



CCC AFU Report Number 873

An Historic Building Recording Survey at No. 28 Eastbury Avenue, Northwood, Hertfordshire

Building Survey

Toby Gane & Mo Jones

June 2006

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Site Name: BUILDING RECORDS AT 28 EASTBURY AVENUE, HERTS

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Survey at No. 28 Eastbury
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Hertfordshire**

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Site Code: XHT EAA 06
HER Event Number: TBC
Date of works: 8th to 10th and 12th May 2006
Grid Ref: TQ 0978 9207

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Summary

An historic building record of No. 28 Eastbury Avenue was undertaken by Cambridgeshire County Council's Archaeological Field Unit (CCC AFU) in May 2006 on behalf of Idris-Perrineau Town Limited. The detached villa is in the Arts and Crafts style and is of unknown architect and builder. It has had little alteration in the century since its construction and retains its appeal as a surviving element of early 20th century suburbia. The villa retains many original features, which is rare in today's renovation culture. Documentary research has revealed little, but it is probable that it is not part of the 'Metroland' development that typifies the character of the area, predating it by several years. The building record will be deposited with Hertfordshire County Council Historic Environment Record (HCC HER) and archive in due course.

1 Introduction

The villa (Plate 1) is located on Eastbury Avenue in Northwood, in the county of Hertfordshire, approximately 1km from Northwood railway station, on the Metropolitan Line (NGR TQ 0978 9207). The building is not listed, but is a fine example of Arts and Crafts architecture of the early 20th century, influenced by Edwardian styling. The architect and builder are unknown.

CCC AFU was commissioned by Idris-Perrineau Town Limited in April 2006, to undertake a programme of archaeological building recording survey in advance of development of the site and demolition of the subject building.

This archaeological building recording survey was undertaken in accordance with a Brief (Instone 2006) issued by Andy Instone of the County Archaeology Office (HCC CAO) Planning Application 8/06/0142, supplemented by a Specification prepared by CCC AFU (Gane 2006).

This included a minor amount of documentary research, which took place at the HCC HER and Hertfordshire Archives and Local Studies (HALS) prior to the commencement of site work. The results of this research will be presented in the final report under the heading "Historical Background".

The fieldwork and recording took place over a period of five days from the 5th to the 12th May 2006. The results will enable decisions to be made by CAO HCC, on behalf of the Local Planning Authority, with regard to the treatment of the building after archaeological survey is complete.

The site archive is currently held by CCC AFU and will be deposited with the appropriate county stores in due course.

2 Topography

The site lies within the Thames Valley, north of the River Pinn and the London Borough of Ruislip. Northwood itself straddles the county boundary between Middlesex and Hertfordshire, and the eastern section and majority of Eastbury Avenue, including the site, falls on the Hertfordshire side of the boundary.

3 Historical Background

3.1 Metroland

The site falls within an area dubbed 'Metroland'. First coined in 1915 by the publicity department of the Metropolitan Railway, the term refers to the area served by the railway from northwest London, into Middlesex, Hertfordshire and Buckinghamshire. The Railway set up a separate company to develop housing and shops along the Metropolitan's line.

Much of the area was extensively developed during the world wars and created suburban areas and commuter belt with a distinctive atmosphere. However, there is only a remote possibility that the villa is a surviving element of the Metropolitan Railway development (see 5.1 below).

3.2 History

Documentary research shows that the building was built at some point between 1898 and 1914 (OS Map 1898 3rd Edition, OS Map 1914 Edition). The boundaries, building and outbuildings appear to have remained largely unaltered since 1914. At some point, soon after construction a porch and rear extension were added to the building.

The building is in the late Arts and Crafts style, influenced by the emergence of Edwardian architecture. In the years 1910 to 1914, the middle classes were happy to mix a number of architectural styles including Louis XVI, Elizabethan panelling, Tudor beams, Arts and Crafts as well as Moorish influences, and the building does imbue at least two of these styles.

4 Methodology

4.1 Objectives

The objective of this Historic Building Recording was to determine as far as reasonably possible the history, nature, date, quality, condition and significance of the surviving building within the development area, and to make a documentary, photographic and drawn record of the building.

The Brief required that a professional archaeologist, specialising in Historic Building Recording, draw up a Specification (Written Scheme of Investigation) for a scheme of building recording that would meet the requirements of HCC's planning archaeologist and the planning authority.

The work was designed to produce a high quality record of the structures identified for demolition (Instone 2006) in the proposed redevelopment area, in accordance with the guidelines set out in:

- *Planning and Policy Guidance 16 - Archaeology and Planning* (Department of the Environment 1990)
- *Recording Historic Buildings: A Descriptive Specification* (RCHME 3rd Edition)
- *Standard and Guidance for the Archaeological Investigation and Recording of Standing Buildings* (IFA)
- *Standards for Field Archaeology in the East of England* (ALGAO)
- *Notes on the Recording of Vernacular Buildings* (YVBSG 2002)

4.2 Documentary Research

Prior to the commencement of archaeological survey a Desk-Based Assessment took place at HCC HER and HALS. The HER was consulted to identify any places of archaeological activity, whilst HALS was used to examine cartographic data, primary and secondary sources and any other historic building information not held in the HER.

The research was limited by time and by a general lack of available resources. This may be due to the age of the property, or because additional primary and secondary sources were not stored at these repositories. They may be located at more local archive/records offices or even Hillingdon Local Studies and Archives services, in the parish immediately to the south of the property. It was not possible to access these archives on this occasion.

4.3 Metric Survey

Metric survey was undertaken using a Leica TCR 705 Total Station in reflectorless mode. A circuit of stations was established at six points around the building from which it was possible to view all elevations as fully as possible.

At the end of each day, all metric survey data was downloaded and checked for errors by the Senior Illustrator/Surveyor. Any inconsistencies were noted and re-surveyed where necessary the following day. When archaeological building recording ceased on the 12th May 2006, the metric data was again downloaded and underwent a final error check.

