
9. Lister Park

Lister Park Summary

As well as being a Grade II Listed Historic Park, Lister Park is a key constituent of North Park Road conservation area, Manningham and Bradford as a whole. The variety and high quality of the natural features, open spaces, buildings and structures within its confines underpin the Park's value.

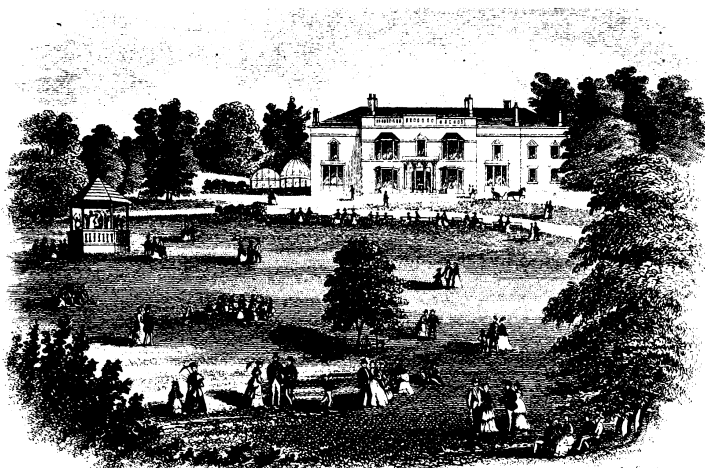
- In the 1820s, fields owned by the Lister family were consolidated to create a large park-like estate around the family seat, Manningham Hall. In 1870 Samuel Cunliffe Lister, owner of Manningham Mills, sold the estate cheaply to the Bradford Corporation on condition that it would be used as a public park. It quickly became the city's premier park.
- Lister funded the demolition of Manningham Hall and the construction of a new art gallery and museum in its place. The result was the Grade II Listed Cartwright Hall (completed in 1903) which was designed in an exuberant, highly ornate neo-Baroque style and is unique in Manningham. Cartwright Hall is the centrepiece of Lister Park and played the same role at the 1904 Bradford Industrial Exhibition which was held in the Park.
- Between 1998 and 2002 £4.2million provided by the Heritage Lottery Fund and Bradford Council were used to refurbish and improve Lister Park and give it a new lease of life. This included co-ordinated and appropriate furniture, the improvement of maintenance regimes, new playgrounds, the revamping of the boating lake and botanical garden and the construction of the North of England's first Mughal garden.
- Lister Park is quite grassy and open in character with trees limited to the perimeter (forming a buffer) and lining the promenades and pathways which retain setted gutters.
- There are three impressive gateways to the Park which are all Grade II Listed. The Oak Lane entrance has ornate gatepiers and ironwork, while the Keighley Road gateway takes the form of a giant castellated arch with turrets in a mock historic style. The gates to North Park Road are in an elaborate Baroque

style which complements the architecture of Cartwright Hall which is behind them.

- Cartwright Hall is fronted by one of the few remaining stately-homes-style formal Victorian layouts of flowerbeds. They provide the front of the Hall with a fitting immediate setting.
- The Mughal garden is built in the tradition of a type of garden found in Pakistan and northern India. It is a large rectangular enclosed space with a central geometric arrangement of cascading water, canals and fountains surrounded by walkways and lines of trees and hedges. It is a calm and tranquil space whose formality complements the nearby Cartwright Hall.
- The formally laid out botanical garden of 1903 has been replaced by a new garden which is themed on botany and geology. It contains a substantial number of specimen trees, shrubs, flowers and creeping plants arranged in an attractive layout. The garden is bisected by a beck in a manmade channel and includes a scaled down version of the Thornton Force waterfall in North Yorkshire.
- The boating lake covers three acres of land and is surrounded by a wide promenade. A modern style new café/boathouse made out of natural materials stands at one end of the lake. Other new developments, such as the playgrounds and bowling pavilion are also modern yet are of such high quality that they do not look incongruous.
- Grade II Listed statues of Samuel Cunliffe Lister and Titus Salt are important focal features at two of the Park entrances and add to the area's sense of place.

Although it lies within North Park Road conservation area, Lister Park is described in its own chapter as part of this assessment in recognition of its status as a Grade II Listed Historic Park. Although clearly directly related to the rest of the conservation area, there is a diversity of buildings, spaces and features in the Park which for ease of reference are best described in a single chapter.

of the 1904 Bradford Industrial Exhibition, which was opened by the Prince and Princess of Wales (King George V and Queen Mary). A number of buildings, amusement rides, pavilions and other structures were temporarily placed in Lister Park, including a bridge across the boating lake. Other attractions included a living Somali village, complete with a Somali tribe.



This Victorian era etching shows Lister Park when Manningham Hall was still standing. The bandstand originally occupied a position in front of the Hall and is shown here on the left.

Lister Park contained a number of facilities and attractions from the outset, including a boating lake, botanical gardens and bandstand. Other features such as a swimming pool have come and gone over the 20th century. Despite its position as Bradford's premier park, Lister Park was in need of improvement and restoration by the 1990s. The Park was restored to its original splendour using funds provided by the Heritage Lottery Fund (HLF, who provided £3.2million) and Bradford Council (who provided £1million and also designed and carried out the scheme) between 1998 and 2002. As part of the scheme, the North of England's first Mughal garden was created in the Park, in recognition of Manningham's sizable Asian British population. The restored Park is a genuine asset to Manningham and Bradford which is well equipped and immaculately maintained and it is the goal of the Council and voluntary groups such as the Friends of Lister Park and Manningham Means Business to ensure that it stays that way.

Lister Park is bounded traditional stone boundary walls, most of which are made of coursed rock-faced sandstone 'bricks' with rounded ashlar copings. These walls, which are ramped where the land slopes, are punctured by a small number of formal gateways.

