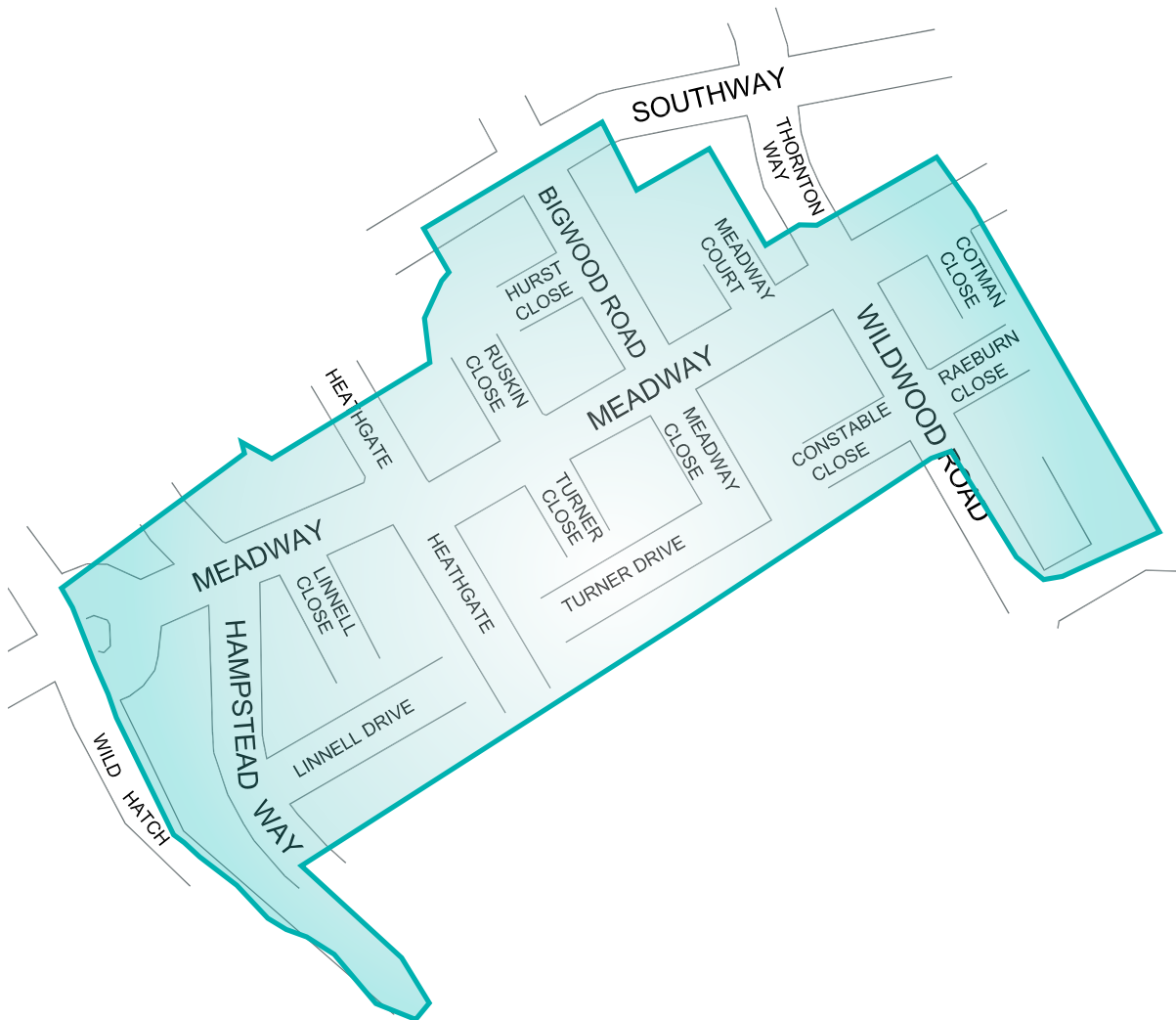


Hampstead Garden Suburb

Meadway and the Great Wall – Area 4

Character Appraisal



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HAMPSTEAD - GARDEN - SUBURB - TRUST

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Character appraisal

Section 1 Background historical and architectural information

1.1 Location and topography

This area is close to the centre of the older part of the Suburb. It is bounded by Central Square to the northwest, the Crematorium grounds to the southwest, the Heath Extension in the south and later suburb residential development in the east. Meadway and the Great Wall form parallel axes running through the area. In contrast Hampstead Way curves gracefully following an old field boundary. There is a slope down from the Central Square which becomes increasingly gentle towards Hampstead Heath and Meadway Gate.

1.2 Development dates

This area was part of the original 1907 land purchase from Eton College by the Trust and was laid out in early suburb plans by Raymond Unwin. Homes were designed individually or in small groups by different architects. The Great War interrupted development and stylistic differences can be observed between the two phases of building, 1909-1915 and 1920-1928.

1.3 Originating architects and planners

The Garden Suburb Development Company was formed to collaborate with the Trust in advising lessees to encourage high-quality design. As a result, some fine examples of the work of the best domestic architects of the time is found here. There are important groups by single architects, such as Meadway Gate by Edwin Palser (1910), Baillie-Scott Corner on Meadway (1908-9), Meadway Court by G.L. Sutcliffe (1913), and Linnell Close by Michael Bunney. The Great Wall was constructed by the Garden Suburb Development Company in 1910-12 and designed by Charles Paget Wade. Other contributing architects include Herbert Welsh and W. Curtis Green. Many buildings are attributed to J.C.S. Soutar, the Trust Architect from 1915, though many were probably designed by architects associated with his offices such as Paul Badcock and William Powell.

1.4 Intended purpose of original development

This area was designed to provide large homes, adjacent to the Heath Extension, for the very affluent and roomy houses for middle class families on Meadway and within the adjoining quiet cul-de-sacs. Meadway Court was intended as service flats, while the Emmott Close flats were aimed at working women. The Great Wall was conceived as a distinctive boundary treatment along the Hampstead Heath Extension and provided some public recreational space at Sunshine Corner.

1.5 Density and nature of the buildings

Within Linnell Close, Linnell Drive, Turner Close and Turner Drive there are numerous large three-floor detached properties with sizeable plots. Many have had garage extensions. Other roads have a mixture of detached and semi-detached properties, while Meadway Court and Emmott Close contain flats.

Generally the building density is low, although, apart from the houses backing onto the Heath, most plots were kept relatively small to make the development commercially viable.

