating architect(s) and planners

Raymond Unwin gradually modified his original plans for the Suburb until 1911 when the current layout of what is now known as the Artisans' Quarter was finalised. Most of the streets are attributed to Unwin and his partner Barry Parker, though the houses were probably designed by architects like A.J. Penty and Charles Wade, working in the Parker and Unwin office. The Gateway buildings were designed by Penty. Architects such as C.M. Crickmer, G.L. Sutcliffe, H.A. Welch, and G. Hubbard and A.W. Moore designed whole roads or blocks of houses. Most of the area therefore consists of coherent groups of houses with similar features.

### 1.4 Intended purpose of original development

The Artisans' Quarter was designed as a new kind of community in which attractively designed housing for a wide range of income groups was set within a green environment. The provision of large gardens and open recreational spaces was central to the vision. Social accommodation for needy groups (widows, orphans and the elderly) was provided together with community facilities such as schools, a community centre and allotments. The Temple Fortune Gateway buildings constituted the impressive entrance to this experiment in architectural and social cohesion.

### 1.5 Density and nature of the buildings

The density of development is relatively high for the Suburb. However, houses were provided with generous gardens and there are areas of allotments, tennis courts and greens which provide generous open green spaces. Housing layouts were designed to retain existing mature trees.

## Section 2 Overall character of the area

The oldest part of Hampstead Garden Suburb embodies the social and aesthetic visions of its progenitors. It has a wide variety of housing, maisonettes, small and large cottages, and social housing. There are public buildings and recreational facilities serving the Suburb as a whole. Aesthetically, it is an early expression of Unwin's planning ideas and his belief that excellence in architectural design could be applied to cottages and major buildings alike.

The road layout exploits the gently undulating land; there are curved roads, views from the rise of the low slopes, intimate closes linked by twittens and careful treatments of corners so that vistas are closed with attractive focal buildings. The ambiance is village-like, with small greens, allotments and tennis courts provided for relaxation. The retention of boundary oak trees from the pre-existing field boundaries, together with the street trees, hedges and the generous gardens, make a lush green setting for the houses. Where roads are too narrow for street trees, trees in front garden take on an increased importance.

To the south, the grade II-listed Arcade House and Temple Fortune House mark the entrance to the Suburb from Finchley Road. The design is heavily influenced by the fortified town of Rothenberg in Bavaria and skilfully brings together shops and flats into buildings that make a dramatic statement about the entry into a designed environment.

The residential buildings in the Artisans' Quarter have a consistent domestic scale which contrasts with the monumental buildings of the Temple Fortune Gateway. Architects worked under the control of Unwin which ensured that, although different roads have a distinct character, there is an overall coherence in the designs. The main architectural influence is from the Arts and Crafts movement and the most common feature in this area is the grouping of cottages in terraces and linked pairs. Groups are distinguished by the particular use of a limited number of architectural and decorative features such as steep roofs, tile-hung gables, half-hipped roofs, casement windows, hipped half-dormers, arched doorways, weather boarding and decorative brickwork. Everywhere the detailing is symbolic of hearth and home, domestic shelter and security. There are also 'set pieces' and larger buildings of quality, for example the Addison Way junction, "Crickmer Circus' (the junction of Willifield Way and Temple Fortune Hill), Homesfield, Barnet Homestead, and Queens Court.

For the past 100 years the Artisans' Quarter has been a protected environment, initially by the terms of leases and, later, by the Trust Scheme of Management, and by conservation area and listed building legislation and also tree preservation orders. Most of the houses are nationally or locally listed. A few low-quality extensions and infill houses were built in a period of lax control in the 1960s and 70s but, in general, the conservation of the area has been successful. However, minor alterations can have a cumulative and negative effect, for example replacement doors and gates of inappropriate style, the painting of brickwork, and the use of inappropriate materials in repairs. In some places, overgrown hedges obstruct the pavements and obscure the architecture. The area was not designed for the levels of car use common today and many problems result from this.

## 2.1 Principal positive features

### Layout and public realm

- the impressive architectural statement in the Temple Fortune Gateway buildings marks the entrance to the Artisans' Quarter
- wide pavements with some York stone paving around the Temple Fortune gateway
- layout integrates aesthetic and functional elements with detailed regard for the provision of public open spaces
- backlands are often in-filled with allotments and tennis courts
- special treatment of road junctions and corners defines spaces
- focal buildings and views are an integral part of the layout
- the road pattern is varied with intimate closes, squares, and longer curving roads
- flexible road widths and projections and recessions in building lines give visual variety
- twittens (path or alleyways) provide pedestrian routes crossing the area
- original street signs contribute to the character of the area.

### Landscape and trees

- there are abundant and varied street trees
- mature oaks from earlier woodlands or field boundaries still thrive, particularly in allotments and back gardens or as focal points in the layout
- hedges frame and link the cottage groups
- species vary reflecting the orientation and character of the roads
- grass verges and abundant planting in large gardens add to the green character
- trees and greenery rise above cottages in some areas
- there are glimpsed views, between houses, of greenery
- the attractive open spaces, including Willifield Green, are well used by residents
- front gardens contribute to the setting of houses and the "Garden Suburb" aesthetic.

### Building type and design

- a very high proportion of buildings are Grade II listed
- most buildings are designed in an Arts and Crafts style with core consistencies in scale, proportions, rooflines and fenestration
- groupings of houses are repeated to give a strong architectural framework
- symmetry in cottage designs is all important
- sometimes the mirror images are within terraces, sometimes across the road
- within this structure, there is variety in the pattern of repetitions and in the detailing

- 'Linking' features such as walls, porches, tunnelbacks and pathways are characteristic of the area and follow the Parker and Unwin tradition of using these devices to provide privacy, define boundaries and unify housing groups
- changes in design and materials, projecting and setback elements and planting are used to define spaces, breaking longer roads into more intimate sections
- interesting groupings of houses are highlights in every street
- comparatively few houses have had damaging alterations to the original design
- there are examples of sympathetic extensions.

## Materials and detailing

- traditional materials are used, including roughcast rendered walls, red brick plinths, London stock brick and red brick, shingle tiles and decorative tiled elements
- varied roof lines and half dormer windows, often with steep pitched roofs, are characteristic of the area
- typical arts and crafts casement windows are skilfully proportioned and placed
- brick arches to tunnelbacks and bold chimneys, sometimes decorated, are common features.

## 2.2 Principal negative features

### Layout and public realm

- a few pavements in the vicinity of Finchley Road are in a poor state of repair, sometimes as a result of tree roots, sometimes from parked cars
- modern high-density car ownership in an area not built for car use creates parking problems
- streets lined with parked cars restrict traffic to a single lane
- damage to both grass and tarmac verges from parked cars
- some unnecessary street signage
- unsightly overhead telephone wires in Erskine Hill.

