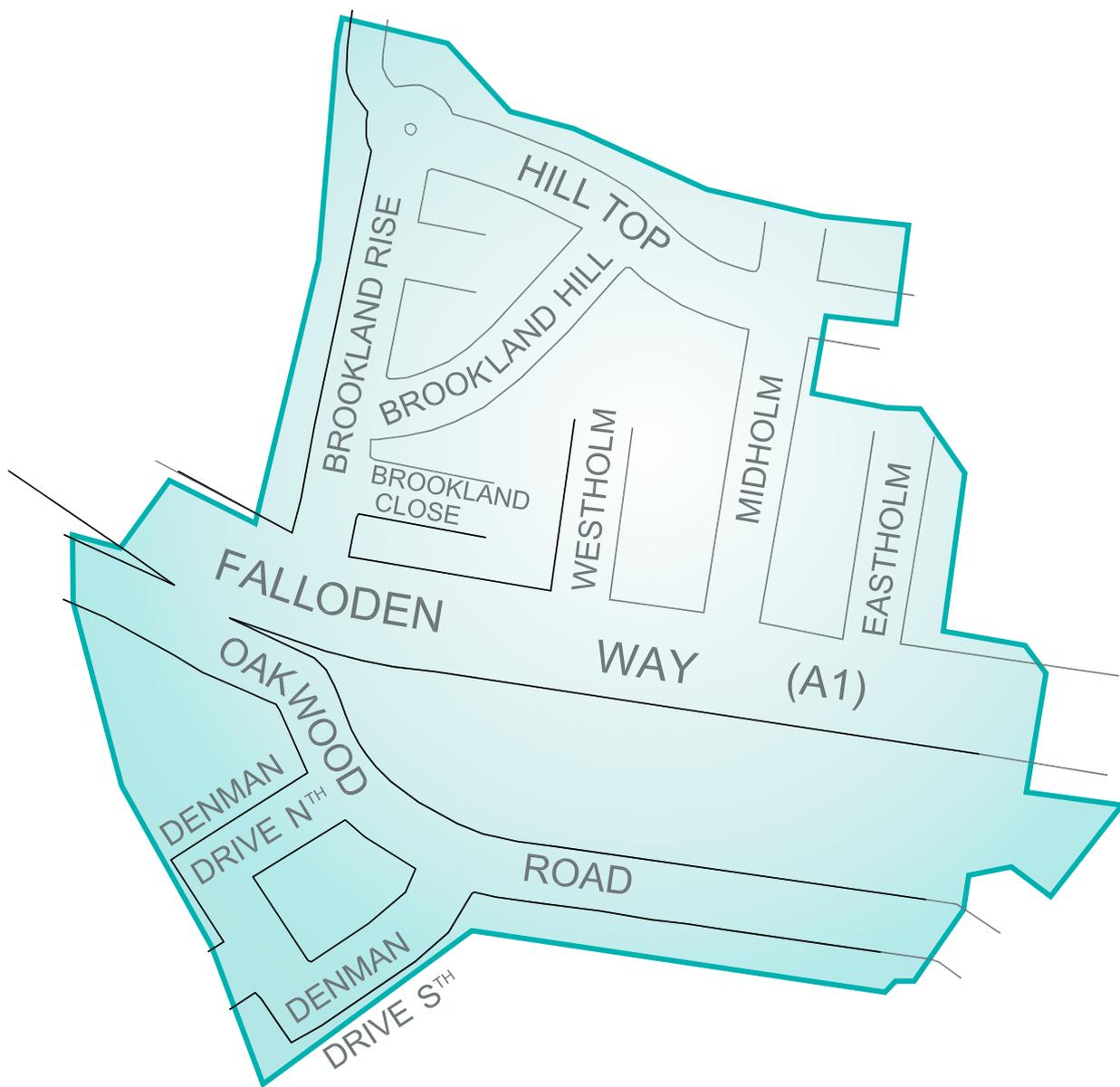


# Hampstead Garden Suburb

Oakwood Road, Brooklands and the Holms – Area 6

Character Appraisal



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# Character appraisal

## Section 1 Background historical and architectural information

### 1.1 Location and topography

This area lies in the northern part of the Suburb; Falloden Way cuts through it on an east–west axis, broadly following the valley of Mutton Brook. To the north of this busy trunk road, the land rises gently and the street layout exploits this. Brookland Rise and the three Holms have a north-south orientation with views to the south. To the south, Oakwood Road runs parallel to Falloden Way, backing onto Northway Gardens through which Mutton Brook flows. From Oakwood Road, the two forks of Denman Drive follow the rise of the land to the southwest. To some extent the houses along Falloden Way provide noise protection to the roads behind.

In the south of this area there are extensive open spaces and woodland. Northway Gardens forms a green corridor between Falloden Way and Oakwood Road. Big Wood and Little Wood are Ancient Woods bordering Denman Drive and Oakwood Road, and form a notable feature of the topography.

### 1.2 Development dates

The landholdings were acquired by the Trust in two blocks. South of Falloden Way, the land formed part of the 112 acres originally held on a 999-year lease and developed under Trust control from 1912 until 1919. The freehold was bought in 1958. The land north of Falloden Way was part of the 300 acres also leased on a 999-year lease from the Ecclesiastical Commissioners. Falloden Way and the 'Holms' were developed from 1913 onwards, Eastholm being finished in 1920. Brookland Rise and Brookland Hill were developed between 1922 and 1930. Falloden Way was never intended as a main road and its transformation into an arterial road as part of the Barnet bypass in 1926 -1928 and its designation as the A1 in 1983, irretrievably altered the character of the area.

### 1.3 Originating architect(s) and planners

The area layout was first sketched by Unwin and refined by his successor as Trust Architect, G.L. Sutcliffe. Sutcliffe had already worked on the designs for Denman Drive North and Denman Drive South, Oakwood Road, Falloden Way and the three 'Holms' in his former role as the Co-partnership's Architect. Sutcliffe died within six months of becoming Trust Architect and Eastholm was completed by Ewart A. Aston. C.G. Butler was the principal architect of Brookland Rise and Brookland Hill although J. C. Soutar, who succeeded Sutcliffe as Trust Architect, designed Brookland Close.

