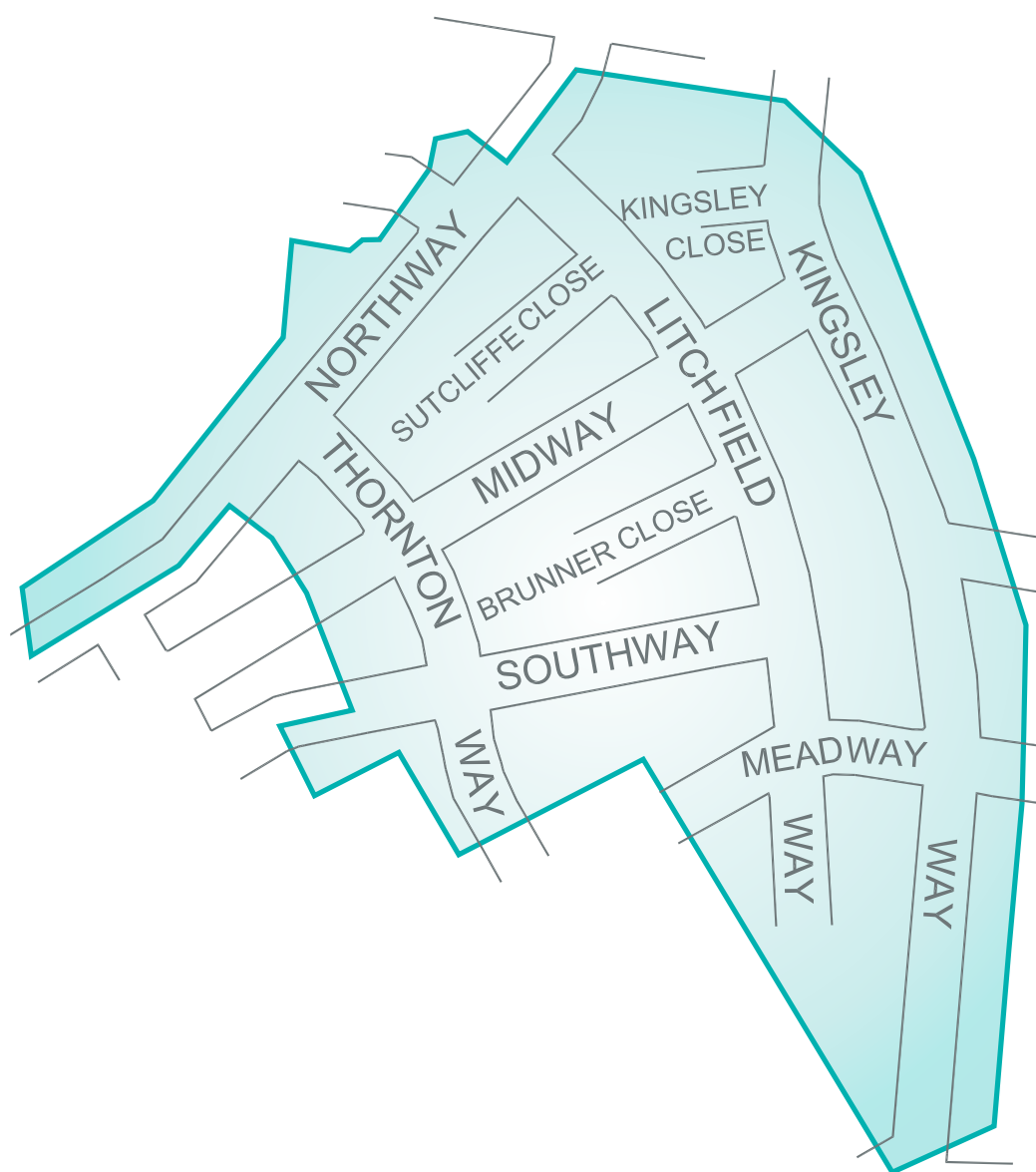


Hampstead Garden Suburb

Northway, Middleway and Southway – Area 8

Character Appraisal



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Map of area

Character appraisal

Section 1 Background historical and architectural information

1.1 Location and topography

The Northway, Middleway and Southway area is situated centrally within the Conservation Area. The land slopes steeply down eastwards from Central Square and is exploited by the radial Northway, Middleway and Southway roads to provide beautiful views towards the prominent church and institute buildings. Three roads, Thornton Way, Litchfield Way and Kingsley Way, curve north-south creating a fan-shaped layout. Small closes utilise space between these main roads.