### Landscape and trees

- overgrown hedges restrict pavement width, impeding pedestrians and obscuring the architecture
- high and neglected hedges make twittens menacing rather than welcoming routes
- overgrown gardens encroach on public space
- neglected trees in some roads detract from the character of the area
- some front gardens have been damaged by off-street parking spaces.

### Building type and design

- some infill buildings of inappropriate design
- some extensions of poor-quality design which detract from the character of the area



- dormer windows of inappropriate design
- garages of inappropriate design and proportions.

## Materials and detailing

- use of inappropriate materials for repairs, for example, mass-produced tiles, the painting of brick arches and tiled features, and poor repointing, especially of bonnet tiles
- inappropriate replacement doors and windows and some removal of glazing bars
- unsympathetic paving materials in drives and areas of hardstanding
- modern garage doors of inappropriate design
- loss of garden gates, replacement gates in metal rather than wood
- badly positioned burglar alarms and television aerials.

## Section 3 The different parts of the main area in greater detail

The above features are found throughout the area, but certain features are more characteristic of particular parts. To illustrate some of these features the Artisans' Quarter can be divided into seven sections.

- 3.1 Temple Fortune Gateway
- 3.2 Hampstead Way, Asmunds Place, Asmunds Hill and Temple Fortune Hill
- 3.3 Willifield Way and Willifield Green
- 3.4 Hogarth Hill, Wordsworth Walk, Coleridge Walk and Creswick Walk
- 3.5 Addison Way
- 3.6 Erskine Hill
- 3.7 Hampstead Garden Suburb School and The Orchard
- 3.8 "Crickmer Circus" and the upper part of Temple Fortune Hill

### 3.1 Temple Fortune Gateway

#### Architecture

The Temple Fortune gateway is formed by Arcade House to the south of Hampstead Way and Temple Fortune House to the north. Heavily influenced by the architecture of Rothenburg in Bavaria, these buildings mark the entrance to the Suburb. Both blocks comprise shops at street level with flats above and were designed in Unwin's office by A.J. Penty. The two three-storey blocks front onto Finchley Road and have projecting end wings supported on stone arcades which extend over the pavement. The buildings skilfully compensate for the rise in the road and levels are adjusted in the projecting wings, where wrought iron balconies appear to hang on slender iron poles ([Photograph 1 - see overleaf](#)). The wings extend backwards along Hampstead Way and create the gateway effect enclosing the road into the Artisans' Quarter. The recent narrowing of the Hampstead Way entrance enhances this effect. Bold timber-framed, external staircases lead up to balconied walkways providing rear access to the flats. The scale is monumental. The roofspace and silhouette are dramatic, particularly when viewed obliquely travelling up the Finchley Road ([Photograph 2 - see overleaf](#)). When completed in 1912 these buildings were innovative in both design and planning terms.

Chimneys dominate the tiled roofs on Arcade House towering above the roofline in five ranks of two. On Temple Fortune House four sets of lower chimneys sit on the roof ridge. The main block of Arcade House has timber studwork and brick nogging, while Temple Fortune House has timber balconies at first floor level above the shops. York stone paving links the two blocks at ground level whilst the arcades provide shelter and interest. This Teutonic fantasy dominates the busiest part of the retail area, an intriguingly foreign backdrop to neighbourhood shopping.

Temple Fortune Court (1912-14), set back from Arcade House along Temple Fortune Lane, completed the 'gateway' buildings. Penty was also the lead designer although the style is more restrained and influenced by Lutyens. This block of flats is strikingly elegant, quite distinct in style from the nearby cottages ([Photograph 3 - See overleaf](#)).





### 3.2 Hampstead Way, Asmunds Place, Asmunds Hill and Temple Fortune Hill

#### Character and landscape

This was the first part of the Artisans' Quarter to be built and it exemplifies the landscape and architectural features associated with Unwin's vision for a new community. There is an abrupt change of scale from the monumental blocks of the Gateway to two-storey cottages in tree-lined streets. Hampstead Way curves around what was planned as a central garden and is now occupied by Queens Court. Boundary hedge species here are mixed with beech, holly, and privet; there are no grass verges and the mature plane trees in the street are severely pollarded. Asmunds Place, Asmunds Hill and Temple Fortune Hill radiate out from the curve of Hampstead Way. Here, hedges, ornamental street trees and abundant planting in front gardens enhance the setting of the cottages. The roads are lined with parked cars, detracting from the character of the area.

#### Architecture

##### Hampstead Way

The hallmarks of Unwin's design approach are immediately apparent in Hampstead Way. The small cottages are grouped in terraces or linked semi-detached houses to create a strong visual impact. The

first terrace is stepped forward to mark the change to a residential area and the eye is drawn to Nos. 136-138 which are set diagonally at the junction with Asmunds Hill. These houses have high-set windows underneath the eaves on a staircase projection and provide a striking focal point (Photograph 4).

On the opposite corner are the first two cottages to be built in 1907, notable for the projecting chimney breasts on the gable ends which shelter the main doors with integral porches. The other junctions also have interesting corner treatments. Two near-identical houses frame the entrance to the Orchard, the main doors set at the side. Mirror-image houses mark the concave curve at the turn into Temple Fortune Hill. A tall gable terminates the view at the junction with Farm Walk where the terrace, with its projecting turrets, appears to close off the turn into the extension of Hampstead Way. In this way, a long road is divided into sections of a more intimate scale and character. Farm Walk itself has a different character with an E-shaped terrace, Nos. 3-5, with three storey gable ends and a central, two-storey brick gable with an arched oak door. The prominent decorative chimneys, (Photograph 5) carefully positioned windows and arched doors are distinctive.



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The rooflines of the Hampstead Way terraces are varied with gable ends, and a mixture of flat-roofed half-dormers and hipped dormers which add interest to otherwise plain façades. There is restrained but high-quality detailing everywhere which gives individuality to cottages. Examples include chimney and window



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details, the canted tiling on some gable ends, brick arched porches, and the walls linking Nos. 136 and 134 which provide brick arched access to the rear of the houses (Photograph 6).

This variety contrasts with the dark brick of the later Queens Court (1928) which has a measured pattern of dormers and gables, and uniform casement windows and door treatments. There are views through the main entrances to Queens Court to the Tennis courts beyond which lighten the façade.

### Asmunds Place

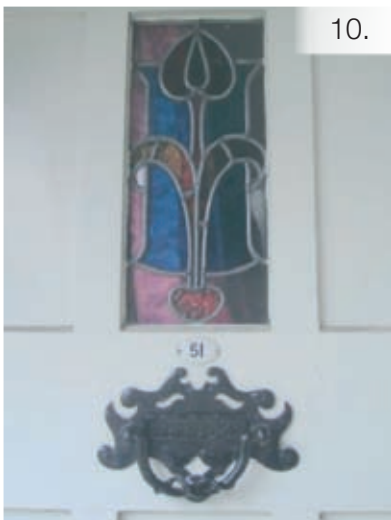
Asmunds Place is a roughly T-shaped cul-de-sac running northwards from Hampstead Way. At the top there is a square green on both sides of the road and a further hedged green across the top of the T ([Photograph 7](#)). This communal green space contributes to the village atmosphere. Asmunds Place is linked by twittens to Finchley Road and to the allotments lying behind to the east. Most of the hedges are privet and there are two ancient oaks, one in the garden of No. 4 and the other in the pavement outside. The remaining street trees are lime and are unevenly distributed. Grass verges have been replaced by brick verges to enable cars to park partly off the road.