Section 2 Overall character of the area

The finest features of the Suburb are exemplified in this area. Grand houses rub shoulders with cottage-style properties, closes exude charm, and all are a stone's throw from the Hampstead Heath Extension. Importantly, all the planning, and a great deal of the building, was completed before the Great War when putting the social and aesthetic aims of the Trust into practice was not prohibitively expensive. This was an ambitious project, bringing a country feel into the townscape, and making profits from the mansions, while creating numerous features that benefited all.

Street trees, open spaces and the proximity to the Heath contribute to a leafy feel as do well maintained hedges and gardens. The curve of Hampstead Way and the open views across the Heath generates a more countrified atmosphere. The defining presence of the Great Wall highlights the contrast between the developed and the open space.

Formal compositions dominate this area. The Great wall itself, Meadway Gate, Heathgate and Sunshine Corner, and the Baillie-Scott Corner on Meadway are all internationally recognised.

Meadway is a wide, busy, through route with particularly fine houses near to Meadway Gate and at the junction with Hampstead Way. Leading off from Meadway is a charming sequence of closes, with large centre piece greens in Linnell and Turner Closes and more intimate spaces in the smaller closes. Meadway Court has a grand collegiate feel while the Emmott Close flats cluster around a delightful village green. Very large, Neo-Georgian mansions line the Heath, contrasting with the abundant cottage-style houses along Meadway and the adjoining roads.

Twittens provide pedestrian routes through the area and access to the Heath, passing through roads of individual character created by differences in layout and architecture. Although most roads contain houses by a number of contributing architects, the quality of design, careful attention to scale and the use of traditional materials ensures that the streetscapes are harmonious. Some coherent, single vision groupings do occur.

In this area, a high proportion of houses are listed and few original features have been lost. There are some examples of repairs using inappropriate materials and replacement garage doors of a different style to the house. The number of inappropriate additions to buildings is low. Overall the area is quiet, attractive and remarkably uplifting.

2.1 Principal positive features

Layout and public realm

- the integration of planning principles and architecture results in masterly urban compositions such as the Great Wall, Meadway Gate and Baillie Scott Corner
- the Great Wall defines the boundary between the Suburb and the Heath Extension
- numerous landmark houses and closes lie just behind it
- Heathgate links the Heath to Central Square and affords fine views
- the many closes and short drives provide quiet and peaceful spaces of individual character

- twittens provide picturesque walking routes through the area and to the Heath
- roadways are of appropriate scale, most are designed for access only, whereas Meadway Gate provides a wide, through route
- york stone path links Sunshine Corner to Heathgate.

Landscape and trees

- the proximity and visual impact of the Heath Extension is an important part of the character of this area
- there are several greens within closes, and courts, as well as the open public space at Sunshine Corner; Backlands are used for play areas and tennis courts
- grass verges on most roads
- there are abundant and varied street trees which are complemented by the many trees in gardens
- several streets are planted with single colour blossoms
- hedges frame houses and link spaces.

Building type and design

- a very high proportion of buildings are Grade II listed
- Arts & Crafts and Neo-Georgian designs are the predominant architectural styles and the houses are of a consistently high quality of design
- roads are mainly designed by a large number of architects, which creates visual interest; however, the mix of styles is confident
- harmony is maintained through the complementary use of materials, styles and features
- grand houses of individual design but uniform scale backing on to the Great Wall, and overlooking the Heath from Hampstead Way
- huge flair and variety in unexpected places, such as Linnell Close
- cottage style interestingly used within larger houses particularly by Bunney and Makins
- imaginative treatment of flats in Meadway Court and Emmott Close where the central communal space (quadrangle and green) brings privacy and a sense of intimacy
- skilful scaling of buildings, the majority are of two storeys or with the third storey attractively accommodated within the roof.

Materials and detailing

- traditional materials are used, red brick plinths, white render, pebbledash
- Neo-Georgian houses often have dark red brick with orange dressings
- consistently high quality detailing on all houses built before the Great War, less common on later houses when building costs were higher

- roofs and roofscapes are a dominant feature; Great overhanging eaves for grand houses, low eaves for cottages, usually with half dormers rising through them
- great variety of fenestration shapes and styles throughout the area
- there is fine tiling and brickwork on the gazebos of the Great Wall and on the façades of many houses throughout the area
- examples of houses where poor replacement windows, front and garage doors have been returned to a more appropriate style, such as Heath House, Turner Drive.

2.2 Principal negative features

Layout and public realm

- streetlights of inappropriate design, height and location, obscuring views and architecture (for example Heathgate, blocking the view of St. Jude's from Sunshine corner)
- some road furniture, such as public litter bins and utility boxes, are unattractive
- original wooden street signs have inappropriate replacements in places, for example at the end of Meadway, and the Turner Drive wooden sign is in poor repair
- better maintenance of the Great Wall and the Meadway Gate entrance would improve their visual impact.

Landscape and trees

- trees too small to make an impact in some roads, particularly the broad straight avenue of Meadway Close and Bigwood Road
- loss of mature, characterful trees, both from public spaces and front gardens
- some poor maintenance along the Great Wall
- large hedges can block views of the architecture.

Building type and design

- a few examples of unsympathetic, new dormer windows with poor detailing or adjacent pipework
- some poorly matched re-roofing materials visible.

Materials and detailing

- inappropriate replacement windows, front doors and garage doors spoil the unity of groups and integrity of individual designs; the better the quality of the house, the worse the impact
- replacement of old wooden features such as gates, posts and oak trellises with poorly crafted softwood.

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

The above features are found throughout the area, though certain features are more characteristic of particular parts of the area. To illustrate some of these features, the Meadway and Great Wall Area can be divided into 7 sections.

3.1 Meadway Gate and Meadway, Linnell Close and Linnell Drive

3.2 Wild Hatch and Hampstead Way

3.3 Heathgate and The Great Wall

3.4 Ruskin Close, Bigwood Road and Hurst Close, Southway

3.5 Meadway Close, Turner Close and Turner Drive,

3.6 Meadway Court

3.7 Wildwood Road and its closes, Thornton Way.

3.1 Meadway Gate and Meadway, Linnell Close and Linnell Drive

Character and landscape

Meadway Gate marks a four way junction forming one of the main entrances to the Suburb; it leads directly into one of the highest concentrations of listed buildings in the Suburb. Designed by Edwin Palser (1910), the houses and their associated landscape make a strong 'gateway' statement which exploits the rising ground on the approach from Hoop Lane. The semi-circular central garden is flanked by two groups of houses which rise above the encircling road. The Gateway garden itself is bisected by a pergola wound round with wisteria ([Photograph 1](#)); the view through the pergola draws the eye up Meadway to



focus on the elevation of No. 16 Heathgate at the Heathgate/Meadway junction. The houses frame the central garden and the hard landscape detail used in the wall, and shared entrance areas of these houses is exceptional, with york stone crazy paving and steps with tile risers which remain intact at Nos. 1-7. The continuity of the retaining wall is, however, broken by the later driveway and garage at No. 2.