### 1.4 Intended purpose of the development

The development of this area marks a transition point in both the architectural and social history of the Suburb. Most of the area was designed before the First World War and was largely built by 1915. Denman Drive, Oakwood Road, Falloden Way, and the Holms were developed to provide housing for rent at low to modest rates. Architecturally, they continued the artisan cottage tradition. During, and after, World War I construction conditions were very difficult and costs rose significantly; after the war,

Government housing finance favoured Local Authorities. These two factors ended the ability of the private sector to build cottage housing for moderate rentals. This explains why the Trust felt unable to build and why the Co-partners became increasingly commercially motivated aiming properties at a more affluent market. Thus later developments in this area, although displaying some common stylistic features, are built as suburban houses rather than artisan cottages.

## 1.5 Density and nature of the buildings.

This is relatively low-density residential development. There is a mixture of semi-detached and terraced two-storey houses without basements. All houses have generous gardens.

## Section 2 Overall character of the area

Even within the context of Hampstead Garden Suburb this area is notable for its lush, green character. Big Wood and Little Wood are the remnants of ancient woodlands; the mature oaks in these two woods rise above the cottages in Oakwood Road and the two forks of Denman Drive. Mutton Brook runs through the attractively landscaped Northway Gardens which also has tennis courts and a children's playground. Everywhere there are mature street trees, well maintained hedges and attractive garden planting ([Photograph 1](#)).



1.



2.

The street layout and architectural styles fully exploit the setting. To the South, roads are curved both to retain mature trees and also to provide soft, picturesque street views. In the north, trees and planted areas create focal points in cul-de-sacs. There are attractive views down the Holms towards the spire of St Jude's church. The overall effect is picturesque.