4.4 Measured Survey

Measured survey was undertaken at RCHME Level 3 and used to record all floor plans of the main house. Basic equipment was required for this type of survey and included: 30m tapes, hand tapes and a scale ruler. The purpose of this survey was to record at a suitable scale (1:50) accurate ground/floor plans.

4.5 Photographic Survey

In accordance with the brief issued by HCC CAO, a photographic survey was carried out, also at RCHME Level 3.

A member of CCC AFU staff who is a qualified and experienced photographer was enlisted to carry out the photographic survey using medium format, 35mm format and digital format cameras.

Medium format photography using a Bronica SQ-A Zenza camera provided a high quality record of the building, externally and internally. The north and south elevations were recorded both obliquely and at a slight angle because it was not possible to sight the entire building in a single shot due to space limitations. These photographs have been rectified in AutoCAD with data acquired from the metric survey.

Two Pentax K1000 35mm format cameras were used with black and white print and colour slide/print film to record general room shots of the unchanged rooms, concentrating on any original details as well as total exterior coverage. This included detailed shots of structural/decorative features, as well as specific coverage of areas of the exterior where metric survey was not possible.

A high resolution Canon PowerShot Pro90 IS digital camera was used to record all subjects, including those unsuitable for photographing with

the 35mm or medium format camera. All photographs produced using this method were downloaded, stored and fully backed-up on the CCC AFU computer network.

4.6 Site Conditions

The building was left empty, which aided the recording process and allowed access to all areas of the building. Externally, overgrown shrubbery, ivy and trees obscured some elements of the building from clear view and hindered recording.

5 Results

The results of the building recording survey are discussed below in two parts. The results of the Desk-Based Assessment will be considered first, followed by an amalgamation of the results of the metric, measured and photographic survey, as all techniques were used together in order to produce a high quality record of the building. A detailed analysis of the building will be found in 5.2.

5.1 Desk-Based Assessment

The results of the Desk-Based Assessment at HCC HER and HALS were minimal. Only three historic maps were found to be of direct relevance.

The earliest map, OS 1898 3rd Edition (Fig. 4) shows the area in which the building is located to be a predominantly rural landscape of open fields with scattered private and public buildings, with the London to Aylesbury railway line, completed in 1892 situated to the west. At this point Eastbury Avenue has not been laid out, but a pencil sketch on the map shows its location.

The next map, the OS 1914 edition (Fig. 5), shows that Eastbury Avenue and the surrounding area had been rapidly developed and shows No. 28 and its boundaries. Interestingly, this map demonstrates that the building has the same layout and outbuildings as today, suggesting that the rear extensions (Plate 2) and the porch (Plate 3) were added fairly soon after the building was constructed.

The 1935 edition map indicates that the ground plan of the building has not altered since 1914 and that previously empty plots have now developed with expansion of the new urban area had continuing northwards (Fig. 6).

The historical background set out in the Specification for this work (Gane 2006) describes the property as a 'Metroland' villa and suggests that its construction may date to the 1920's or 1930's. Subsequent investigation has shown that there is little or no direct evidence to link this building to the Metropolitan Railway's 'Metroland' campaign and its subsidiary company, the Metropolitan Railway County Estates Limited (founded in 1919) campaign to buy land and build estates along its line. Although thousands of homes were built during the 1910's and 1930's in 'Metroland', from Baker Street to Neasden, Wembley and Rickmansworth, the property at Eastbury Avenue was probably not part of the development (London Transport Museum 2006). The OS maps, as described above, clearly show it pre-dates both the 'Metroland' and MRCEL development by up to 17 years.

5.2 Building Survey

The results of the building survey presented below highlight the main alterations and/or additions identified during the survey. The discussion commences with external features.

5.2.1 External Ground Plan

Survey and map evidence has shown that the property is detached and that the ground plan and plot boundaries have remained unchanged since at least 1914 (see above, 5.1). The building covers an area in excess of 150 m², making it a sizable dwelling, although slightly smaller than average for properties of a similar date along that part of Eastbury Avenue.

The only major alterations or additions to the external ground plan are the hip ended porch on the north elevation and the ground floor extension to a reception room (G3) on the south elevation (see below)

In addition, two outbuildings appear on the 1914 OS map. These were built either at the time of construction or shortly afterwards and comprise a brick build shed to the east, and a freestanding 'pre-fabricated' concrete structure, with an asbestos roof, that was probably intended as a garage, to the west.

5.2.2 External Elevations, General Appearance,

The external appearance of the building consists of three parts. At ground floor level the elevation consists of concrete render at varying heights which projects slightly from the face of the building. Above this, for thirty-seven courses is exposed brickwork laid in Flemish bond. The

bricks are orange-red in colour and machine-made. Pointing and bonding was undertaken using lime-mortar, but where modern brickwork is present, Portland cement has been used.

The upper half of the building, notionally representing first and second floor level, is clad in concrete 'pebble dashed' render and painted white. Separating the cladding from the brickwork is a non-continuous and projecting moulded brick course in the *Cyna Recta* style.

Unless stated elsewhere, the windows are of Voyseyan Arts and Crafts style timber gridded casement style with iron hinges and stays. They are generally divided by three wooden mullions and each casement is gridded into two columns and four rows of small panes. Only the ground floor windows (and doors) have relieving brick arches that are visible. The windows of rooms G6 to G9 are simplified versions of the same style, reflecting their position in the lower status area of the building. Both bay windows (north and south elevations) are roofed with a tiled projection.

The roof is essentially of timber-frame construction (although this was not fully investigated) and is clad with machine-made clay tiles, possibly replacing original hand-made clay tiles. The roofline is pitched with a hipped projection on the west side and gabled projection on the east side, both projections being north facing. The roofline steps down at the point of the eastern chimney to the eastern section of the building, and is again pitched but some 0.5m lower than the main roof. The original iron guttering and down pipes are still *in situ*, as is the lead flashing.

There are two brick built chimneystacks (both in Stretcher bond with traces of orange paint remaining) situated at the western end of the roof and at the east end where the roof height drops, as stated above. Both are wide with neatly stepped flared platforms, and red clay pots are cowed with a horizontal half pipe (Plate 4).