Sadly, the tile risers of the steps in Meadway Gate garden have been covered over with cement. There is also rather heavy-handed street signage which detracts from this important feature in the Suburb landscape.

Beyond Meadway Gate, Meadway rises slightly to the junction with Hampstead Way and on towards Heathgate. This part of Meadway has an open aspect with a relatively wide carriageway and grass verges with some spectacular well grown Trees of Heaven (*ailanthus altissima*) and a few younger replacements. There are views to the south-west as far as Wembley, the arch over the stadium being clearly visible at night. Recent traffic engineering has added intrusive road signs and disproportionately tall lamp posts.

Linnell Close is accessed by a private road from Meadway. It occupies the backland between Meadway and Hampstead Way and is often described as 'a cathedral close in miniature'. Houses are grouped round a formal green and there is a view of St Jude's Spire from the southern end. Houses on the south side of Linnell Drive give on to the Heath Extension behind the Great Wall and have magnificent views.

Architecture

Meadway Gate

The houses in the flanking blocks are built high above the road with gardens retained by a brick wall. The identical pattern of these blocks is essential to the architectural composition. The twin blocks have central double gables with squared bay windows and first floor windows are set high under deep eaves. The wide leaded casement windows give Meadway Gate a strong horizontal emphasis which counter balances the effect of the rising ground. The passageways leading to the back gardens have arched entrances and very unusual detailing to the gates. These remain on all the houses on the northern side but have been lost to the south.

Nos. 1 & 2 Meadway

1 & 2 Meadway are entirely different in style but there is no sense of disharmony here, perhaps because the road is wide and the eye is drawn up to the junction with Hampstead Way. No. 1 Meadway was designed by Mathew Dawson (1912). It contains a number of idiosyncratic features, notably the large chimney, set longitudinally along the ridge-line and the ironwork balcony over the deep bay window at the front. The house has timber casement windows and the exterior is white painted render with tile work under the eaves, which also provide detail on the gable end. The front door is set round at the side, which is curious given the size of the house.



2.

No. 2 Meadway was designed by Edwin & James Palser (1911-12) It has a double front door with leaded lights. This is set into a porch with timber columns supporting a carved lintel with central mask and heraldic emblems. To the left of the front door a dramatic full-length bay window drops from the eaves to almost ground level ([Photograph 2](#)). The windows of this house originally had leaded lights, but this feature has been changed. The front garden has a metalwork gate but, at the side, there is a pretty timber gate with heart cut-outs.

5 - 19 and 4 - 16 Meadway, Baillie Scott Corner

The angled crossing of Meadway and Hampstead Way crossroads is known as Baillie-Scott Corner. Two substantial detached dwellings, No. 113 Hampstead Way on the north-west corner and No. 4 Meadway on the south-west corner, face a terrace of three houses Nos. 28, 26 Hampstead Way, and No. 5 Meadway which turn the north east corner and the famous Baillie-Scott terrace to the south east. The Grade II Baillie Scott group, No. 22 Hampstead Way and Nos. 6 - 10 Meadway, were built first in

1908-1909. Baillie Scott produced a plan for houses on all corners of the junction but G.L. Sutcliffe was the architect for the remaining three corners.



The group curves around the corner with a complex arrangement of gable ends with the double door and timber framed central gable of No. 6 forming the focus of the group (Photograph 3). Leaded windows, original doors and door furniture have been retained (Photograph 4). No. 6 Meadway has unfortunately been partly painted white. No. 8 Meadway had a garage added in the thirties, designed by Charles Voysey so that his son-in-law, the film star Robert Donat could get into his car without being seen by fans waiting on the pavement.



The Sutcliffe houses are less flamboyant but have good timber studwork and complete the overall composition in a strong way. The detached houses in the acute angles of the crossing echo the central studded gable of the Baillie Scott group whereas the three linked houses on the north-east corner use polygonal bays to turn the corner. The Sutcliffe houses have wooden casement windows, brick plinths and all, except No. 4 Meadway, retain the original pebbledash finish. No. 4 has been painted white and has had

tiles hung on the gable ends in the 1980s (Photograph 5 - see overleaf). 28 Hampstead Way was rebuilt in 1946 following bomb damage.



6. Meadway Nos. 7-21 and 12-16, 19 Heathgate
 Nos. 7 - 13 are a group of four Bunney and Makins houses with the central semi-detached pair set back between two end houses with broad projecting gables which enclose the group. They are remarkable for the use of a rustic, cottage style for what are actually, quite large houses (Photograph 6). The articulated building line emphasises the effect of the down swept roofs, the flat roofed dormers and the horizontal window lines. These are rendered, all are now white, in contrast to the group opposite, also by Bunney and Makins, which have decorative herring-bone brickwork.

There is a very abrupt change in character at No. 15 which marks the start of a block of five Neo-Georgian terraced houses by Sutcliffe (Photograph 7 - see overleaf). The contrast between the formality of these houses and the picturesque Arts and Crafts style of the adjacent Bunney and Makins houses is startling. However, street trees, wide paths, grass verges and the openness of the road, make the contrast visually exciting rather than overpowering.



The houses are built in a Lutyens style, each with varying details and proportions yet maintaining a harmonious entity. They have three floors with white wooden sash windows on the ground and first floors and leaded casements in the dormer windows. The principle brickwork is grey with detailed decoration in red brick around windows, doors, bays and the corners of the houses. The entrance doors are glazed with small panes, with flat porches above. Above the white wooden doors is a decorative frieze in open white painted metal. The front gardens are accessed through white wooden gates but are almost hidden by high hedges of yew.

Nos. 15 and 17 are set back from 19 and 21. They have identical bay windows on two floors with red brick between the first and second floor. Above the ground floor windows is a frieze of red tiles arranged in a chequered pattern. Although No. 19 Heathgate is part of the terrace of houses, the front of the house and entrance door are on Heathgate in order to match No. 18 Heathgate on the opposite corner. Both houses have a gable with dormer windows and Neo-Georgian casements.

Linnell Close, Linnell Drive

The 'cathedral close' has changed; an early drawing shows low walls, steps and a central statue, all of which have gone. The yew hedges remain and, despite the parked cars, it is an oasis of calm. Bunney and Makins are the main architects in Linnell Close with six, formal, Neo-Georgian houses with sash

windows, dormers set in deep roofs and imposing doorways (Photograph 8). The restful character is due, in part, to the stylistic links across the green such as the shell hooded doors and the classically flat front elevation. All the doors appear to be original. The northern end of the close has a rather different feel due to the different designs of the two facing houses, one by Parker and Unwin and the other by Crickmer which break the uniform rhythm of the close. All the houses are listed.