Most houses are either semi-detached or terraced cottages. They are well designed, and skilful variation on simple house designs has produced street architecture of a high order. Sutcliffe, the principal architect, was a master in this field. In the south, the cottages are mostly roughcast and painted white; north of Falloden Way London Stock brick and red brick was used along with roughcast and painted render. The architecture in Brookland Rise subtly demonstrates the shift towards building for a more affluent market. Although the houses are not always bigger than the earlier cottages, they have details which differentiate them, for example, pillared porches, the increasing provision of garages and the greater diversity of styles in one road ([Photograph 2](#)).

The general impression is of a quiet, very attractive residential area where houses sit harmoniously within the setting and with each other. The careful spacing of cottages, the repetition of a limited number of designs in a varied manner, the variety of roof shapes, gables, and the prominent chimneys create this impression. The houses have many characteristic Arts and Crafts features. This is an area of high architectural quality.

The one factor that detracts from the area is the noise and pollution of Falloden Way. Since 1928, this once quiet residential road has been increasingly blighted by the heavy traffic. This cuts one side of the Suburb off from the other side and detracts attention from the undoubted quality of the cottages on Falloden Way. The many signs and traffic directions add to the negative features.

## 2.1 Principal positive features

### Layout and public realm

- curve of streets and planning of cul-de-sacs relate sympathetically to the topography
- road layouts frame views; focal points draw the eye up and down slopes
- pre-existing woodlands and areas of open meadow beside Mutton Brook are incorporated into the layout
- streets curve to accommodate ancient trees
- a high percentage of pavements have grass verges
- traditional street signage blends into the environment
- footpaths (twittens) link roads providing safe pedestrian shortcuts through the area from north to south and east to west.

### Landscape and trees

- woods and Northway Gardens provide attractive green spaces and recreational areas for residents
- Big Wood and Little Wood are ancient woodlands of historic interest
- views to trees and open green spaces in the distance
- trees in gardens, especially mature trees
- number and scale of trees are well chosen to enhance streetscapes
- well maintained hedges, mostly privet, mark property boundaries
- planting in front gardens often complements and enhances the buildings.

### Building type and design

- buildings are designed in an Arts and Crafts style
- in each road there are core consistencies in proportions, rooflines and fenestration styles
- 'linking' features such as porches and outbuildings 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
- although there are some differences in size, houses are reasonably similar in scale throughout the area so that the overall impression is harmonious
- there is a strong sense of a designed environment
- simple design sequences are repeated to form a strong architectural structure within which there is variety in the pattern of repetitions and in the detailing

- corner treatments are distinctive; for example, the junction of Eastholm and Falloden Way, the junction of Brookland Rise and Brookland Hill
- interesting groupings of houses are highlights in every street (see section 3)
- comparatively few houses have had damaging alterations to the original design; there are some examples of sympathetic extensions.

## Materials and detailing

- traditional materials are used; rough cast renders with red brick plinths, London stock brick and red brick, timber and decorative tile elements
- varied traditional roofs; hipped roofs with bonnet tiles to emphasise junctions, steep pitched hipped roofs with dormer windows
- typical Arts and Crafts casement windows are skilfully proportioned and placed
- brick arches to tunnelbacks, bold chimneys as features.

## 2.2 Principal negative features

### Public realm

- heavy traffic on Falloden Way, noise and pollution
- intrusive signage on Falloden Way
- broken pavements repaired with tarmac
- satellite dishes in prominent view.

### Building type and design

- garages of inappropriate modern design or proportions
- extended porches built without attention to the original design and/or symmetry
- hardstanding in front gardens too extensive, sometimes involving the complete loss of gardens.