1.2 Development dates

Most of this area was part of the '112 acres' intended as a Trust (leasehold) extension in 1911, but assigned to the Co-partnership Tenants in 1919. Some of Kingsley Way, however, was part of the '300 Acres,' a Co-partnership development where the Trust had limited control. The area between Central Square and Litchfield Way was developed during the 1920s, the earliest buildings on Northway dating from around 1923. Kingsley Way and Kingsley Close were built in the 1930s.

1.3 Originating architect(s) and planners

Most of the houses were designed by the Trust architect, J.C.S. Soutar and the Co-partnership Tenants architect, C.G. Butler in coherent groupings. The closes were also designed as consistent units by individual architects J. W. Binge, Crickmer and Foxley, and Welch, Cachemaille-Day and Lander. In contrast, Northway was developed in individual plots by single architects and so is architecturally more diverse.

1.4 Intended purpose of original development

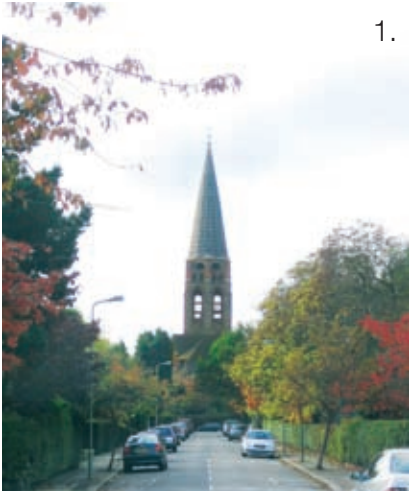
The homes were mostly designed for middle class owner residents, with garage provision.

1.5 Density and nature of the buildings

There is a mixture of detached and semi-detached houses, with generous plot sizes throughout. Homes are generally two storey though many have living space in the roofs. There are two small blocks of flats, Litchfield and Northway Courts.

Section 2 Overall character of the area

This is a quiet, attractive residential area. The fan shaped layout is well designed, utilising the sloping terrain to produce impressive views of the Central Square architecture at the top of Northway, Middleway and Southway roads ([Photograph 1](#)). The closes fill the spaces between the principal roads providing more intimate environments. There is a green ambience, with abundant street trees, views of Big Wood behind the Northway houses, widespread hedging and some grass verges. Apart from the lower section of Kingsley Way and Northway, roads are quiet and the closes have a particularly intimate character.



1.

The dominant architectural style is traditional with neo-vernacular or strong Arts and Crafts influences. Kingsley Close is a very different example of Moderne architecture which retains traditional pitched roofs.

The majority of the roads are characterised by coherent groups designed by Soutar and Butler, while the closes represent the vision of single architects such as Crickmer and Foxley and J. W. Binge. This area is thus characterised by a high level of consistency within roads where design and details are repeated. In some cases the groups are symmetrical in design; in others, designs are stepped in a varied sequence. Brickwork detailing or features such as bay

windows, porches, balconies and parapets are repeated in a varied way within the groups which creates a coherent feel and adds variety and interest.

In Northway, Thornton Way and the western sections of Middleway and Southway, houses were designed individually or in small groups by a range of architects, commissioned by owner-residents or by speculative developers. There is an eclectic mixture of styles here but the scale of houses, the materials used, and the landscape (layout, street trees and grass verges) of the road creates overall harmony.