Linnell Drive contains seven large houses built between 1908 and 1923 by a number of distinguished architects. The houses facing the Heath Extension are in very large plots and have been substantially extended. There have been changes to tiles, windows and garage extensions and additions which detract from the original character and proportions of the houses. This makes for a less coherent streetscape than that of Linnell Close, somewhat spoilt by over-development. Nonetheless, they are attractive houses, mostly drawing on Neo-Georgian influences and displaying deep roofs, prominent chimneys, hipped dormers with casement windows and sash windows on the main floors. No. 10 has two gables on its west elevation which have chimneys extending to ground level flanked by tile hung bays. No. 6 by Guy Dawber is a particularly good house, given the appearance of a Tudor house extended and refronted in the 18th century. It was used in the early promotional literature for the Suburb as an example of the sort of top-class house Unwin wanted to encourage.

3.2 Wild Hatch and Hampstead Way

Character and landscape

Wild Hatch follows the old route from Hendon towards Hampstead. It has the character of a country lane, bounded on one side by an 'estate wall'. The unusually wide grass verge here gives a slow pace and rural feeling. The mature oaks of the Crematorium add to this character. About halfway along, Wild Hatch becomes a pathway continuing behind the houses on Hampstead Way to join Hampstead Way further up. Here, the chain link fencing of the Crematorium gives views through to the service yard spoiling the ambiance. There is also poor street signage and inappropriate street lighting.



9.

Hampstead Way was laid out along an old field boundary and curves sinuously downhill from the junction with Meadway. It has a country feel, enhanced when the road becomes single aspect, open to the Hampstead Heath Extension to the east. The road is relatively wide, but contains no street trees or grass verges, yet the abundance of trees in front gardens softens the aspect. Most houses have hedges which vary in size and species, though most are privet. There is an attractive view of St. Jude's spire over the roundabout junction with Meadway ([Photograph 9](#)).

Architecture

Wild Hatch

The eight houses here face south west overlooking the Crematorium Gardens where the dome of Lutyens' Philipson Mausoleum is glimpsed over the wall. The houses are so varied in design that they appear to span a much longer period than their actual building dates (1910 –1912). Five of the houses



10.

are by T. M. Wilson, Nos. 3 and 4 are mirror images with gables either side of a central door, one of the gable roofs sweeps down to first floor level giving an interesting asymmetry to the design. At No. 6 the roof extends down to the top of the large squared bays on the ground floor and the roof line is carried across on gallows brackets to form a porch over the recessed front door. All of the houses have some striking decorative element which adds visual interest. The built up section of Wild Hatch terminates in the gable end of a former 'motor house' attached to No. 85 Hampstead Way. This has a broad arch with double doors and a pierced brick dove-cote above in the tall gable ([Photograph 10](#)).

Hampstead Way Nos. 61-109, 6-20

The majority of houses were built between 1908-1911. Homes were designed by individual architects, both speculatively and on commission by owners, forming

a varied landscape of shapes and styles. Neo-Georgian and Art-and-crafts features sit side by side, both between and within individual buildings, creating some vivid contrasts. This means houses are



mostly dark red brick, but some are white rendered or pebbledashed, with leaded lights, white casements and sashes. Certain themes re-occur such as the importance of gable ends and chimneys, such as No. 109 (Photograph 11). Other features are oddities such as the grand side turrets and doorway on No. 75. This is a road of experimentation, with architects enjoying the freedom to create unusual combinations. Nos. 73a and 73 are unremarkable modern infills.

Going south from Baillie Scott corner, some individual houses stand out:

- No. 20, by Guy Dawber in 1910, has a central gable with two storey bay, with hipped half dormers
- Nos. 16 and 18 are a pleasant symmetrical pair by Bunney and Makins (1912). The doorways have carved brackets and the white casement windows have moulded architraves with carved keystones. No. 16, badly damaged in the Second World War, is a fine example of sensitive reconstruction



- H.A. Welch designed Nos. 93-101 (odd). Although they are very different, brick arch detailing over windows on all houses gives an internal harmony. Nos. 99-101 are semi-detached, and are a superb example of asymmetry, with two mirroring projecting gable ends at the side, yet vastly contrasting centre features. No. 99 has a smaller gable matching the end gables while No. 101 has hipped projecting bay windows with tile hanging between floors (Photograph 12). There is a magnificent off-centre chimney feature. No. 97 has a contrasting white wooden balcony over the front door, while Nos. 93 and 95 have striking Dutch-influenced brick gables

- Grade II-listed Nos. 87 and 89 by Matthew Dawson in 1910 form a unique, spectacular pair mixing many styles. Dormers crash into a central chimney with buttress. There are central coalescing bay windows with vine ornamentation on their lead box gutter, and white mythological freezes over grand detailed doorways with unusual diamond and circular windows above, reflected in the fanlight designs ([Photograph 13](#)). Iron hoop arches over black gates provide an attractive entranceway. The original large studio window to the side of No. 89 has now been modified to more conventional proportions. The garage has a contrasting copper roof.



- Nos. 79 and 81 are a Grade II listed symmetrical semi-detached pair by Ernest Willmott (1910-11). There are leaded lights in tile hung gables, but white casements elsewhere. A distinct arch theme links first floor windows, segmental-arched windows, and curved garage doors. Downswept side roofs extend over the integral motor houses. The original doors survive
- No. 75, by (Bunney and Makins) is grand detached house. The features and detailing, such as the corner oriel windows, deep eaves and hipped dormers, tile and brickwork front doorway, is quirky. The house used to sit on a very large plot, since developed with two modern houses.

3.3 Heathgate and The Great Wall

Landscape and Character

This small area contains some of the best known features in the Suburb. Heathgate is part of Lutyen's grand design for Central Square. It runs straight down from St Jude's to the Heath affording fine views in both directions. The intersection of Heathgate and Meadway is wide and open with two small areas of

grass. Meadway, itself, doglegs at this point so that No. 16 Heathgate terminates the view up Meadway from the west. The southern run of Heathgate below Meadway is more informal, sloping gently down to



14.

the end of the cul-de-sac where there is a wide path to the entrance of the Heath at Sunshine Corner and the astonishing boundary of the Great Wall.

