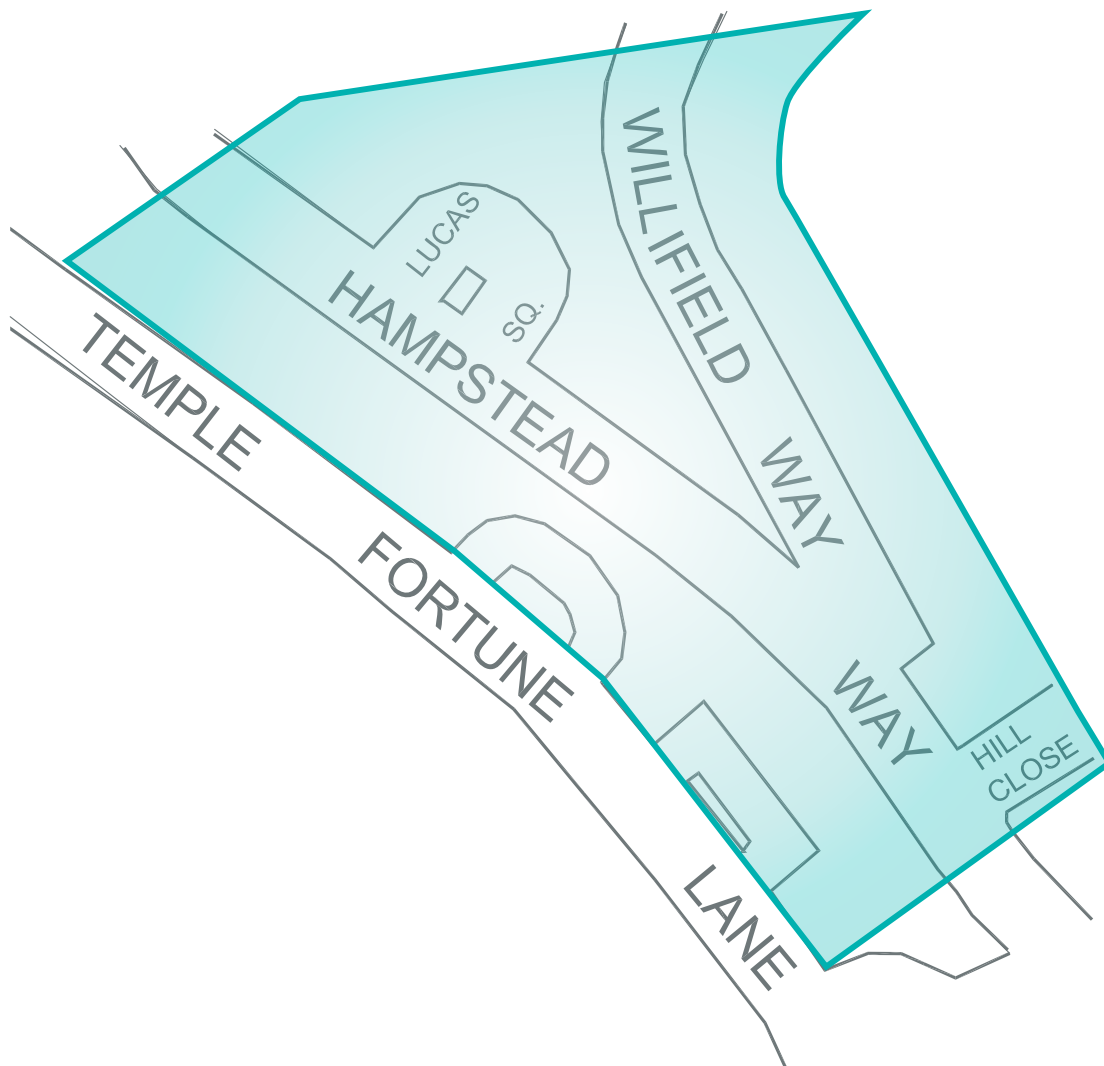


# Hampstead Garden Suburb

Temple Fortune Lane, Willifield Way – Area 3

Character Appraisal



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# Character appraisal

## Section 1 Background historical and architectural information

### 1.1 Location and topography

This area is bounded by Temple Fortune Lane to the south-west, the back of the houses on Temple Fortune Hill to the north and Willifield Way and Central Square to the south-east. It is triangular in shape. The land slopes slightly up hill in the direction of Central Square.

