

**City of Bradford Metropolitan District Council**

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# **City Centre**

## **CONSERVATION AREA ASSESSMENT**

October 2005



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# 1. Introduction

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## 1.1 What does Conservation Area designation mean?

A conservation area is an '*area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance*' (Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990).

They were first introduced into British legislation by the Civic Amenities Act of 1967 and are an attempt to protect the wider historic environment. An area may warrant designation if, for example, it has an historic layout of streets or exhibits the characteristic materials, style and landscaping of the region in which it is situated or of a certain period of history. They are cohesive areas in which the interaction of buildings and spaces create unique environments that constitute irreplaceable components of our local, regional and national heritage.

Conservation areas are designated by the Council, which has a statutory duty to review its historic districts from time to time, in order to ascertain whether further conservation area designations are deemed to be appropriate. Designation confers a general control over the demolition of buildings, strengthens controls over minor development and makes special provision for the protection of trees. More detail on legislative controls in conservation areas can be found in *Appendix 3* of this document.

In addition, in exercising its planning powers, the Council has a statutory duty to pay attention to the desirability of preserving and enhancing the character and appearance of conservation areas. Bradford Unitary Development Plan contains a number of policies that have been formulated to provide the mechanism for this objective to be realised (see *Appendix 3*). These measures aim to ensure that the interest of designated areas is retained for future generations, their environmental quality is preserved or enhanced and local distinctiveness and sense of place is safeguarded.

## 1.2 What is the purpose of Conservation Area Assessments?

The City of Bradford Metropolitan District Council has prepared this assessment of the City Centre conservation area in order to fulfil its statutory duty to review its conservation areas from time to time and formulate and publish proposals for their preservation and enhancement. It forms part of an ongoing programme of conservation area assessment and review being undertaken by the Conservation Team, which aims to:

- Clearly define and record the special interest of all of the district's conservation areas, to ensure that there is a full understanding of what is worthy of preservation;
- Reassess current boundaries, to make certain that they accurately reflect what is now perceived

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to be of special interest and that they are readable on the ground;

- Increase public awareness of the aims and objectives of conservation area designation and stimulate their involvement in the protection of the character of these unique places; and
- Assess the actions that are necessary to safeguard the individual character of each conservation area and put forward proposals for their enhancement.

This document will provide a framework for the controlled and positive management of change in the City Centre Conservation Areas and form a basis on which planning decisions in the area are made. It may also provide the foundation on which the Council can make bids for funding to assist property owners with works to the fabric of their buildings, or to restore derelict structures. ***It is, however, not intended to be comprehensive in its content and failure to mention any particular building, feature or space should not be assumed to imply that they are of no interest.***

This assessment should be read in conjunction with the Bradford *Unitary Development Plan* and national planning policy guidance, particularly *Planning Policy Guidance 15 (PPG15): Planning and the Historic Environment*. These documents provide more detailed information on local and national policy relating to the conservation areas.

### 1.3 Bradford City Centre Conservation Areas

The City Centre Conservation Area was one of the first to be designated in Bradford, in November 1973. It covers the Victorian commercial core of Bradford and embraces many of the city centre's most historically and architecturally important buildings. It was originally designated as the Wool Exchange Conservation Area, but was altered and its name changed as part of the revision of conservation area statements in a report to the Town and Country Planning (Policies and Plans) Sub-Committee in February 1993. It was further revised as part of an assessment and public consultation process that culminated in the production of this report (approved by Executive in September 2005). There are three other conservation areas within the commercial heart

of the city: Little Germany, the Cathedral Precinct and the Goitside. Collectively these constitute the character of the core of the city of Bradford, but each has its own unique qualities that make it a distinct area of special architectural and historic interest.

### 1.4 Bradford City Centre Masterplan

Since work began on the assessment and review of the City Centre conservation area boundary, the Bradford Urban Regeneration Company (URC) has been formed and the City Centre Masterplan published. This has had a significant impact on the understanding of how the city centre works and its future potential for regeneration and renewal. As a consequence, the final draft of the City Centre conservation area assessment was delayed so that the Masterplan and its implications could be considered, and if deemed necessary, incorporated into the document.

The Bradford URC was formed in February 2003 to tackle what were felt to be significant challenges faced by Bradford city centre. URC's are independent companies, established by local authorities and regional development agencies that work alongside other local organisations to unite public and private sector partners. In the instance of Bradford URC, the aims and objectives of the company are to define the current and future role of Bradford and identify the potential of the centre in terms of economic activity. Alsop Architects were commissioned to write the Masterplan for the city centre, which focused on creating four distinctive neighbourhoods – the Bowl, the Channel, the Market and the Valley. The Masterplan has been subject to extensive consultation and though the Regeneration Company is still in its early days, a number of positive steps forward.

Currently the area around Broadway (outside of the City Centre Conservation Area boundary) is being extensively redeveloped. Gap funding from English Partnerships for the restoration of Eastbrook Hall has been acquired, with work expected to start in April 2005. Public realm works in Little Germany are scheduled to begin in spring 2005 and consultants have been commissioned/expected to be commissioned to undertake studies regarding utilities, water, public realm maintenance and city centre management, amongst others.

### 1.5 Bradford City Centre Design Guide

URBED, consultants commissioned by the City of Bradford MDC and Bradford Centre Regeneration are currently preparing a City Centre Design Guide, which it is anticipated will work hand in hand with

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both the Masterplan and the Conservation Area assessment to promote good design and set out a strategy for the treatment of the public realm within the city centre. The design guide will be an invaluable tool to help interpret principles of good urban design, as set out in national guidance within the unique context of Bradford.

