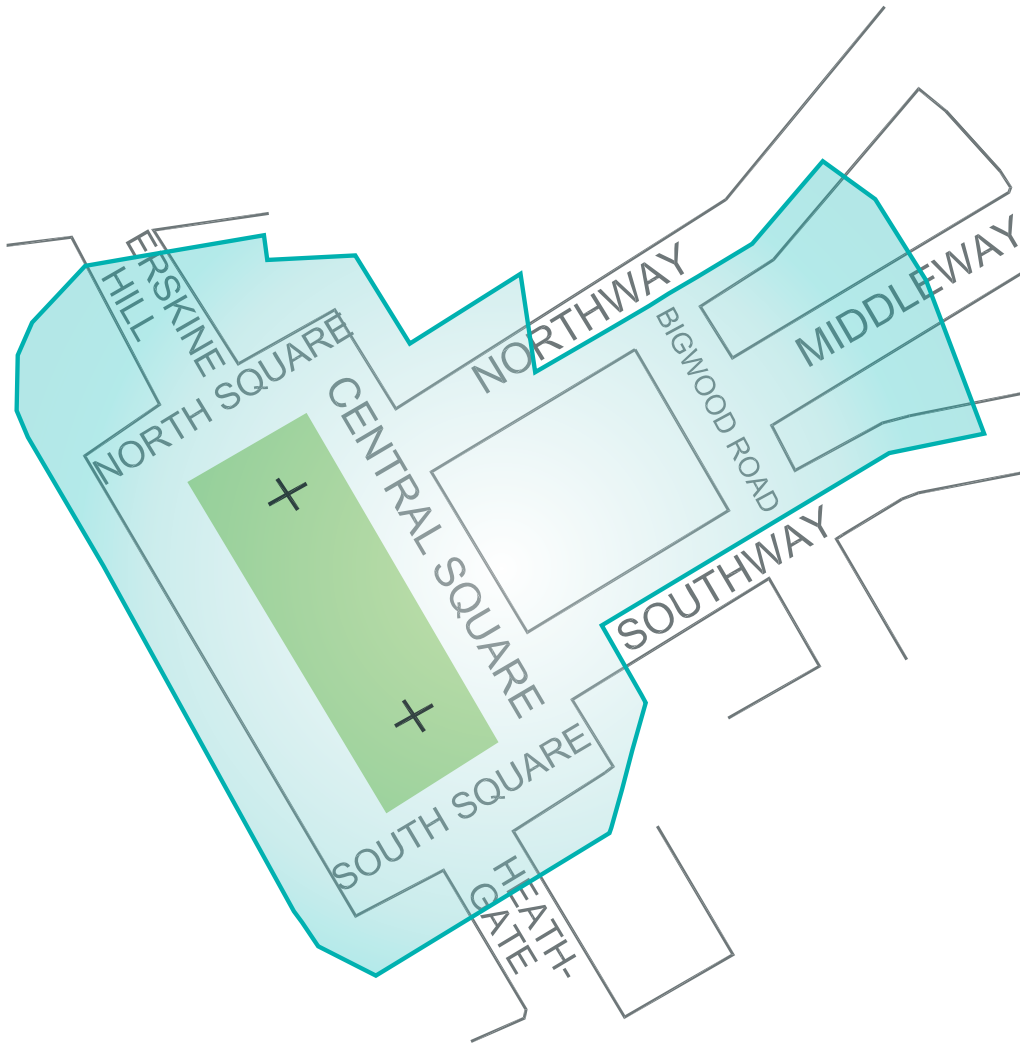


Hampstead Garden Suburb

Central Square – Area 1

Character Appraisal



BARNET
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Contents

Section 1	Background historical and architectural information	5
1.1	Location and topography	5
1.2	Development dates and originating architect(s) and planners	5
1.3	Intended purpose of original development	5
1.4	Density and nature of the buildings.	5
Section 2	Overall character of the area	6
2.1	Principal positive features	7
2.2	Principal negative features	9
Section 3	The different parts of the main area in greater detail	11
3.1	Erskine Hill and North Square	11
3.2	Central Square, St. Jude's, the Free Church and the Institute	14
3.3	South Square and Heathgate	17
3.4	Northway, Southway, Bigwood Court and Southwood Court	20
	Map of area	

Character appraisal

Section 1 Background historical and architectural information

1.1 Location and topography

Central Square was literally at the centre of the 'old' suburb but, due to the further development of the Suburb in the 1920s and 1930s, it is now located towards the west of the Conservation Area. High on its hill, it remains the focal point of the Suburb. The monumental buildings provide landmark views throughout the Suburb and from well outside the Conservation Area from the west.