Throughout the area, additions such as inappropriate dormers or replacement doors undermine the visual integrity of individual houses and character of the road. Modifications which erode symmetry, or are unsympathetic to the architectural style, also detract from the character of the area.

2.1 Principal positive features

Layout and public realm

- curved roads provide attractive streetscapes and are sympathetic to the topography
- the fan shape of roads radiating from Central Square exploits the steep gradient for impressive eye-catching views of the Institute cupola, spire of St. Jude's and dome of the Free Church
- roads are wide, giving a spacious feel. Closes provide peaceful, intimate spaces
- widespread use of twittens provides quick pedestrian access routes between the closes and main roads
- some traditional street signs.

Landscape and trees

- strategic placing of twitten entrances to Big Wood from Northway, opposite road junctions, provide enticing views of tree-lined paths from Thornton Way and Bigwood Road ([Photograph 2](#))
- proximity to Big Wood provides a green backdrop and views of mature trees between Northway homes
- a few old trees which pre-date housing development remain on streets or in gardens ([Photograph 3](#))
- most roads have grass verges and street trees. The large, established street trees on roads such as Northway enhance atmosphere



- most hedges remain, mainly of well-cut privet, though species such as yew, box and beech also appear. Unusually for the Suburb, Kingsley Close was designed with low stone walls providing open front gardens
- the Northway Gardens are an attractive strip of parkland between Kingsley Way and Northway, forming part of a green corridor through the Suburb. Well-planted flower beds, shrubs, trees and green space surround Mutton Brook ([Photograph 4](#)).



Building type and design

- houses have elements of neo-vernacular and Arts and Crafts styles. There are contrasting examples of Moderne architecture, such as Kingsley Close
- many streets have large groups designed by the same architect, such as Butler, or Soutar using consistent features, creating pleasing harmony. Each close was designed as a homogenous unit by a different architect
- some junctions are attractively designed with corner groups. For example, Butler's elegant symmetrical group at Thornton Way-Middleway and the Meadway-Litchfield Way-Grey Close junction which, though designed by different architects, is visually complementary.

Materials and detailing

- uniformity of building materials and detailing within each stylistic tradition and architect grouping
- the dominant building materials are red/brown brick with red tiled roofs, but many also have white rendering. A few have tile-hanging or timber framing on the first floor



- the Soutar and Butler designs are characterised by Art and Crafts-influenced brickwork details, brick mullion windows, steep hipped tiled roofs, round and square bay windows and leaded lights or timber casements. [\(Photograph 5\)](#). There are also occasional Neo-Georgian elements such as white timber doorcases

- moderne-style houses can have curved Crittall horizontal bar steel windows, decorative metal balconies, deep eaves and white rendered walls ([Photograph 6](#))



- decorative brickwork is used throughout, for example, brick and tile lintels to windows, doors and garages, brick mullion windows, door arches, brick quoins, and tile creasing
- windows are mainly leaded lights or timber framed casements, with occasional sliding sashes
- many original front doors and garage doors remain ([Photograph 5 - see previous page](#)).

2.2 Principal negative features

Layout and public realm

- Northway, Meadway and Kingsley Way are used as through-ways, causing relatively heavy traffic
- at junctions, where the pavement slopes down for pushchair access, slabs have often been replaced by unsightly concrete
- visually unattractive green plastic waste bins.

Landscape and trees

- some roads have had their grass verges removed (e.g. Grey Close)
- loss of front gardens to create hardstanding for cars
- some hedges removed or replaced by alternative species, breaking the cohesive hedge line
- some large hedges obscure houses.

Building type and design

- there are some examples of alterations which destroy the symmetry of groupings
- alterations to houses that affect the integrity of the design, particularly loft and side extensions, can detract
- front dormers detract from some properties.

Materials and detailing

- there are examples of inappropriate replacement doors and windows
- inappropriate up-and-over garage doors are common ([Photograph 7](#))
- door furniture like coach lamps, in unsuitable styles such as Victorian pastiche
- use of wrought-iron gates to front paths is quite at odds with the handsome simplicity of the majority of the houses. Original gates are generally simple stained or painted timber with open struts



- unsympathetic paving materials such as black asphalt or concrete paviors in drives and areas of hardstanding ([Photograph 8](#))
- satellite dishes in prominent positions.