## 2. History and Archaeology

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### ***Summary of Historical and Archaeological Significance of the City Centre***

- *The medieval street pattern of the city has survived in the form of Ivegate, Kirkgate and Westgate, testifying to past living patterns and thoroughfares through the area.*
- *The city is essentially Victorian and the surviving structures testify to the greatness of Bradford at that time. The types and styles of its buildings bear witness to the great technical, political, sociological, religious and economic changes that Britain was undergoing. For example, the rise of the middle classes, the philanthropic movement, the establishment of municipal councils and the rivalry between Victorian towns and cities are all documented in the structures of the city.*

The City Centre Conservation Area incorporates the very heart of Bradford, the life of the city. As such it has been the focus of pressures for change resulting from the process of economic and social evolution within Bradford and, more generally, the country as a whole. Today, Bradford is essentially a Victorian city, standing on the medieval street pattern of a small market town, overlaid with 20<sup>th</sup> century planning and architectural ideologies. The historical significance of the area is therefore indisputable. It is important on a local level, testifying to the development of Bradford itself; on a regional level, as the circumstances of the city

had a direct impact on the surrounding district; and on a national level, illustrating wider social and economic currents.

Bradford was recorded as a manor, which included a number of dependent townships, in the Domesday Book (1086). Although no church is recorded at Bradford in the Domesday book, it is probable that there was instead a chapel which was dependant on the church at Dewsbury. The original settlement was founded at the point where the four streams that form Bradford Beck converge and developed between the two crossing points of what became *Ive Bridge* and *Church Bridge*. The watercourse is no longer a visible component of the city centre, now running in a culvert under it, but a map dated c. 1720 (see page 6) testifies to its position.

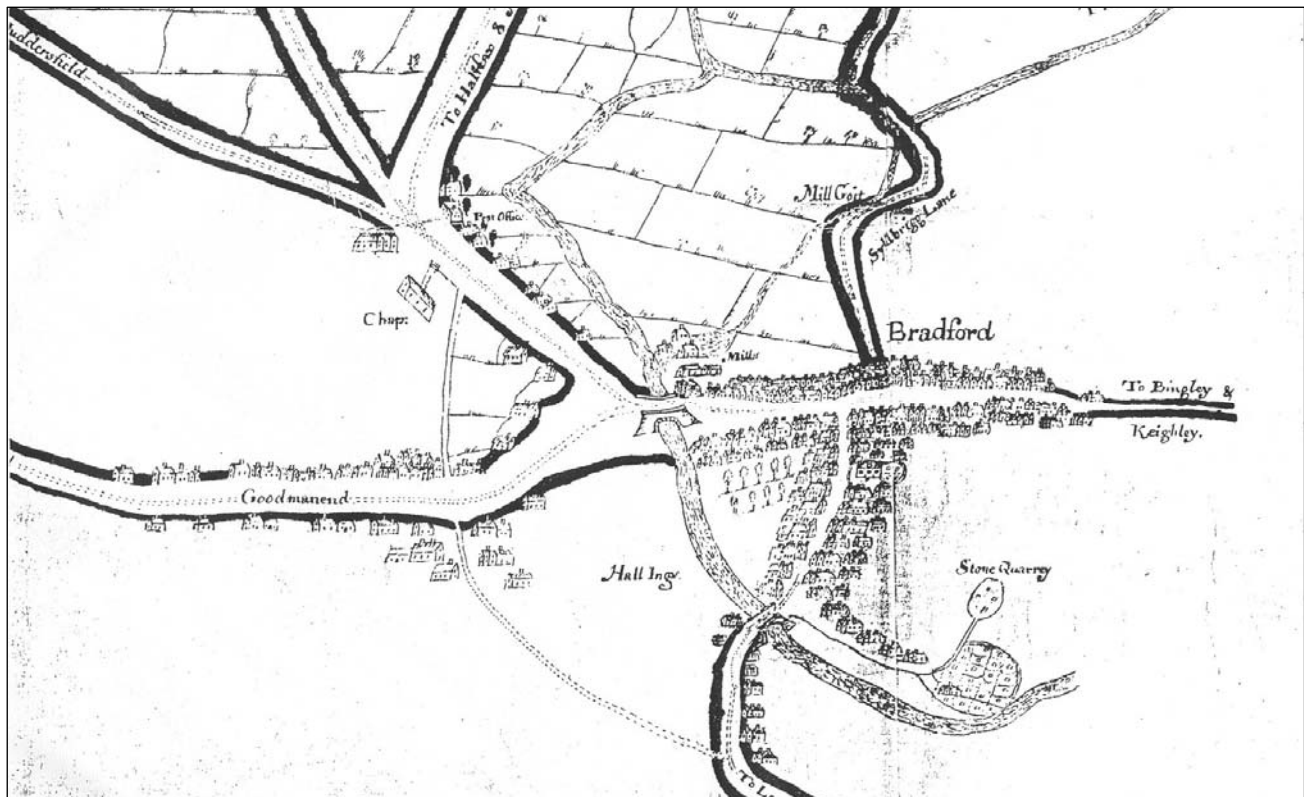
The more important of the two crossings was probably *Church Bridge*, which stood at the foot of what is now Cheapside, northwest of the medieval St Peter's Parish Church. Before being bridged this is likely to have been the '*broad ford*' that gave the town its name. The medieval parish church is still standing and has subsequently been conferred cathedral status; it is a rare survivor of this era of Bradford's history and deemed to be one of the most important buildings in the city (listed Grade I).