### Materials and detailing

- inappropriate replacement doors
- inappropriate replacement windows (fortunately much less common)
- unsympathetic paving materials in drives and areas of hardstanding
- frosted windows in otherwise traditional doors
- decorative iron mongery for doors and gates, which is out of character
- modern garage doors of inappropriate design
- loss of garden gates.

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

Whereas the above features are found throughout the area, certain features are more characteristic of particular parts of the area. To illustrate some of these features the area is divided into seven sections.

3.1 Denman Drive North and Denman Drive South

3.2 Little Wood

3.3 Oakwood Road

3.4 Falloden Way

3.5 The Holms

3.6 Brookland Close

3.7 Brookland Rise and Brookland Hill

### 3.1 Denman Drive North and Denman Drive South

#### Character and landscape

Denman Drive is horseshoe-shaped, divided into Denman Drive North and Denman Drive South. The top of the horseshoe leads from Big Wood to Little Wood. Hedges and trees are a key feature lending charm to the area that feels secluded and enclosed by greenery ([Photograph 3](#)). A line of mature oaks runs between the houses of Denman Drive North and South where the gardens back on to each other. These



3.



4.

oaks, one or two of which are probably nearly 200 years old, mark a field line that dates back to the mid 18th century at least. The layout allows glimpses between the houses into the wooded backdrop; the ancient woodlands rise up above rooftops.

Long front gardens give a sense of

tranquillity and space. They are, in the main, charmingly maintained in a cottage style. Privet hedging marks the boundary with the pavement and the majority of houses maintain small wooden gates of the correct proportions ([Photograph 4](#)). On the whole the original character of the area has been well maintained. However, tarmac repairs to pavements are ugly and intrusive. Parking is congested and results in pavement damage as well as detracting from the street scene.

## Architecture



5.



6.

The fall of the land towards Oakwood Road is exploited effectively in the architecture. Sutcliffe designed blocks of cottages to follow the slope and staggered building lines are used to allow glimpses into the woods. Walls are roughcast, white-painted, set on brick plinths and enlivened with contrasting brick quoins which are important to the character of the road. Open sprocketed eaves enhance roof profiles, as do steep gables and half dormers (Photograph 5). Asymmetry in some pairs of houses and the use of mirror image repetition adds to the picturesque effect. Doors are mostly very simple and of the original design (Photograph 6). Casement windows of varying sizes, sometimes breaking through the eaves into half dormers add to the interest of the designs, for example No. 54 (Photograph 7). Arched twittens give access to rear gardens. Bracketed timber canopies are common over front doors. Where pairs of cottages step downhill, bay windows are introduced to mark the change of level.



7. Negative features include a number of replacement doors, for example No. 74. Paved areas in front gardens sometimes extend too far and look harsh and out of place. Inappropriate paving materials have also been used.

### 3.2 Little Wood

Little Wood is an historic area of semi-natural broadleaved woodland. Covering 1.1 hectares, it is situated

on a north facing slope behind the gardens of homes on Addison Way, Oakwood Road, Erskine Hill and Denman Drive North. There is twitten access from all but Erskine Hill and many surrounding properties have direct access through back garden gates. Now designated a Local Nature Reserve, it is owned by the London Borough of Barnet and managed in partnership with the Big & Little Wood Management Group.

Little Wood and Big Wood are remnants of a much larger area of woodland shown on 1746 maps. They were probably originally managed as mixed coppice-with-standards, but converted to oak in the early 19th century. English oak now dominates within Little Wood, with an understory of hazel, rowan, wild cherry, mixed hawthorn, holly, blackthorn and elder. The ground flora is dominated by brambles and bracken, with bluebells, ivy and creeping soft grass. The wood provides habitat for bats, squirrels and a range of birds.



The main distinguishing feature is an open-air theatre used for performances during the summer (Photograph 8). The surrounding high hedge and canopy of mature oak trees creates an intimate, atmospheric space. The wood is much used by local residents for recreation and as an attractive cut-through between roads.