5.2.3 External Appearance, North Elevation

The north elevation forms the front of the property and faces Eastbury Avenue across the front garden and gravelled driveway. Additions and alterations to this elevation include: a porch (see below for detail), a security alarm box, replaced panes in the bay window, a light fitting on the porch front posts.

A freestanding, square open porch is positioned abutting the front door and is built on a concrete foundation and constructed with modern reddish-brown bricks (laid in Stretcher bond) and square timber posts supporting a timber-frame, hipped end, tiled roof.

Between the two north-facing projections (described in 5.2.2) a pitched veranda style roofline fills the gap and covers the corridor beneath (G8 & G9).

The front door is ostensibly original, half-glazed and has fine quartered, small paned leaded windows in the Voyseyan style with coloured glass. It has been painted creamy white. The original letter-box has been retained and the iron hand pull for the door bell exists to the right of the front door *in situ*.

As stated previously, all the windows are original, with the exception of the lower part of the bay window, where the gridding has been removed and replaced by single modern panes.

The western gabled projection is adorned with mock Tudor style close-studded magpie-work in the Edwardian/Arts and Crafts style, and suggests a date range of 1905 to 1915 (Plate 5).

It is clear that there have been alterations to the porch, possibly at the same time the extension to the southern elevation was added. Newer brick has been added at the edges of the doorway, and although the door itself appears to be original, it is possible that the porch has been enlarged to make a grander entrance (Plate 6).

5.2.4 External Appearance, East Elevation

This elevation is related to the domestic side of the building. It contains four windows and two doorways (Plate 10).

The right hand doorway is similar in form to the windows and includes a three-paned transom window. The door has been painted black and has a step formed from a row of fourteen bricks laid on edge. This provides direct access to room G6 (see below).

The second doorway, on the left hand side of this elevation is now blocked, with only the relieving arch retained (Plate 7). The area is now in-filled with modern bricks laid in Stretcher bond. The lower third of this blocking is partially covered with concrete render. Originally this doorway formed the only external access to room G5 (see below).

An original iron hopper and drainpipe run down the centre of the elevation.

On this elevation the first floor has one small window, just above the brick moulding course, which provided light for the understairs linen room (F4) (Fig. 2). The second floor has two higher windows, the upper for room S2 and the lower to illuminate the stairway and landing up to the second floor.

5.2.4 *External Appearance, South Elevation*

The south elevation forms the rear of the house and overlooks the rear patio and garden.

Almost all of the first floor on this elevation is obscured by dense vegetation adhering to the structure. This caused problems during the metric and measured survey resulting in potentially inaccurate data. Every effort was made to reduce this problem by removing the vegetation where physically possible.

Apart from where mentioned previously, the first and second storeys are unchanged since construction, unlike the ground floor, which shows perhaps the most significant alteration overall.

As mentioned in section 5.2.4, a blocked doorway was seen which originally provided access to room G5. Although the exact sequence of events is unknown, it is likely that the doorway into G5 was blocked when it was no longer required to provide access. Instead, a wider access point was created in the south elevation in the form of modern, double patio doors (Plate 8). This served to re-direct access from the narrow, east side passage to the patio and back garden area.

The second alteration on the south elevation concerns the bay window of room G4. Originally, it is thought that this bay would have consisted of three side windows (fully extant on the east side) and probably double patio doors. Within a short time, this arrangement is altered whereby the patio doors are removed and replaced by a large square window consisting of a single pane of glass. The lower portion of the bay is bricked in, a single door is positioned on the west side of the bay adjoining the main house and a window seat is inserted inside.

Adjacent to the bay window and located at the southwestern corner of the building is a square extension with patio doors and matching windows and a conventional window on the east side. This extension is not contemporary with the construction of the house since the bricks used are red, not orange fabric (as on the main house) and do not form a continuous course and because its walls are up to 0.10m thinner than the main house. The patio doors, whilst stylistically similar to the doors of the first and second floor, are modern and were inserted much later than the construction of the extension. It is likely that they replace earlier doors or windows.

It is thought that the bay window and square extension date to approximately 1914 because they lay under a roof line that appears to have remained unchanged since then and because internal decoration and styling (particularly the window seat of the bay window) strongly suggest an early 20th century date.

A veranda style roofline has been added mid façade on the western side, that covers both the extension to G3 and the bay window to G4. The windows in this elevation, although generally bigger than the north elevation, are of the same style; Voyseyan Arts and Crafts style timber gridded casement windows with iron hinges and stays. All of the windows appear to be original, other than the French windows to G3 (modern sympathetic replacement) and the bay windows to G4 (main sections replaced by modern panes). The dormer windows are lead clad, with flat felted roofs.

The extension added to G3, is clearly later than the house, as the newer brick does not match the original fabric and has been roughly keyed into the main structure (Plate 9).

A second set of smaller French windows open out from G5. A small plain window, out of character with the Voyseyan style, opens from G5 in the eastern limit of the façade.

5.2.4 External Appearance, West Elevation

The west elevation (Plate 11) relates to the reception end of the house, and the principal rooms. The elevation has just three small windows, one at ground floor and two at second floor level.

The brick chimneystack on this elevation is exposed to ground level and is arranged in a angled manner. Three small timber gridded casement windows exist in this elevation, two on the second floor and one on the ground, which has an exposed brick relieving arch.

The windows are plain, not in the Voyseyan style, and are typified by a tile drip sill and a proud sub sill in brick. The moulded brick course in the *Cyna Recta* style continues to separate the lower exposed brick from the rendered upper section of the wall.

5.2.3 Internal Appearance

The following is an account of the main internal structural detail and alterations on a floor-by-floor basis.

All internal walls appear to have been re-plastered at some point in the house's history, as they are all in relatively good condition, although this cannot be confirmed. The rooms that remain unplastered are G6 and G7.