The only other element within the conservation area surviving from medieval times is the street pattern of Ivegate, Kirkgate and Westgate, which constituted the shape of the settlement for hundreds of years, until the expansion that began towards the end of the 18<sup>th</sup> century. The junction

of Kirkgate and Ivegate was the original site of the old Market Cross and pillory. The route of Westgate is in fact thought to be older than the town itself, forming part of the Roman Road leading from Pontefract.

The parish church was an integral part of the medieval town centre, with Kirkgate, as its name suggests, leading up to its doors. These two medieval elements have subsequently been detached by modern development and the parish

to eat and drink and a shambles where butchers slaughtered cattle. Although Bradford's primary hinterland was the immediate villages and townships named above, it is known that in 1411 cattle from as far afield as Bingley, Bradley, Broughton, Gisburn and Craven were brought to Bradford for sale. The textile industry of Bradford was at the time no different than elsewhere in the country – small scale and serving local needs only. A fulling mill (dating from at least 1311) at Bradford Beck would be used for the cleansing and



*Bradford shown on an estate map of c. 1720: still essentially the medieval street pattern that presided for hundreds of years.*

church (now the cathedral) is now situated within a separate designation: the *Cathedral Precinct Conservation Area*. All of the city centre conservation areas are intrinsically linked by historical and architectural connections and to truly understand the city, it must be viewed as a whole.

There is little information relating to the early history of Bradford, as until the start of the 19<sup>th</sup> century the settlement was little more than a market centre serving the villages of Manningham, Bowling, Little Horton and Great Horton. Sheeran (2005) sheds light on the likely role of Bradford in medieval times. The settlement would have been agricultural, with a small number of burgesses who were not tied to agriculture and could carry out a trade if they wished. The market centre would have contained a few shops, market stalls, places

thickening woollen cloth. Other small scale local industries would have included shoemaking and the manufacture of iron.

A parish church was definitely in Bradford during medieval times, and was supplemented by a chapel dedicated to St Sitha which was situated at the end of the *Ive Bridge*. It is unknown when the chapel was built, but its first mention was in 1466, with c.1550 the probable date of demolition (Sheeran, 2005).

During the 16<sup>th</sup> and 17<sup>th</sup> centuries, Bradford's textile industry probably had two foci: 'Turkey work' - a heavy woollen cloth used for upholstery and 'kerseys' coarse long narrow cloth. The manufacture of the former ceased in the late 17<sup>th</sup> century, with the town suffering economically as a



result. It was not until the early 18<sup>th</sup> century and the increasing momentum of the Industrial Revolution that Bradford's textile industry began to expand.

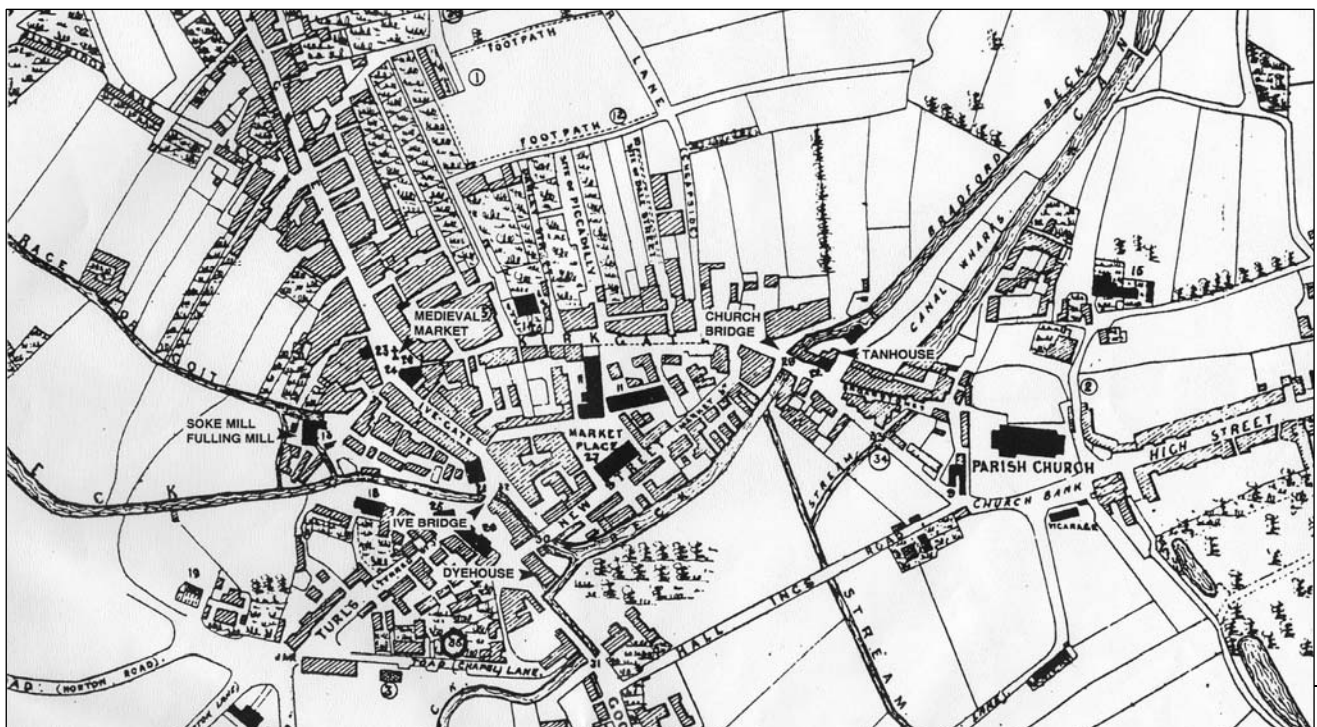
By the early 18<sup>th</sup> century Halifax, Huddersfield, Wakefield and Leeds all had cloth or piece halls where textiles were bought or commissioned. In Bradford this was accommodated in inns due to the smaller scale of the textile market of the town. A piece hall was eventually built in Bradford in 1773 and expanded to a capacity of c.250 stalls by 1780, but was dwarfed by the cloth halls of Leeds which contained a total of c.3,000 stalls (Sheeran, 2005).