### 1.2 Development dates

The area was part of the original 1907 land purchase from Eton College, and was developed mainly in 1907-08 but building went on as late as 1912 in the Sutcliffe group at the south end of Willifield Way.

### 1.3 Originating architects and planners

The houses on Willifield Way, the north-east part of Hampstead Way, and the houses on Temple Fortune Lane, were designed in groups by architects closely associated with Unwin. On Willifield Way, there are groups by Michael Bunney, G. Lucas, Sutcliffe and Crickmer. Hampstead Way includes the large, formal compositions of Litchfield Square (Parker and Unwin) and Lucas Square (named after its architect Geoffrey Lucas). Other houses in Hampstead Way and those in Hill Close were developed individually by a number of architects, many of whom did not work elsewhere in the Suburb. Temple Fortune Lane comprises groups of buildings by Guy Dawber, Edwin Palser, and Albert Lakeman deploying styles unique to this part of the Suburb.

### 1.4 Intended purpose of original development

These houses are larger than those in the Artisans' Quarter and display more individuality. They were intended for middle-class families, and have large gardens.

### 1.5 Density and nature of the buildings

This is a residential area with a low density of housing. Large gardens and the occasional greens separating the houses from the road contribute to this. The housing types include formal squares, semi-detached houses and detached houses ranging from small three bedroom properties to substantial four and five bedroom houses.

## Section 2 Overall character of the area

This area is within the oldest part of the Suburb, and, like the Artisans' Quarter, encapsulates the social and aesthetic values of the founders. Although aimed at middle class residents, there is a range of housing to suit the varied circumstances of this group.

The layout carefully follows old lanes, paths and field boundaries. It also takes account of ancient trees and hedgerows, altering the building line to preserve them. The slope of the land is exploited. Hill Close forms an intimate Close rising towards Central Square while the houses on the east side of Hampstead Way and Willifield Way are raised on higher ground with gardens set back behind retaining walls. An idealised rural ambiance is evoked by the greens which are characteristic of this area: notably, the green at the junction of Hampstead Way and Willifield Way and the recessed greens around which houses are formally grouped in both Hampstead Way and Willifield Way. These are usually screened from the road by hedges and shrubs. Numerous street trees add to the leafy feel of the area.

The work of many different architects is represented here, and, in consequence the houses are far more varied than those in the Artisans' Quarter. They are mostly semi-detached or short terraces. There are formal compositions, for example Litchfield and Lucas Squares and individual houses which add to the character of the area particularly in Hill Close and Hampstead Way. In Willifield Way and Hampstead Way, some houses have garages which are later additions and usually of sympathetic design or well recessed out of view from the road.

The unity of the area is maintained by the use of similar materials such as white roughcast or render, tiles and brick decorative features. Similar design features are also frequently used: catslide roofs, casement windows, dormers and M-shaped gables on semi-detached houses. In Willifield Way there is a greater use of brick detailing. Porches and chimneys are important elements contributing to the character of the area. The building materials and detailing are largely preserved, although inappropriate replacement doors and the removal of hedges detract from the character of the area, particularly in Hampstead Way.

Willifield Way and the southernmost part of Hampstead Way are a busy traffic route through the Suburb. Traffic can be heavy in peak hours and on-street parking reduces the traffic to a single lane in places, detracting from the quality of the area and the otherwise peaceful atmosphere.

## 2.1 Principal positive features

### Layout and public realm

- numerous small greens integrated into the layout ensure the rural atmosphere is maintained
- long, wide, open roads create a sense of space
- long roads are broken into more intimate sections by small squares or semi-circular groups of houses
- twittens provide a pedestrian link from Temple Fortune Lane to Central Square.