The general internal appearance of the house is good. The building has been reasonably well maintained, until quite recently and there have been numerous phases of renovation and renewal. All wall surfaces have been painted or wall papered, and floors carpeted or tiled. Woodwork has also been well maintained.

a) *Ground Floor*

G1 is accessed through the main entrance in the north elevation and is best described as a reception hall (Plate 12). All the main reception rooms (G2, G3, G4) can be accessed from the hall, and at the eastern end of the hall an entrance the domestic section of the house can be found.

The stairs are timber built and were designed to be on display, with nicely rounded nosing, and plain newel and balusters with only small sections of turning. The point where the riser meets the tread has decorative detailing.

The flooring is timber board, with modern carpeting overlying it. There is original timber skirting, plaster coving and dado rail still in place.

Room G2 (Plate 13) is currently accessed via a single doorway from G1. The best description of this room would be a parlour, with its bow window (north facing) and fireplace in the southwest corner. It has original skirting and coving but no dado rail. Flooring is timber board overlain by modern carpeting.

Room G3 is accessed from G1 and G4. This room was probably the drawing room, designed for formal entertaining, having a southerly aspect, and access to the gardens via the French windows. The later addition of the extension increases the size of the room by a third.

The room has timber board flooring, overlain by modern carpeting and the original skirting boards. This room had been modernised in the recent past, and so any signs of a dado or picture rail, had there been one, had been erased. The fireplace in the west wall has been boarded up.

Room G4 could be accessed from G1, G3 and G5. This room was probably designed as the dining room given the large south facing bay window and access through to the kitchen (G5).

G4 differs considerably in appearance to the other rooms (Plate 14). The room has an early high quality parquet block timber patterned floor, which distinguishes the room from the rest of the house. The room has a dado rail, possibly original, and fine original plaster coving. The bay window has built in timber box seating, which appears to be contemporary with the house. The glazing in the bay window has been

replaced with modern large panes, which looks out of character with the early windows.

G5 is the kitchen. This large room has been extensively renovated, but it should be noted that there is a lack of decorative touches such as coving and decorative architrave, and all but one of the windows are smaller and plainer than the Voyseyan windows, giving the room a utilitarian feel. The flooring is of modern quarry tile.

A large recess in the west wall was probably designed to take a range, but the flue is now blocked up. The room is accessed from G4 and G1. Originally, an external door existed in the east wall, but this has been blocked up, although its remains are visible from the external elevation. A serving hatch through to the dining room (G4) exists, but has been blocked up by plywood on the dining room side in the recent past.

G6 is accessed from G1 and through an external door in the east wall. Completely utilitarian in appearance with painted brick walls, the room is now being used as a boiler room/utility room, but was most likely originally the scullery (Plate 15). There are no decorative features to speak of, but there is an original butlers' sink still in place. The floor is of modern quarry tiles. The external door is of the modern glass panelled type.

G7 is accessed from G1. Its size and proximity to the kitchen and scullery indicate it would have been the pantry or larder. The floor is of possibly original quarry tiles. No decorative features exist, and as with G6, the walls are of painted brick.

G8 and G9, now divided by a stud wall, would have originally been a corridor linking the kitchen and scullery with the hall and front door. The floor is marbled lino, possibly early.

The majority of the internal doors of the ground floor appear to be original. There are a number of different styles, including ones with a single panel above the lock rail and two muntins and three panels below the lock rail. Plainer two panel designs also appear to be original. Some have been replaced with modern glass panelled door. A number of the original doors also have original brass furniture, but others have had new furniture fitted at some point.

b) First Floor

The flooring throughout the first floor is timber board overlain with modern carpet. The skirting throughout is original, and similar to that used downstairs.

F1 is the landing and is accessed from the ground floor via a timber staircase from G1. F1 accesses every room on the first floor bar F7,

which can only be accessed from F8. F1 contains some decorative elements. The banister uses plain newel posts similar the one at the bottom of the staircase, and similar balusters with a small machine turned section (Plate 16).

The landing is split level, having a rise of three steps up to the western end of the house.

F2 is used as a water closet, probably since construction. It has one west facing window, and no notable features.

F3 is one of the three bathrooms on this floor. A single window faces north. It has been modernised, but original features include a cupboard, but skirting and coving does not survive in this room. A heated towel rail looks as though it may date to the 1930's, 40's or 50's.

F4, located under the stairs to the second floor, contains a hot water cylinder and shelving for linen. A single window faces east. The ceiling is timber lined (Plate 17).

F5 is a substantial sized bedroom. It has fitted wardrobes and shelving, both of which are likely to date from the early years of the house, and interestingly contains an original sink unit in the northeast corner. The room is coved with original plaster coving. A single window faces south.

F6 is another good-sized bedroom, although slightly smaller than F5. The only original features in this room are the skirting and plaster coving. A single window faces south.

F7 is now an en-suite to the master bedroom (F8). Originally it may have served as a dressing room. It has been completely modernised, but the original skirting and coving survive. A single window faces south.

F8 is the master bedroom (Plate 18). Original features include the coving, the skirting and a large hand built fitted wardrobe along the entire west wall. A single window faces south.

F9 contains a number of original features. As well as skirting and coving, there are two ten bar early cast iron radiators, a vestige of an early, if not the original, heating system (Plate 19). Also a high quality hand built fitted wardrobe may date from the early years of the house, but it may also be as late as 1940's or 50's. The wardrobe is in the southwest corner of the room, cleverly hiding the offset chimneybreast from room G2 below. A single window faces north.

F10 is a bathroom. It has been completely modernised, but the original skirting and coving survive. A single window faces east.

F11 is a small storage room or box room, and may have been added at a later stage, possibly at the same time as the bathroom next door in F10.

The doors on the first floor follow the same conventions as those on the ground floor, being a mixture of styles and ages.

c) Second floor

A more austere feel typifies the second floor. Moulded skirting boards continue onto the second floor landing, as do decorated balusters of the staircase, but none of the rooms have finely moulded skirting or coving like the rooms downstairs (Plate 20). Architrave in these rooms is also less decorative. The rooms are set into the eaves, heightening the utilitarian feel, and - other than the two dormer windows - the small windows do not allow a great deal of natural light into the rooms. Some original doors exist, but others have been replaced.