### 3.3 Oakwood Road

#### Character and landscape

Oakwood Road curves sharply up a gentle slope from Addison Way and then follows the south side of the shallow valley carved by the Mutton Brook. The character of the road is enhanced by the adjacent ancient woodlands. The entrance to Little Wood borders the first section of the southwest side of Oakwood Road. Big Wood forms a backdrop of oaks for the houses on the south side of the road and many of the houses stand on land that was formerly covered by woodland. Remnants of the woodland can be seen in the approximately 200 year-old oaks that stand in some gardens and at certain points on the pavement. Many are visible above the roofs and through large well-planned gaps between the groups of houses.

The road has grass verges and a variety of street trees. The hedges are predominately of privet sometimes mixed with wild shrubs such as blackthorn, hawthorn or hazel with some woodland flowers, such as wood anemone and bluebell, growing among the roots. A few conifer hedges stand out as less suitable. Most of the hedges are less than six feet and well maintained and the majority of planting in front gardens enhances the buildings. There are few hardstandings in the front gardens except where a garage has been added. In general the impression of Oakwood Road is of cottages in a natural wooded setting.

#### Architecture

G.L. Sutcliffe designed all the houses except the last terrace of four on the north side and the last house on the south side; designed by Aston after Sutcliffe's death in 1915. The double-fronted houses at the end of the road were intended for better off families, but most of the buildings comprise small white painted roughcast cottages. Some have brick plinths, regrettably many of these have been painted

white or black. As in Denman Drive, the repetition of simple designs in a varied pattern makes a strong architectural statement and is key to the character of the street.



In the western part of the road some of the cottages have brick quoins, like those in Denman Drive, but after No. 15 and No. 26, these disappear. There is a variety of red brick chimneys (Photograph 9). All the cottages have wooden casement windows with glazing bars. Many houses have their eaves broken by half-dormer windows, and some houses have small round windows (Photograph 10). The half-dormers have either flat lead roofs or tiled hipped roofs. The cottage roofs are hipped or gabled. Gables are introduced to break up the line of roofs and add variety.

The planned layout of the houses is varied. A particular grouping of terraces and pairs with its own characteristic architectural features may appear twice in one section of road before another grouping further down the road appears with similar features, plus some new ones, making an interesting variation on the themes. The main building line of the front elevations is stepped at different points, increasing the visual interest and allowing the lengths of front gardens to differ. Gaps between the terraces and pairs give good views of the wood on one side and the park on the other. Most houses on the north side of the road still have gates, mostly of sympathetic variations on the Suburb style. Many gates are missing on the south side of the road.



Particularly interesting houses include Nos. 97-103, a terrace by Aston, which has a projecting gable at each end. All the first floor windows are in the wall under the eaves. The porches over the front doors of the two central houses are distinctive with white walls, a tile creasing detail, and tiled roofs with upswept eaves either side of a white gable above the front door (Photograph 11).



12.

Nos. 28 to 36 form a terrace of five, with a pair of linked half-dormers breaking the eaves of the two outer pairs of houses and a larger white gable breaking the eaves of the central house. The gable walls have taller windows than the other first floor windows of these houses and the central house has a round staircase window (Photograph 12). The front doors of this terrace seem to be mostly original. Other characteristic front doors

in the road have nine panes of glass or eight or three, whereas these have six. All these houses have a flat-roofed wooden porch with shaped brackets which is characteristic of the street. Many house owners, who did not have original canopies, have copied this type of porch.

Another feature, the arched passage or tunnelback, is used in various groups, sometimes between one house that stands forward and one that steps back, with a lowering of the roof line over the passage in order to join two houses of varying roof heights (Photograph 13).



13.



14.

Nos. 1-7, have a shared square-headed passage. The end houses have a front door on the side wall with a brick, hipped roof porch. These two houses have angular bay windows. All four houses in the terrace have first floor half dormer windows with tiled roofs. The two central houses share a flat wooden porch, which, though of characteristic design, is unusual in that it extends from one front door over the tunnelback to the other front door (Photograph 14). This grouping is repeated, without the brick quoins, once or twice more on this side of the road. No. 33-39 is an intact example, but 17-23 is spoilt by the loss of the side brick porch at No. 23 and the addition of a garage extension of unsympathetic design.