The situation and topography of Bradford had until this time cut it off from most forms of communication, but prompted by the area's untapped mineral resource, particularly the abundance of coal seams, at a time when coal was becoming the main domestic fuel, efforts were made to link Bradford with the other major cities of the area. By 1699, the town was linked with one of the great postal routes from London to the north. Later, in 1734, as a result of the efforts of a group of Leeds and Manchester merchants with aspirations to make use of Bradford's resources, Bradford was linked to the turnpike network. Nevertheless the real turning point for the city came with the construction of the Bradford Canal (which branched off the Leeds-Liverpool Canal) in the 1770s. The canal originally ran through the core of what is today the Cathedral Precinct Conservation Area, terminating in a basin to the north of *Church Bridge*. The establishment of the canal opened up new markets for the produce of the city and consequently the previously rural,

parochial and dispersed industry, which mostly existed in the hinterlands of the settlement, was transformed into a mechanised trading centre.

As industry developed in Bradford, its population grew and new structures were built. The population stood at only 4,200 (Rhodes 1890) in 1781 and had risen to 13,264 by 1801 (Firth 1995). At this time Bradford was comparable in size to Keighley and was much smaller than nearby towns such as Halifax or Leeds. The factors mentioned in the previous paragraph coupled with the existence of an existing, organised domestic textile industry in Bradford, plus the fact that the small size of the town left an abundance of space for expansion, were the catalysts for Bradford's phenomenal growth over the first half of the 19<sup>th</sup> century. Bradford was the fastest growing town in England and Wales between 1801 and 1851 with a 700% rise in population during this time. In the same time the population of Leeds grew by c.220%, Halifax by 180% and England and Wales as a whole by just over 100% (Sheeran, 2005). By 1851 Bradford was the 7<sup>th</sup> largest town in England 103,778 (Fieldhouse); by 1891 this figure had reached 216,361 (Fieldhouse).

New roads were built to accommodate the new buildings of the town, for example New Street (now Market Street) was established in 1787, running along the beck. A plan of Bradford as it would have appeared in 1800 testifies to the shape of Bradford at the beginning of the 19<sup>th</sup> century (see map below). However, this was only the beginning of what was to follow in the 19<sup>th</sup> century, which saw the face of Bradford change forever and develop into the large city that we see around us today. By



A plan of Bradford as it would have appeared in 1800, drawn at a later date.

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1832, three new streets had been constructed along the canal to form a new industrial enclave within the town. The second region of new development was between Tyrrel Street and Bridge Street, and Sunbridge Road was constructed to by-pass Ivegata and the city centre.

The changes in Bradford are in many ways reflective of the changes that were occurring throughout Britain at the time. This was the era of the Industrial Revolution and new technologies allowed new manufacturing processes to be developed and the mass production of goods in factories and mills. Bradford's wealth at this time was founded on the production of worsteds, mixed fabrics and silks, which were highly desirable clothing fabrics and attracted a sizable continental market. It was also involved in other industries, most notably the manufacture of machines. By the 1840s the settlement as a whole accommodated 38 worsted mills, a number of prosperous foundries and a flourishing coal industry. People flocked to the area to find employment in these industries, which is typical of the process of urbanisation that was occurring throughout the country. However, the impact of these changes on the face of Bradford was even more pronounced than in other towns. An impact of the rapid and sustained growth of Bradford was that virtually all elements of the pre-industrial and medieval town were swept away as the town expanded and transformed into a major industrial centre.

A railway connecting Bradford to Leeds was established in the 1840s and a station, which was later to become Forster Square Station, was opened in 1846. The railway superseded the canal as the most efficient way of transporting people and goods around the country and its establishment allowed Bradford to keep apace of developments. Warehouses designed to impress prospective clients arriving by train were constructed along the route of the railway, which runs to the east of the City Centre Conservation Area boundary. Manor Row and the surrounding area developed into a striking warehouse district. However, as the town centre itself was already built up at this time and rapidly running out of space, many of the new structures of the later industrial development of the town were constructed outside the immediate central area. Warehouse districts sprang up to the south-west of the city hall, where the Magistrates Court and Police Headquarters now stand and to the east of the city centre, in the area now known as Little Germany. The mills and factories are clustered to the west in the Goitside, also designated as a conservation area in its own right.

The development of industry in the town went hand in hand with the establishment and growth of banks. These banks provided industrialists with a source of funds to expand their businesses. Thomas Leach, William Pollard and William Hardcastle established the first bank in the town in 1777, but it was the Quakers, notably Edmund Peckover, who opened the first official Bradford Bank on Bank Street in 1803. In the 1830s, two more banks were established in the town: the Bradford Commercial Joint Stock Banking Company and a branch of the Yorkshire District Banking Company. Although, none of these early structures have survived to the present day, the strength of the banking industry within the town is evident from many of the fine, later 19<sup>th</sup> century bank buildings that stand within the confines of the City Centre Conservation Area.

The development of Bradford in the first half of the 19<sup>th</sup> century had been so rapid that living conditions had, in many parts of the town, become squalid and it was described as the dirtiest town in the country. It was not until 1847, when Bradford became a municipal corporation, run by its own elected council, that the quality of urban life began to improve "*owing to a perfect blend of private enterprise and municipal initiative*" (Firth 1995). The Bradford Improvement Act initiated a period of social and urban improvement that saw the foundation of many of the grander buildings of the city centre.