S1 has no windows and may have been used as a storage room.

S2 has one casement window facing east. An internal cupboard is present utilising the space next to the chimneybreast, and a fitted wardrobe that does not appear to be contemporary with the house (Plate 21).

S3 has one dormer window. An original sink has been retained in a modern unit in this room.

S4 is the biggest of the rooms on the second floor. It has one dormer window and two small casement windows (Plate 22).

6 Discussion

This building falls into the category of architecture influenced by the Arts and Crafts movement. This movement began in about 1870, but by about 1910 it had started to go out of fashion due to the modernist influence that had begun to take hold. Although the 'quaint' style continued in use into the 1920's, modernist styles gained more and more adherence, particularly by the middle class.

The villa at No. 28 Eastbury Avenue retains more than one architectural style. Its main influence is the Arts and Crafts movement, but it also embodies some Edwardian influence, most notably the magpie work on the gabled end. Having said that, there is none of the fussiness of high Edwardian architecture, and it could be argued that a degree of modernist influence is apparent, ensuring simplicity and function were key elements of the villa rather than decorative ostentation.

An interesting aspect of the villa is the delineation between functional, utilitarian and reception, formal elements of the house. The eastern end of the ground floor, with its utilitarian feel, lack of decorative elements, small plain windows, and tradesmens' entrance may have been designed for servants. If this was the case, it is likely that the second floor was dedicated to housing servants, reflected again by its utilitarian theme.

The small corridor at the front of the house (G8 and G9) could have been used by servants accessing the front door, whilst allowing privacy to the main reception rooms. It is likely that, although the house was designed to utilise servants, within the first 20 or 30 years of use servants would have been redundant, due to the changing demands of the workforce and society. It would have been rare for a house of this size to have supported servants much beyond WW2.

There have undoubtedly been many changes to the house since it was built. The extension to the main reception room is an obvious one, but more subtle ones are the changes to the porch, and changes to room layout.

French windows were added to G5, probably at the same time that the side door was blocked up, and it is certain that this was not for the benefit of domestic staff. This reflects the changing use of the house from serviced to self-service.

Upstairs on the first floor the centre window in the north elevation has been divided by a stud wall to create F11. This is clumsy, and is unlikely to have been part of the original layout. Also F9 appears to be badly proportioned, with an added wall cutting the room off close to the window. The assumption is that changing social domestic pressure lead to the requirement for more bathrooms. F9 may originally have been a much bigger room, but was divided to provide the additional bathroom at F10.

7 Conclusions

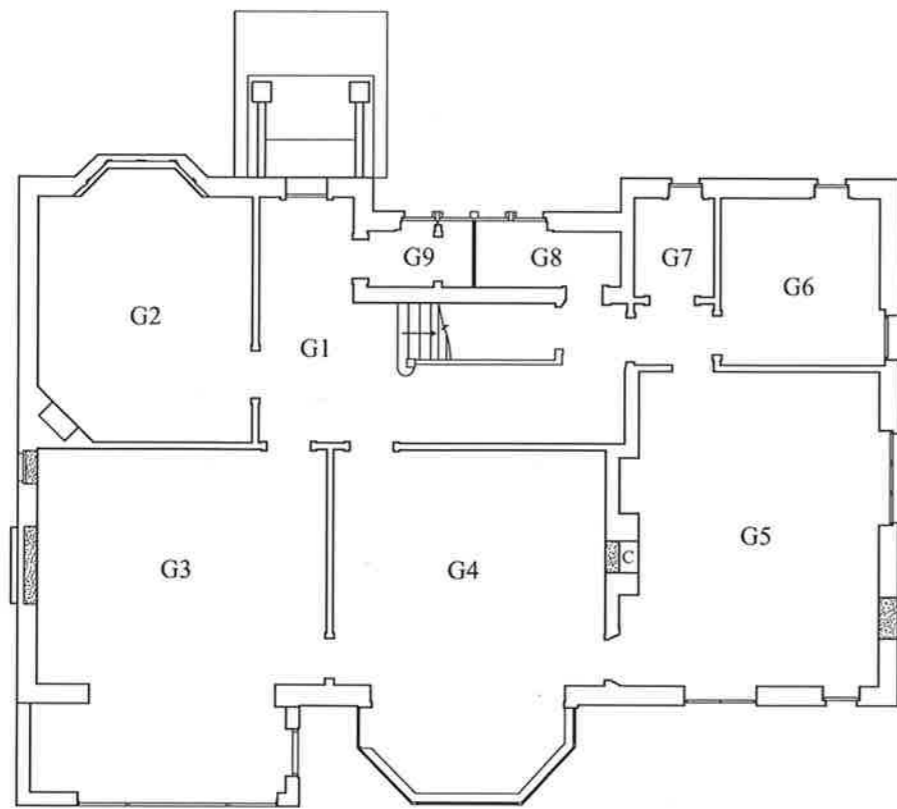
The villa is a fine example of early 20th century vernacular architecture, typifying the social ambitions of the upper middle classes during that period. Retaining many original features, and insights into the domestic arrangements of the house and its inhabitants, it represents a type of property that is becoming increasingly rare, and unfashionable in post-modernist Britain.

Any Recommendations for any future work based upon this report will be made by the County Archaeology Office.