The main gateway to the Park is at the corner of Oak Lane and Keighley Road/Manningham Lane. This gateway consists of two carriage entrances

flanked by two smaller pedestrian entrances and was erected to commemorate the opening of the Bradford Industrial Exhibition by the Prince and Princess of Wales in 1904. The ashlar gatepiers stand on moulded chamfered plinths. The shafts have ashlar block faces with chamfered edges and are surmounted by a fine entablature with carved dentils carrying a moulded cornice. Above the cornice, the capping has a small central segmental pediment to each face, with a ball finial on top of a panelled pyramid. The central of the five gatepiers is larger and has a more elaborate capping with larger segmental arch pediments with floral carving to the tympani. The panelled pyramid is elongated and is topped by an ornate branched iron finial which probably originally functioned as a stand for gaslights. The fine early 18th century style iron gates in each of the four openings lend more elaborate decoration to this landmark gateway. Behind the gates is a broad roadway flanked by pavements. Inside of the carriage gates is a setted length of roadway, which is the only natural stone surface in the vicinity.



The monumental gateway to Lister Park from Oak Lane is a Grade II Listed landmark.

Adjacent to the gates is a lodge, which, like the gates is Grade II Listed and was probably designed by Simpson and Allen, who designed Cartwright Hall. The lodge is built of rock-faced sandstone 'brick' with ashlar dressings with a blue slate roof. The building stands on a battered plinth which is topped by an ashlar string. Overlooking the entrance to the Park is a gabled five light square bay window. This bay window has an overhanging roof with is fronted by ornate openwork bargeboards with a circle motif and drop finials at the bottom of either pitch. The bay window consists of five squared single pane sash windows. The architrave to the jambs and mullions is carried over the window as segmental and semicircular arches. The semicircular arch over the central window is raised and frames an ashlar panel which carries a relief carving of the Bradford coat-of-arms. The bay window projects from a single storey hipped-roofed element. The ridge of this roof is topped by ornate iron open cresting which repeats a motif found on the nearby

gates. One pitch of this roof continues beyond the wall as the catslide roof to a porch which is carried by ornate timberwork. The entrance to the porch contains a timber arch with elaborate organic style open spandrels. This arch, and the roof, are carried by four elaborately carved columns which are attached to an arcaded timber balustrade. Next to the single storey element is a taller two storey element. The ground floor windows of this 2 bay element have arched heads which are set in ashlar arches which are surmounted by hoods with carved imposts and carvings at the crown of the hoods. At first floor, to the front and rear elevations of the building, is a projecting window which breaks through the overhanging roof which is treated as a sort of gabled dormer. These windows are supported by ashlar brackets and a stilted segmental ashlar arch and have the same surrounds and bargeboard details as the bay window. The single chimney has ashlar angles and carved circles in panels which are sandwiched between a stone string and the cornice. This building was clearly built as the gatekeeper's lodge with windows designed to maximise visibility over the gateway and the approaches to it.



The Grade II Listed lodge at the Oak Lane entrance to Lister Park is an ornate building with a design which maximises views over the gateway and the vicinity.

Diagonally opposite the lodge is a modern toilet block. The building and its porch stand under a flat oval plan roof. The roof is carried over the porch on square iron columns to which neat security railings are attached when the building is closed. The toilets have plain recessed openings and are lit by high up glass bricks with a projecting cill. The overall scale of the building and the porch give it the appearance of a modern pavilion, but the materials used help to visually tie in this structure with the rest of this historic park.



This modern toilet block was built with assistance from the Heritage Lottery Fund between 1998 and 2002.

The toilet block is at the southern end of gently sloping embankment which is separated from Keighley Road by a high retaining wall. This embankment is well covered by mature trees, but the canopies are never dense enough to prevent long grass and other vegetation from growing. According to the Bradford Scientific Association et al. (1903) chestnut, sycamore and other forest trees were planted along the Keighley Road side of the Park by Ellis Cunliffe Lister in the 1820s. The foliage of these trees act as a buffer between the Park and Manningham Lane, blocking the sight and sound of the traffic below and belying Lister Park's urban setting. This tree-covered embankment runs the full length of the eastern side of the Park, as far as the Norman Arch. It is crossed by only two paths which step down onto Keighley Road. Looking into the Park from Keighley Road, the high embankment and the foliage of the trees mean that it is difficult to see into the Park, and only glimpses of its centrepiece, Cartwright Hall, can be had through breaks along this screen.



This view into the Park from Keighley Road shows how the mass of the embankment and the trees on top of it act as a buffer between the roadway and the interior of the Park. In the distance is Cartwright Hall, which is intermittently visible from the road.



The Grade II Listed statue of Samuel Cunliffe Lister (later Lord Masham) stands behind a flowerbed and in front of a backcloth of specimen trees.

Set into the fork of the eastern and western promenades is a statue of Samuel Cunliffe Lister which has a formal flowerbed in front of it and a number of specimen trees and variegated holly bushes behind it, creating a pronounced centrepiece between the promenades. The statue is elevated over the promenades and is surrounded by stone steps. The rectangular polished granite plinth has apsidal ends. Above its plain base is a deep moulded section which is inset with bronze relief panels sculpted by Matthew Noble which depict Arkwright's weaving loom and some of the textile machinery designed by Lister himself. According to Iredale (1979) the left hand panel was originally intended to display a Lister nip comb, but Lister insisted that this should be changed to a square motion comb. The thinking behind this was that this would add weight to Lister's point of view in a long running (1872-1886) dispute with former colleague Isaac Holden over which of the men invented the machine. Above the reliefs is the white marble statue of Lister standing on a smaller white marble plinth holding a rolled up cloth with various pieces of textile machinery to either side. This statue is Grade II Listed.

Behind the statue and the specimen trees is a vast, flat area of grassland which is intended as an informal area for ball games and sunbathing. The area is featureless save the desire lines which cross it and the mature trees along its perimeter which provide the east and west promenades with shade. This expanse of space allows long distance views to be had of Cartwright Hall, which occupies a slightly elevation position in the landscape.



A large number of benches such as this one were specially made for Lister Park as part of the HLF scheme of 1998-2002. To the right of the bench is a setted gutter and stone kerbing.