Wide grass verges and mature shrubs border the road, garden planting and the mature trees closer to the Heath add to the green ambiance. The cul-de-sac ends in a turning circle with an oval, planted central bed. The Heath entrance is marked by two brick pillars and two wooden

posts. The path is laid with very large york paving stones with wide grass verges and mature trees and bushes continuing either side to the steps onto Sunshine Corner and the fields of the Heath beyond (Photograph 14). This is a very quiet and attractive road frequented by pedestrians walking through to the Heath.

Architecture

Heathgate

On the west side are three groups of semi-detached houses and three single houses dating from 1912 to 1920. The architects are Welch, Bunney and Makins and Soutar. The east side of Heathgate comprises four detached houses with Neo-Georgian features. House No. 2 was built in 1909 by Hugh Townsend Morgan for himself. All the houses are on three floors with dormer windows. These houses were designed for middle-class, wealthy families. Some of the houses have wide spaces between them where garages and extensions have been built, while others only have room for a passage along the side of the house.



15.

Although the detached houses are variations on Neo-Georgian design, they each have individual decorative features in the brickwork around the windows, doors and house corners. Each porch is different.

No. 1, designed by Soutar (Badcock) in 1920, has a half-dormer window cut into the edge of the roof above the front door. A brick panel fills the space between the window and the shell door hood (Photograph 15). The four first-floor sash windows are framed with black Venetian shutters. There is an extension behind the

garage housing an indoor swimming pool. Opposite, No. 2 is a much larger house with a protruding wing on each side of the main door which has a pediment and enclosed porch.

Continuing up the eastern side, No. 4 designed by Soutar (Badcock), is a double-fronted house with bay windows of leaded lights. The generous porch and central panel is decorated with contrasting orange brick dressings which are matched on the corners of the house. There is a segmental pediment at the top of the central panel.

No. 6, designed in 1920 by Quennell, has a flat façade with a simple white architrave over the front door. It probably had matching windows on either side of the door, but there is now an integral garage (utility room) with new light oak garage doors and frosted windows.

No. 8, designed by Dean and Braddell in 1920, stands in a large plot with a wide garden. A garage and extension have been built on the north side. The wide architrave protects the entrance door and a hall window. On the side of the house is a gable leading up to the chimney stack with two small windows just below. Just under the eaves is a frieze of bricks and orange tiles.

On the west side of Heathgate, the three pairs of semi-detached houses are different in design and character. The first pair, designed by Welch in 1912 on the corner of the crossroads, face down Meadway. They have matching gables at their extremities with a small window at the top. Above the ground floor windows are inlaid brick arches. Above the entrance doors are arched hoods.

Nos. 11 and 13, designed by Bunney and Makins, are a pair but not identical. No. 13 is larger with a two-level projection, to the right of the entrance door. There are black Venetian shutters on the ground floor windows. No. 13 has a modern dormer window each side of the front chimney.

No. 9, a single house designed by Welsh in 1914, stands between the two pairs of semi-detached properties.

Nos. 5 and 7, designed by Bunney and Makins in 1914, are wider than the previous pair and have identical projections comprising a room on ground and first floor. In these projected bays, the wooden sash windows have been placed on the south side to obtain maximum light, rather than facing each other. The ground floor windows have shutters. No. 7 has the original brick and roof tiled garage. No. 5 only has a passageway and stands close to No. 3.

No. 3, designed in 1914 by Bunney and Makins, is of a similar stature to No. 4 opposite although the details are different. The leaded casements on the ground and first floor are flush with the walls and any decorative brickwork is the same colour as the rest of the house. The entrance door, under a black-painted hood, is framed in white with a small decorative window above. On the north side of the house is a large staircase window in leaded lights inlaid with a row of stained-glass shields at the top. On the south side is a projected chimney around which a bay window has been built. From the roof upwards, the chimney is turned at an angle to the corner of the house.

The Great Wall and Sunshine Corner

The idea of a distinctive boundary separating residential Suburb and the rural Heath Extension was evident within Unwin's early plans for the Suburb. Its inspiration came from mediaeval German fortified towns where the country came up to the walls and the idea was turned into the inspired reality of the Great Wall by Charles Paget Wade. The Garden Suburb Development Company began construction

in 1910 but building was interrupted by the Great War and the wall extends only from Hampstead Way to Heathgate. The impressive brown brick wall with areas of pieced parapet has attractive tile arched



16.

doorways into gardens, though some of these are now hidden by vegetation (Photograph 16). There are smart gazebos, and pavilions mounted on the wall, (Photograph 17) some retaining the original clapboarding on gable ends, and small Yorkshire sliding sash windows, which adds to the rustic countryside feel. Though not reached by the Great Wall, the entrance to Meadway Close is framed by two grand brick pillars with tiled hoods (Photograph 18).

Sunshine Corner, at the bottom of Heathgate, provides a spectacular entrance to the Suburb with views out to the Heath. On either side of the wide, raised grassed terrace, there is a rustic loggia with sheltered bench

seating, enabling full enjoyment of the Heath views. A york stone path leads the eye up Heathgate to the spectacular vista of St. Jude's.



17.



18.

Unfortunately, the Great Wall is in need of maintenance and many of the gazebos are in a poor state of repair. The trees and landscaping could also be improved so as to complement this fine boundary which is internationally recognised as a symbol of Hampstead Garden Suburb. Complicated ownership patterns make maintenance projects slow to initiate.

3.4 Ruskin Close, Bigwood Road and Hurst Close, Southway

Character and landscape

This is an area of quiet roads and cul-de-sacs on the northern side of Meadway. There are varied street trees along Meadway, and Southway, Bigwood Road and Meadway have grass verges. Privet is the dominant hedge species and the ambiance is green and peaceful. Originally, there were holly trees near to property boundaries in the central section of Bigwood Road but these have now largely been amalgamated into hedges and, in consequence, the road appears barer than others. There are glimpsed views of St Jude's spire from Ruskin Close and Hurst Close and a dramatic view up the wide road of Southway. An opening at the head of Ruskin Close leads to a well-maintained tennis court and garden area. A large tree in the garden of No. 2 Bigwood Road adds character to the junction with Meadway.

Damage to grass verges, particularly in Hurst Close detracts from the landscape, as does the removal of hedges from front gardens at the head of Hurst Close. There is some damage to the tarmac path in Ruskin Close but, overall, the landscape retains its peaceful, pleasant character marred only by the heavy traffic on Meadway and Southway at peak times.



19.