The types of buildings that were constructed in Bradford in the second half of the 19<sup>th</sup> century are illustrative of the sociological change to a more democratic community. For example, the County Courts (1859) and the town hall (now city Hall, 1873), which were built to accommodate the administrative functions of the new council. In addition, new types of civic buildings were established that are reflective of the philanthropic outlook that became a countrywide fashion. Rich businessmen ploughed some of their wealth back into society by providing services and entertainment for the people of the town. Buildings exemplary of the philanthropic trend include: the Poor Law Office (1877), the warehouse Infirmary (1852), the Mechanics Institute (1871), the Technical College (1880) and Bradford Free Library (1872). But the extravagant structures that were constructed also had wider aspirations. The economic success of the town engendered a fierce civic pride that could only be expressed by a visual display of wealth, and architecture provided the ideal means. Intense competitive rivalries grew up between England's late Victorian towns and cities

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and grand architectural statements became a phenomenon of the age.

St. George's Hall (1851) was one of the earliest of these impressive buildings to be built in Bradford. It was commissioned by a private subscription headed by Samuel Smith, Bradford's fourth mayor and was intended to represent the growing civic life of Bradford. The Wool Exchange (1867) is another such structure; it symbolises the great wealth and importance that the town had gained through the wool trade. In addition, elaborate banking halls, offices and shopping arcades, for example Kirkgate Market (which previously occupied the site of Kirkgate shopping centre) were constructed. The reshaping of the town necessarily required extensive destruction of buildings and very few structures that predate 1800 survived. However, it was not only the buildings that underwent change. During the 1850s, a large amount of money was spent on widening the roads of the city centre and later, in the closing decades of the 19<sup>th</sup> century, a tram system was introduced. Tramways were laid on many of the major roads in and out of the town centre. A tramway ran down Sunbridge Road; Manor Row and Cheapside; North Parade, terminating in Rawson Place; Broadway into Hall Ings; and round the smaller roads in the vicinity of the town hall. By the end of the 19<sup>th</sup> century Bradford was one of the finest provincial towns in the country and was elevated to city status in 1897.

The 20<sup>th</sup> century saw a further change in the fortunes of Bradford. The warehouse sector had entered a drastic depression by 1875 due to changes in the world economic climate and foreign tariff practices. The response to failure in the market was initially to find other markets and then to diversify. From the beginning of the 1880s Bradford manufacturers and merchants began to trade in prepared fibres rather than whole cloth, which saw a further upsurge in the textile industry of the town. As a result, the warehouses of the town were adapted to house raw wool and new buildings continued to be constructed; trade in yarn and wool came to predominate in the city centre. Both the woollen and worsted trades fell away in the early decades of the 20<sup>th</sup> century, leaving mills and warehouses empty and people redundant. There was however opportunities to move into the clerical and administrative work of banks, insurance companies and building societies, which had established themselves as important parts of Bradford's economy. Following World War II, the worsted trade underwent a period of recovery, but by this time the problem had shifted to finding sufficient workers to run the mills. During the

1950s many Asian and Afro Caribbean immigrants were welcomed into Bradford to fill the vacant positions, increasing the already diverse ethnic mix and adding to the cultural richness of the city. In 1974 a wool crises coincided with the world wide oil crisis, a situation from which most textile firms could not recover. This was the dawning of a new era for Bradford. In response to the falling away of the textile industry, the local economy again diversified and Bradford now boasts impressive engineering, printing and packaging, chemical, financial, banking and export industries. High technology and media industries are also thriving in the city.

The city underwent a massive restructuring in the post war period. A plan was devised to revamp the city centre to create a central area surrounded by an outer ring road and an inner civic ring road, reflective of planning ideologies of the time. The plan, named the S.G. Wardley plan after Stanley Gordon Wardley, who was appointed as the city's engineer and surveyor in 1946, occasioned the demolition of much of the city's existing infrastructure. The modernist movement in architecture also left its mark on the city. This brought a love of functionality and simplicity to architecture, which was combined with the newly available materials to produce the distinctive style of the 1960s and 1970s. Victorian structures were destroyed to make way for these modern structures. The most vivid example is the replacement of the ornate Victorian Kirkgate Market with the modern Kirkgate Shopping Centre. The City Centre Conservation Area embraces the historic core of the settlement that survived this phrase of remodelling.



Ordnance Survey Map of 1852

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## 3. Architecture and Building Materials

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### **Summary of the Architectural Significance of the City Centre Conservation Area**

- *The City Centre contains a rich legacy of Victorian structures that were constructed in Bradford's hey-day. An eclectic mix of styles is evident, which is typical of the age. The evolution of architectural taste and fashion is also discernible from the structures.*
- *Many of the structures are particularly ornate and are indicative of the wealth and prestige of Bradford at that time and the fierce competition between Victorian towns.*
- *The majority of the 19<sup>th</sup> century buildings of note were designed by local architects, such as Lockwood and Mawson, Andrews and Pepper, Andrews and Delauney and Milnes and France. Consequently, the architecture of the city is peculiar to Bradford and important to its identity and sense of place.*
- *Although most of the buildings are stylised, there are some examples of the local vernacular style within the conservation area. These are stone buildings with stone slate roofs and simple plain window and door surrounds. These are specific to the region and important to the identity of Bradford.*
- *Honey coloured local stone is used for building throughout the conservation area and has a unifying effect, creating a harmonious whole.*
- *Despite being the historic core of the settlement, the conservation area has some fine examples of modern architecture. The Wool exchange and the Telegraph and Angus building are good illustrations of how modern design can effectively be combined with the older fabric of important listed buildings. There are also examples of modern buildings that are contextual in scale, mass and design to the existing character of the conservation area, for example, the Law Courts and the JMC building.*