Continuing along the eastern promenade underneath the canopy of the lines of trees, the eastern edge of the path is lined by a stone kerb with a setted gutter for most of its length. At various points along this promenade are iron and timber benches which are identical and were all installed as part of the 1998-2002 Heritage Lottery Fund scheme at Lister Park. Each section of bench has cast iron leg-and-armrest 'end pieces' to which the timber plank seats and backrests area attached. The 'end piece's' all have raised edges and openwork decoration with raised edges. The legs are linked by an arch with open spandrels. Above this is a circle motif with open segments and open spandrels. At the centre of this circle is a gold painted relief of the Bradford Metropolitan District Council coat-of-arms flanked by the words LISTER PARK in raised lettering. Above and behind the backrests are circular nodules which are cast with the emblem of the Heritage Lottery Fund. The ironwork of these benches, which can be found all over the Park, is painted blue, and the rest of the street furniture within the Park, such as litter bins, signage, bollards and cycle rails all have a blue and gold colour scheme, which gives the Park a co-ordinated, yet distinctive appearance which adds to the Park's sense of place.

To the north of the open grassed area and below a wooded slope leading up to Cartwright Hall are two children's playgrounds enclosed by modern railings which are standard to any park, but here they have been painted blue. The playgrounds were refitted as part of the HLF scheme and the brightly coloured traditional and adventure playground equipment follows a nautical theme with equipment resembling pirate ships or sailing boats and low painted timber 'groynes' separating parts of each playground.

The nautical theme is perhaps explained by the proximity of the playgrounds to the Park's boating lake. Between the promenade and the lake is the recently built café building which also contains public toilets and the office from which boats can be hired. The main body of this building is a two storey rotunda. The ground floor is blank and above its rolled metal cladding is mock timber framing (with

the 'timbers' painted blue). Between each upright of the frame are three panels surmounted by a long window made out of glass bricks. Directly above is an overhanging section of roof with a plain bargeboard carried by long brackets. It is so close to the windows that it acts as a canopy over them. The shallow conical lead roof is crowned by an octagonal lantern with vented faces topped by a glass octagonal cone. A single storey element with a shallow lean-to roof wraps around half of the rotunda. This lean-to element has an overhanging roof with plain bargeboards. It is clad in stained vertical timber boarding into which small recessed glass brick windows are set. This modern building is very much of its time in its materials and detailing, but its strength of design means that it enhances the character and appearance of Lister Park.



The boat/house/café is a key building of the conservation area, despite being recently built. In the foreground is a 19th century stone balustrade.

Decking with a plain modern blue railing sweeps around the lakeside elevation of the rotunda of the café building and below this is a small timber stage to which the boats are moored. To the south is a much older ashlar balustrade which probably dates from the late 19th century. The dies and sections in between all stand on moulded plinths and are topped by a moulded railing/capping. The sections in between the dies contain rows of carved circles with sunken spandrels. The circles contain quatrefoils with open cusps and a circle in the centre which is carved with the head of a flower. This balustrade over the stage is the only boundary feature along the edge of the boating lake which is edged with the stone copings of its stone sides.

The lake is a long manmade pond which appears to have been made when Lister Park was originally laid out. The lake is watered by a stream recorded on the 1852 Ordnance Survey Map as Carr Beck which formed the boundary between Manningham

and Heaton. The Beck is a feature of the botanical garden and is culverted to the northeast of the boating lake and enters the lake as a waterfall. The lake has an irregular oblong shape, presumably to make it appear more natural and to allow for a variety of open and secluded spaces along the winding promenade which forms the lakeside. There are four islands in the lake with walled edges and well-tended trees and shrubbery. Along the western side of the lakeside promenade the grassy wooded slope is edged by a neat stone retaining wall, but nearer the northern end of the lake, this is replaced by a more rugged and natural looking wall of boulders which lead to the waterfall. At this end of the promenade, the steeper topography of the land, the lack of other paths nearby and the density of the tree cover across the lake make this a secluded, peaceful spot. There are many benches looking onto the lake along this promenade and wildlife in the form of ducks, geese and swans.



The boating lake at Lister Park is an original feature.

To the east of the boating lake, there is a steep embankment which was built when the lake was dug and is not a natural slope. Along this side of the lake the promenade is edged by traditional iron railings of different heights with spearhead details. The embankment has a pleasant appearance as it has been planted with trees (which increase in density with the steepness of the gradient) and beds of flowers, shrubs and creeping plants. Because of the topography and the density of the tree cover and other vegetation, the eastern promenade of Lister Park feels increasingly sheltered as it winds its way northward.

Top of next column: at its northern end, the winding eastern promenade becomes increasingly dominated by the dense vegetation on the embankment to the west.



At the end of the eastern promenade and the north-eastern corner of the Park is the tall stone mass of the **Keighley Road Memorial Gatehouse** which forcefully announces the entrance to Lister Park and the beginning of Manningham's conservation areas to anyone travelling along Keighley Road. This unique Grade II Listed structure was erected in 1882 to commemorate the visit of the Prince and Princess of Wales (Edward VI and Queen Alexandra) to Bradford that year. Also called the *Norman Arch*, this building is more gothic in its detailing. This is perhaps explained by the fact that some elements of the arch were taken from the demolished Christ Church which stood on the southern side of Eldon Place.



The Keighley Road Memorial Gatehouse (Grade II Listed) is an impressive mock-historic structure which acts as another landmark.