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

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 Northway, Middleway, Southway area can be divided into 5 sections.

- 8.3.1 Northway
- 8.3.2 Middleway, Southway, Thornton Way
- 8.3.3 Meadway, Grey Close
- 8.3.4 Kingsley Way, Litchfield Way
- 8.3.5 Brunner Close, Sutcliffe Close, Kingsley Close

3.1 Northway

Character and landscape

Northway leads downhill from Central Square, bending slightly northwards between Bigwood Road and Thornton Way, giving a view to the Free Church dome. Northway is unusual for this part of the Suburb, consisting mainly of individual houses designed by different architects. This creates a varied, eclectic mixture of styles, yet the green landscape maintains a feeling of coherence.



9.

This is a leafy tree-lined road with established horse chestnuts dominating in the west ([Photograph 9](#)). Old trees from pre-existing woodland remain in some front gardens such as No. 27. Hedges are mainly beech on the odd side and privet on the even side. Where the road bends, hedges are set back slightly, increasing pavement space and allowing a small grass verge. Splendid mature trees within Bigwood can

be clearly seen between houses on the north side, such as at Nos. 17 and 19, 45 and 47. Two twittens link Northway to Bigwood, strategically placed on axis with Bigwood Road and Thornton Way to provide enticing views into the trees.

The junction of Bigwood Road is spoilt by an untidy grass area abutting the wire-fenced, tarmac netball court of Henrietta Barnet School. The road is used as a cut-through by motorists and is particularly busy during the school-run.

Architecture

Northway was the first road to be developed in this area, the majority of homes being designed in 1923/24. The work of over 20 different architects is represented. Within the diversity of building styles, there are some recurring features. Roof lines are generally steeply pitched and many have dormer windows. The majority of houses are red-brown brick, though many include white-painted render, and a few contrast in unpainted pebble-dash, yellow brick or half-timbering.

Chimneys are generally tall and dominant with some houses using them as a strong architectural feature, e.g. No. 71 ([Photograph 10](#)). Some brickwork details recur, such as tile kneelers, and arched tile work above windows in the Butler houses for example, Nos. 17, 19, 51 ([Photograph 11](#)).



There are many unusual details and buildings which catch the eye. For example:

- White rendered No. 40 has a striking blue painted door, shutters and guttering, and a bronze panel above the door with the date of building (1923) and initial B. Though the house is no longer symmetrical, the garage extension is not intrusive
- Nos. 42-46, an unusual group by Butler in 1923, comprises of two semi-bungalows with tile hung gables, flanking a detached property with three dormers in a mansard roof
- The front doors to Nos. 27 and 29 are to the side, facing the Bigwood path rather than the road, though they are contrasting designs by different architects
- No. 71, built by Hodgson, in 1924, is unusually large, taking up two plots. The dark pitched roof gables and prominent chimney are striking. Similar to his designs at Nos. 52 and 54
- No. 72 is a half timbered house with first floor oriel window and integral garage
- No. 39 is a modern infill (1978) and does not feel in keeping with the other buildings. Some buildings have been substantially modified, such as No. 43, which now has a basement.

Aston designed an attractive sequence at the eastern end of the road in roughcast with red brick corner pilasters. Both sides have similar asymmetrical pairs, Nos. 76-84 (even) linking to a central detached



house, and Nos. 81-87(odd) marking the entrance to Oakwood Road, with additional two-storey tile-hung porch with gallery window (Photograph 12). All but No. 76 have been painted white.