With the exception of the first pairs of cottages, the entire cul-de-sac was designed by Charles Paget Wade in London Stock brick in Flemish bond with tiling and red brick details. It has a unique character, partly because of the materials used, but also because of the verve and variety of the romanticised details on the small cottages. The styling of arches and windows is particularly distinctive. The houses are in symmetrical short terraces facing each other across the road with half-quadrant terraces in the arms of the T. Certain design features are characteristic of the whole or large parts of the road:



- the use of wide tiled archways to define the entrances to tunnelbacks ([Photograph 8 - see overleaf](#)) in the terraces and the placing of front doors at an angle inside these archways
- a continuous roof line broken by gables ends. The gables at the north ends of the half quadrant terraces have shingle tiles which create a visual link to the shingle-clad gables of the top terrace
- half-dormer windows capped with small hipped gable roofs are found in all terraces except the top terrace and the south side of the half-quadrants; the dormers pierce the eaves and guttering runs, unusually, across the windows, avoiding a multiplicity of drainpipes on the front façade

- other distinctive windows are the small canted bays above the central archway of Nos. 17–23 and 2–43 and the archways opposite (Photograph 9)
- casement windows have tile creasing under the shallow arch formed by the decorative brickwork
- Asmunds Place has a unique original door design which has a small, stained glass window with a tulip design inset above vertical panels. Many cottages still have these doors and a number have the original glass and the decorative black cast-iron letter-box (Photograph 10).



The first two pairs of cottages differ in materials and design from the rest of the road. They are of colour washed roughcast with timber detail. Nos. 1–3 are symmetrical semis with canted bays forming a balcony at first-floor level (Photograph 11). Features which detract from the character of Asmunds Place include missing or inappropriate metal gates, modern-style replacement doors and the paving-over of some front gardens for parking. Unkept hedges obstruct pathways at some points.

### Asmunds Hill

Symmetrical groups of terraces and semi-detached pairs face each other across the tree-lined road. The houses are roughcast with brick plinths. The roughcast is now mostly painted white with only two houses with the original natural finish. The first houses are stepped forward but, in the central section of the road, the houses are set back allowing for grass verges on either side of the pavement which, together with the continuous hedging and trees, gives a distinctive, relaxed ambience (Photograph 12). Towards the top of the hill the houses step forward again drawing the eye to the terminal view of the Willifield Green houses. At this point, the bay window on the side elevation of No. 25 is a striking feature.



The facing groups are subtly different. Parker and Unwin use characteristic features in varying ways and add details which give the cottages individuality within a unified streetscape. Typical features include the chimneys, steep gables at the end of the terraces, hipped half-dormer windows, the cottage doors, white wooden gates, and the brick arched porches over side doors.

Features adding to the character of Asmunds Hill include:

- the weatherboarded balconies above canted bay windows at Nos. 10 and 12



- the tiled roof above the brick tunnelback arch between Nos. 15 and 17. Sadly the brick surround of the arch has been painted on one side destroying the intended effect (Photograph 13)
- on the opposite block, the same tunnelback arch is differently treated with a flat arch and a tile hung gable above
- Nos. 21-23, and 27-29 have the flat roofs of the bay windows continuing across to form a linked porch for the adjoining front doors. Small paired dormers sit high on the roof either side of the party wall
- No. 31 is a hip roofed detached house with twin bay windows running in parallel up the front of the house. It makes an elegant transition to the much larger brick houses on Willifield Green (Photograph 14).

### Temple Fortune Hill

The lower section of Temple Fortune Hill is very similar to Asmunds Hill with white roughcast cottages in symmetrical groupings on either side of a gently sloping road. Unusually, the hedges are beech on the



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south side and a mixture of species, mainly privet and box to the north. There are noticeable gaps in the street trees particularly on the northern side of the road.

The layout has the same mixture of terraces and semi-detached cottages and in some cases identical designs are used. Again the cottages are distinguished by the differences in the use of characteristic Parker and Unwin features and in the detailing. Nos. 2-4 have a central gable with generous casement windows, and there are small windows under the eaves and canted bays on the ground floor. Other groups have brick edged twitten arches, 'drawbridge' door canopies and prominent chimneys in an Arts and Crafts style.

The most distinctive aspect of Temple Fortune Hill is the brick-built half quadrangles facing each other midway up the hill. The contrast of materials and the formality of the quadrangle layout are striking. There are six houses in each group; the outer gables which face the road have catslide roofs with weatherboarded, gabled dormers to the side and six light broad casements across the front ([Photograph 15](#)). There are arched tunnelbacks in the corners and somewhat different window arrangements on each side. On the northern side the windows are regular with small ones under the eaves; on the southern side there are long runs of very small windows in the corners of the quadrangle and larger casement windows elsewhere. Adjoining No. 26 to the rear is a later addition of a large studio in an Arts and Crafts style, well hidden in the trees and shrubs.



Nos. 33-35 and 34 and 36 are asymmetrical semi-detached houses facing each other and marking the end of the Artisans' Quarter designs. They are different but deploy some of the most attractive of the cottage details; small roof dormers, and windows under eaves, canted bay windows, linked porches and prominent chimneys ([Photograph 16](#)).

In all of these roads, the factors which detract from the character are the use of inappropriate materials for repairs, for example mass-produced tiles and bad pointing, particularly of bonnet tiles, and the painting of brick arches and plinths, either white or with inappropriate finishes. Overgrown hedges and trees which hide buildings, badly positioned burglar alarms and TV aerial wiring, the replacement of traditional wooden gates with wrought iron gates, and the parking which dominates the road, also have a negative impact.

### 3.3 Willifield Way and Willifield Green

#### Character and landscape

Willifield Way provides a busy through route linking Finchley Road and the older part of the Suburb to the areas of more expensive housing to the south with 'Crickmer Circus' being the transitional point. The houses were mainly designed in Parker and Unwin's offices with one stretch (Nos. 70-124) by Hubbard and Moore. The houses are in groups which gain their coherence from the use of common materials and decorative elements. The use of different materials signals a shift to another grouping or another 'space'. There are generous gardens and space for recreation including Willifield Green and the allotments. Parking is a substantial problem, particularly in that part of Willifield Way nearest to Finchley Road, where cars are frequently parked on the pavements.