The gatehouse is made of snecked masonry with ashlar dressings and stands on an ashlar plinth. At the centre of the gateway is a giant richly moulded

pointed arch which to the roadside contains open timber frame gates with more open timber framing above. At the roadside this arch is flanked by two tall castellated octagonal turrets with moulded ashlar bases and irregular quoins to the angles. The tall upper storey of each turret is made of ashlar stone and into the front and rear faces there are tall narrow chamfered rectangular openings with recessed traceried heads. The castellated tops of the turrets have steeply chamfered copings. To either side of the head of the arch facing Keighley Road are shield shaped ashlar tablets which are carved with emblems representing the four nations of the British Isles and England respectively. Above the arch is a castellated ashlar balcony with cusp tracery to the machicolation. The balcony has alternating carvings of the white rose of Yorkshire and panels with relief carvings of the feather motif of the Prince of Wales. Like the turrets, the balcony is topped by steeply chamfered copings. Over the balcony is a gothic style canopied niche which is flanked by two windows. The windows consist of two double chamfer mullion windows with tracery with sunken spandrels to the cusped heads. The pairs of windows are recessed in chamfered reveals. The storey over the balcony is topped by a castellated parapet with sharply chamfered copings. This parapet conceals a red clay tile roof which can be seen from the rear of the gate. This roof has crow stepped gables with triangular ashlar copings. The stone gutter is carried by large shaped brackets and the angles are supported by corner buttresses. Above the arch small windows in chamfered reveals with composite jambs flank a central hooded tablet which is set in moulded ashlar reveals. The tablet is carved with the Bradford coat-of-arms with the legend *labor omnia vincit* in a gothic script. The plaque is dated 1882 and is also incised *John Hill Mayor*. Below the plaque is a moulded cill and richly carved floral capping. To either side of the turrets a lower pedestrian gateways which are topped by a parapet. These openings consist of richly moulded hooded pointed arches recessed underneath a larger segmental arch with moulded voussoirs. Both arches contain open timber frame gates. Like the Oak Lane gateway, the surface of the central gate of the Norman Arch has a setted surface.

When entering Lister Park through the Norman Arch gateway, attention is immediately captured by the a fine statue of Sir Titus Salt, founder of Salts Mill and Saltaire and mayor and MP for Bradford. This Grade II Listed Building was sculpted and erected around 1880 and moved to its present location in 1896, having previously stood outside Bradford City Hall. Like the monument to Lister at the main gateway, the **Sir Titus Salt Memorial** occupies an elevated position in the fork between two of the Park's principal promenades. The style of the

statue, which is seat on top of a stepped granite plinth and underneath an ornate gothic style canopy is a scaled down and simplified version of the Albert Memorial which was erected in London in 1861.



The Grade II Listed Sir Titus Salt Memorial originally stood outside Bradford City Hall, but now occupies an imposing position in Lister Park.

On top of the tall plinth is a seated white marble statue of Salt. At the corners of the platform are clustered polished granite columns which stand on ashlar sandstone plinths and have carved ashlar capitals from these columns richly carved pointed arches spring. Above each arch is a steep sided crocketed gable with a crocketed saddlestone finial. Each gable contains a large elaborately carved panel each with a different crest surrounded by different leaves. The front gable depicts Salt's coat-of-arms surrounded by oak leaves while one of the side features a crest from the Bradford coat-of-arms. The arch behind the statue is partially blocked by ornate ashlar stonework with cusped and quatrefoil tracery style openings. Over the columns which carry the canopy are small gabled turrets which repeat the pointed arch column and crocketed finial motif of the larger archways. A square stone tower and spire rise out of the centre of the canopy with four gabled niches with a richly moulded multi-jamb (colonette) pointed arch opening in which small statues of allegorical figures stand. To each corner of the tower is an elaborately carved buttress which is topped a pinnacle with a

crocketed finial. The spire has sections which are carved like fish scale slates and at its apex is another crocketed finial.

The sound of falling water can be heard in the area around the Salt Memorial, as behind the statue Carr Beck cascades down boulders set into the heavily planted embankment before becoming culverted. The high embankment around the edge of the boating lake falls in height as the land rises further west. The planted flowerbeds and creeping plants contrast with the open grassland which is under the sparse canopy of well spaced mature trees.



A view from the northern promenade of the substantial villa residences along Emm Lane.

The northern promenade is very much like the eastern promenade in that it is broad and lined by tall mature trees on both sides with stone kerbing and a stone setted gutter to one side. The spaced out trees in the grassy area along the northern side of the path allow for views over the boundary wall and across Emm Lane to the large villas of the Heaton Estates conservation area. These houses and the established foliage in their gardens provide an apt suburban setting to the conservation area which also has historic qualities. Halfway along the boundary wall to Lister Park along Emm Lane is a pedestrian gateway which is aligned with the drive and main entrance to the Bradford University School of Management which was built in the late 19th century in a vernacular revival style as an independent college called United College. The path, gate, tree lined drive and college form an important vista out of the conservation area. The ornate iron gate is attached to square monolithic gatepiers on plinths with pyramidal capitals. To the east of this gate is a continuous coursed stone wall with copings, to the other side is a lower more rustic looking wall made of snecked masonry with rounded 'rock' copings.

Returning to the northern promenade, to the west of the boating lake and the adjacent embankment is a circular area of paving with blue iron railings enclosing a fossilised tree stump and roots which were discovered in a quarry in Clayton in 1889 and were later sold to the Bradford Corporation. This rare archaeological discovery is surrounded by a coloured spiral 'fossil' clock ' into which large fossils have been laid in chronological order. Beyond the fossil clock are modern steel benches. The use of modern materials, details and bold colours attracts attention and helps to draw people towards the exhibits.



This fossilised tree root was a Victorian archaeological discovery which now forms the centrepiece to a newly installed 'fossil clock'.

To the south of the fossilised tree stump is a straight path through an open grassed area. Several benches line the path and views can be had across the boating lake although the rear elevation of Cartwright Hall, which is at the end of the path, is screened by tall trees. Halfway along, high functional railings enclose a meteorological station which has been providing daily weather to the Met. Office since 1908. It was originally the head gardener who was assigned to read and record what the instruments were showing. The utilitarian appearance of the enclosure is enlivened by painted reliefs which depict various aspects of the weather.

Further along this broad pathway, which has gently rising grassed land to the west of it and falling land to the east, the path sweeps around a restored octagonal bandstand. The sweeping path is lined with benches which face the bandstand, while another sweeping path which is lined with iron bollards and plain low railings leads to a small raised terrace where there are more benches which overlook the bandstand and enjoy views across the open land and the boating lake. The terrace is fronted by an ashlar balustrade with square dies. Behind the terrace is an attractive wall of foliage

provided by a diverse mixture of specimen trees and shrubs.