3.2 Middleway, Southway and Thornton Way

Character and landscape

Middleway and Southway run straight northeast down a gentle slope from Bigwood Road towards Kingsley Way. The alignment provides a dramatic view of the Institute cupola and school buildings at the top of the road. Twittens link Middleway to Sutcliffe Close and Brunner Close. There are thin grass verges, mixed young street trees and hedges mainly of privet, though some are mixed or have been removed. The eastern stretch of Southway, between Thornton Way and Litchfield Way is wider, appearing boulevard-like with sizeable grass verges interspersed with trees, such as rowans.

Thornton Way follows a shallow, sinuous curve from Meadway to Northway, intersecting both Southway and Middleway. The curve is gracefully accentuated by street trees of mixed age. Most are sliver birch (*betula pedula*) though crab apple (*malus*) and possibly cherry (*prunus*) are also in evidence. The height, thickness and trimmed shape of the mainly privet hedges varies considerably. The spacing allows plenty of glimpses of trees and greenery between and beyond the houses. A gated, locked twitten to the left of No. 12 leads to a private green space shared by 10 houses. Traffic is relatively light throughout the area maintaining a quiet, residential character.

Architecture

Middleway

The western section of Middleway, between Bigwood Court and the Thornton Way junction, is architecturally diverse with houses by a number of architects. The rest of the road was designed by Soutar, giving continuity of style and materials. There are several houses of interest within the western section:

- Nos. 12 and 14 are designed by Badcock in a neo-vernacular style, with red tile hanging on the first floor, projecting garage with tiled pitched roof and hipped roof dormer. No. 14 retains original front and garage doors (Photograph 13)
- No. 16, by Mauger and Tanner in 1924, is the only white-rendered building in Middleway. It has a pantiled roof and a projecting bay with attractive brick detailing to the gables
- A.W. Newman designed No. 18 in 1925 with multiple hipped roofs and a front door set at an angle behind an arched porch
- No. 20, the large 'School House' by Hubert Lidbetter, is on a double plot, with pantiled roof and a recessed arched doorway, an expansive design of refined simplicity.



13.

Most of the road was designed by Soutar in his neo-vernacular style using dark brick and tiles. Though there is no direct symmetry, the road feels cohesive with repeated features and designs, such as subtle brick decorations. Many houses have larger staircase windows above the front door with cruciform casements (Photograph 14).



14.

The large number of remaining original front doors and garage doors enhance the character of the road. These dark wooden front doors have metal strap hinges, small vertical letterboxes and small windows, often with round bottle glass. Sadly some ill-chosen replacements mar the continuity. In some cases dormer windows have been added at the front, almost

always to the detriment of the appearance of the property.

Southway

There are a number of particularly notable houses in the western section of Southway:

- No. 24, designed by H.A. Welch in 1924, is a striking white rendered house with pale red/brown pantiles, a long central staircase window with a broken pediment on carved brackets and a round window below. Both have red brick surrounds ([Photograph 15](#))



- No. 26, extending over two plots, was designed by A.H. Moberly in 1937 for his own use. It is a large house with steep tiled roof and deeply recessed door, strongly detailed without fussiness.



Above the arched porch is a tall cruciform leaded staircase window. Grand in concept, the house dwarfs its neighbours ([Photograph 16](#))

- Nos. 28 -34 (even) are a sequence by C.H. James in 1927. Neo-Georgian Nos. 28 and 34 frame a pair of semi-detached houses, whose first floor dormers emerge out of a weatherboarded band between the eaves and first-floor ([Photograph 17](#)).



17.

The eastern section of Southway, from Thornton Way to Litchfield Way is architecturally harmonious as all were designed by Soutar and Butler using their standard repertoire of design patterns. Similar houses by



18.

Soutar can be seen in other parts of the Suburb, such as Grey Close and Raeburn Close. There is some repetition of house design within Southway, such as Nos. 47, 49 and 59, 61. Of the handful of detached houses, No. 64, is the most architecturally distinguished with a central front porch supporting an open, parapeted balcony recessed behind a brick arch ([Photograph 18](#)).