## Architecture

### Willifield Way Nos. 57 and 70 to Willifield Green

Willifield Way runs northwest from 'Crickmer Circus', towards Finchley Road. The building line is close to the road except in the central section where the houses are set back behind greens. The purpose of this was to provide a frame for the entrance to The Orchard. This is apparent on the south side of the road but less so on the north, where high hedges hide the view of the houses and the open space. On the north side the houses are by Hubbard and Moore and built for the Improved Industrial Dwelling Company. All are white-rendered with sash windows distinguishing them from the casement-windowed Parker and Unwin cottages. Nos. 70-72 are a striking asymmetrical pair demonstrating many of the characteristic features of this group. The gabled roof of No. 70 extends to first-floor level, the rendering is flared over each window in a bell drip, and there are tile kneelers under the eaves (Photograph 17). Nos. 74-108 form a symmetrical group with terraces of four cottages on either side of a recessed section built behind a communal green. A very attractive feature of this group are the verandas that form a sheltered porch area between the gables (Photograph 18).



On the south side of the road, the Parker and Unwin cottages have similar features to those in Asmunds Hill and Hampstead Way. Nos. 69-89 are symmetrical terraces behind a green; a central terrace of three is flanked by terraces of four where the roofline is broken by five dormer windows. No. 91 has a prominent washhouse chimney detail which can be seen across the green (Photograph 19 – see overleaf). Nos. 126-128 are part of a group marking the junction with Asmunds Hill.



Here there is a complete change of style; a run of three red brick, Flemish bond cottages face a similar group, Nos. 42-38 Asmunds Hill. The junction treatment is full of picturesque detail: No. 126 and 42 Asmunds Hill stand slightly forward of the general building line creating a 'gateway' into the Willifield Green ([Photograph 20](#)). Both houses are three stories high, with casement windows and gently arched brick lintels.

## Willifield Green

This pleasant green with its wooden benches is well used by local children and residents. On the north east side of the Green Nos. 130-136 are plain cottages with dormer windows and brick arched entrances. The original Club House, which had a Germanic tower, was destroyed in the Second World War and has been replaced by the smaller Fellowship House (1957) which acts as a venue for community activities. This building and the neighbouring No. 138 are in a 1950s-style which makes few concessions to the Suburb vernacular. However, their scale and the abundant planting in the front gardens enable them to blend in reasonably well with the Parker and Unwin cottages which continue along the north side of the Green. Nonetheless the focal point of the Green has been lost. The houses on the south side of the Green were also rebuilt after the war but to the original designs. No. 113 is a large house with a cross gabled roof and a north-facing front door under a brick arch and at first floor level there is attractive corbelled brick work ([Photograph 21](#)).



A group of houses set back from the road on both sides marks the north-west entrance to the Green. These Parker and Unwin cottages are very different from the white cottages in the surrounding roads; they are brick built with plain façades and timber and tile hanging on gables. Nos. 140-148 have gently arched brick lintels over casement windows and hipped half-dormers with German-style half-hipped roofs provide a picturesque feature on side elevations ([Photograph 22](#)).

## Willifield Way Nos. 158-186 and 135-165

This stretch of Willifield Way appears more built up, as the building line is closer to the road, to allow for the allotments behind. The verges are tarmac and used for parking, as both sides of the road are lined with cars. There are street trees but some young trees struggle. The hedges are well kept. The design here is of projecting brick façades framing sets of short terraces of neat white-rendered cottages. Design features 'echoed' across the road are an important characteristic of this section. All roofs are steep with brick chimneys and terracotta pots; all adjoining roofs are swept valleys or bonnet tiled hips. On the south

side there are four terraces. All are of similar design; below the tiled string course they have a rhythm of double fronts with doors in the centre and alternately a casement window on one side and two small single paned windows on the other side. The projecting bays of Nos. 143-5 and 151-3 are matched



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by bays opposite at Nos. 168 and 178. On the opposite side of the road there are three short terraces built quite close together with shallow front gardens. Each terrace has its own distinct style. They are linked by the horizontal emphasis of corniced, flat-topped wooden porches over doors and adjacent windows (Photograph 23), hips over windows and doors e.g. Nos. 166-170, and a tiled string course e.g. Nos. 172-176. The first terrace is symmetrical with a central ground

floor archway, above which there is a half-dormer and to either side the single paned windows that echo the designs of Willifield Way (Photograph 24). The third terrace has a projecting, brick-built façade at No. 178 matching Nos. 151-153 opposite. It is three-storeys high with a window in the gable under a steep, pitched half-hipped roof (Photograph 25).



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At the junction with Hogarth Hill a brick-built pair, much larger than the surrounding cottages, is set diagonally across the corner behind large triangular gardens. This group closes the view from the Finchley Road. Their façades are identical: double-fronted with window bays through both storeys as well as a central projecting section.

There are three steep gables above and a string course of brick dentils right across (Photograph 26). Both houses have extensions in a sympathetic style but the garage at No. 180 is out of character with the area.



In the last section of Willifield Way there is a very short terrace, Nos.186-182, by E.H. Bustard (1910) between narrow footpaths leading to backlands. The cottages are double-fronted with central doors capped by pointed tiled roofed porches. Willifield House and Landmark House are later buildings used for offices. The latter is set back behind Willifield House and was originally a builders yard from the original development which has been developed substantially over the years.

### 3.4 Hogarth Hill, Wordsworth Walk, Coleridge Walk, and Creswick Walk

#### Character and landscape

This area was developed in 1910-11 on land which slopes gently downwards to Mutton Brook in the North. Hogarth Hill links the cross routes of Willifield Way and Addison Way and the three cul-de-sacs, Wordsworth, Coleridge and Creswick Walks are built in the backlands. From the top of Hogarth Hill there is a wide view to the hillside now carrying the North Circular Road. These roads have a noticeably more 'rural' intimate feel than that of the cross routes with variations in road width, abundant trees and hedges, and varied cottage styles. The layout makes use of established mature trees as focal points.

#### Architecture

##### Hogarth Hill

A leafy atmosphere is created by three substantial ex-hedge trees, hedges of beech and privet (most well kept below six foot), small flowering cherry, Prunus and almond street trees, and re-grassed verges.

Except at the top corner, cars line the road. Gates are almost all wooden, one or two with original-style tall posts. All cottages are pairs, rendered and white-painted, except for those at the top and bottom junctions, which are emphasised by the use of English bond brick. The cottages are by Parker and Unwin dating from 1910. With the exception of some gates, doors and dormers, alterations have been reasonably sensitively carried out, though garages do block the openings between pairs obscuring through-views. There are a few hardstandings.



The architecture in Hogarth Hill has the standard Artisans' Quarter features: steep roofs, tall gables, half and full dormers, half-hipped roof lines, small flat-topped bay windows, brick and tile arches over windows, three paned casements with horizontal glazing bars, and the projection forward of bays or whole cottages. All pairs on the north-west side have brick quoins painted white, as are the window arches (Photograph 27). On the other side of the road, a number of differences are apparent. On this side there are no quoins, bay windows or window arches. Instead, interest lies in the roofs and projecting sections as well as in the spacing, particularly at the opening to Wordsworth Walk where the flanking cottages are widely separated, leaving side and back gardens open to the road. The cottages are stepped down the hill, creating a picturesque effect (Photograph 28).