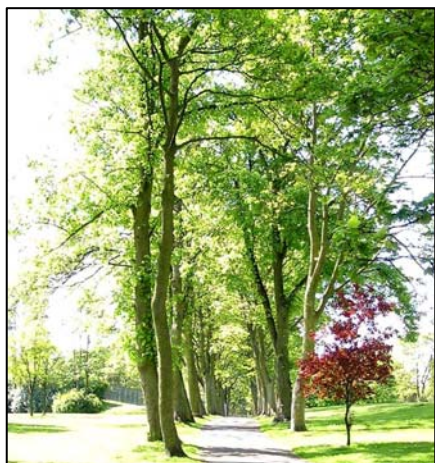


The restored bandstand was once one of the main attractions of Lister Park until the advent of radio and television as the photo below from the early 20th century shows.



The ashlar parapet with moulded copings of the bandstand stand on an ashlar plinth. To one side are the stone steps which are flanked by breaking sections of plinth which carry giant inverted scroll brackets with well executed intricate carvings including flowers which droop from the rolled up scroll. At each of the eight corners of the bandstand are dies which break forward. The dies are each decorated with a detailed carving of a wreath which is surmounted by a plaque which is inscribed with the name of a classical composer, including English composers such as Sullivan and Balfe among more well-known names such as Beethoven, Tchaikovsky, and Wagner. On top of each die is an ashlar ionic column which supports the octagonal roof. Immediately above the columns is a deep timber entablature with ornate cappings to the frieze and dentils to the soffits of the moulded cornice which projects well forward. The lead octagonal roof has a concave pitch which is topped by a dome and an obelisk finial. The bandstand was restored as part of the Lister Park HLF scheme

and was once one of the Park's chief attractions as show and army bands would perform three days a week and draw crowds in the days before radio and recorded music. The bandstand was originally positioned in front of the main elevation of Manningham Hall, but was probably moved to its present position on a newly created pathway when Cartwright Hall has built in 1900-3.



Returning to the fossilised tree stump, two other straight pathways cut across the open landscaped park. One leads to the gate at the foot of Park View Road while another leads to the gateways opposite Victor Road. Both paths are quite narrow and are lined with mature trees with limbs which extend over the pathway.

To the west of the area around the tree stump is Carr Beck which steps downhill in a boulder-lined channel. The area where the tree stump is once accommodated a large concreted pool which was used for wading by children in the flowing water of the Beck. The Beck is very much a managed body of water in what appears to be a manmade channel. Further west, as the before the beck winds through the middle of the **botanical gardens**, some of the water is diverted along a straight gently sloping channel at the southeast corner of the botanical garden, the water cascades down a man made drop in order to create a miniature version of the **Thornton Force** waterfall near Ingleton, North Yorkshire. The diverted channel then rejoins the rest of the beck and flows out of the botanical garden as a single channel. The waterfall is not the only replica of a natural feature, as the botanical garden is planted on various layers of sedimentary, igneous and metamorphic rocks which reflect the region's geology (anon. 1904-8). The botanical garden was originally more rigidly terraced and contained over 2000 species of plants and was a valuable resource for botanists and naturalists. The original botanical garden was planted in 1903, but by the 1990s was overgrown and in a poor state of neglect. The decision was made as part of the restoration of the Park not to simply reinstate the original layout, but to create an area themed on botany and geology which would be of interest to any visitor to Lister Park, with plenty of interpretation panels detailing different sections of the garden.



Vista along the stream which flows through the beds of the botanical garden.

Today the **botanical garden** is much less formal in its layout, but retains a wealth of different colourful specimens of trees, flowers and shrubs which are set in attractive landscaping and rockeries. The meandering pathway though the garden is edged with stone setts and crosses over the beck on timber and stone bridges. The eastern side of the garden slopes upwards. This topography and the planting and landscaping along the western side of the path means that this area feels quite separate from the surrounding open parkland, which is often hidden from view, meaning that the main path is frequently enveloped by the garden. Boulders and rock line the beck and the edges of beds. There are two areas of seating, one of which is on the edge of the garden and consists of two curved timber benches which look onto a circular zen-like bed with a large rough monolith near the centre. The colours of the flowers and plants, the peacefulness and tranquillity, the sound of flowing water and the mixture of secluded and open spaces make the botanical garden a unique space in Lister Park which is a pleasure to be in. The garden is creatively set out and is maintained and tended to a high degree.

Top of next column: The botanical garden is a particularly pleasant place to sit and relax. The edges of the gardens are bounded by open grassland.



Returning to the northern promenade, the path forks at the west end. The right hand fork leads to a corner gateway at the junction of Emm Lane and North Park Road. This gateway is much simpler than the Norman Arch and main gateways, but is nonetheless an attractive feature which is important to the historic character of Lister Park. The ornate iron gates are attached to square ashlar gateposts on plinths. The shafts have chamfered angles and fielded panels to the faces and are topped by an entablature with a raised panel to the frieze. The gatepiers are topped by pedimented capitals with floral relief carvings to the tympani.



The gate at the north-western corner of Lister Park (*above*) also leads to the western promenade, which is another broad tarmac pathway, this time with setted stone gutters to either side and stone kerbs lining much of the edge of the promenade. This promenade, like those along the southern and eastern sides of Lister Park, is lined by mature trees and other leafy vegetation, which, coupled with the gently meandering course of the promenade, means that there is a slight feeling of enclosure as only short stretches of the promenade and its surroundings are visible at any one time. The trees and shrubs along the promenade stand in well kept grassland, which terminates to the west with the chamfer coped low boundary wall to the Park, to which railings would have once been attached.

This wall and the character of the space it encloses complements the formal boundary features and established gardens of the villas and grand terraces of houses across North Park Road. The first two gateways encountered along this wall line up with the ends of Park View Road and Victor Road and are much simpler than the more ceremonial or monumental gates found to Keighley Road, Oak Lane and in front of Cartwright Hall. These gateways consist only of sandstone 'brick' piers with pyramidal ashlar capitals.



The sweeping western promenade is flanked by walls of foliage which close off vistas.

To the south of the gateway leading to Park View Road, the promenade straightens in its course and is a more formal pathway with the long views down it lined by mature trees. The gateway from Victor Road is enhanced by features such as flowerbeds and hedges among the trees and grass, and the provision of cycle parking and an information sign (both are modern blue painted metallic furniture).