Most homes are of red-brown brick, though several semi-detached pairs incorporate timber framing, adding variety to the streetscape. Poor dormer additions and garage door replacements mar the symmetry of some pairs ([Photograph 19](#)). Nos. 46/48 were rebuilt after bomb damage to a later design in lighter brick, inappropriate to the surroundings.

Continuity between the two sections of the road is enhanced by a pair of Soutar houses on the corner of the Thornton Way junction.

Thornton Way

- The large, mostly detached and well-spaced homes are visually diverse, designed by a range of architects in a variety of styles and materials
- At the junction between Thornton Way and Middleway there is an elegant, symmetrical group of semi-detached pairs, designed by Butler in 1925 to mark the corners. These brick houses have hipped half-dormers and those facing Thornton Way have elegant, shallow, wrought-iron balconies over the front door e.g. No. 22. The harmonious symmetry of the group is somewhat spoiled by side extensions and the jarring green and white paintwork at No. 17.

Notable individual houses:

- No. 15, built in 1926 by Hubert Lidbetter has a very tall, wide brick chimney stack dominating the predominantly white façade. The long pantile roof and low eaves give the house a curiously modern look ([Photograph 20](#))
- No. 18 is another striking, but very different, white house with a dominant gable front and steep mansard roof. An oriel window projects over the front door



- No. 20 is a double-fronted house with tile hanging to the first floor. The front door is recessed behind a bracketed timber framed opening ([Photograph 21](#))
- Nos. 26 and 28 by Butler, 1925, are a well-proportioned pair, with an octagonal window set at the centre of the ground floor façade
- Nos. 3, 5 and 7 make up a distinctive group of houses by I.F.C. Bell from 1927. Coped gables, double height bay windows and open porches with tile-on-edge arches set these houses apart from their neighbours.



21.

3.3 Meadway and Grey Close

Character and landscape

Meadway runs from Temple Fortune Lane to its junction with Kingsley Way. It has an open, spacious appearance due to wide road, pavements and grass verges. Within this area, Meadway has mixed but generally small street trees, and predominantly privet hedges, though some are missing or of contrasting species. The road is far from peaceful with constant fast, noisy traffic. There are a large number of inappropriate driveway materials and some poor replacement doors and garages.

Grey Close runs south from the junction of Meadway and Litchfield Way and is linked by a twitten to Kingsley Way. The thin grass verge has been replaced by red brick and there are no street trees, only lamp-posts, yet front garden trees and well-kept privet hedges maintain a leafy picture. A large old oak within the garden of No. 66 Meadway provides a fitting entranceway.

Architecture

Meadway

Soutar designed most of the properties within this section, using dark red/brown brick, dark tiles, integral garages, lead casement windows, brick mullions and bay windows. The variety of features such as doorways and artistic detailing creates visual interest. Some have parapeted balconies, either plain (Nos. 65-67) or with decorative brickwork designs (Nos. 71 and 73). No. 57 is a particularly attractive corner treatment at the junction of Thornton Way with projecting doorway and metal balcony, (although with a rather unfortunate front dormer).



22.

Nos. 56-62 is a symmetrical group by Butler, 1925. The outer detached houses have a projecting central wing and balconies over the garage with openwork parapets formed from panels of ridge tiles.

Nos. 58 and 60 have projecting stair towers with an attractive hexagonal window and pretty fanlights above the front doors (Photograph 22). Bailie Scott originally designed the junction with Litchfield Way and Grey Close to be a hexagonal grouping, though only No. 64 was built to his design in 1928 (Photograph 23). Now Grade II listed, it has dark tile-hanging on the first floor and a hipped roof over an integral garage separated from the main house by a service yard behind a screen wall.



23.

Though not symmetrical, the other houses around the crossing are sympathetic in style and the plan-forms fan out to address the junction. Particularly successful are Nos. 66 and 68; compact and attractive with massive front chimneys and arched porches set at an angle, this is one of Soutar's finest designs.