### **Building types and Architectural Styles**

The City Centre Conservation Area contains many of Bradford's most architecturally and historically important structures, the majority of which date from its 19<sup>th</sup> century hey-day and reflect the wealth

and prestige of the city at that time. Although grand Victorian architecture predominates, some early 19<sup>th</sup> century simpler style buildings nestle amongst these elaborate structures. 20<sup>th</sup> century developments also juxtapose the Victorian constructions and complete the picture of the evolution of the city, as well as documenting the progression of architectural fashion. As the conservation area is the retail, business, administrative and entertainment heart of the district, it accommodates an array of building types that contribute to its diversity and life. The form of these structures is necessarily, to some extent, dictated by the function for which they were intended, but many have undergone successive changes of use and now exhibit elements of various stages in their history. These buildings are of particular historic interest, demonstrating not only how the buildings themselves have changed, but also how the character of the city has evolved.

The earliest surviving buildings in the conservation area date from the turn of the 19<sup>th</sup> century. The majority of these are situated on the periphery, as the centre was subjected to intense pressure to modernise, firstly during the latter half of the 19<sup>th</sup> century and then during the latter half of the 20<sup>th</sup> century. These developments effectively obliterated what stood before. The city centre is no longer residential in nature, however a number of early properties testify to the existence of an earlier residential function. A number of townhouses constructed in 1820 are situated on the northern part of **Manor Row**: numbers **31, 32, 33 and 33A, 35 and 37** have Grade II listed status. The buildings are constructed of the traditional material of the area: local honey coloured sandstone. Number 35 is a traditional Victorian townhouse, built prior to the 1820s. It was made of stone. Stone slate roofs are characteristic of the area, becoming increasingly common as the city has gradually modernised. The buildings were situated in a row and have survived as a group. The elements of the buildings are distinctively Victorian.

during the Georgian period. The neo-classical influence on the design of the buildings is evident. The symmetry of their design and the columns and





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pediments that surround the door openings, as well as the fanlights above the doors, are typical of this style of architecture, which predominated at the time.



*31 and 33 Manor Row (Grade II) – 1820s townhouses*



*32 Manor Row (Grade II) – 1820s townhouse with later extension*

**30 Manor Row** (Grade II) dates from about 1840 and was apparently also built as a pair of townhouses. It is a two-storey structure with a rectangular plan, symmetrical façade and some Greek revival detailing. This is a clear progression in architectural terms from the earlier structures. Prior to the succession of Queen Victoria, the classical style of the Georgian period prevailed, however from the 1830s a new style of classicism became fashionable, which included more decorative features, such as those evident on this structure. An increase in richness of decoration in all styles became the hallmark of British Victorian architecture, to which the buildings of Bradford

*30 Manor Row (Grade II) – originally 1840s townhouses*

stand witness.

A **stable / coach house**, a particularly unusual type of building within the conservation area and a

remnant of old Bradford, hides to the rear of number 30 Manor Row. It is a Grade II listed, two-storey sandstone building dating from about 1840 and further testifies to the grandness of the residences in this part of the conservation area at that time. It is also evidence of past methods of transportation around the city, prior to the establishment of mechanised systems. A number of terraced houses dating from the same era are situated on the northern side of **Salem Street. 5-9** (odd) are Grade II listed. They are two-storey buildings with basements to the front and three-storeys to the rear. Constructed of sandstone, with stone slate roofs, they typify early 19<sup>th</sup> century local construction methods. A further group of similar buildings are situated further down the street. These do not exhibit as many interesting features and are not listed, but are an important element of the street.



5-19 (odd) Salem Street (5-9 Grade II) – early 19<sup>th</sup> century terraces

Early 19<sup>th</sup> century buildings also line the east side of Piccadilly. **2-4 Piccadilly** are Grade II listed houses. However, the majority of the buildings of the street are in fact early examples of warehouse and business premises, which now predominate the heart of the city. Numbers **6, 14 and 16, 18 – 24** (even) and **17-19** are Grade II listed warehouses and rare survivors of their type. They are notably smaller and less exuberant than the later warehouses that line the east of Manor Row and dominate 'Little Germany'. Nevertheless, they exhibit many of the characteristic features of warehousing in the city: an even rhythm of fenestration, shallow pitched roofs and large wagon entrances to rear yards. The influence of architectural fashions is evident, with Greek Revival details displayed on a number of the buildings. **1 Piccadilly** (Grade II) dates from the same era as the rest of the buildings of the street, yet being a two-storey structure stands out. It was constructed in 1828 as an Exchange Room and although it has been much altered from its original state, the building is of particular historic interest, as it is the only surviving public building dating from the beginning of the 19<sup>th</sup> century to have survived. The Exchange Room provided a public reading room, lecture theatre and assembly hall and was designed by F W Goodwin. By 1867 the building had been abandoned and was occupied by the Post Office. Situated on the corner of Kirkgate, this building has been subjected to commercial pressures and a modern shop front has obliterated any historic detailing at ground floor, save the Greek Revival style doorway with Greek Doric columns. This is quite typical of a number of the buildings of the conservation area, which have undergone changes of use due to the expansion of the retail function of the city centre.