Lister Park's formal sports facilities (*above*) are located to the east of the western promenade. Close to the Park View Road gateway are the tennis and basketball courts which are all hard surfaced. The courts are sited about 10m from the promenade down a gentle slope. Their location, and the use of a closely meshed metallic fencing around the edge of the courts which has been painted a dark green colour, minimise the visual intrusion of the courts without completely isolating them from other well-used areas of the Park and other people. The tennis courts, railings and related furniture such as bins and benches have all been

installed as part of Lister Park's 1998-2002 HLF scheme.



The bowling clubhouse continues the theme of unashamedly modern park buildings which are made of traditional materials.

The similarly refurbished and upgraded bowling greens (3 in all) and clubhouse are located further away from the western promenade at the foot of an embankment, which discretely conceals the clubhouse and car park to the bowling club from view from outside of the Park and along the promenade. The bowling greens themselves are at the foot of another small embankment below the clubhouse and car park. The open greens are surrounded by tarmac paths which are lined with benches and the floodlighting is designed to be unintrusive. The bowling green area is surrounded by heavily vegetated landscaping with a mixture of trees shrubs and hedges which screen the greens from the rest of the Park. Two stairways with chamfer coped balustrades lead away from the bowling greens; one is uphill towards the Jumble (an east-west pathway), the other downhill to the terrace overlooking the bandstand. The western side of the bowling green is lined by attractively planted rockery style beds with a variety of flowers and creeping plants. At the centre of this garden are stepped rows of benches for spectators which overlook the central green. At the top of the stone steps to either side of the seating is the clubhouse. This modern building has an overhanging gently pitched monopitch roof with brackets to the soffits. Below the roof, ashlar block wall frame the plain large modern style door and window openings to the clubhouse which are enclosed by roller shutters when the building is not in use. These roller shutters have been designed into the building rather than attached to the exterior once the building was completed, and hence the disruption to the appearance of the building caused by the shutters is minimised. To the rest of the elevations, ashlar stonework appears only as pilasters which separate sections of timber clad wall with broad glass brick openings. While clearly a break from the Victorian and Edwardian architecture of Lister Park and North Park Road conservation area, a good attempt has

been made at creating a building which is very much of its time using traditional natural materials.

To the south of the bowling greens is a meandering pathway which runs between gateways which open onto North Park Road and Keighley Road. This pathway was an ancient lane through the area called Jumble Lane or the Jumbles and roughly maintains its original course. Jumble Lane and Broad Lane (now Victor Road) were once one of the few routes between Heaton Road and Manningham Lane/Keighley Road and it was not until the second half of the 19th century that new alternative routes such as Oak Lane began to appear. Jumble Lane is one of only two lateral routes across Lister Park (the other being the northern promenade from which good prospects of the rear of Cartwright Hall and the boating lake can be had. Between the 1820s and 1870, when Lister Park was the ground to Manningham Hall, Jumble Lane separated the high park and the deer park.



The lodge near the western entrance of Lister Park has openings of the scale and decoration commonly found on large villas despite being a rather small structure.

Continuing along the western promenade to the south of Jumble Lane is a park lodge which quite possibly was once the home of the head gardener at Lister Park. This unusually laid out lodge looks much like a small villa and was probably built c.1900, although several of the building's features and details are consistent with those of middle class houses built in Manningham some 40 years previously. It appears that the architects of Cartwright Hall were not commissioned to design this lodge. Attached to the main body of this two storey building is a two storey wing with a canted 'gable' end with a hipped slate roof. The ashlar chimneys have moulded cornices and panelled faces. A moulded ashlar gutter shelf carries moulded timber gutters. One bay of the main body of the lodge has a pedimented gable which is carried on pilasters. Below this gable is a tripartite mullioned window set in architraved reveals which

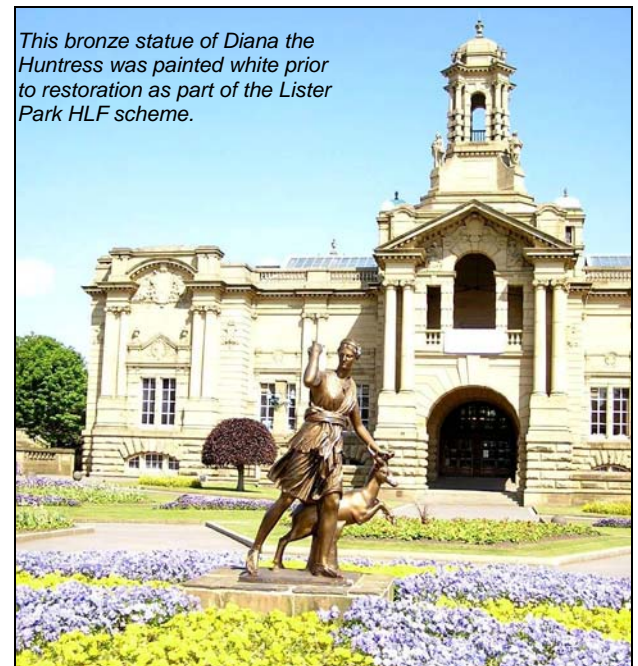
are surmounted by a pedimented hoodmould. The rest of the first floor windows are single lights which are also in architraved ashlar reveals with shaped projecting cills on corbels. The ground floor windows are all set in eared architraved ashlar surrounds with an apron below the cill and a frieze and cornice hood over the lintel. All of the windows on the lodge are two pane timber sash windows with smaller upper sash, which is a typical Edwardian detail. The bay adjoining the gable is crowned by an ashlar parapet with balusters, block dies and a cornice surmounted by deep copings. The pediment gives this bay the appearance of being a tower. Set in the angle between the main body of the lodge and its wing is a timber porch with modern doors and windows. It cannot be ascertained whether the porch has been stripped by decorative timberwork and glazing or if it was built in the mid-20th century.



These monumental neo-Baroque style gates were designed by Simpson and Allen who designed Cartwright Hall. This impressive entrance is in line with the Hall, but here the view is in the opposite direction, towards Fairmount.