Negative features include some replacement doors, windows without glazing bars and one or two new roof windows that are too large.

### 3.4 Falloden Way

#### Character and landscape

Fallogen Way runs from the junction with Oakwood Road to the Market Place. Since 1928 it has been a major arterial highway, carrying very heavy traffic all day. This traffic has a severe effect on the environment. The noise and pollution is of an increasingly high and unacceptable level for residents. One side of the road is, in effect, cut off from the other side, the intended effect of matched houses across the road is lost and the quality of the architecture obscured.



The road is lined on both sides by large chestnut trees which have been pollarded. These trees are probably approaching 100 years old. A footpath leads from Fallogen Way into Northway Gardens and Big Wood and it provides an attractive view into the woodland ([Photograph 15](#)).

Each house has privet hedging giving a good degree of privacy. All the cottages have good size back gardens; those on the even numbers backing on to Northway Gardens have further views across a very pleasant green space. With one or two exceptions all the front gardens are intact and not paved over for cars and only one cottage has a large conifer hedge in front instead of privet.

#### Architecture

The houses were built in 1913-1914 and were designed by Sutcliffe. After his death in 1915, Eastholm was completed by A.E. Aston. The houses are designed in small groups and built of brick. Some of the cottages are set back from the general building line which makes for a more varied composition. Cottage groups are detailed with ranges of casement windows including, for a minority of cottages, flat-roofed half-dormer windows or bay windows ([Photograph 16](#)). Apart from these, and brick archways to

tunnelbacks, there is little other embellishment. As elsewhere, the character of the road is determined by the repetition of common features but with enough variety to avoid monotony (Photograph 17).



17.



18.

At their simplest the pairs with central gables update the early Parker and Unwin designs. Some of the longer terraces feature a triple arch design, with recessed front doors either side of the tunnelback, again bringing continuity with Parker and Unwin's work in Addison Way. One block of flats, Nos. 186-200 is rough cast with stud work decoration and weatherboarding on the central gable (Photograph 18). A



19.

small number of houses have the banded treatment of brick and pebbledash, also found in the Holms (Photograph 19). These are paired at either side of the entrance to Eastholm in terraces of four. In each case the two houses nearest the Eastholm junction are stepped back to announce the presence of the cul-de-sac. There is a tiled porch over the front door set in the corner of the L-shape. Opposite, on the other side of Falloden Way, there is a longer grouping with the same banding and with a central gable aligned with the centre line of Eastholm.

There are many replacement doors in this road. They detract substantially from the character of Falloden Way because the simple designs of the cottages rely on the repetition of a limited number of features that are in careful proportion. Not only do the replacement doors stand out because of the inappropriate materials and designs, in some cases the door frames obscure the original brickwork arches. A significant number of houses in Falloden Way are in need of maintenance.

### 3.5 The Holms

#### Character and landscape

The three Holms are turnings rising north from Falloden Way. Midholm is the longest, leading to Hill Top and terminating in Midholm Close at the top of the ridge. Westholm and Eastholm are smaller cul-de-

sacs. They are all linked by twittens. There are pleasant views up the Holms and down looking across the Mutton Brook Valley to St Jude's spire on the horizon. The large flowering shrubs and trees, such as lilacs, cherries, birch, copper beeches and chestnuts, some up to 40 feet, tend to obscure original views.

Westholm is very narrow and parking in the street is a problem. Verges are bricked paved and around the turning circle, halfway up the street, all the houses have hardstanding for cars. Hedges have been lost here but, where dividing hedges and planting are retained in the front gardens, the overall effect is less damaging.