### Landscape and trees

- street trees, many of which are very old, frame views along roads
- greens and trees from earlier hedgerows have been retained to give a sense of history and to work with the lie of the land
- groups of houses are shielded from the road by planted greens, or shrubberies.

### Building type and design

- buildings are mainly Arts and Crafts in style, with similarities in scale and roofline but with variety in size of grouping, gable shape and detailing
- houses and groupings of distinctive quality, some listed, are highlights in the area
- few houses have had alterations that damage their appearance.

### Materials and detailing

- traditional materials are used such as red brick, white roughcast rendering, brick plinths, wooden window casements, tiled roofs and some timber framing
- tiled roofs are steeply pitched
- some have dormers, often with hipped roofs
- some pairs have wide dormers between gables
- carpentry detailing in Willifield Way such as decorative shutters and porch settles
- window casements are well-proportioned and provide decoration as well as light
- brick arches and prominent chimneys are frequently used
- tile creasing, decorative brickwork, some pargetting in Hampstead Way.

## 2.2 Principal negative features

### Layout and public realm

- some pavements are damaged by tree roots
- parking on both sides of the road in Willifield Way and Hampstead Way reduces traffic to one lane
- parked cars have damaged tarmac or verges

## Landscape and trees

- overgrown hedges in Temple Fortune Lane restrict pavements and obscure architecture
- overgrown gardens encroach on public space - for example, in Temple Fortune Lane, the invasion of the pavement is so extensive that it confuses the sense of the road as a coherent entity
- some overgrown planting in the small greens/semi-circular shrubberies which obscure architecture and minimises light to the houses.

## Building type and design

- a few dormers of inappropriate style
- some modern garages which detract from the character of the houses
- some porches of inappropriate style added.

## Materials and detailing

- garages with metal up-and-over doors rather than hinged wooden ones
- repairs with modern, mass produced tiles that do not match existing roof tiles.



## 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 area can be divided into 3 sections.

- 3.1 Willifield Way 2-47 and Hill Close
- 3.2 Hampstead Way 40-114 and 113-215
- 3.3 Temple Fortune Lane

### 3.1 Willifield Way Nos. 2-47 and Hill Close

#### Character and landscape

Willifield Way runs roughly south from 'Crickmer Circus' to meet Hampstead Way before the junction with Meadway. The houses here are larger and more architecturally complex than the cottages of the neighbouring Artisans' Quarter. Trees, hedges and gardens ensure that garden suburb ambiance is not diluted although there are few grass verges here. Hill Close runs steeply upwards, at its head a twitten leads into Central Square; the ambiance here is quiet and intimate.



On the western side, Willifield Way has varied hedges and trees. At Lucas Crescent, the houses are set back behind a semi-circular green which follows the original curve of the old field and thereby preserves the boundary oaks and old hedge which fronts the green (Photograph 1). The height of the hedges tends to obscure the architectural impact of this lower side of the street. On the higher east side, there are open front gardens set back with attractive planting. A small public garden at the Willifield Way–Hampstead Way junction has large oak trees and one gateway with piers. It provides views of the Churches but has two under-maintained entrances and a broken bench (Photograph 2). Traffic is heavy on this route through the Suburb and parking is a particular problem on Willifield Way, both near to Crickmer Circus, and at the junction of Hampstead Way and Meadway.

## Architecture



3.



4.

Houses are predominantly semi-detached and white rendered with golden brick being used in Lucas Crescent. Many have gables with canted bays, [\(Photograph 3\)](#) or casement windows [\(Photograph 4\)](#).





The western side houses by Lucas (1908-09) have pitched roofs, some pargetting ([Photograph 5](#)) two storeyed bay windows and gables. Chimneys and attic windows are important accents, the latter are sometimes cunningly placed, behind and beside chimneys. Nos. 29-45 (Lucas Crescent) are set back from the road behind a green so as to preserve the old trees and hedge line ([Photograph 6](#)).