Ruskin Close

There are only 6 houses in this intimate Close. Though two architects designed the houses, they sit harmoniously together, all buildings having brick plinths, white render and similar white casement windows. Nos. 1-3 and 4-2 face each other across the road, they are symmetrical semi-detached pairs designed by Crickmer (1910-12). White gables with canted bays flank a steep tile hung roof which shelters the ground floor windows. The symmetry is marred by the removal of one window from No. 2. The garage additions are all different, and unsympathetic garage doors detract from the overall appearance. Nos. 5 and 6 are attractive symmetrical corner treatments by Dawber (1911-12) with two hipped projections with half dormers.

There is a full dormer on the main roof which sweeps down to shelter the front door ([Photograph 19](#)).

Bigwood Road

Bunney and Makins dominate within Bigwood Road. Though a number of other architects contributed, they generally conformed to the white render, dark roof and prominent gable style of Bunney and Makins



20.

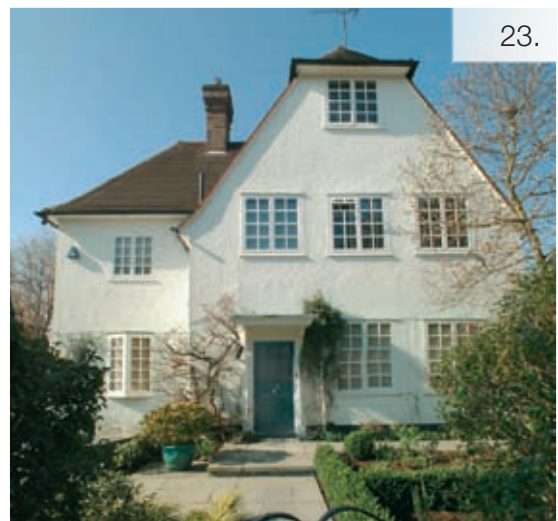


21.

encompassing Nos. 45, 47 Meadway and Nos. 1, 3 Bigwood Road ([Photograph 20](#)). They are centred by 15th Century style triple gables with two canted bays, and have pretty brick doorways. A bad replacement door (No. 47) mars the group. Opposite, Bunney and Makins (1912) created a sympathetic group in the same style, but with asymmetric gables. Their designs have a distinctive continuity in materials, white render and dark tiles, and characteristic replicated features, such as dominant gable ends, horizontal runs of windows, sometimes jettied ([Photograph 21](#)) and long roofs sweeping down to first floor level, with hipped dormers. Nos. 5 and 7 have dormers on two floors of a roof that slopes over central garages with original doors ([Photograph 22](#)), while Nos. 12 and 14 have attractive small side oriel windows and tile arched doorways. Bunney and Makin also designed the western corner houses



22.



23.

at the junction with Southway. No. 17 Bigwood Road is similar to No. 18 Southway, with hipped dormer between two gable ends, but includes a garage.

Notable houses by other architects include No. 13 by Hall which has an unusual oriel window under a clapboard gable topped by an iron finial. The blue paint of the window frames is striking. Nos. 9 and 11, by P. Faraday (1911-12) provide a grand entrance to Hurst Close with tall, broad three window gable frontages with a single window under small Sussex hip roof ([Photograph 23](#)).

Hurst Close

A variety of architects contributed to Hurst Close. No. 1 by T.M. Wilson (1915) is particularly charming, in muted brick with tile detail and leaded casement windows. The close widens with Nos. 3-5, and 4-6, mirrored pairs by Parker & Unwin (1909) which face each other. These are austere, three storey cottages of white painted render over a red brick plinth, and have a hint of Dutch styling in the line of their gables. Flat top dormers are set in the steep roofs and a long run of shallow casement windows is set high under the eaves.

The 'L' shaped houses at the head of the close are by Hugh Townsend Morgan (No. 7) and Curtis Green, (No. 8) both dated 1910. No. 8 is unpainted pebbledash. They are linked by a handsome screen wall consisting of a pair of oak garage doors and arched garden gates below a linking balustrade of decorative Daneshill terracotta. However, different treatments of the oak gates spoil the symmetry of the screen wall, while the removal of hedges from front gardens at the head of the close has reduced the intended intimacy. Only No. 2 retains what may be its original gate. There are several insensitively positioned burglar alarms. The group now appears rather fragmented.

Southway



In this section of Southway, houses line the southern side, facing the grounds of Henrietta Barnett School. No. 16 by S.B.K. Caulfield (1912) has a dramatic chimney line with seven tallboys (Photograph 24). There is a neat brick camber arched doorway extending over side windows. No. 10 Southway, is a Grade II listed building by Geoffrey Lucas in 1910. It is an unusual, small, square house with nearly pyramidal roof and square stack chimney.

There are half dormers on each elevation and

a projecting central bay facing the road. Nos. 8-6 are a semi-detached pair of Neo-Georgian houses by Soutar in a Lutyens style with red brick and orange dressings, hipped dormers and wide doorcases.

3.5 Meadway Close, Turner Close and Turner Drive

Character and landscape

The narrow entrance of Turner Close from Meadway mirrors that of Ruskin Close opposite. On each side two houses flank the entrance which then opens out into a spacious, south facing square laid out with grass. The four houses at the southern end of Turner Close are actually in Turner Drive and border the Heath Extension. The close is very quiet with no through traffic. Attractive trees add to the calm ambiance, these include four old poplar trees, younger plane trees and two silver birches. Many of the front gardens are edged with low box hedging and only a few with privet.

At the southern end of Turner Close, a row of chain linked oak posts prevents vehicles driving through to Turner Drive which runs eastwards to join Meadway Close. The gardens of the houses on the southern

side of the drive back on to the Heath Extension. The Great Wall continues to border the gardens here up to, and including No. 5, where it is replaced by a tall hedge. All the front gardens are bordered by privet or yew and are kept at similar heights. There is an old copper beech in the garden of No. 1, but no other trees of stature.

Meadway Close is visually an extension of Bigwood Road and lacks the feel of a close. It has a fine ending in a small turning area surrounded by four larger houses (two almost hidden) with a footpath showing a glimpse of the Heath. Larger trees, in keeping with the wide road, would much improve the street scene.

Architecture

Meadway Close

Designed in Soutar's office (except for No. 1), the four pre-war houses on the east side are a fine tribute to the vernacular of the early Suburb, although No. 1 can only be seen from the footpath leading to Constable Close where its unique red brick pilasters decorate the porch and the corners. No. 3 is a detached house with fine proportions and a single central hipped dormer. Although mentioned in local books as 'The Ship' it has recently lost the copper plaque that lent the name. The neighbouring semi-detached pair have the character of a larger single building, and have lively sloping gable ends.