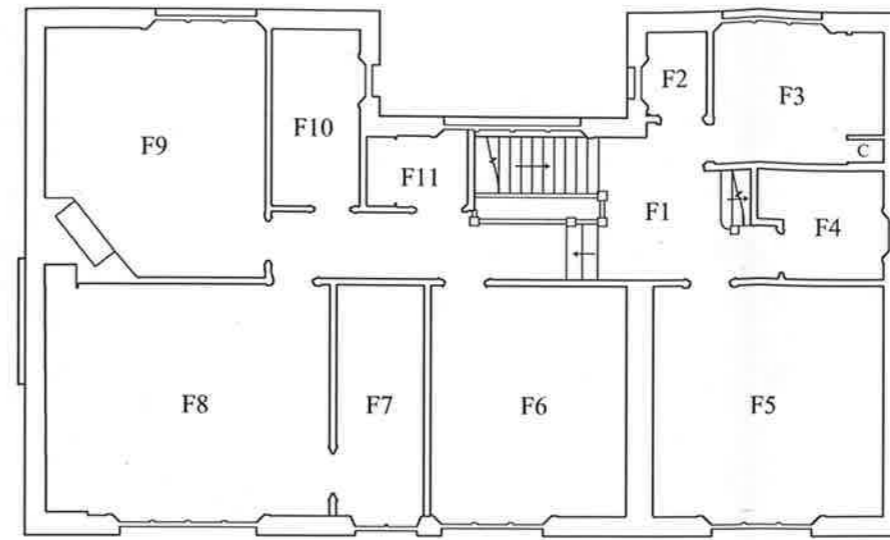


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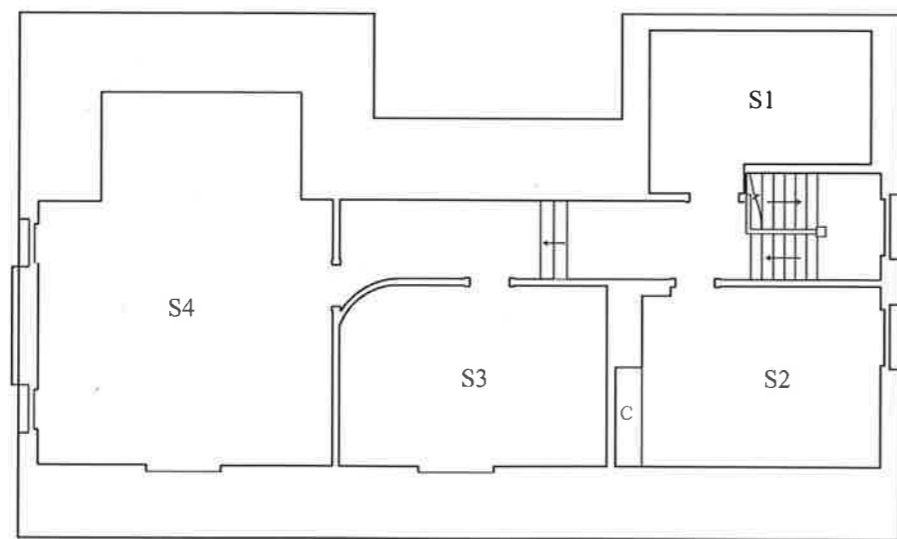
Figure 1: Location of 28 Eastbury Avenue, Northwood