## Architecture

The main architect of the area was Sutcliffe although, after his death, Aston completed the final stages of Eastholm. At a later date, between 1926-28, Butler added two pairs at the top of Midholm and Midholm Close.

The effects of rising building costs in the First World War influenced the designs. Although intended as inexpensive cottages with simple layouts, Sutcliffe introduced variety mostly through building materials and details, using a mixture of roof styles, chimneystacks, dormer and half dormer windows. Casement windows of various sizes and placing are important aspects of the character of the area. In all three of the Holms, several cottages are set back from the street in order to vary the building line. This, together with planted turning circles in Eastholm and Westholm, creates a cottage development feel.



20.

Westholm was the first of the Holms to be built using London stock brick that has now mellowed attractively. The houses have banding and window surrounds in red brick that provide a unifying theme throughout. At the bottom of the road, Nos. 5-11 and 6-12 have a central gable with an arched tunnelback flanked by cottages with two flat roofed half dormer windows. The placing of the windows makes a very lively front elevation ([Photograph 20](#)).

Subsequent pairs of semi-detached houses are also matched across the road; Nos. 19 and 20 have



21.

circular windows, Nos. 30 and 29 have diagonally set bay windows which run through the corner of the building and appear as triangular projections. Bonnet tiles finish the tiled roofs over these unusual windows which frame the top of the planted turning circle ([Photograph 21](#)). The cul-de-sac head is formed



22.

by two linked cottages with applied timber framing and boarded gables. Trees can be seen over the top of the linked porches (Photograph 22).

Midholm appears wider than the other Holms and the pavement has an 18" herringbone brick strip which emphasises the street line. Most of the cottages have a redbrick ground floor and a roughcast first floor. Nos. 5-11 and 6-12 are set back with a central gable above a tunnelback.

The road widens in the middle of the cul-de-sac; here, on either side, two blocks of three are set back with the connecting footpath running between them. The presence of the footpath is emphasised by gabled projecting wings with inset tile creasing creating quoins on the first floors. Brick arches over the footpath link these gables. The twinned pairs immediately above and below the set back blocks, further emphasise the composition by framing the area with diagonally set bay windows (as in Eastholm) on the corners of Nos. 23, 24, 37 and 38. In this section of Midholm, grass verges replace the herringbone paving found elsewhere. The roughcast of some properties has been painted white, detracting from the more mellow appearance of the unpainted roughcast.

At the top of Midholm, twin L-shaped pairs open out to the junction with Hill Top and provide a link across to Midholm Close to complete the sequence. The three hipped roof flat blocks of Midholm Close are plain in design with Arts and Crafts features, notably casement windows placed immediately under the eaves, arched doorways, and tile creased arches to the tunnelbacks. There are also hints of Art Deco in the lozenge-shaped small windows and a suggestion of modernist influence in the bold, projecting balconies at first floor level which have pierced brickwork.



23.

Eastholm uses similar designs to those which frame its junction with Fallosen Way. The cottages are redbrick with decorative pebbledashed panels and stripes on the first floor. A hammer-headed turning circle forms the head of the cul-de-sac. This is well planted. At the top of the close is a terrace of four houses in roughcast with projecting brick hipped bays (Photograph 23).

Negative features in the Holms include some replacement doors and, in Eastholm and Westholm, hardstandings in front gardens which have been unsympathetically done with the removal of hedges. A

variety of materials have been used, mixtures of gravel, cement and tarmac. In Eastholm, the end house of the terminating terrace has been painted white, thus destroying the cohesiveness of this group.

### 3.6 Brookland Close

#### Character and landscape

This is a cul-de-sac at the bottom of Brookland Rise on the eastern side. The narrowness of the close is striking and the pavements are wholly paved with brick that has been damaged by the parking of heavy



24. vehicles. All the houses have hard standing for cars in the front gardens and there is no uniformity in the materials used. The most successful parking areas are those where a substantial part of the hedge and garden has been maintained.