1.2 Development dates and originating architect(s) and planners

The central area containing churches and public buildings with a formal approach road from the Heath formed part of Raymond Unwin's 1905 preliminary plan of the Suburb. The layout evolved gradually with much reworking by Unwin and Sir Edwin Lutyens. By 1908 the design had become more formal with two central churches in an open space enclosed to the north and south by houses and by The Institute, dedicated to adult learning, to the east. It was not possible to mirror the houses on the west of North Square with those on the east of North Square due to the boundary of the Suburb landholding at that date, placing Bigwood out of Trust control. Lutyens finished designs for St. Jude's and the Free Church between 1908-10, a definitive Central Square layout in 1912, and the Hampstead Garden Suburb Institute in 1913; yet the churches took many years to build and Lutyens' designs were never fully implemented.

Most of the houses were built by other architects. Those to the west of Erskine Hill and North Square are by Lutyens (1907-10), those to the east by G.L. Sutcliffe (1914). Sutcliffe (1913-15) and Soutar (1928) designed the houses and flats within South Square and Heathgate while the later houses in South Square are by Butler (1930-6) and maintain the influence of Lutyens principally through materials. The Institute was developed in stages, with F.J. Watson Hart, Soutar and C.E. Hanscomb contributing additions, inspired by Lutyens' original 1909 designs. To the northeast Soutar designed the two attractive housing courts, Southwood and Bigwood (with Butler) between 1917-23 and the Henrietta Barnet Junior School (1937-8).

1.3 Intended purpose of original development

Central Square was designed as a focus for the spiritual, recreational and community needs of Suburb residents. It provided two Churches, a Quaker Meeting House, and other public buildings including The Institute, (originally a centre for adult education which subsequently became Henrietta Barnet School, and referred to as The Institute in this Appraisal) and the Free Church Hall. The centre of the Square is a public garden with tennis courts on the western side. The houses and flats surrounding the Square link it to the adjacent roads in the Suburb and were designed for affluent residents. Southwood and Bigwood Courts were originally intended as flats for the bereaved families of servicemen.

1.4 Density and nature of the buildings.

This is a low density area with a large proportion of open green space.

Section 2 Overall character of the area

The Central Square is the grand, formal composition at the heart of the Suburb. Lutyens' spectacular architecture is recognised in statutory listings; St. Jude's and the Free Church are Grade I-listed, while most other buildings are either Grade II*- or Grade II-listed. It is also one of the most highly documented sites in the literature on early twentieth century architecture and planning. The focus of this appraisal therefore, is on the influence of the buildings and landscape on the character and appearance of the Conservation Area and not on detailed architectural or historical descriptions.

Under the eagle eye of Henrietta Barnett the plans for Central Square underwent much modification before Lutyens' classical design for three interconnected squares with churches inbetween was accepted. An axial path leads from The Institute on the east side through woodland to meet Willifield Way to the west, a cross axis aligned on the transepts of the churches joins all three squares and extends into two impressive approach roads designed to give extraordinary views of the monumental buildings ([Photograph 1](#)). The classical theme is continued in the Neo-Georgian architecture which encloses the large open space on three sides. This formal character is in dramatic contrast to the curved streets and cottage scale of the Artisans' Quarter. It reflects the public nature of the area and marks the transition to the much larger houses on the favoured sites close to the Heath Extension.



The formality is tempered by the wooded aspect of the north-east corner where remnants of an earlier landscape provide a foreground to Lutyens' architecture and by the tennis courts to the west. The public buildings to the east also have a softer character; the Tea House and the Free Church Hall are Arts and Crafts buildings on a village scale and the quadrangles of Bigwood and Southwood Courts refer back to an almshouse tradition. In the south-east corner of South Square, Butler's 1936 houses respond to the different demands of a post-war era with detached villas linked by garages and open driveways,

all set around a small green. It is this combination of elements in a harmonious whole which gives Central Square its distinctive character. The central garden provides an extensive open space which



2.

enables visitors to appreciate the churches and The Institute. Public space covers a large proportion of the area as a whole, making its upkeep and appearance crucial to the overall character. The central grassed area suffers from waterlogged flowerbeds, overgrown or patchy hedges and unkempt trees. An area of scrubby woodland blocks the intended views to the west and one of the four tennis courts

is now derelict. Large tarmac car parks mar the appearance of both churches. Uniform hedges and neat gardens provide an attractive, formal frontage to houses (Photograph 2) but tall hedges around St Jude's in South Square obscure the architecture. Overall this is an attractive, formal public space but, in many ways, the landscape does not live up to the initial vision or adequately reflect the quality of the surrounding architecture.