These houses are linked by brick arches providing access to the rear. Some overpainting of the original, varied brick conceals the intended shade contrasts which are shown at No. 25 ([Photograph 7](#)). On the eastern side, the houses are raised above the level of the road and have retaining wall frontages, mostly without hedges, which give an open aspect to this side of the road. A pair of semi-detached houses by Bunney and Makins is followed by a run of houses by Crickmer. The Bunney and Makins houses have prominent gables to the front with dramatic, catslide roofs sheltering recessed front doors with arched brick porches; there are canted bays at ground floor level and shallow oriel windows above. Wide dormer windows link each house in the Crickmer pairs providing visual continuity along the road.

Original features include shutters, front door and porch settles (Photograph 8) and ornate hoppers (Nos. 20–22) (Photograph 9).



8. Three larger 1920s houses have been built in the original open area linked to Central Square. Nos. 2 and 4 differ dramatically from the surrounding buildings, being made in dark brick with brick mullioned windows, and 6 has timber stud work. Other distinctive houses are No. 5, a detached house by T.M. Wilson with a red pantiled roof and a Dutch style

gable; and No. 40 Hampstead Way at the junction of Willifield Way and Hampstead Way by T. Lawrence Dale (1909-13). This has a double door facing the green opposite and a pargetted oriel above. The house is intended to be a focal point for the junction.



9.



10.

- Hill Close has a very different character, it is a short, narrow cul-de-sac where the houses cluster up the slope with the domestic rooflines and chimneys providing a contrast to the soaring spire of St. Jude's (Photograph 10). The houses and semi-detached pairs are by different architects and are individual designs of high quality. Nos. 3 and 5 (Howard Goodchild, 1912) are listed Grade II.

This is an asymmetrical pair

of semi-detached houses which looks like a single house. The design is heavily influenced by the work of Voysey and has features such as a continuous bell drip across window heads, mullioned oak windows and leaded lights. The other houses are of equal importance in maintaining the character of this dense grouping.



Many houses have garages, some sympathetic in design and set well back and others more modern. Additions detracting from the character of the road include alarm boxes being sometimes prominent on fronts and the odd replacement modern window.

## 3.2 Hampstead Way Nos. 40-114 and 113-215

### Character and landscape

The land here slopes upwards from the south-east to the north-west. The land on the north-east side of the road is higher with some houses set back up steps in long, sloping front gardens. There are mature trees visible behind houses and in some front gardens. The main characteristic of this section of Hampstead Way, built 1907-1909, is the variety in the design and siting of the houses. The houses on the north-east side of the road are architecturally more accomplished. The two formal squares set around greens add a note of urban design to the character of the area: they break up the long building line and their formality 'anchors' what is otherwise a stretch of varied housing with few visual links between buildings. This section of Hampstead Way is also a through route to Temple Fortune Shopping area and can be busy, parked cars lining the road, reducing traffic to a single lane.

### Architecture



Litchfield Square, by Parker and Unwin in 1908, is faced in brown brick with red arches and some weatherboard trim. The façades are punctuated by full-height brick bays with weatherboarded panels and crowned by unusual tiled turret roofs ([Photograph 11](#)). Most houses have a recessed porch but five houses have front doors set flush with the front façade. All but two doors still show the original stained glass panels ([Photograph 12](#)). Access to the rear gardens is either through brick archways or by pathways along the backs of the square where the houses are as pleasant to look at from the back as from the front. Large trees behind, tower over the roofs and two limes at the entrances complement the architecture. Car parking intrudes into the landscape. Lucas Square (Nos. 60-82 Hampstead) by Geoffrey Lucas is built round a green, separated from the road by a high red brick wall with a date plaque in the



centre (Photograph 13) and has white roughcast elevations and white gables over two-storey bay windows (Photograph 14). The chimneys are a prominent feature here, with the roughcast houses separated by molded brick stacks. Two such stacks form the central feature of the composition as they frame an oriel window above a gated tunnelback. The doors are reached by a small flight of steps and have patterned brick surrounds that interlocks with the white roughcast.