Rawson Place – mostly Grade II listed early 19<sup>th</sup> century buildings

**Rawson Place** accommodates some of the oldest buildings of the City Centre Conservation Area. A row of three-storey, sandstone ashlar, classically influenced terraces with shops to the ground floor line the eastern edge of the street. Numbers **6 – 18** (even) are Grade II listed buildings, which, with the exception of numbers 10 and 12, date from about 1800. **10** and **12** are later additions to the street, dating from the late 19<sup>th</sup> century and are clearly more ornate in design and of a distinctly different style to their earlier neighbours. Although these are relatively early buildings, they clearly influenced by grand aspirations and architectural fashion. A number of simpler, more vernacular style buildings nestle in various parts of the conservation area. Numbers **34, 34A and 36 Darley Street** (Grade II) fit this category. When they were constructed in 1827 they were two-storey houses, however an extra storey was added during their conversion to Literary Society purposes.





*Smaller simple buildings of Nutter Place (unlisted) – a contrast to the ornate late Victorian structures and characteristic of this part of the conservation area*

Many of the simpler buildings do not warrant listing status, although they are clearly of interest, due to their age, form or contribution to the street scene. These are grouped around the **North Parade** area of the city, **James Street** and **Sackville Street**. **North Parade** and **Nutter Place** are particularly characteristic and many of the smaller buildings of the area can be considered to be key unlisted buildings within the conservation area. Typically these buildings are constructed of sandstone “brick” with slate or stone slate shallow pitched or hipped roofs. They have relatively large plain window openings, which would at one time have been, and in some instances still are, filled with timber sash windows. The collection of small buildings on the corner of these streets are particularly interesting, due to the irregularity of their form. The building on the corner of **Rawson**



*Well detailed shop front on corner of North Parade*

**Square** and **North Parade** is also of particular interest. It is a fairly simple building, situated in a prominent position and having recently undergone some renovation, it now forms a positive introduction to North Parade. A particularly positive aspect of the majority of the buildings in this area of the city is the quality of their shop fronts, with their consoles, stallrisers, well-designed fascias and well-proportioned transoms and mullions. A collection of smaller scale buildings, of the same ilk as those of **North Parade**, is situated along

**James Street** and **James Gate**. **30-40 James Street** have stone slate roofs.



*30-40 James Street (unlisted) – early 19<sup>th</sup> century stone slate roofed properties*

A number of public houses stand within the conservation area. The **Shoulder of Mutton** Public House on Kirkgate is the earliest. It is dated 1825 and although it has undergone extensive alteration, still warrants its status as a Grade II listed building. The **Grosvenor Public House, 1 and 3 Upper Millergate** is also Grade II listed. It is a three-storey ashlar building with a sharply bowed corner to Ivegate and late Regency detail, typical of the era in which it was constructed: 1840–50. **24 James Street** is the final listed public house in the area. It has late 17<sup>th</sup> century



Mannerist classical elevations of painted stone, but its frontage dates from about 1900 and is peculiar to Webster's Brewery. The **Boy and Barrel** on the corner of James Gate and Westgate has been identified as a key unlisted building, due to the contribution it makes to the image of James Gate. It is unusual within the conservation area, being small in stature and clearly predates the more ornate structures of Westgate.



*The Boy and Barrel Public House, Westgate*

The 19<sup>th</sup> century in Britain saw an upsurge of religious freedom, brought about by the repeal of the Corporation and Test Act in 1828, which gave the vote to nonconformist citizens. After this date, churches of nonconformist denominations sprang up across the country and Bradford is no exception. Elaborate Anglican and Roman Catholic churches that reflect the pious nature of Victorian society were also constructed. Religious buildings that have survived stand as evidence to these changes in religious currents. There are in fact very few ecclesiastical structures in the City Centre Conservation Area itself, as they were largely situated in surrounding areas that are now the Cathedral Precinct Conservation Area, Little Germany Conservation Area and beyond. There are two notable exceptions. **28a Manor Row** (Grade II) is a former Salem Chapel. It is a boldly detailed Greek revival style building constructed in ashlar sandstone, the predominant style of the city at that time. The image of the building is

completed by its forecourt railings, which have survived and are listed (Grade II) in their own right. The Grade II **Glyde House** on Little Horton Lane was built as a chapel and school in 1862 to the designs of Lockwood and Mawson. The school, which survives, is a relatively grand building, constructed of local sandstone. A Grade II listed church institute dating from 1871-73 stands on North Parade (now number 12A). It was designed by Andrews and Pepper in a French Gothic style. Andrews and Pepper was a firm of eminent local Bradford architects of the era, who have left their mark on the city. There was a movement towards French Gothic in the 1860s, consequently this building, like many in the conservation area, would have been particularly fashionable at the time.

The majority of the historical and architecturally interesting buildings in the conservation area were constructed within a relatively narrow time span in the later decades of the 19<sup>th</sup> century. The types of buildings that were built are reflective of the nature of the city centre: civic buildings, commercial structures and buildings for cultural and leisure activities predominate. The Ordnance Survey map of 1893 is scattered with words such as Warehouse, P. H. (Public House), Bank, Town Hall, Club and Picture House. These buildings trace the changes in architectural fashions through the 19<sup>th</sup> century. Unlike the Georgian era, no one style came to predominate Victorian England. At the beginning of the Victorian period the coexistence of several styles was accepted and, as a result, the architecture of the period is typified by the use of an eclectic mix of styles often on the same building. Richness of decoration was, however, paramount and whichever style or combination of styles was selected, the design was ornate.