Grey Close

Grey Close, by Soutar in 1929, is a consistent group. Houses have similar materials and features to Meadway. The cruciform leaded casement for the staircase is replicated throughout. Some have round bays, others small front gables, or projecting hipped two-storey wings. Nos. 9 and 14 are the only detached houses, each with different window details in the central projecting bay. There are examples of sensitive extensions (for example, No. 1) and garage conversions, which, though spoiling the symmetry, aim to fit the surroundings.

3.4 Kingsley Way, Litchfield Way

Character and landscape



24.

Kingsley Way gently curves north-south between the Market Place and Neville Drive, though at the busy Meadway junction the southern entrance is blocked by a hedge, grass and bench area, to prevent access (Photograph 24). The northern section of the road has relatively busy, fast traffic, but the southern section is very quiet with the atmosphere of a close. The road and grass verges are wide, with a mixture of ornamental street trees. Most have well kept privet hedges. Some front

gardens suffer from excessive areas of hardstanding, exacerbated in some cases by poorly chosen paving materials. Poor replacement garage doors and front doors detract from the visual cohesion of the road. There are some examples of poorly designed or overlarge front dormers. Inauthentic paint colours also detract from some properties. Litchfield Way is narrower than Kingsley Way and less troubled by traffic. There are relatively narrow grass verges, large numbers of mixed street trees and predominantly privet hedging.

Architecture

Kingsley Way

Kingsley way is largely the work of Soutar and Butler, with a few insertions by other architects. Nevertheless, it reads as a consistent piece of townscape. The houses are large, built in singles and pairs, generally with integral garages. There are a few one-off examples, including pairs by Turner at Nos. 65/67 and 71/73 and Oliphant's two detached houses at Nos. 63 to 73, but these fit in surprisingly well to the overall picture, although Oliphant breaks the mould by introducing diamond pattern leaded lights on the corner with Meadway.

No. 2 Linden Lea, on the corner plot, displays Moderne styling and buff brickwork that sets it apart from its neighbours. The replacement windows are unfortunate. Nos. 14 and 16 are white rendered Moderne houses at the entrance to Kingsley Close and relate architecturally to it, rather than to Kingsley Way.

Lubovitch House Grammar School at the northern end of the road and No. 99 at the southern end introduce a Georgian theme. The double fronted No. 51 originally occupied a very large plot but the site

has since been subdivided – resulting in the weak Neo-Georgian at No. 49 in the 1950s, and the more contextual No. 53 in the 1970s.

The cranked plan of No 102, by Sidney Cook, turns the corner at Emmott Close with great style, making a feature of the arched front door and reflecting this in the blind arches over the ground floor windows.

Litchfield Way

Litchfield Way is characterised by large groups of consistently designed houses interspersed with one-off designs. Plots were designed by a number of architects, yet most of the buildings are complementary in style, creating a coherent aspect. Butler designed Nos. 2-38 (even) between 1926-31. Nos. 4 and 6 have a particularly complex design incorporating a gable, dropped eaves over a projecting front door and dormer sitting on wall plate. Nos. 32-38 (even) by Soutar in 1930 are almost indistinguishable from the Butler style.



An striking symmetrical group, Nos. 40-50 (even) was created by Simmons and Cutbush in 1929. The front façade of No. 40 faces Middleway, resulting in the front door of its symmetrical pair, No. 50 being accessible only through a long path around the side of the building, unusual for a house in the middle of a street. The central pairs are visually striking, having flat roofs with parapets, hexagonal chimneys, and central arched coach house garages ([Photograph 25](#)). The houses are linked by arched gateways to the back gardens and have substantial white, canopied doorcases.

Other houses display interesting details, such as the blind windows above doors and arches on 54 and 52 ([Photograph 26](#)). Nos. 60 and 62, by Welch, Cachemaille-Day and Lander exhibit a Moderne twist with curved Crittal windows and deep eaves. The double hipped roof of No. 43 by Watson Hart is a striking oddity.