No. 48 by Parker and Unwin (Samuel Pointon-Taylor was the job architect) is a strikingly different square house with a hipped roof and twin front bay windows linked by a continuous canopy over the central entrance ([Photograph 15 - see previous page](#)). No. 46 was built by T.M. Wilson for himself with a big asymmetrical gable with a porthole window. It is covered in smooth white plaster with a pargetted roundel on the bay of a flower vase by George Bankart ([Photograph 16](#)). The southwest side consists mainly



16.

of a series of pairs of houses. Worth noting near the Farm Walk end of this section of Hampstead Way is No. 215, designed by B.S. Payne and built for his own use, it is set sideways to the road with two fine hipped, tiled dormers, and windows with leaded lights. Numbers 195-199 by Parker and Unwin are an unusual group of three houses in one block, rendered with a long tiled roof and deep eaves. There are two bays capped with hipped tiled roofs and

black and white-painted casements. One bay still has the original brown brick pilasters running down each side ([Photograph 17](#)), but the others have been painted white. No. 163 has a full height canted bay with hipped roof and tiled porch and red brick pattern on the chimney ([Photograph 18](#)). The appearance is reminiscent of a medieval turret and the whole building is an extreme example of an asymmetric pair (the other half of the pair was designed by a different architect).



17.



18.

Moving towards the Hampstead Way – Meadway crossing, there are symmetrical groups of semi-detached properties on the west side of the road, by Parker and Unwin Nos. 143-149, and by Curtis Green Nos. 135-141. These early Parker and Unwin houses have recessed forecourts between the two projecting wings, which in turn have unusual bay windows under a gambrel roof ([Photograph 19 - see overleaf](#)).



19.

On the opposite side there are large detached houses set near the road. No. 38 has an imposing hipped roof over the door which matches the hipped half dormers at first floor level ([Photograph 20](#)).

Hampstead Way has suffered a large number of inappropriate alterations. One of the gateway houses to Litchfield Square has a Neo-Georgian doorcase and front door; white decorative shutters to all the



20.

windows and the holly hedge replaced by laurel, all of which are out of character with the rest of the square.

A number of windows have been replaced without glazing bars. These are mainly on side elevations which are easily seen from the road. Some front doors have been replaced, and decorative stained glass has been lost from the door and porch windows ([Photograph 21 - see overleaf](#)). There are large numbers of garages added at a later date and of different designs.

Some are inappropriate box-shape garages in concrete, mostly with metal up-and-over doors. A number of hedges have been removed and there are very few remaining wooden gates, most having been replaced with wrought iron ([Photograph 22 - see overleaf](#)). Several front gardens are paved.





21.



22.

### 3.3 Temple Fortune Lane

#### Character and landscape

Temple Fortune Lane is an important boundary road, the first to be built in the Suburb in 1907. Originally it was part of an historic road from Hampstead through to Hendon, which included parts of Hampstead Way, and Bridge Lane across the Finchley Road. Its boundary role was a key factor influencing the character of its development. In 1907 the cemetery site was not developed and the new houses would have been viewed from Finchley Road. As the road nears the junction with Meadway there is still the feel of a country lane with a rough grass verge, ditch and field hedge bordering the cemetery ([Photograph 23](#)). The road is lined with plane trees and most hedges are intact, although some are overgrown. A notable feature of the road is the number of small semi-circular greens or shrubberies, and the one open rectangular green, which provide privacy and a village green ambiance for the houses. Many houses are situated on a higher level than the road itself, with gardens above retaining walls which mostly do not have hedges. This makes the road feel relatively spacious.



23.

The section nearest to Finchley Road suffers from traffic noise, and there is heavy parking despite controls. The character of this section of the road has changed in the last 40 years due to the development of flats, houses and the Temple Fortune Heath Centre.