#### Architecture

The houses were designed by Soutar and built in 1920. Soutar deploys a very simple layout, nine pairs of semi-detached houses, four each side and one pair at the head of the close. There are two designs of semis, different on each side of the road. All the houses are plain with tiled roofs, roughcast walls (now mostly painted white) with casement windows. The main Arts and Crafts features are small tiled porches many of which have been extended to provide extra space at ground floor level. For example No. 16 is the original design and its adjoining house has an extended porch ([Photograph 24](#)). These extensions are least intrusive where they are identical on both sides of the semi-detached pair. Many of the houses have replacement doors of an unsympathetic type and a conservatory roof rising above a side entrance to one house also detracts from the street.

### 3.7 Brookland Rise and Brookland Hill

#### Character and landscape

This area is on the northern edge of the Suburb. It is built on the slope that rises to the north from Falloden Way and the two principal roads, Brookland Rise and Brookland Hill, form a rough triangle. The sloping site and open views to the south give this area a more open and spacious feel than the areas to the south of Falloden Way. The entrance to Brookland Rise is defined by the bridge which



25. crosses Mutton Brook just after the junction with Falloden Way. There are pleasant views of the stream from the bridge, particularly looking westwards ([Photograph 25](#)). However, rubbish on the banks and in the Brook detracts from the setting. Hedge lines are intact, grass verges and ornamental trees line the streets softening the streetscape.

## Architecture

These roads were developed between 1922 and 1926. The principal architect is C.G. Butler although there are houses by Soutar and Hennell and James. The concentration on more commercially motivated development is reflected in the architecture. Arts and Crafts influences are still the strongest elements



26.

but there is greater formality in the compositions, more variation of style in the road, a somewhat larger scale, and details that signal 'house' rather than picturesque cottage grouping. For example, catslide roofs which are supported by wooden pillars to form a porch; (Photograph 26) and tile hanging adds relief to gable ends on otherwise plain houses. House styles are varied but use common design elements such as brick plinths and rendered walls, casement windows, decorative porches and linked porches.

In the layout, mirror images and repeated groupings are important to the character of these roads. For example, at the bottom of Brookland Rise there is a careful grouping around the junction with Brookland Hill. Four asymmetrical semi-detached houses mark the corners; the houses are red brick with dark red tile-hung first floors and half dormer windows (Photograph 27). Further along matched groups of plain roughcast houses face each other across the street.



27.

At the top of the hill, a planted turning circle closes the view and the character of the street changes. A series of semi-detached houses, some symmetrical, some asymmetrical, follow the circle around. Many of these houses have first floor timber studwork decoration, and together they form an integrated

group separate from the rest of Brookland Rise ([Photograph 28](#)). Nos. 47a and 49a are detached houses built behind this circle at a later date. They cannot be seen from the road and have no impact on the streetscape.



28.



29.

After the turning circle, the road has a more open feel and the houses have a more conventional Arts and Crafts character, mostly white painted with brick plinths. Some have timber porches at the sides of the houses. No. 50 has unusual fenestration, an 8-pane window at first floor level off set by a small 4-pane window at ground floor level ([Photograph 29](#)). Another corner treatment with asymmetrical L-shaped semi-detached houses adds interest to the junction of Brookland Rise and Brookland Hill; these are similar to the houses at the junction with Midholm.



30.

The houses and cottages in Brookland Hill are in a plain cottage style, almost austere in effect and now softened by planting ([Photograph 30](#)). The materials used are a mixture of roughcast and brick and white

painted roughcast in a 'skirt and blouse' style. A modern garage and porch detracts from the street at No. 2 (Photograph 31). Painting of the roughcast in some houses detracts from the unity of the street.



Brookland Garth by Butler, is a small cul-de-sac on the eastern side of Brookland Rise. A pair of semi-detached houses with gables and a strong chimney form the focal point of the cul-de-sac. These houses are linked to neighbouring houses by an arched passage-way with a striking circular window above (Photograph 32).