The rest of the close was built in the 1920s. These are competently designed houses with some fine individual features, an example being the small first floor windows above the inset porches of Nos. 9 and 11. Four detached houses on the west side are built in pairs, with linked garages giving a courtyard effect to their front gardens (Photograph 25). A well-executed dormer, added to one of them, has adjacent unsightly pipework (Photograph 26).

Turner Close

Five detached houses line each side of the green. The earliest two houses in the south west corner date from 1912, the remainder were built between 1920 -24. The houses on the west side were all designed

by different architects whereas five of the houses on the east side were designed by Soutar and Badcock. Most of the houses have three floors with dormer windows on the second floor.

All the houses on the eastern side of the green have leaded windows. The chimneys are decorated with brick lips and some with indented or raised panels down the sides. On the western side, the principle style of the houses is Neo-Georgian. Where the space between the houses is wide enough, garages and extensions have been constructed. Nos. 3 and 4 both have integral garages which are probably early conversions, whereas Nos. 5, 7 and 9 have garage extensions with rooms above.



27.

Nos. 7 and 9, by Soutar/Badcock are identical, rather imposing, houses with grand Doric pillars supporting central projecting bays up to the third floor where ornamental stone balls stand on the corner of the small balcony ([Photograph 27](#)). The dormer windows of No. 7 have been altered during a refurbishment. Apart from Nos. 7 and 9, each house has a different entrance door frame with either rusticated brick detail or white wooden scrolled posts supporting pediments, arched or flat white hoods. The corners of the houses are decorated either with plain or rusticated pilasters in light red or orange brick. The window frames

are detailed in a similar manner. No. 11 is the only house in this close which has large bay windows and ornamental shutters on the first floor.

On the western side, No. 12, (Quennell 1908) is notable for its façade of uniform, smooth, red brick which contrasts with the orange brick rusticated quoins on each corner of the house and projected central bay which reaches up the roof. This bay is crowned by a steep pediment in brick, framed in white wood. Each side of the entrance door are two leaded casement windows above which are decorative inlaid arches in the same orange brick. Four very tall and elegant chimneys rise up from each corner of the roof, with lips of several rows of horizontal and vertical bricks. No. 14 faces into Turner Drive and is more rustic in appearance with deep sloping roofs on symmetrical tile hung gables. An oriel window is placed between the chimneys to the side.

This is an elegant and attractive area only marred by the various extensions and unsuitable garage doors and badly placed drainage pipes.

Turner Drive

The desirability of the sites in Turner Drive, with their wonderful views over the Heath, is reflected in the size of the properties and the fact that Soutar and Herbert Welch, two of the most prolific architects in the Suburb, built homes for themselves here. The houses date from 1915 to 1925. All the houses overlooking the Heath Extension are variants on Neo-Georgian design, all have three floors and dormer windows, five of the properties have leaded casements.

Heath House and No. 1 Turner Drive face each other across the entrance to Turner Drive from Constable Close. The latter is a tile hung 'cottage' in the Sussex vernacular with diamond pane leaded windows, which contrasts with the mansion style houses along the Heath side of the street. The chimneys, too, are tile hung – a most unusual treatment ([Photograph 28](#)). The front door has a rustic handmade latch and hinges.



28.

Heath House sits on a double plot with its own tennis court. During a recent refurbishment all the windows at the rear were returned to leaded casements. No. 2 Turner Drive has an integral garage whose present appearance indicates alteration from the original plan. The porch is surrounded by rusticated red brick with generous proportions and double entrance doors. This central façade is projected and leads up to a window on the first

floor with a pediment. Just visible in the rear garden is the original garden shed in brick with a steeply sloping tiled roof. It is divided in two with a door at each end, probably for the storage of coal. No. 3

29.



has more modest proportions, small windows, one dormer and the entrance door is level with the façade with no porch. It has a large arched stained-glass window above the door ([Photograph 29](#)).

No. 4 is the first of three houses with Neo-Georgian windows. The centre is a projected bay with a steep pediment above the landing window. Modern dormers have been built with single pane windows flanking both chimneys. To the side of the house a double garage has been built.

Nos. 4-8, in effect form the southern side of Turner

Close. Soutar built No. 7 for himself and it has a distinctively grander style compared to his other designs ([Photograph 30 - see overleaf](#)) with a large Greek-style porch with a pediment resting on two Doric columns. The centre façade of the house continues up to the half-dormer windows forming a shallow balcony in front of the three dormers. No. 8 stands in a large plot behind a white five-barred gate. Because of its slightly elevated position, there is an excellent view of the Heath from the rear garden which is adjacent to Sunshine Corner. In the south west corner is a gazebo. The centre of the façade is projected with a dormer window, a casement window and an ornamental sloping hood above the entrance door. Each side of the door are tall vertical windows.



30.

3.6 Meadway Court

Character and landscape



31.

Meadway Court is an imposing Grade II-listed complex of 53 flats by Sutcliffe in 1913. It is set back from Meadway like a college quadrangle. The picturesque central courtyard contains two large lawn areas with substantial willow trees ([Photograph 31](#)). Small shrubs contained in pots and encircling lawns soften the surrounding buildings.

Architecture



Initially designed as service flats with communal dining facilities, the architecture has a collegiate or Tudor revival style with leaded lights, bay windows and a walkway above arched side colonnades. A mixture of materials were used, Flemish bond red brick, substantial amounts of stone facing around windows and arches, and rear balconies made from dark stained wood. Stairs are contained in tower-like turrets, in the end pavilions at the centre of the north end and in the corners; these also have attractive balconies (Photograph 32). Rear garages are accessed by a side road.

Opposite Meadway Court a pair of listed semi-detached houses by M.J. Dawson, Nos. 36-42 are of typically idiosyncratic design. The low roof with two sets of dormer windows gives the appearance of a chalet bungalow with three arches framing the door and ground floor windows.

3.7 Wildwood Road and its Closes, Thornton Way

Character and landscape

This section of Wildwood Road runs from the roundabout with Kinglsey Way to Meadway. Thornton Way continues from this junction. It has a transitional feel: the close proximity of the Heath Extension, the mixed street trees and the generally large mixed hedges of plum (originally specified in the leases), holly and privet, create a rural atmosphere, yet the house sizes and style correspond to more traditional urban parts of the suburb than the larger houses further south along Wildwood Road. There are no grass verges. Some houses have gates, in a variety of styles. In the south the road is single aspect with Nos. 76-86 having a view of the tree-lined Heath. Two benches are agreeably sited at the entrance to Raeburn Close.