## Architecture

To mark the boundary to the Suburb, a square and three crescents were laid out behind a series of walls, gate piers, gates and steps along its length. All the gates have now gone, but some of the piers and hinge pins survive. This layout also maximised the number of houses that had views over what remained of the open countryside and highlighted the benefits of a controlled street picture. There is



24.

a gradual increase in the scale of the houses from the Farm Walk end of the Lane to the Meadway junction, effectively linking the artisans' cottages in the north, to the centre of the Suburb. Unusually in the older part of the suburb, a large number of different architects contributed to the development.

At the Farm Walk end, Nos. 88-94 in roughcast by Parker and Unwin form a very pleasant crescent. The composition is masked by the

overgrown hedges, trees and shrubbery in the centre of the close. Nos. 80-86 are two pairs by Horace Field & Simmons. Nos. 80 & 82 share a very fine decorative cast iron rain hopper ([Photograph 24](#)). There is an original old oak tree in the pavement outside No. 80. Albert Lakeman designed numbers 56 – 78, which include a very pretty crescent designed to preserve an old boundary oak tree at its centre ([Photograph 25](#)). Some of the houses have cat-slide roofs covering porches, diamond and brick patterning on the gables and have arched timber door hoods on brackets ([Photograph 26](#)). The porch at No. 60 has unfortunately been enclosed but No. 56, the end house of the crescent has a very large, decorative stained glass staircase window on the end elevation.



25.



26.

This makes a strong contribution to the character of the road, particularly effective when lit up at night. There are no longer front hedges for Nos. 70-84. Nos. 50-54 are by Parker and Unwin; the third house is



almost detached from the other two, and set on a different axis with a gabled arch ([Photograph 27](#)). Unfortunately No. 50 has inappropriate replacement windows to the front and to the side detracting from the cohesion of this group.



Unofficially known as Dawber Crescent, Nos. 38-48, named after their designer, are a raised grouping around a pleasant grassed area ([Photograph 28](#)). The central semi-detached pair has an M-gable, with a downward sweeping roof with asymmetrically placed tiered dormers. Three sensitively designed garages have been built between the houses. There are two old oak trees. No. 38 has a large 1960s extension in the back garden which can be seen both from the front and from the side footpath.



A footpath leads through to Hampstead Way. A semi-detached pair of houses by Arnold Mitchell, 34-36, separates the crescent from Palser Square. A characteristic of this lane is the use of similar design features to unify the road and contrasting materials to distinguish groups. This is typified in both the

shared features and the contrast between No. 32 and Nos. 34-36. No. 32 has a huge catslide roof under which are three tiers of black-framed windows ([Photograph 29 - see previous page](#)). Nos. 34-6, are a brown brick pair with two massive, tile hung gables rising from the first floor to the attic floor. On each gable there is a single white-framed window at the top, a row of three at first floor level, and large square ones on the ground floor ([Photograph 30](#)). Palser Square is a large composition by Edwin and



James Palser set around three sides of a raised square ([Photograph 31](#)). It comprises an irregular mixture of terraced, pairs and individual houses. Houses have a more modern feel with large windows, all of which are leaded. Several front doors have been replaced with inappropriate modern styles, several porches probably enclosed and two

unsympathetic pairs of garages built. The bushes along the front boundary wall are overgrown. Two sets of semi-detached pairs follow, Nos. 8-10 by Courtenay Crickmer with catslide roofs covering their porches, and at No. 10 an original gate with heart shaped cut-outs in wood in the style of C.F.A. Voysey; ([Photograph 32](#)) and Nos. 4-6 by Bunney and Makins with central gables, casement windows set tight under the eaves and a double-layered flared mansard roof. No. 2 by Charles Harrison Townsend, with weather-boarded gables and strong corner buttresses to the front gable, is a detached house of considerable interest, now difficult to see from the road due to its overgrown trees and bushes.



There are several instances along the road of inappropriately replaced front doors, badly designed garages and painted hanging tiles, all of which detract from the character of the area.