2.1 Principal positive features

Layout and public realm

- formal axial layout on a grand scale is a significant architectural statement
- striking views of the monumental buildings from all approach roads (Photograph 3)



3.

- the views from the square are equally important, looking down Heathgate towards the Heath and down Erskine Hill to cottage roofs and the trees of Big Wood
- central grassed area gives space for the visual appreciation of the architecture as well as providing an area for relaxation, with many benches
- tennis courts provide community amenity

- york stone paved twittens connect Central Square to Willifield Way ([Photograph 4](#))
- most garages are sensitively located.



Landscape and trees

- the contrast between the open, green area and the buildings enclosing the space on three sides makes for a peaceful but dramatic landscape
- the additional green in front of the houses in the south-east corner of the Square adds to the open feel and separates the enclave of houses from through traffic
- trees line the central path in the Square, providing a shady walk
- the junction of North Square with Northway has a more rural feel, with large oaks remaining from pre-Suburb woodland ([Photograph 5](#)); this provides an unusual contrast with the formal Lutyens architecture and asserts the importance of Bigwood as an area of woodland retained
- generally well-kept hedges border front gardens, mostly yew and privet, some beech
- trees provide a distinct boundary on the western side where there are no buildings.



Building type and design

- magnificent architecture of national importance; St. Jude's and the Free Church are Grade I listed, while most other buildings are either Grade II or Grade II*
- designs by other architects are also of high quality; Sutcliffe, Butler and Soutar complement Lutyens' original designs by utilising the same materials and detailing

- characteristic features include prominent chimney stacks with brick detailing, steeply pitched roofs with large dormers, ordered elevations, sash windows, and varied decorative devices including brickwork and fine wooden doorcases
- all buildings evidence great attention to their settings and relationships with other buildings.

Materials and detailing

- grey brick and cherry-red dressings are a unifying feature within Central Square buildings
- many houses retain original, or have good reproduction white garden 'goat' gates ([Photograph 6](#))
- diversity of front doors in attractive designs with fan lights or panelling
- Timber windows of varied designs dominate most elevations.



2.2 Principal negative features

Layout and public realm

- street lighting is of an inappropriate style; Standard streetlights and spherical lamps are obtrusive and insensitive to the surroundings ([Photograph 7](#))
- car parks for St. Jude's and the Free Church are barren tarmac areas which detract from both the impact of the architecture and the views from the main approaches ([Photograph 8](#))



- busy traffic at peak times and roadside parking generates problems for the H2 bus route on Northway and the eastern side of North Square
- one of the tennis courts is derelict and abandoned
- paving is in poor condition (sometimes due to tree roots) and the tarmac path around Central Square is damaged and patched in many places ([Photograph 9 - see overleaf](#))
- cable boxes attract graffiti.



Landscape and trees

- the planted beds in the central lawn area suffer from poor drainage and management
- many hedges within the central area are patchy or overgrown ([Photograph 10](#))
- the Central Square lime trees are overgrown and in poor condition and do not reflect the original Lutyens design
- the wooded area around the tennis courts is neglected; Although a useful wildlife habitat, vegetation obscures the intended views to the West
- high beech hedges around St. Jude's block the view from South Square.

Building type and design

- St. Jude's parish rooms are in a modern style at odds with the surrounding architecture

Materials and detailing

- tall, obtrusive television aerials, satellite dishes and cabling draping over roofs on some houses are a negative feature
- badly sited burglar alarms on houses spoil attractive frontages ([Photograph 11](#))
- inappropriate 'up and over' garage doors and unsympathetic hardstanding materials detract from the character of some houses.



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

Whilst 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, Central Square can be divided into four sections.

- 1.3.1 North Square and Erskine Hill
- 1.3.2 Central Square, The Free Church, and The Institute
- 1.3.3 South Square and Heathgate
- 1.3.4 Northway and Southway, Southwood Court, and Bigwood Court.