Constable Close and Raeburn Close lead off from Wildwood Road. Constable Close has a special sense of intimacy despite its large houses. At its head, a narrow footpath leads to Meadway Close and large trees from the adjoining gardens close off the vista seen from the entrance. The houses on the south side back on to the Heath and, despite their large scale, have small front gardens with excellent hedges, trees and shrubs to foster the sense of seclusion in the street. An important tree on the north side is covered with ivy (Photograph 33).

The intimacy of Raeburn Close comes from its T-shape, and the fact that that two of its three entrances are footpaths. The roadway in from Wildwood Road is less successful as the original silver birch trees have deteriorated, with many branches now missing,

and four trees having been lost – one to an insurer's demand, and three to old age. The footpath exits to Cotman Close and Emmott Close, which restore the sense of peace. Cotman Close has lost its only



34.

two big trees, which gives it a stark appearance at times. The footpath through to Emmott Close leads to a village green surrounded by low, almshouse-like buildings. The sense of community is reinforced by the gardens which are shared, and entered at the corners of the quadrangle. The electricity sub-station at the south end is in need of a higher masking hedge. A recent refurbishment has enhanced this by the use of wooden posts to prevent vehicle damage to the edges of the green. Sadly, the adjoining verge of Kingsley Way is in different ownership and has not been protected (Photograph 34).

Architecture

Wildwood Road and Thornton Way

Wildwood Road was developed in the early 1920s by a large number of architects designing both



35.

detached and semi-detached homes on relatively small individual plots. Yet the road appears harmonious, with continuity of materials, dark brick and tiles, leaded lights or white wooden casement and white door cases. Buildings all show attractive detailing, such as soldiers, brick quoins and tile creasing. Some by Soutar have brick mullions in bay windows (e.g. No. 37, which has an unusual and somewhat blank curved frontage with four large windows and two tiny ones either side of an

arched doorway). Others have a more Neo-Georgian style with large white door cases, such as No.



36.

35 by Crickmer (1912). Most houses were not designed with garages, so there are a number of garage extensions, some with inappropriate doors. Extensions and additional dormers spoil the symmetry of semi-detached pairs (Photograph 35). Though many still retain original doors (Photograph 36) there are also unsympathetic examples (Photograph 37 - see overleaf).

Framing the entrance to Raeburn Close are two similar semi-detached pairs by Soutar. Originally mirror images, except for differing pediments over the central half dormer, the symmetry has been lost by extensions to both No. 90 and No. 94, adding garages and changing the porch or doorway. Nos. 102-106 are by Soutar, in 1934, later than others in the road. The semi-detached pair retain their original shutters, but No. 106, an unusual corner treatment with white wooden balcony above doorway, has obviously had them removed.



The small part of Thornton Way included in this area contains an interesting symmetrical group by I.F.C. Bell in 1927, Nos. 3-7 (odd). This group has gabled façades with arrow slit decoration and tile hanging between shallow, angled bays, two storeys high. Tiles laid edge-on frame the arches of the corner entrance porches, and wall edges. Unusually, No. 5 is designed to look like a semi-detached pair, the left-hand arch contains entrance porch and the right is slightly larger to accommodate the garage, both of which are roughcast. No. 9 is an attractive Arts and Crafts house designed by Badcock circa 1927, with an extremely steep roof and quirkily positioned windows. It has a rural flavour with leaded lights, an asymmetric design, tall, ridged chimney (Photograph 38) and original front and garage doors.

Constable Close

All the houses backing on to the Heath are individually designed, with excellent features and scale. Some of the designs stem from the beginning of the Great War, whereas the more uniform north side is 1920s.

Notable houses include:

- No. 1 (T. Lawrence Dale 1915, for his own residence) stands out due to the full-height window on the first floor and a white plaque reading "EH" set boldly in the front. The planting on the street is charming, and the pair of modern garages has hipped roofs (Photograph 39 - see overleaf)



39.



40.

- No. 3 (Soutar 1915) has a very successful 'extension' into the roof, added in the 1970s, raising the original tower over the front door an extra storey ([Photograph 40](#))
- No. 7 is attributed to Baillie Scott working outside his usual Arts and Crafts style
- No. 9 has been excellently extended to improve the scale of the roofline while adding a great deal of volume within; Matching tiles were salvaged from a nearby re-roofing
- No. 11 is an interesting mansion by Soutar with its own sense of seclusion; The trees on its frontage, together with those opposite, give an unexpected woodland feel to the short footpath leading to Meadway Close.

On the north side of the Close is a run of Soutar houses deploying features that would be used extensively in the Suburb in the late 1920s and 1930s, for example, leaded, mullioned windows, heavy



41.

medieval doors, and recessed doors sheltering under decorative brick arches. No. 10 is a poor contrast to its twin at No. 12 which retains an inset porch, chimneys, a well-planted front garden and appropriate garage door ([Photograph 41](#)).

Raeburn Close, Cotman Close and Emmott Close

The absence of through traffic makes these three closes very special, and all

the buildings retain their original successful proportions, with only minor unsightliness in some over-large dormers that have been added, one in Raeburn and two in the neighbouring Cotman Close.

At the head of the T in Raeburn Close, a pair of semi-detached houses close the view. While lacking in brio, they demonstrate well the suburb feature of designing semis to have the character of a larger single



42.

building, with the first floor balconies joining as one across both houses (Photograph 42). The two detached houses have style without being showy, each with a tall roof and a chimney at either end. All the designs are from 1923 to 1925, all except one are from Soutar's office and feature dark brick, mullioned windows with leaded lights. The two pairs of houses at the entrance to the close have been extended sensitively, although the earliest extension has no leaded lights. The rear views of the outlying houses, seen across gardens as one enters the close from Wildwood Road, show successful dormers added on the north

houses, and contrasting poor flat panels and lost leads on the south side.



43.

In Cotman Close the terraces have linked garages. They are designed in Soutar's office by Badcock, and combine small scale with a Georgian formality in a charming manner. Sadly, several garage doors have had ugly replacements. Two outsize dormers of 1960s vintage would not be allowed today (Photograph 43), but these are not in prominent positions and barely detract from the overall street scene. The end two detached houses retain the charm of the terraces and have interesting original first floor windows.



44.



45.

Emmett Close was originally built as flatlets for working women with shared bathrooms on each landing. These have been merged into full-size flats with modern amenities without any change to the external appearance. The refurbishment has widened the driveway without materially reducing

the size of the green. The 1928 design is in simple brick, in keeping with the almshouse appearance and the use of two-storey gabled protrusions sets the domestic scale. The terraces are linked by the small dormers in the roofs ([Photograph 44 - see previous page](#)). Prominent chimneys reinforce the Norfolk-style appearance, clever windows being set in to the lower floors in some cases ([Photograph 45 - see previous page](#)).