Features which add to the character of Hogarth Hill include interesting patterns of correspondence between houses:

- Nos. 4-6 are asymmetrical: the side elevation of No. 4 is double-fronted with the same arrangement of central door flanked by a casement as No. 6 has at the front
- Nos. 9-11 have arched flush windows and gabled half-dormers leading into the next three pairs, with their steep gables. These are the pairs seen from Wordsworth Walk with its corresponding gabled closure at the top
- identical pairs flank the entrance to Wordsworth Walk. They are double fronted with central doors and have, on the outer ground floor side, a small single paned window- a feature that also appears in Nos. 6-4 and 2 (Photograph 29 - see overleaf)



- three pairs of smaller cottages at the bottom of the hill mirror each other across the road. Central down pipes, when painted black, make a marked Y-pattern ([Photograph 30](#)).



29.



30.

### Wordsworth Walk

Wordsworth Walk, together with Coleridge Walk, was designed by Herbert Welch. It is leafy and rural in appearance widening halfway along to give a little extra parking space and make an attractive feature. Tall trees make a strong visual impact. There are brick pavements either side of the road and the boundary hedges are largely intact and many are very high. There are twittens at the top of the road and a path leading out of the road to the allotments.

On entering the road, the focus of attention is the central house at the top of the close which has exposed studwork giving a distinctive accent to the block. The houses, on slightly different levels on each side of the road, are all painted white, giving a uniform and attractive appearance. The terraces are carefully positioned, first stepped forward and then set back, so as to constantly vary the frontage. Individually the houses are varied, with some projecting gables giving the terraces a more interesting appearance.



31.



32.

The houses are all white-rendered buildings, with some retaining the unpainted brickwork in window arches and around doorways. Many have kept the pretty tile kneelers unpainted. Windows are nearly all in the original style with some of the upstairs windows fitting neatly under the eaves or built into the attractive gables that make up the main feature of the houses ([Photograph 31](#)). Four houses in the first group on either side of the road have hipped roof half-dormers and all face the road ([Photograph 32](#)).

The chimney stacks have detailed brickwork. Eight houses have added an area for parking which have been built in varying styles and materials. As the houses are quite narrow there is no room for a hedge in front of most of these houses.

The distinctive character of Wordsworth Walk has been largely maintained, but there are elements which detract from the character of the road. 'Honeywood', at the entrance to the Walk, is a modern, three-storey house out of keeping with the rest of the road. It has picture windows, a very large garage in the basement and brick walls rather than hedges. There are also two extensions that are not in the same style as the rest of the buildings. There are replacement front doors of inappropriate design and one bow-fronted Georgian-style front window. Many of the original wooden gates have been lost and the attractive brick pavements have been badly damaged by cars giving an immediate impression of neglect.

### Coleridge Walk

Coleridge Walk is a narrow cul-de-sac sloping uphill from the south side of Addison Way. It is crossed at the top end by two twittens to Wordsworth Walk and Erskine Hill. It has an unspoilt appearance with neat privet hedges. The terraces are built to absorb the slope, being slightly built-up at the lower end



33.

to maintain the roof line. Herbert Welch used a mirror-image of the design for Wordsworth Walk, with the opposed studwork on the central terrace as the focal point, the other difference being that Coleridge Walk is built of brown stock brick. The west side of the close was re-built after the war due to bomb damage.

The houses are built in small terraces, as in Wordsworth Walk, some projecting and some set back. Again the exposed studwork on the central terrace is the focal point (Photograph 33). Here, the feature is even more of a highlight as the buildings are in brick and the studwork has been filled with white rendering. The two central houses share a central passage way and each has attractive detail in the circular windows set into the wall next to the front door. Other features add to the character:

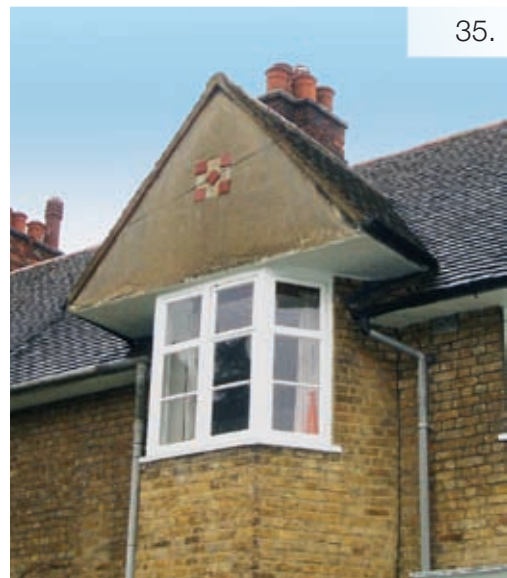
- the dark red brickwork over arches, and in a curve over the windows, is a prominent decorative feature of the road; (Photograph 34 - see overleaf) shows details and also includes examples of the differing sizes of windows and the door styles
- great care and skilled detail in the quoins on the corner of the houses with the inset red bricks; The use of tiles at the junction between the roof and front walls of the house can also be seen as can the attention to detail in the gables at the top of the road (Photograph 35 - see overleaf)

- as in Wordsworth Walk there are substantial canopies over the front doors of the houses at the top of the road. One house, however, on the east side lower down has fitted a flimsy-looking canopy made of corrugated iron, painted white
- gates are generally in good condition, mostly painted white, with just a few metal replacements in the upper part of the road
- the houses have an attractive row of dark red bricks, used in the curves over the windows, and with straight rows over the doorways making a strong feature of the curves.

This road has avoided extensions at the front of the houses and there are few negative features other than the variety of door styles and a few missing gates.



34.



35.

### Creswick Walk

G.L. Sutcliffe designed Creswick Walk which was built in 1911-12, a little later than the other Walks. It is another attractive cul-de-sac sloping uphill with a narrow road and pavements, white-painted houses,



36.

beech hedges, and some trees. The houses have attractive exposed brick plinths. The focal central terrace is built in a three-sided courtyard design. The group of six houses has many intricate details in the brickwork and windows but much is partly hidden behind hedges and trees so that the contribution to the character of the road is muted. The diamond-shaped window, inset in the exposed brickwork, makes a striking feature. Some windows are narrow and one pane wide; others are tall and have four panes ([Photograph 36](#)). The shape of the focal terrace is repeated in mirror-imaged courtyards on each side of the road. The houses have details such as canted bays, hipped roof half-dormers and brick edging around arched tunnelbacks. At the bottom of the slope, two terraces mirror each other on either side of the road. The group is built over a significant



37.

slope but has an even roofline. The windows skilfully change along the terrace to deal with the difference in height, with the use of hipped half-dormers. The middle houses have timber-boarded gables, bay windows and clever use of tiles on the façade as a feature to match the porches. Some features detract from the character of this enclave. One house has a large extension and carport in a very different style to the rest of the road ([Photograph 37](#)), another house at

the top of the road has a 'box shaped' extension, but it is at the side of the house and therefore not so obvious. Leaded lights in No.16 spoil the coherence of the terrace.