Further along the western promenade is the final of the three Grade II Listed gateways to Lister Park. This gateway to North Park Road was built c.1902-1904 to the design of JW Simpson and EJM Allen whose contemporary Cartwright Hall stands beyond the gates, forming a highly attractive and unique vista which makes Cartwright Hall look like a continental country house or palace. The iron gates and iron and ashlar piers are, like Cartwright Hall, in a neo-Baroque style, based on a style which was popular in England in the early 18th century (with very few examples erected in this region), but previously had a much longer spell of popularity in mainland Europe. The ceremonial or monumental iron gateway is ideal for the exuberant decoration of the Baroque style. The gateway consists of a large carriage entrance flanked by two lower pedestrian

entrances. The pair of central gates are elaborately styled with the vertical emphasis on the middle and lower sections of the gates making way for intricate flourishes of ironwork. The segmental iron arch over the gates is decorated with more intricate ironwork including the Bradford city coat-of-arms painted in its heraldic colours and flanked by olive branches. The gates are attached to delicate looking openwork iron gate piers which are crowned by what might have originally been gas light fittings with lions' heads at the base. To the outer sides of the carriage gateway are the pedestrian gates, which replicate the ornamentation of the carriage gate and are surmounted by open flourishes of ironwork. The gates are attached to the rusticated pilasters which emerge from the larger and taller gate piers. These ashlar gatepiers stand on plinths and have rusticated shafts. The fronts of the shafts contain tall panels with an egg-and-dart capping which frames, at the top of the panel, an (unknown) Baroque style coat-of-arms with a relief of a woman's head flanked by swags below. At the top of each shaft is an entablature with floral relief carvings to the frieze and dentils to the deep and richly moulded entablature. Each gatepier is topped by an ornately carved urn on a plinth.



This bronze statue of Diana the Huntress was painted white prior to restoration as part of the Lister Park HLF scheme.

Beyond this monumental gateway is the impressive main elevation of Cartwright Hall which is fronted by an attractive formal garden which is an integral component of vistas towards the Hall. When Simpson and Allen's design for Cartwright Hall was published, it specified that gardens would be laid out to provide 'a visually impressive setting' for the museum (The Builder, 1899 in Lemmon, 1987). The twenty symmetrically laid out beds are edged with stone with stone spheres at the corners of the outer ring of beds. According to Lemmon (1987),

this suggests that the original style of the gardens was Victorian formal and is therefore 'one of the few remaining links with Victorian/Edwardian stately homes layouts of carpet, ribbon and annual flower geometrical beds.' The labour intensive nature of planting the gardens every spring and every summer each year (with 34,000 plants used in the central area and 19,600 for the edging beds each year, Lemmon, 1987) means that many stately home style gardens from the Victorian and Edwardian era disappeared over the course of the 20th century. This formal garden has been restored to its former glory using Heritage Lottery Fund money as part of the refurbishment of Lister Park, with the large conifers and other tall trees which enclosed the garden space and blocked views of Cartwright Hall removed. At the centre of the flowerbeds is a bronze statue of Diana the Huntress, a character from Greek legend who is holding a small stag by its antlers. Until restoration, this statue was covered in white paint.

The flowerbeds are encircled by the sweeping drive to Cartwright Hall. The outer edge of the drive is lined with the distinctive Lister Park benches, bins and cast iron lamp stands (probably contemporary with Cartwright Hall) which have been converted to electricity and are painted blue to match the rest of the park furniture. To the southwest of the drive is a lawned embankment which is topped by flowerbeds and well tended coniferous trees, hedges and shrubs. Set into the embankment is a circular bed enclosed by modern blue railings. This bed is planted every year with flowers which are arranged to form a clock face, which is a Lister Park tradition of unknown origins (Lemmon, 1987).

To the west of the flowerbeds is a raised terrace which was designed by Simpson and Allen with the intention of allowing visitors to the Park an elevated view over the geometrical flowerbeds. Where it is not fronted by an embankment, the ashlar sandstone walls of the terrace are visible and are surmounted by a stone balustrade with dies, of which some have unusual obelisk style cappings. The terrace consists of three lawns which are edges and crossed by tarmac paths and are intermittently lined with benches. Among the lawns are more flowerbeds and at the centre of one of these is a bronze statue of a stag, which presumably forms a pair with the statue of Diana the Huntress. At the centre of another lawn is a timber flagpole from which a flag denoting that Lister Park has received a Green Flag Award owing to its facilities and

upkeep. From the terrace, good views of Cartwright Hall, the flowerbeds in front of it and across the wider Park can be had.

The Grade II Listed **Cartwright Memorial Hall** is one of Bradford's key civic buildings and occupies a commanding position near the centre of Lister Park with complimentary landscaping and structures. The construction of the building came about when Lord Masham (as Samuel Cunliffe Lister was known after being made a peer in 1891) offered the Bradford Corporation £50,000 (around £1million in today's money) to demolish his old family seat, Manningham Hall, and replace it with new art gallery and museum. Lord Masham insisted that the new building would be named in honour of Rev Dr Edmund Cartwright (1743-1823), an obscure historical figure who invented the first power loom for weaving wool, but never gained from his invention. The principle and basic mechanism of Cartwright's power loom formed the basis of all later looms, including those invented or improved by Lord Masham. As was the case with many civic buildings, the commission was decided by an open competition and from around 100 submissions, that of JW Simpson and EJM Allen, who had previously designed Glasgow's city art gallery and museum, was chosen. The architects deigned not only the building, but every fitting in it was well as the terraces in front of the Hall, the gates to North Park Road and the gates and entrance lodge to Oak Lane. The neo-Baroque design of Cartwright Hall is unique in Manningham's conservation areas and the design is a scaled down and simplified version of the Palais de Justice in Brussels, which was Europe's largest building when it was completed in 1883.

Cartwright Hall (Grade II Listed) is the ornate centrepiece to Lister Park. Its setting is enhanced no end by the formal arrangement of flowerbeds to the front which was traditionally found at stately homes.