3.1 Erskine Hill and North Square

Character and landscape

Erskine Hill forms the approach road from the north to the first of the three interconnected squares which make up Central Square. The large Neo-Georgian houses signal the move from the cottages of the Artisans' Quarter to the formal composition of the Central Square area. The axial orientation provides striking views. Looking up the hill from the north, the outline of the Free Church with its bare asphalt car park in front dominates the horizon. Downhill from the square, the eye is led past the large formal classical Lutyens/Sutcliffe houses in Erskine Hill to the nestling white cottages beyond the junction, with a distant view of trees, roofs and hills.

North Square itself provides an impressive panorama. Large houses enclose the square on two sides. The car park and grassed area in front of the Free Church provide an extensive open space from which rise the mass of the Church and the Manse. To the east, hedges and tall trees and remnants of old woodland border the Square. This corner has an intimate woodland feel and the electricity sub-station site, sheltered by its impenetrable yew hedge, is a haven for wild life. The ambiance is that of a quiet Cathedral Close marred only by the large numbers of parked cars which spoil the vista, and heavy traffic around the east side of North Square at peak school run times.

Erskine Hill has grass verges although North Square does not. Some of the street trees have reached maturity or are in poor condition or new, but small. The ambiance is improved by the trees and shrubs in the front gardens and the tall trees which are glimpsed above roofs and walls. The majority of hedges are yew, there are height variations and some have become very wide, encroaching on the pavement and road signs ([Photograph 12](#)). The hedges around the grass in front of the Free Church are mixed and patchy. Pavements are generally in poor condition with uneven slabs and tarmac patching. At the top



of the hill a cable TV metal cover is raised and dangerous, while green cable TV boxes are intrusive and attract graffiti.

Architecture

The houses on the western side of Erskine Hill were designed by Lutyens in 1907-10, those on the east by Sutcliffe in 1911, to Lutyens designs. The buildings cleverly 'drop down' Erskine Hill through their cornices, roof lines and windows, and look like individual manor houses, but are, in fact, mostly pairs or linked semi-detached pairs (Nos. 1-7). Some houses are set back, providing interest to the street line ([Photograph 13](#)). All of the characteristic features of Lutyens formal style are present: windows are a dominant feature, large sash windows, casements, dormers, some with leaded lights and most with decorative brick surrounds. No. 13 has a round window at the side, just above ground level. Most of the front doors have small panes of glass with plain or decorated panels above, or beautiful fanlights (e.g. No. 2). The houses have tall, imposing chimneys, though TV aerials detract. The symmetry of the



two chimneys at the side of No. 13 is particularly attractive. Though many original gates remain, several are missing, or do not match.

Garages at the side of No. 8 and 9 North Square create a link to Erskine Hill and are in a sympathetic style with dark blue wooden doors and frosted

glass windows. In contrast, four of the odd numbered houses in Erskine Hill have garages which are out of keeping with the architecture, with modern 'up and over' doors, reached by long paved driveways. However, their location behind the houses makes them relatively unobtrusive.

In North Square Nos. 1-8 is a terrace of eight three-storey houses by Lutyens (1907-10), while Nos. 9-15 is a symmetrical terrace by Sutcliffe following Lutyens' style. All are in greyish brick with contrasting red brick quoins and bays. Due to the houses being built below the level of the square, the siting of features can be surprising, such as the ground floor windows on No. 1 which are only 18ins-2ft above the ground. The detailing of these houses is strikingly eclectic with projecting bays and dormers, balustraded balconies, blind niches, and fine doorcases ([Photograph 14](#)). Nos. 7, 10 and 12 have metal casements



rather than sash dormers. Most houses have fanlights above their front doors in varying styles. No. 9 has a black and white wooden sundial, with roman numerals and metal pointer on a raised rectangular plaque with quotation and date, 1920 ([Photograph 15](#)).

Inappropriately positioned burglar alarms sometimes spoil a façade e.g. No. 6 has an alarm centred on the arch of a cartouche window.



16.

The impressive tall arch (the 'great' arch) between Nos. 5 and 6, dominates the north-west side of North Square, though its outline is partly obscured by shrubs (Photograph 16). Seen from the front, the striking tall chimneys are placed side-on but the chimney above the arch is spoilt by an intrusive TV aerial. The 1920s garage at No. 1 is in a sympathetic style, with a hipped roof and bonnet tiles and is linked to the house by a privet, rather than yew, hedge. A row of 1920s lock up garages is hidden by planting down a private road at the side of No. 1 North Square, so does not detract from the character of the area.