### 3.5 Addison Way

#### Character and landscape

Addison Way is a wide road linking Finchley Road and Falloden Way, and the housing density is relatively high. Its proximity to the North Circular to the north, and the Finchley Road and the service station at the western end means that it is in constant danger of encroachment and 'fraying' at the edges. Traffic



38.

noise and pollution are significant. Nonetheless, the contrast with the main roads is dramatic and its character as a pleasant residential street is maintained. A narrowed entrance from Falloden Way helps to prevent the road being used as a rat run. The road is carefully curved to provide visual stops along its length with a particularly important stop at the junction with Hogarth Hill. Trees, hedges, and green verges create a pleasant green ambiance. There are no hard standings for cars and most of

the gardens are planted and green in the traditional fashion. Mutton Brook runs behind Addison Way and the parkland alongside the brook provides an important backdrop to the road. The gaps between blocks at entrances to Mutton Brook provide interesting visual material and give a more rural feel to the road. In particular the entrance between Nos. 39 and 41 is an attractive feature with wild plum trees, two of which need to be reinstated in order to maintain the line of trees with the line of the houses ([Photograph 38](#)).

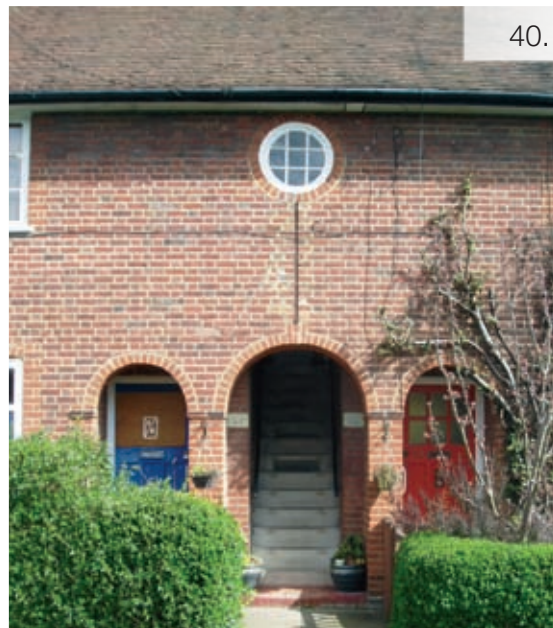
There is a pleasing sight line which follows Creswick Walk across Addison Way and through the entrance

to Mutton Brook. There is another attractive vista down Coleridge Walk, across the road and then along the path to the Brook.

## Architecture

All the buildings are finished in red brick in Flemish bond which gives a great coherence to the road. Continuous rooflines and tall chimneys are persistent features of the road, as are the white casement windows with glazing bars. The different levels of the buildings on either side of road (making use of the slope down to Mutton Brook from Willifield Way) also give the road variety.

The cottages are arranged as groups of maisonettes on the northern side and as groups of two-storied cottages on the southern side. Six-paned window casements are typical of the upper floors on the southern side of the road and on both floors of the northern side. All the groupings along the road are by Parker and Unwin, except for Nos. 66-76 and 78-88 at the extreme eastern end, which are by Bunney and Makins and are not included in Area 6, and Oakwood Court, also at the eastern end, which was built much later by F.M. Cashmore (1953).



Plots are limited and the scale of the houses mostly small and 'cottagery'. Within these parameters however, the buildings show considerable variation of restrained, high-quality, architectural detail which adds significantly to the character of the road. For example:

- the windows on the southern side of block Nos. 48 to 60 have attractive herring-bone brickwork patterns set in rounded arches ([Photograph 39](#)) while blocks Nos. 44 to 46 and Nos. 34 to 36 have the same rounded arches but with the bricks arranged in horizontal lines
- the maisonettes on the northern side are characterised by a number of interesting features such as small round windows, usually situated above arched passage ways ([Photograph 40](#))

- there are also frequent rounded arches, often in triplets, over passages, doors, paths and steps which are echoed by inset rounded arches in the tall chimney stacks at the end of blocks (Photograph 41)
- between Nos. 25 and 29 is a rounded arch over a twitten, set in a roofed wall, forming an interesting architectural variation on the rounded arch theme characteristic of the northern side of the road
- or there are outside steps and verandas at the ends of some of the blocks of maisonettes on the northern side e.g. Nos. 37 and 39 and Nos. 121 and 123 and along the front of the German-style block (Nos. 57 to 79) at the junction with Hogarth Hill (Photograph 42)
- on the south side, at the junctions with Creswick Walk, Wordsworth Walk and Erskine Hill, the flanking houses are larger than the other cottages and also have larger gardens which, again, add variety to the layout of this part of the road.



41.



42.

Oakwood Court (1953) (Photograph 43) is an interesting later addition to the northern side of the road. It is constructed in the same red brick in Flemish bond as the rest of the road and in the same two-storey maisonette format. However, a full length veranda window is set above a projecting central entrance



43.

door. It also features two brick dormer window towers on either side which also break through the eaves. There is a slight curve to the block, which succeeds both in being attractive in its own right and in blending in with the rest of the road. A stand of mostly mature trees and grassy areas beyond the block mitigates, somewhat, the view of Falloden Way and its traffic.

A significant feature of the road (as in the Suburb generally) is the way in which some of the buildings pick up or 'echo' features of buildings

in nearby roads, which are otherwise entirely different in style. For example, the flat topped bay windows characteristic of the cottages in Hogarth Hill and Willfield Way are echoed in the blocks along the southern side of the road. In the same way the external pipework of many houses in Hogarth Hill is also picked up at the end of some of the blocks in Addison Way.

### The 'German' towers

The buildings at the junction of Addison Way with Hogarth Hill form a strong hexagonal grouping of terraced cottages on the southern side and an extended two-storey block of maisonettes on the Northern side with external staircases and verandas for access. The junction is framed by pairs of Germanic hip-roofed towers which are steeply pitched with wide eaves ([Photograph 44](#)). The two storied towers on Hogarth Hill correspond to three-storey towers on Addison Way, thereby accommodating and visually compensating for the fall of Hogarth Hill at this junction. At the same time (as previously noted) the groupings 'echo' certain features of the buildings in Hogarth Hill. The grouping is generally recognised as one of Parker and Unwin's finest achievements and the buildings are Grade II-listed.

Features which detract from the character of the area include the bollards at the junction with Hogarth Hill which are particularly intrusive. The junction with Finchley Road is inadequately demarcated - particularly, in comparison with Hampstead Way, there is no 'gateway' effect.