The entrances to both Brunner Close and Sutcliffe Close on Litchfield Way are flanked by symmetrical, brick, Moderne houses designed by P.H. Caspari. These plots had been left empty but were later developed to provide a contrasting 'gateway'. This is particularly notable at Nos. 37 and 39 Litchfield Way with their strikingly Art-Deco entrance incorporating unusual curved staircase windows and large concrete canopy above the front door. The northern end of the road is marked by two blocks of flats. Northway Court ([Photograph 27](#)) to the east was designed by Butler in 1926, with a pleasant symmetrical façade in diaper brickwork. White rendered bay windows break from the two front gables. Cowper designed the rather more Moderne Litchfield Court opposite in 1933, with first floor balconies. The ground floor is treated as a plinth on which the diaper patterned first floor rests.

3.5 Sutcliffe Close, Brunner Close, Kingsley Close

Landscape and character

Sutcliffe Close and Brunner Close lead off Litchfield Way, twittens run across the heads of the closes linking them to Northway, Middleway and Southway though overgrown hedging impedes access in some places. Sutcliffe Close is lined with small grass verges and mixed trees. The hedges are consistently hawthorn. An unsightly concrete bollard on the east side, has been replaced by an oak post to protect the grass verge. Brunner Close has large numbers of false acacia trees (*robinia pseudoacacia*) on grass verges, and well-kept privet hedges. A fine ancient oak exists in the garden of No. 15.

Architecture

Sutcliffe Close

Architect J. W. Binge designed the symmetrical Sutcliffe Close in 1926. Each side of the road is made up of a symmetrical group of three, flanked either side by an asymmetrical semi-detached pair. All houses have small set-back garages. At the end of the road sits a group of four, which is again symmetrical. The groups of three and four have internal twitten access passageways to their back gardens.



28.

This is a fine example of Arts and Crafts style with appealing use of both rendered and tiled hanging gables, bay windows and prominent chimneys ([Photograph 28](#)). An important positive feature is the remarkable number of original front doors and garages doors remaining which should be carefully retained. This is a consistent street, with the only obvious change being the unfortunate red painting of the tile hanging aprons between many of the first and ground-floor windows.

Only No. 3 has tiles in their natural soft colour and has dark green frames (possibly the original colouring) in contrast to the prevalent white or black.

Brunner Close

Brunner Close, designed by Crickner and Foxley, provides a fine example of the interplay between symmetry and asymmetry common to many Suburb designs. The semi-detached houses each side of the close are of the same design and reflect those opposite, with side garages and dropped eaves over forward projecting front doors. The semi-detached pair at the top of the close is of a contrasting design with gable ended wings ([Photograph 29](#)).



29.



30.

Yet the middle terraces are not symmetrical: to the north is a run of four houses (Nos. 6-10) opposite a terrace of three (Nos. 5-9), though repeated features such as bay windows, twittens to back gardens,

round windows and circular glass panels on front doors provide sympathetic cohesion. However, the symmetry and harmony of the close has been disrupted by obvious extensions to both corner houses at the top of the road. Although some doors and garages have been replaced, a remarkable number of originals exist, with pretty stained glass windows ([Photograph 30 - see previous page](#)). The terrace of four is decorated with a pargetted panel of diamonds and the date of building, 1927, at the centre.



31.

Kingsley Close

Kingsley Close is an attractive example of Moderne architecture, running west from Kingsley Way by Welch, Cachemaille-Day and Lander, 1934. Unusually, the boundaries are delineated by low stone walls rather than hedges, but this gives a clear view of all front gardens, creating a more spacious, open feel in an otherwise small close ([Photograph 31](#)). Grass verges only remain at the entrance, though the few mixed street trees and substantial front garden trees help soften the linear architectural features.

The white-rendered buildings have curved and square steel corner windows, tile-hipped roofs and through-carriageways to rear garages. The gateway houses (Nos.



32.

14 and 16 Kingsley Way) have Art Deco balcony railings ([Photograph 32](#)). A few original doors exist with horizontal glass detail, but there are also some inappropriate replacements, such as at No. 8.