On the northeast side, Numbers 10 and 12 are set forward with double height bays on either side of the front doors. Their dormers do not match, the lead glazing bars of No. 12 having been replaced with metal. No. 11 at the centre of the terrace has a mixture of fenestration including three cartouche-shaped first floor windows. The last

house in the terrace (No. 15) is almost invisible, with a full-size farm gate and access down a wide path of unsympathetic material. Almost the whole of the front garden has been lost to hardstanding. No. 16, The Studio, cannot be seen at all from the street. Built of red brick, obscured by woodland, its roof covered



17.

with ivy, with access only from the Quaker Meeting House garden. The single-storey Quaker Meeting House is set back and dwarfed peacefully by the tall trees. It is a plain building in total contrast to the grand style of Lutyens and is modelled on William Penn's Meeting House in Jordans, Pennsylvania. Notice boards are set on an eye catching semi-circular curved red brick wall that encloses shallow, wide, paved steps (Photograph 17). There is also a slope down to the planted garden for disabled

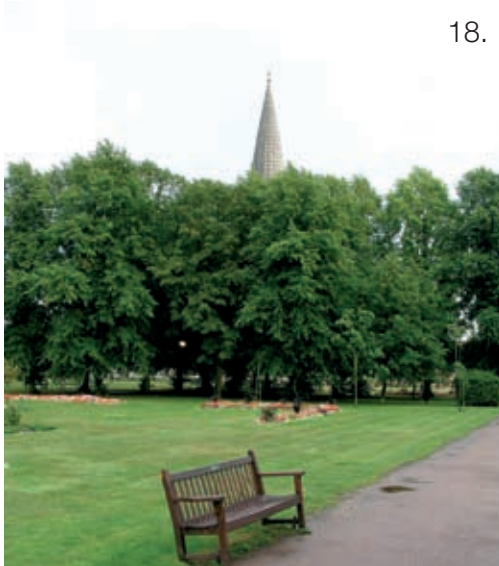
access. More large oaks line the pavement and hide two garages down a long, stony, 'rural' path. This corner has a totally different character from that of the rest of North Square, due to the trees.

3.2 Central Square, St. Jude's, the Free Church and the Institute

Character and landscape

Central Square is dominated by the Free Church, St. Jude's Church and The Institute. The formal layout provides open, green space between the buildings to afford unrestricted views of the architecture. While Central Square has never been the major community recreational centre that was originally envisaged, it does get regular, limited use by families with small children because it is flat, open and safe from traffic.

The grassed area with symmetrical ornamental flower beds and a central tree lined path is surrounded by tarmac footpaths and many benches. However, insufficient drainage and water logging adversely affect plants and trees. Poor maintenance has led to overgrown hedges, untidy flower beds and grass edges. The lime trees have been neglected, left to grow out of control and now hide the buildings in the summer ([Photograph 18](#)). This area does not reflect Lutyens' original design for a formal garden to complement the buildings.



18.



19.



20.



21.

Intended views over London to the west are now obscured by tall trees and shrubs. Three tennis courts are used by Henrietta Barnett School and the public. A fourth court in the south-west corner is derelict and overgrown ([Photograph 19](#)). The land between the two levels of courts has been left uncultivated providing a wilderness woodland area ([Photograph 20](#)). The St Jude's parish rooms (fortunately screened by trees) are a utilitarian flat roofed building built after World War II which has none of the architectural quality of its surroundings ([Photograph 21](#)).

The Lutyens memorial to Henrietta Barnett is situated at a prominent intersection of paths on the Square. It is an inscribed Portland Stone bloc with laurel wreath and a canopy of bronze arches. Renovation after damage by vandals is incomplete because the original lantern has not been replaced. The surrounding hedge is ragged and uneven. The attractive stone paved twitten from Willifield Way provides striking views up to the Square, Memorial and School cupola. The steps at the west side of North Square need repair, as only one unsightly handrail remains, within broken cement supports.



22.

Architecture

Lutyens' grand vision of St. Jude's underwent many revisions directed by Henrietta Barnett. The complex final version, with its intricate detailing, is regarded as one of Lutyens' most impressive works. The use of grey facing bricks and red dressings links it to the surrounding architecture. The west end has a large arched stained glass window surrounded by imposing pilasters and scalloped frame, and stone disc detailing and arches around the west door (Photograph 22). The vast steeply-tiled roofs cascade around tall, rectangular box-shaped leaded dormers with brick pilaster and stone detailing. The spire, visible throughout the suburb, has chevron-ribbed leadwork and rises from a large brickwork tower with arched openings.