45.

There are unsympathetic developments such as the skylight at No. 12, the large, modern dormer window at No. 79, the glass and ironwork front door at 37 Hogarth Hill, the large white aerial dish in the garden of No. 89 (Photograph 45), and a 'filled-in' arched doorway in the 'Germanic' maisonette block on the north side of the road. On the whole however, the buildings are reasonably free from these kinds of visual intrusions.

Allotments run between the gardens of the maisonettes on the northern edge of the road and the Mutton Brook area. Many of these are badly deteriorated and overgrown. However the path between the gardens and the allotments still exists (though blocked in parts) and is flanked by privet hedges. Some allotments have been unofficially 'incorporated' into gardens which at least means they have been well maintained.

### 3.6 Erskine Hill

#### Character and landscape

Erskine Hill runs southwards from the junction with Addison Way, curving gently and rising up the hill to Central Square. There are street trees of various species with some particularly attractive birch trees. Hedges are predominantly privet and the boundary hedges are largely intact. At the junction with Asmunds Hill, the tarmac verges give way to grass and the road becomes markedly more picturesque. The cottage



46.

gables step up the hill, with the trees of Big Wood behind and the spire of St Jude's and the dome of the Free Church towering above. The view is marred only by the overhead telephone wires festooning the road (Photograph 46). At the junction with Temple Fortune Hill the character changes dramatically and this part of the road is described in Area 1, the Central Square section.



## Architecture

Erskine Hill and its associated closes and roads includes small cottages, semi-detached houses and significantly larger buildings originally designed to house specific needy groups. Different architects were responsible for different sections of Erskine Hill and the architectural styles reflect this; nonetheless, they sit easily together. At the bottom of the hill Courtney Crickmer (1910-11) designed a sequence of semi-detached houses and terraces in a warm brick and render. The symmetrical groups run on either side of the road. Architectural features are repeated in both the terraces and the semis to give cohesion.



47.

For example, steeply pitched gables with decorative staircase windows are placed centrally or at the side to give variety. Nos. 113 – 119 have polygonal turrets in the centre of the terrace with diagonally set doors sheltered under a brick arch ([Photograph 47](#)). Casement windows have larger panes than those found in the earlier Parker and Unwin cottages with three-pane, rather than eight-pane sections constituting the basic unit. Nos. 94 – 98 have intriguing glass and tile decorative panels at first floor level, unusual in these plain cottages.

The entrances to Barnett Homestead and Homesfield run off this part of Erskine Hill. Barnett Homestead was built in 1916 to provide housing for war widows in twelve small flats designed by Soutar in a cottage style. It is an oasis of calm with the trees of Little Wood forming a backdrop to the dark brick, two-storey block where the oak balconies double as the porches for the ground floor entrances ([Photograph 48](#)). Homesfield is an airy cul-de-sac with three large buildings. The style here is formal and shows Parker and Unwin influenced by the work of Lutyens in Central Square. At the head of the cul-de-sac is Erskine House with a central shallow gable, tall sash



48.



49.

window and elegant doorcase.

This is balanced on either side by twin arched loggias surmounted by balconies. Originally this was four cottages, housing children in the care of the Salvation Army. It was later converted into four flats and is no longer social housing. To the left is Abbeyfield House, a much larger Neo-Georgian building of symmetrical design with two parapeted shallow wings at either end, sash dormers and two doors. It was originally two 'cottages' for children in the care of the Poor Law Guardians and is now a Home for the Elderly. To the right is Adelaide Cottage, a pared-down Georgian design with a central roofed porch and classic door, sash windows with decorative brick surrounds and flat top, first floor dormer windows in the low roof ([Photograph 49 - see previous page](#)). Named after Commissioner Adelaide Cox of the Salvation Army, it was run by them as a home for 'weary and worn but not sad' aged ladies. It is now private flats.



50.

There is a marked change of character as the road turns to the Southeast at the junction with the extension of Asmuns Hill. A pair of semi-detached cottages acts as the focal point closing the view from the lower part of Erskine Hill. Looking up Asmuns Hill, two sets of plain terraces face each other.

Those on the North side are by Parker and Unwin with continuous tiled walls and skilfully built triple red brick arches ([Photograph 50](#)). On the south side are Hubbard and Moore designs for the Improved Industrial Dwelling Company.



51.

These are more urban in appearance with a smooth render finish and few decorative features other than the attractive sash windows and arched porches. Variants of this design run on the west side of Erskine Hill in blocks of six but here the windows are larger and the rooflines are broken by gables, sometimes in the centre of the terraces and sometimes at the ends ([Photograph 51](#)).

They form a contrast with the semi-detached cottages by Bunney and Makins 1908-1909 on the opposite side of the road which were designed for a more affluent group of tenants and built with a variety of picturesque, decorative features ([Photograph 52](#)).



52.

They have downswept tiled roofs, steep white rendered gables, small dormer windows lighting stairwells, decorative arched porches, and wooden gallows bracket porches under deep eaves. The entrances



53.

to Woodside and Denman Drive have an open feel because of the generous side gardens of the flanking houses. These are mirror-images of each other and have particularly attractive chimneys rising from the roof valleys and decorative tiling following the chimney breast down to the first floor ([Photograph 53](#)). Wherever possible, the spaces between houses have been filled by garages and many do not relate to the style of the houses. Often they



54.

are very cramped, and have inappropriate modern doors. There are a few replacement front doors which are out of character, as are the many wrought iron gates which have replaced the original wooden gates (Photograph 54).

#### Woodside

Woodside is a cul-de sac with a U-shaped terrace of roughcast houses. The design is symmetrical with three gables on either side and two tile-hung gables in the central block flanking the brick-topped arch which forms the focal point in the view from Erskine Hill. Alterations to No. 12 detract from the character of Woodside; the symmetry has been lost with the addition of a double garage, the shifting of the front door from the side to the front of the house and hardstanding of an inappropriate material.

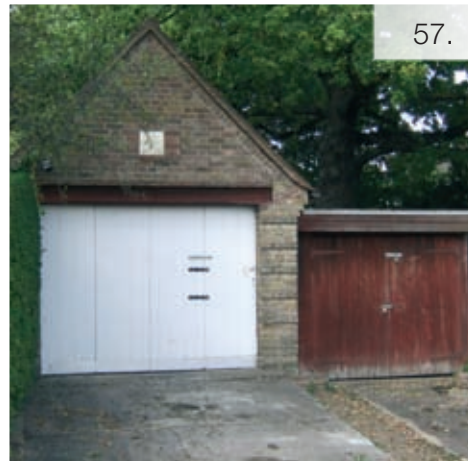
#### Denman Drive and Chatham Close

Denman Drive was built in 1910 at what was then the boundary of the Suburb. The projecting far gables of the two brick terraces mark this boundary and also form a gateway to the planned 'New Suburb'. Two



55.