Ground Floor



First Floor



Second Floor



Figure 2: Plans



Figure 3: Elevations

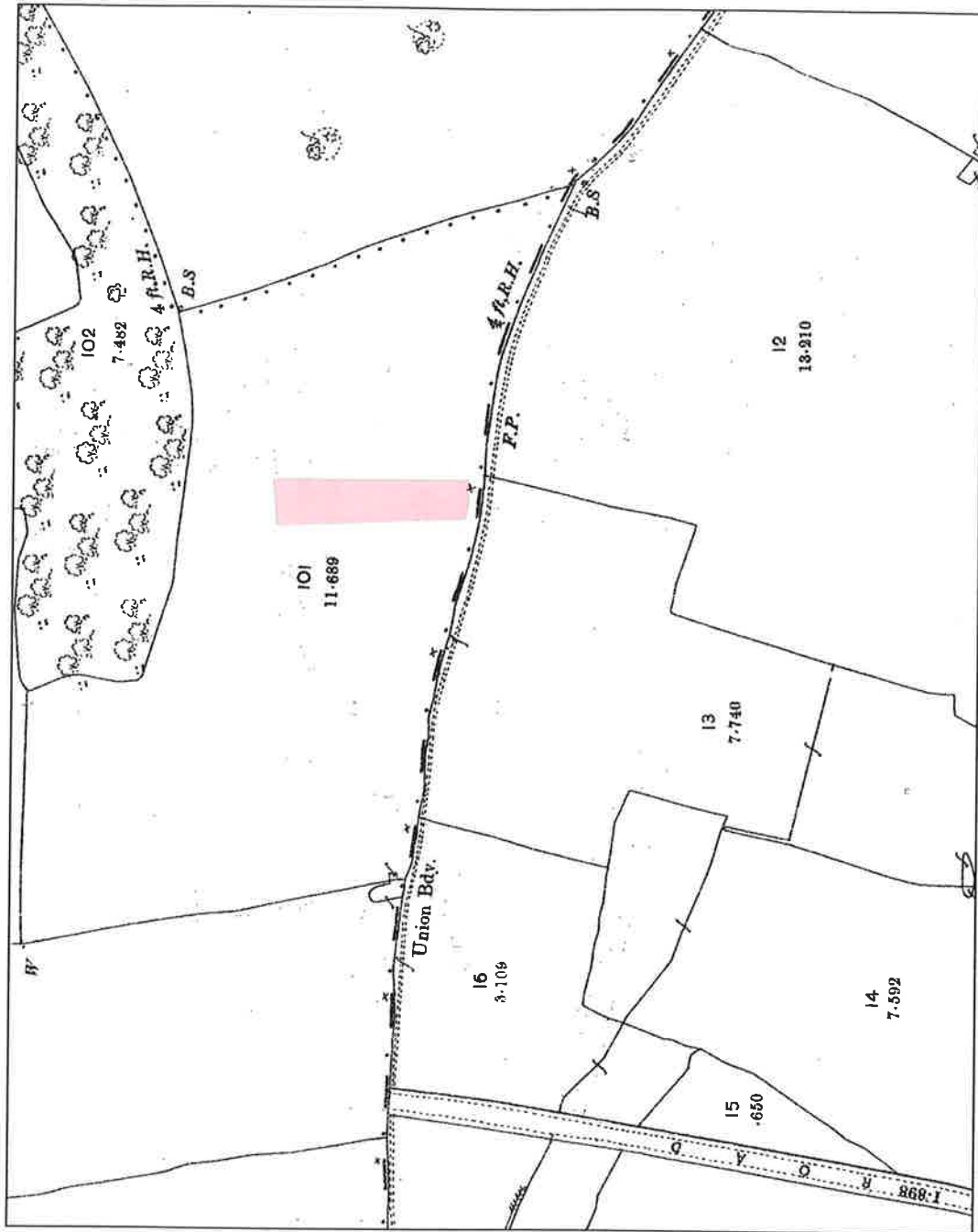


Figure 4: 1898 OS 3rd Edition Map

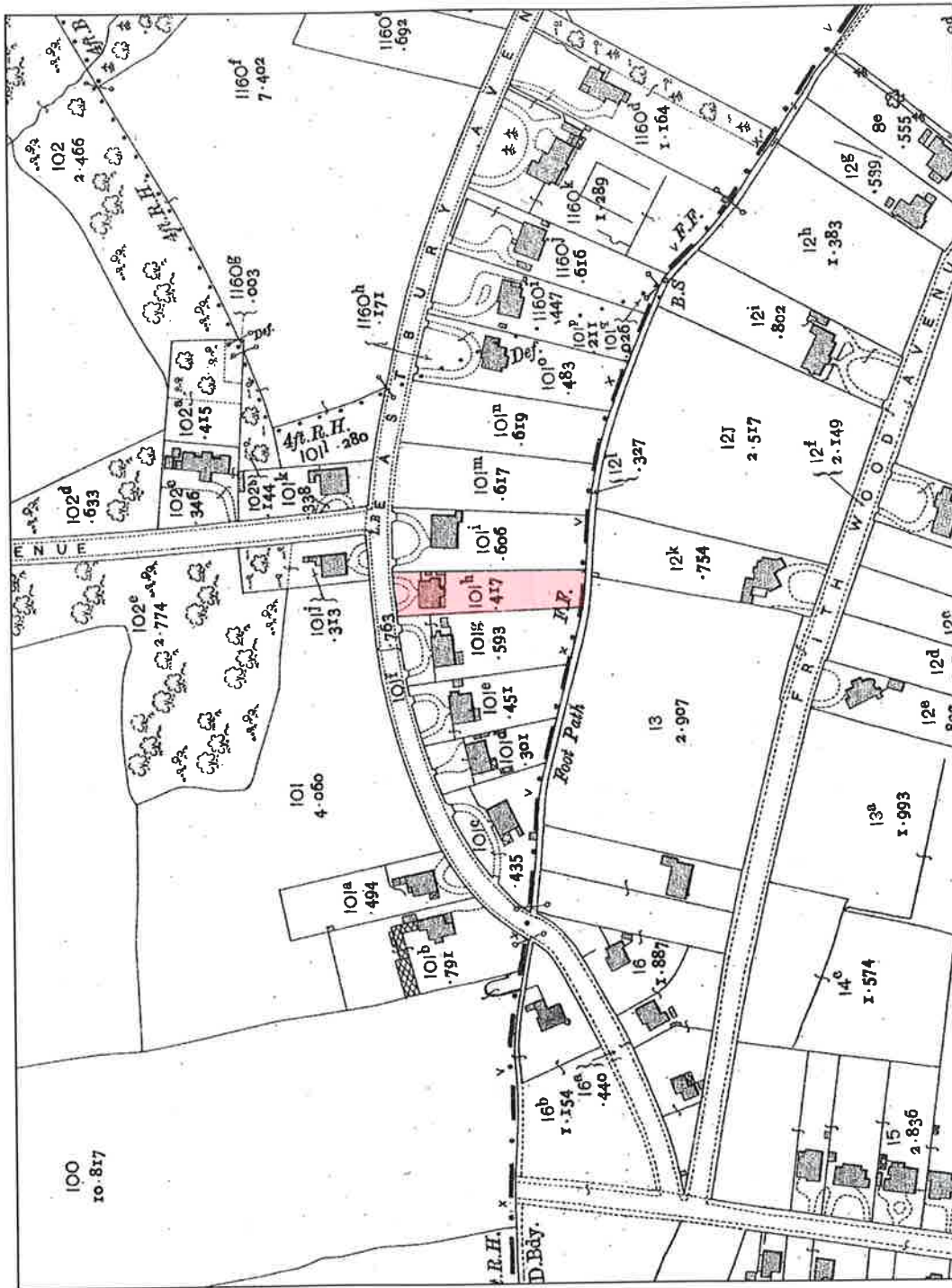


Figure 5: 1914 OS Edition Map

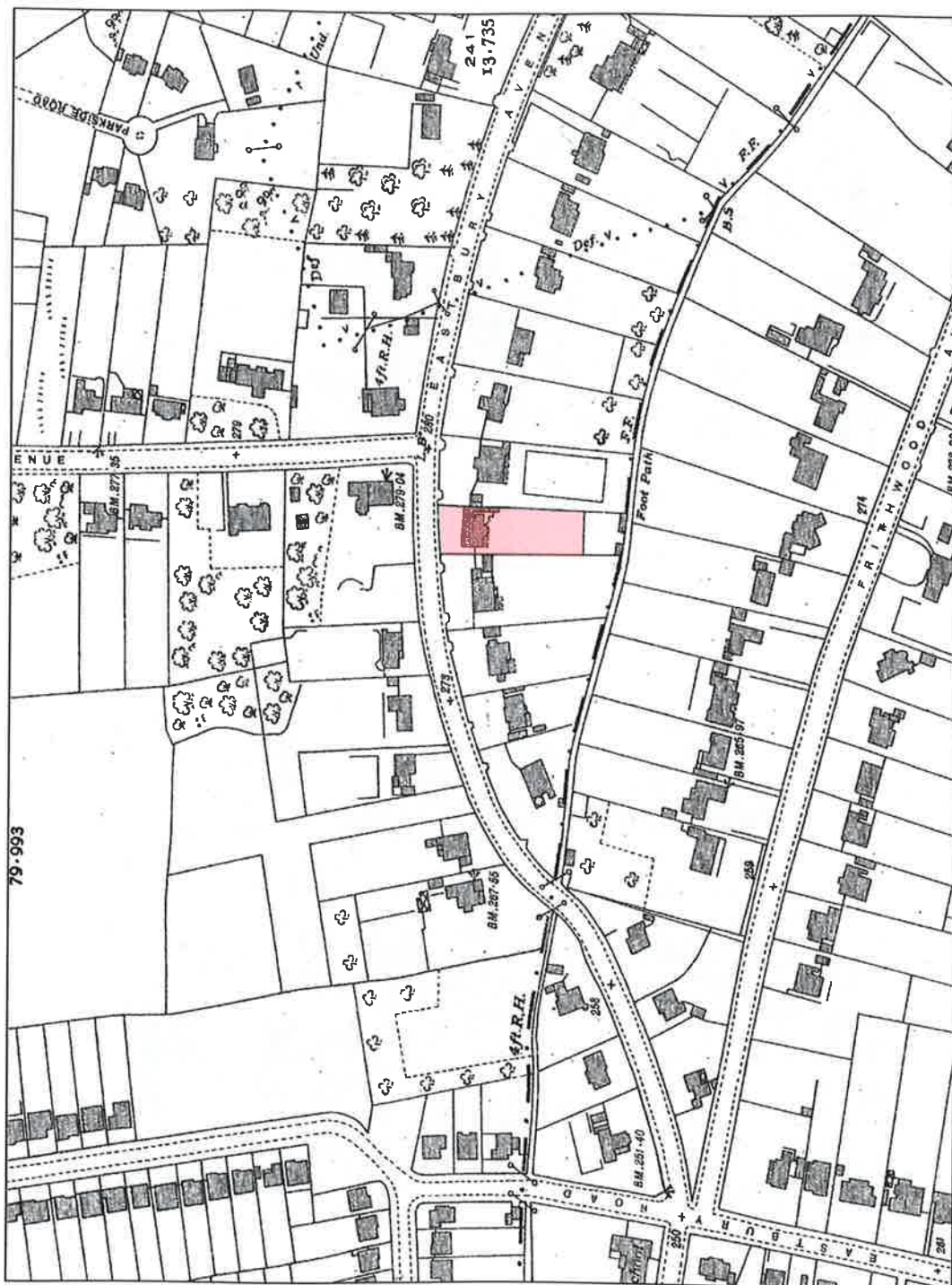


Figure 6: 1935 OS Edition Map

Plates



Plate 1: View of the front (north elevation) of the property, facing south



Plate 2: View of the rear (south elevation), facing north



Plate 3: The main entrance and porch, facing south



Plate 4: View of the western chimney and dormer, facing northwest



Plate 5: View of the magpie-work on the north elevation



Plate 6: View inside the porch, showing alteration to brickwork and original iron bell pull



Plate 7: View of the east elevation facing northwest, showing the blocked up doorway



Plate 8: View of the eastern half of the south elevation, facing north



Plate 9: View of the join of the extension brickwork (right) keyed with original brickwork, looking northeast



Plate 10: View of the east elevation, showing the proximity of the brick shed

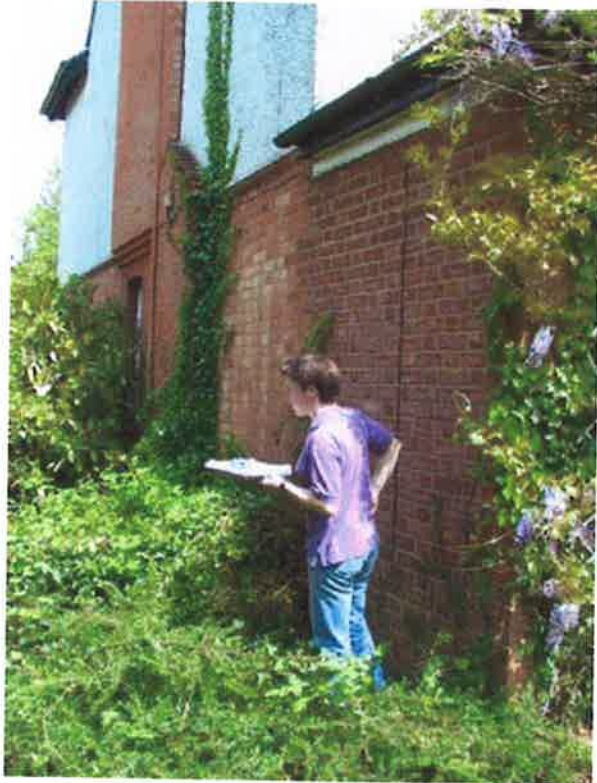


Plate 11: View of the west elevation and extension, looking northeast



Plate 12: View of the reception hall and front door, facing north



Plate 13: View of G2 facing southwest



Plate 14: View of the dining room (G4) looking southeast



Plate 15: View of the scullery (G6) showing the butlers' sink



Plate 16: View of the landing (F1) and banister, looking southwest



Plate 17: Linen cupboard (F3), used as an airing cupboard/hot water storage



Plate 18: View of F8 looking southeast, showing doorway to F7



Plate 19: View of the original cast iron radiators in F9, facing north



Plate 20: View of the second floor landing, facing west



Plate 21: View of S2 showing position of integral cupboard (next to chimney breast)



Plate 22: View of S4, facing west

Acknowledgements

The authors would like to thank Idris-Perrineau Town Limited who commissioned and funded the archaeological work. The project was managed by Toby Gane. The senior illustrator/surveyor for the project was Crane Begg.

The brief for archaeological works was written by Andy Instone, of HCC County Archaeology Office.

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Appendix 1: Limitations

Limitations were encountered throughout the survey and comprised restricted access, especially to the east and west elevations, and obstruction by trees that were situated very close to the building. In addition, climbing plants obscured detail where it adhered to the elevations. Where possible the missing data was supplied using measured survey.



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