23.

The design of the Free Church was dictated by that of St. Jude's. To clearly distinguish the two buildings the Free Church was given a dome and cupola in place of the Anglican spire ([Photograph 23](#)). The red tiled dome sits on an octagonal grey brick drum, over the square central crossing.

The west side mirrors its counterpart, except for the cross motif which is inverted in St. Jude's. In contrast to St. Jude's, the east end of the Free Church has only a vestry and choir room; this leaves space between the Church and the Manse and adds elegance to North Square. The Institute provides a much



24.

fussier but still imposing frontage along the east of Central Square ([Photograph 24](#)). Lutyens produced the initial design. The Hall was opened in 1909, the north wing in 1911. This was extended by a stage

designed by F.J. Watson Hart and a mirroring south wing, the Queen Mary Hall, under Soutar's direction in 1924. Red brick pilasters and dressings frame large white windows, set in the grey brick characteristic of Lutyens' central square designs. Crew Hall, the central block designed by Charles Ernest Handscomb, opened in 1930. Its rear elevation is striking with a four-columned portico with pediment, though this is now hidden by the later Junior School buildings. A prominent cupola, with clock in copper, rises above.



St. Jude's Vicarage, built 1911, is the largest single house in this area, its non-identical 'twin' the Manse, being split into two by request of the first Free Church Minister. The Vicarage and the Manse are vast in scale, echoing their respective churches. They carry many features from Lutyens' other houses in North Square: the Vicarage has empty 'statue recesses' in red brick, as at Nos. 2 and 4 North Square. The angularity, roof, brick and stone detailing as well as the gutter cornice are echoes of St. Jude's, indeed the buildings almost seem conjoined ([Photograph 25](#)).

3.3 South Square and Heathgate

Character and Landscape

South Square and its axial approach from Heathgate was part of Lutyens' original design for the area but unlike North Square it was completed after the First World War (Nos. 1 and 2 being the only exceptions).



Lutyens' influence is apparent in Sutcliffe and Soutar's buildings in the western South Square which enclose the space in a formal manner. It is less apparent in the later, detached houses Nos. 19-24 by Butler (1930-6) which are set back around a small green thereby extending and opening up the space. Very high beech hedges obscure the architecture so that South Square does not provide an open, green setting for St. Jude's in the way that North Square does for the Free Church ([Photograph 26](#)). In consequence, South Square is an ensemble of the formal and

informal resulting in a relaxed atmosphere with grand elements.

In the west the Soutar terrace of 15 flats, Nos. 3-18, is fronted by a communal green with flower beds, hidden by beech hedges from the road. Uniform low box hedging allows views into undivided front gardens ([Photograph 27 - see overleaf](#)). Further communal space is found in substantial back and side gardens (formerly a tennis court), yard and private garages, with attractive street lighting. Moving east

there is a feeling of growing spaciousness. In the south east corner of South Square is a small green with benches and trees ([Photograph 28](#)), surrounded by detached houses. These later designs by Butler respond to post-war needs with garages, and open driveways. The low mixed species hedging contrasts with the formal hedges of the other houses.



27.



28.

The main road linking the two sides of South Square is rather barren, with no grass verges, and only a few street trees although the beech hedge provides a backdrop. The church car park is an expanse of unbroken black asphalt with wheelie bins in prominent view. The approach up the attractively paved twitten from Hill Close is a delight, the view centred on No. 23 South Square.

Heathgate forms a dramatic approach to South Square, running up a steep slope from Meadway, the spire of St. Jude's towering above, and, to the rear, a view to distant Heath trees. The formal terraces (Nos. 20-27 Heathgate) are set back and the road is wide with sizable pavements and grass verges, providing a broad vista. Substantial cherry street trees add an intimate element. Hedging is neat, yew to the east, mixed species to the west. Original paved paths to front doors and original or restored white goat gates add to the character.



29.



30.

Architecture

Nos. 1-2, by Sutcliffe, follow Lutyens' brickwork style and features, such as blue facings with red brick surrounds to windows and doorways and gutter cornice. However, their formality is softened by smaller windows and bays at the front ([Photograph 29](#)). Nos. 1-2 are identical apart from small tokens, perhaps

differentiating the status of the first owners. Henrietta Barnett lived at No. 1, which has larger windows on the returns next to the front doors.