Bunney and Makin pairs provide continuity with Erskine Hill, then the character changes with the use of dark brick and a different housing design. The buildings have a medieval feel with small slit-like windows in the gable ends; heavy, wooden doors and central arches with contrasting brick surrounds (Photograph 55). There are no grass verges but there are mature trees in the street and in gardens. The loss of the hedge and the paved front garden at No. 33, (Photograph 56 - see overleaf) at the entrance from Erskine Hill, detracts from the character of this important 'transition' road, as does the wattle fence at the rear of Denman Drive North. There are two adjacent garages on the north side, one built in keeping with the houses and the other an inappropriate modern version



(Photograph 57). Chatham Close backs onto Big Wood and the trees are glimpsed above and between houses. It is a symmetrical composition with five pairs of semi-detached houses. Nos. 5 and 6 are a symmetrical pair at the head of the close, the others are asymmetric pairs mirroring each other across the close. Distinctive features here are hipped gables, flat topped half-dormer windows and pedimented door cases.

## Hampstead Garden Suburb School and The Orchard

### Character and landscape

The Garden Suburb Primary and Infants School (Photograph 58) is located on the western side of the Artisans' Quarter. It is accessed from Finchley Road through Childs Way, a narrow cul-de-sac which becomes a pedestrian foot path linking the area to Willifield Green.

58.



The site is enclosed by the rear gardens of houses. The footpath is lined with large mature oak trees on its south side, which are augmented by a number of younger trees within the school playground

and a line of semi-mature sycamore trees along the southern boundary of the playing fields. The area is secluded and attractive; it is marred only by the parked cars along Childs Way, and by the road markings regulating this parking, which give a cluttered feel. The original 1913 building, designed by W.G. Wilson, now houses the Infants School. It is a two-storey, mainly brick building, of a symmetrical design, with a pitched roof and slightly projecting gabled ends.

On either side of the three bays, and up to the gabled ends, there are four double sash windows with a low apron, which correspond to dormers above the eaves, of the same width of the window below. Over the years the school has been extended. The current Primary School is a modern two-storey block with single storey extensions. It has little of the detail or charm of the earlier building and the dining area roof is of corrugated iron, a material which does not relate to the area (Photograph 59).

The terrace of six houses on the north side of Childs Way is typical of Parker and Unwin brick cottages. The end houses project forward and have side entrances well recessed from the front elevation thus creating the illusion that the terrace is made up of four houses of a more substantial size.



There are two arched tunnelbacks in the central section. The roof line is kept level which results in the houses being progressively raised above street level as Childs Way slopes down to Finchley Road. No. 1 has a later two-storey garage extension set well back, but with a ramp and unsympathetic metal gate which detracts from the appearance of the group (Photograph 60). A pair of rather plain houses was added in 1935, now marred by replacement windows at No. 8.

### The Orchard

The original scheme for The Orchard, built in 1909, was designed by Parker and Unwin to provide accommodation for elderly people. This development gradually fell into disrepair and was demolished in the early 1970s. The site was redeveloped to a design by M. Darke in 1972, providing one-bedroom flats for the elderly in a sheltered accommodation scheme. The area is roughly triangular and occupies a central position within the Artisans' Quarter. It is enclosed by the rear gardens of houses along Hampstead Way, Temple Fortune Hill, Willifield Way and Asmunds Hill and two allotment areas. At the same time these gardens act as a natural extension to the site boundaries and give a sense of openness within the area itself. There are two points of access, one from Hampstead Way (pedestrian and vehicular access) and one from Willifield Way (pedestrian access only). The site is largely hidden from public view



61.

but there are visual links to the wider area, particularly along the central axis where there are views to Willifield Way and Queen's Court and to the tennis courts beyond (Photograph 61). The buildings are set in well-maintained communal gardens. Mature trees have been retained, including an oak and chestnut; there are also a number of fruit trees, including six mature pear trees, possibly a remnant of the original orchard.

### Architecture

The development in the Orchard is low rise, consisting of two-storey brick buildings with pitched roofs, set at a variety of angles to each other, and is divided in two sections. The footprint takes a complex, canted form to maximize the use of the triangular site. Each section is an informal composition of two-storey brick buildings set at an angle to each other, connected by two-storey flat-roofed elements containing the entrances and staircases to the flats. The design is simple and unassuming. The two floors of the brick buildings are marked by a horizontal 'belt' of textured concrete slabs. Windows to living rooms are in the form of timber square bays, which extend the full height of the building and have six panes of glass. Entrance doors are timber-framed with glass, giving ample light to the entrance halls and are set at the same level as paths and gardens, providing easy access. The pitched roofs of the buildings have projecting eaves and are tiled in dark-coloured interlocking tiles. There are no chimneys.



62.

Although the overall design development is characteristic of its time, the uniformity of the different elements and materials in the informal composition echoes the architectural elements of the Artisans' Quarter. The underlying ethos - the direct expression of the function of the

buildings, the restraint of the design, the layout providing visual variety and attractive outlooks for residents and the importance of the landscaped setting - enable this 1970s development to sit comfortably within the old quarter (Photograph 62).

### 3.7 'Crickmer Circus' and the upper part of Temple Fortune Hill

#### Character and landscape



The junction with Temple Fortune Hill is an example of Unwin's design principles in action. It was realised by Courtney Crickmer in 1909-10. The houses have distinctive M-shaped gables and are set behind a circular path enclosed by hedges; they are positioned so as to close the views along the approaches from the north and south, leaving an open view to the west down Temple Fortune Hill ([Photograph 63](#)). Brick walls with arches form a second boundary behind the hedges to the corner houses, further emphasising the junction.



There is an early Crickmer use of pierced brick for decorative first-floor balconies which became a feature of his later work in the Suburb ([Photograph 64](#)).



## Architecture

Above the junction with Willifield Way, Temple Fortune Hill opens out, with wide grass verges leading to the final section of the road adjacent to Big Wood, where the transition to larger houses is complete. Two



65.

groups, set close to the pathway, mark the next junction with Erskine Hill. They are notable for the central brickwork on the front façade and the pretty oriel windows on the end elevations ([Photograph 65](#)).

Across from Erskine Hill, the architecture and the character of the area changes again. Temple Fortune Hill ends as a cul-de-sac leading to the entrance to Big Wood. The ambiance is very quiet and consciously



66.

picturesque with downswept roofs, tall diagonally-set chimneys and warm, brick gables set against the background trees and broad grass verges ([Photograph 66](#)).



67.

These substantial houses were designed by Sutcliffe in 1912. No. 53 on the corner of Erskine Hill is particularly large with deep eaves, timber studwork and herringbone brick nogging. Nos. 55-61 form a group of four with M-shaped gables and a central section with white render at first floor level. The end two houses have garages in keeping with the house style. No. 52 is a Sutcliffe house with a triple gable, which has been recently successfully extended ([Photograph 67](#)).