Cartwright Hall is composed of seven symmetrical giant bays with the central and end bays breaking forward from the rest of the elevation. The basement is made of rusticated stone and has mullioned segmental arch openings with rusticated voussoirs. Above the basement is fine ashlar sandstone. Between each bay is a banded plinth which carries paired circular and square Roman Ionic engaged columns which carry a full Ionic entablature. The central projecting bay is a port-cochere which on all three sides at ground floor has large semi-circular voussoired arch openings with



triple keystones and are set into rusticated sections of wall. To either side of the port cochere are rusticated walls which are topped by ashlar obelisks to which copper light fittings are attached, (*left*) lighting the entrance and exit to the port cochere. The bases of these 'lighting columns' have detailed carvings of flowers, fruit and female heads. Above the arches of

the port cochere is a Venetian aedicule balcony which breaks through the entablature. The front of the balcony is topped by an open pediment. The balcony openings are keyed and are crossed by balustrades. They have modified ashlar jambs and mullions and the arched central openings have raised keystones and some raised voussoirs. The arches are crowned by ornate Baroque style relief carvings with a crest, scrolls and swags flanked by relief carvings of seated figures over the squared openings. Set into the angles between this central bay and the rest of the building are two large rusticated ashlar pilasters which are topped above the entablature by small domed lanterns with panelled pilastered quoins keyed squared openings with relief carvings of Baroque crests on the aprons. A parapet runs between these lanterns and over the elevations of the central bay, including the pediment. This parapet partially conceals a stepped octagonal attic from which a domed stone cupola rises. Four of the sides of the base of the cupola are buttresses and an allegorical female statue stands on top of each buttress. Above the buttresses, modified paired engaged Ionic columns carry an Ionic entablature which wraps around the cupola, but is topped by slender paired urn finials over the columns. Above the entablature are shallow panelled walls which are topped by an octagonal stone dome topped by a slender urn finial.

As at the central bay, ornament is also clustered and the end bays of Cartwright Hall. The pairs of engaged columns which flank the windows are

flanked by rusticated strip quoins with Baroque style relief carvings of shields. The windows, like those along the rest of the elevation, are tall mullioned pairs of squared windows with modified mullions and jambs. The windows are surmounted by an entablature with shaped brackets at either end. The entablature is topped by an ornate relief carving topped by a hoodmould and flanked by dies. At the end bays, these details are more ornate as the brackets are paired, the carving is large and more complex, the hoodmould is more rich and is triangular in shape and the dies carry small urns. These decorations over the windows help to draw attention away from the fact that there are no first floor windows as this floor contains the art gallery, which is lit by long pitched rooflights. Over the windows of the end bays, a rounded pediment with a richly carved tympanum with a crest, leaves and swags breaks through the entablature.



Cartwright Hall and one of the balustrades found to either side of the building and marking the edges of the terraces.

The rest of the elevations to Cartwright Hall are also well ornamented, with the rear elevation also forming a symmetrical composition. At the centre is an apse containing three large Venetian windows.



To the east of Cartwright Hall is another terrace which is edged by a stone balustrade which is identical to that of the terrace at the opposite side of the Hall. Attached to some of the dies are ornate iron lamp stands which were presumably designed by Simpson and Allen (*left*). At the gateway to the side of Cartwright Hall is a short section of ornate iron railing. This gateway leads onto a newly created terrace overlooking the Mughal garden which was built as part of the Council-led Heritage Lottery Fund Scheme at Lister Park between 1998 and 2002. This former car park has been transformed into

the North of England's first Mughal garden with a design which responds to the site rather than being an imitation of an existing garden and uses reconstituted Yorkshire stone surfacing and for structures and has been planted with vegetation which will withstand Bradford's climate. This mirrors the fact that Indian Mughal gardens are also planted according to what grows locally and are made out of locally available materials, although where it is practical Indian plants have been used.

Mughal gardens developed under the Mughal dynasty (1526-1857) which ruled Pakistan and northern India. The kings of this dynasty were very keen on horticulture, architecture and art and the gardens they commissioned merged the three. Such gardens are always related to a building or structure, such as a palace or mausoleum and in the case of the Lister Park Mughal garden, it is Cartwright Hall, the large mass of which towers over the garden.



Traditional Mughal gardens are square and rectangular and are enclosed with tall, imposing entrances. At Lister Park, the long rectangular Mughal garden is bounded by part of the high terrace to Cartwright Hall, the single storey plant room/store below the newly created terrace which is fronted by a series of pointed arches and to the rest of the sides, a tall hedge topped by mature trees.



Inside the garden, the intention is to immerse the sense with the sight, smell and texture of plants and flowers; the sight, sound and sensation of running water and a mixture of paved and unpaved spaces. The Mughal garden at Lister Park contains dwarf hedges, regularly spaced, shaped conifers, and beds planted with flowers, shrubs and creeping plants. Water forms the central feature to the garden, as at original Mughal gardens. A stream would be diverted and made to cascade down into stone or brick lined channels. At Lister Park there is a formal, geometric arrangement of channels based on straight lines, right angles and circles which have stone banks. Unfortunately this water is not part of a natural course of water and therefore touching of or paddling in the water is prohibited. Water flows out from underneath the newly created northern terrace via the end arches and cascades down a series of steps before the two channels merge. The channel then flows down a canal which flows around a central square platform (linked to the main paths by bridges) with a fountain in the middle of it. To the south of the platform, the channels form a central canal from which six other short canals branch off at right angles. These dead-end channels all have fountains at their ends. These canals are set in a perfectly flat lawn which is edged by a neat dwarf hedge. The central canal terminates in a large circular pool with a spraying fountain in its centre. This larger fountain has copings which are large and low enough to easily sit on while timber benches and stone seating backed by a wall surmounted by railings provide alternative seating areas. The orderly, geometric layout of the canals and the flat, planar quality of the garden are traditional features of Mughal gardens. This style and the materials used mean that the Mughal garden provides an interesting and apt feature alongside the formal, monumental architecture of Cartwright Hall and the formal Victorian flowerbeds which front it. The Mughal garden is popular with visitors to the Park, yet retains a peaceful and calm atmosphere.