The cascading dormers at the side of No. 2 are echoed riotously in the mass of windows and glazed doors opposite at No. 3 (the first of the flats) where four rows of windows serve three floors ([Photograph 30 - see previous page](#)). This Soutar terrace has similar features to earlier Sutcliffe designs, for example, the same bay windows and flat topped dormers begin the group. Elements of Lutyens' North Square, are seen in red brick framed detailing, curved top dormers (although here not sash but casement) and large chimney stacks, including a central sideways angled one (as above the North Square arch). The doorways are formal and flat topped, except for a grander, central one, and one on the return near Heathgate. Again reflecting North Square, the rear of the block is presented as a unified whole, accessed by a private service road, with a neat detached garage block. An unattractively mounted satellite dish disturbs the landmark roofline of the flats.



31.



32.

The formal Lutyens style jumps across Heathgate to No. 28 by Butler, built 6 years later in 1936 ([Photograph 31](#)). It has a more ornate portico above the front door (lifted from the Vicarage) but less brick detailing and less substantial chimneys. There is a change in fenestration styles as Heathgate is crossed ([Photograph 32](#)). The box-like garage and adjacent electricity substation visually detract, despite attempts to raise and ornament their roofs.



33.

The northern part of Heathgate is well designed with forward projecting corner buildings, and set back terraces. The identical four house terraces are modestly proportioned, with only four front dormers, though windows are still grand ([Photograph 33](#)). The central 'flat side on' central chimney stack is again evident. There are Arts and Crafts influences in the brick and



tile end door archways (Photograph 34). Garage doors have been sympathetically inserted into the garden wall.

The Neo-Georgian eastern Butler houses (Nos. 19-24) are stylistically different. The Lutyens gutter cornice has disappeared, (though white boarding under the eaves provides a faint echo), the brick facing has lost its blue tone and the chimneys are lower and thinner. However, like North Square, the houses are set below the road level, contributing to

the open feeling. Four of the six houses are detached, linked by garages, above which are glimpses of the landscape beyond. No. 24 has a double garage neatly tucked round the back in Southway.

3.4 Northway, Southway, Bigwood Court and Southwood Court

Character and landscape

To the east Northway and Southway run downhill from Central Square forming, with Bigwood Road, three sides of a further square originally largely devoted to public buildings and social housing. This 1930s

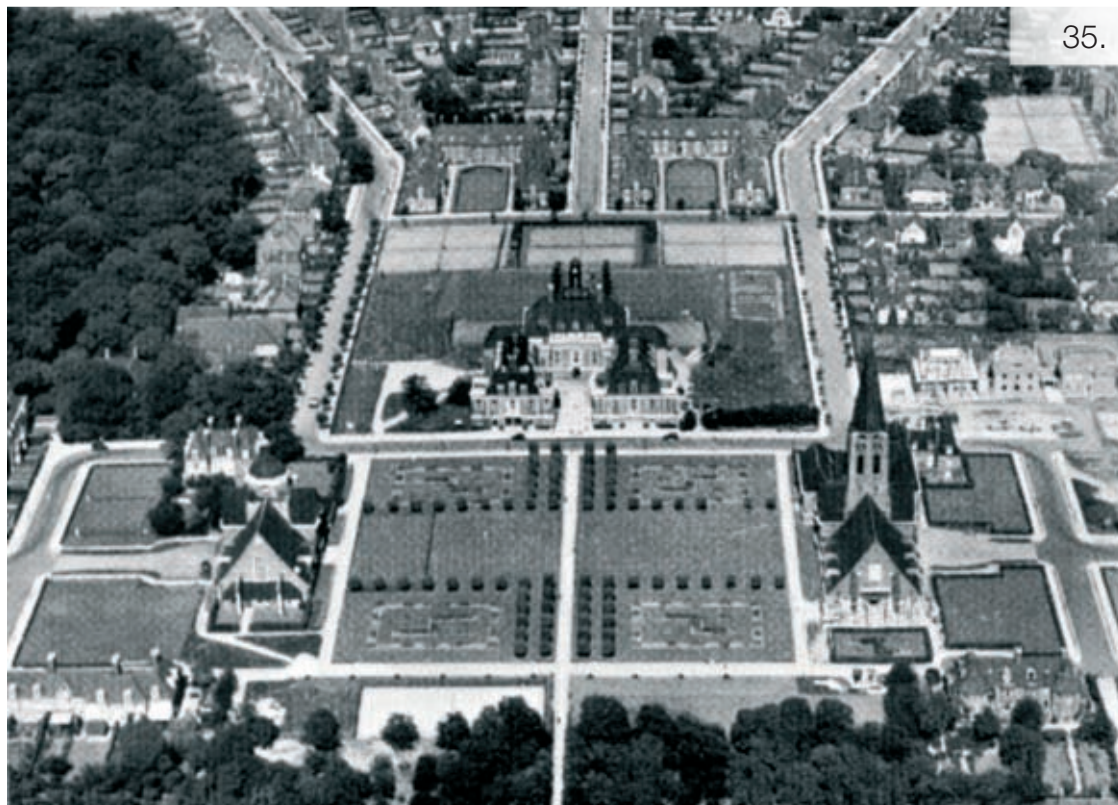


photo shows the formality of this area to the east with the two quadrangles opening off Bigwood Road and also how effectively it acts as a link to the 'New Suburb' (Photograph 35).

The top of Northway is dominated by the mass of The Institute buildings. It is a relatively busy road, with large numbers of parked cars. There are no grass verges here and the street trees are enclosed in tarmac. There are unsightly green TV cable boxes and large litterbins on both sides of the road, and a curious green metal post at the corner with Bigwood Road (Photograph 36). Tall trees in Bigwood and the Friends Meeting House are visible behind the Tea House and Free Church Hall.



36.



37.

Bigwood Road has a bare feel with a very small grass verge on the north-eastern side and some small street trees. Southwood and Bigwood Courts were built for the bereaved families of servicemen and have a similar, peaceful character set round attractively landscaped gardens. The almshouse layout has the buildings framing a large central lawn, with footpath, and further grass skirting along the buildings. The courts are open to Bigwood Road and accessible from the side roads by

paths. Southway ascends directly towards the eastern end of St Judes, the hedges directing the gaze upwards to the spire and towards the calvary on the eastern wall. This is a memorial to the fallen in the First World War, visible through the vegetation only in winter (Photograph 37).

Architecture

In Northway, the Teahouse, designed by Soutar (1919) with two maisonettes at either end, formerly belonged to the HGS Institute. It is set well back from the road with a front lawn, paved path, two mature plane trees, picnic benches and a Grade II listed 1935 red telephone box adding curiosity



38.

value (Photograph 38). The wisteria-clad symmetrical building is constructed from red and yellow brick, with three dormers and chimneys over projecting side wings. Three camber-headed leaded light casements lie behind the first floor wooden veranda, with two large beaten black metal S-shaped wall strengtheners as decoration. Below is a three-bay glazed frontage which forms the entrance.

The Free Church Hall is of considerable size, including a large meeting hall with stage,

basement, and many smaller meeting and teaching rooms. Substantial double wooden gates lead to the front garden, with a neglected rose garden, shrubs, bench and covered children's sandpit. A tall swinging wooden pub-style sign denotes the Free Church Hall and three large green notice boards are attached to the front wall. The red brick building has Kentish- or Sussex-style wooden tile cladding, down to the tops of the ground floor windows on the front walls of both halls, with a pattern of jagged overlapping tiles

([Photograph 39](#)). Two contrasting designs of bay window face the road. Nearly all the windows have white metal frames, with square leaded lights in casement windows. At the side of the main hall are two metal dormers.



In Bigwood Road, The Henrietta Barnet Junior School, also known as Bigwood House, is by Soutar in 1937-8 ([Photograph 40](#)). The Neo-Georgian frontage with white sash windows, dark tiles and purple brick is sympathetic to the neighbouring buildings, but unremarkable.



The central door has a high broken pediment with urn feature, echoing the urns at the parapet corners. The building entirely blocks the rear of the Institute while the copper bell tower makes reference to the main Institute cupola. Grade II-listed Southwood Court was built 1917-23 by Soutar, with Bigwood Court

following in 1923. The attractive late 17th-century vernacular town house style uses purple brown brick, with red brick dressings, white sash windows, and white doorways with fanlights along the road fronts. There are hipped dormers, with those in the court having unusual side windows. The projecting central



sections of each block have pedimented two light dormers with supporting side lights, and are framed by doorways with pretty circular windows above ([Photograph 41](#)). Interestingly, the two courts were not designed to provide direct mirror images across Middleway; they have subtly different sized windows in the projecting sections. Different coloured front doors add interest.