**St. George's Hall** (Grade II\*), built 1851-3, is one of the earliest public buildings in the conservation area. It was one of the first key buildings of

Bradford town centre to incorporate the Italianate rather than Greek Revival style. Its design was modelled on the urban palaces built in the 16<sup>th</sup> century to house the aristocracy of northern Italy, but with a more ornamented exterior and interior (Sheeran, 2005). It was one of the early commissions in Bradford of Lockwood and Mawson, who went on to become Bradford's most eminent architectural firms, winning the commissions for many of the city's most important buildings. They were the winners of the competition to design **City Hall** (Grade I), which is without doubt the most spectacular and distinctive civic building in the conservation area. The original building, with its Italianate 'campanile' clock tower, was opened in 1873. It is predominantly 13<sup>th</sup> century Gothic in style and the upper parts of the elevations contain 35 statues of the kings and queens of England and Oliver Cromwell. The grandness of the structure was intended to compete with other towns of the area and the quality of the carving is exceptional. The building was extended in 1905-09 to the designs of Norman Shaw. The addition harmonises well with the original building.

Other Victorian civic structures of note include: the Italianate style **County Court** on Manor Row (Grade II), built in 1859 to the designs of Mr. R. C. Reeves; **29 Manor Row** (Grade II), which is the former Customs and Excise and Stamp Office



*City Hall (Grade I) –1873*

dating from 1899, constructed in a Mannerist design with Renaissance and Flemish details; and **22 Manor Row** (Grade II), which is a palazzo style building of 1877 designed by Andrews and Pepper as Poor Law Offices. **Windsor Baths** on Great Horton Street is another example of a type of civic building that came into existence during this period. The modern **Crown Court** building is also included within the conservation area. It is complementary in form and function to the historic fabric of the city. It is a quality building of dignity that makes extensive use of local stone in a modern design.



*Crown Court Building (Not listed) – An interesting modern design within the conservation area*



The majority of the buildings within the City Centre Conservation Area are in fact commercial properties, which is reflective of the business identity of the area. Warehouses and banks are perhaps the most characteristic of Bradford, but chambers and retail premises are also important components of any city centre. Most of the later wool warehouses of the city centre are situated to the east, near to the station and are elaborate structures. They are typically classical in style, five or six storey, ashlar structures with slate roofs, constructed in the 1880s and 1890s. Features include rusticated ground floors, impressive entrance details and wagon entrances to rear yards with ornate wrought iron gates. The majority of the warehouses of **Manor Row** are listed as Grade II structures, including: **1-11**(odd); **13, 15** and **17; 2-6;** and **8-20** (even). **8-20** (even) are particularly akin in style to the palazzo warehouses of the Little Germany area. A number of smaller warehouses are situated to the far west of the conservation area along Albion Street. Although these are important to the character of this part of town and also have a close affiliation with the industrial nature of the Goitside Conservation Area, which they border, although they are clearly architecturally inferior to those of Manor Row.



*Broad Street Warehouses (Grade II)*

The Grade II listed warehouses of **Quebec Street** also sit on the edge of the city centre conservation area, close to the Goitside. They are early examples of their type in the city, dating from the

early 19<sup>th</sup> century, although they were almost entirely rebuilt in the mid-to-late 19<sup>th</sup> century. They have stone slate roofs, indicative of the early materials used in the area and their scale gives them a charm that is notably distinct from the grander areas of warehousing. To the southwest is an even rarer survival of what was once a common building type in Bradford. The Grade II Listed four storey former wool warehouse was according to Sheeran (2005) built as a pair of cottages, one on top of the other. Concealed loading doors to each floor and the three-light mullioned windows attest to the initial activity in this building, which was well suited to its later use as a warehouse.

The **Telegraph and Argus Building** (Grade II), Hall Ings, began life as a warehouse for Milligan and Forbes, Stuff Merchants. It was the first Italian palazzo fronted warehouse to be built in the town and was designed by Andrews and Delauney. Its construction in 1851-53 set the standard style of design for many similar buildings within the town, especially those of Little Germany. The modern extension to the left has a totally glazed façade, which is an interesting addition that compliments rather than competes with the original building. This is a fine example of old and new buildings working in harmony with one another and of how modern intervention can make a positive contribution to the character and appearance of a conservation area.

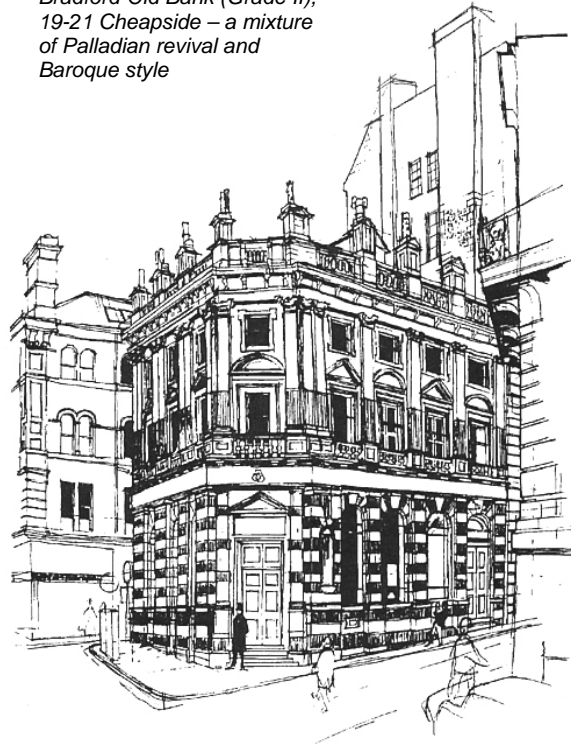
The **Wool Exchange** (Grade I) stands out in the city centre as a building that symbolises the wealth and importance that the wool trade brought to Bradford in the late 19<sup>th</sup> century. The design of the building was a competition winner for Lockwood and Mawson in 1864. It is a three storey ashlar structure, triangular in plan with a prominent clock tower to the north. Being Flemish Gothic in design, its prominent features include a steep hipped slate roof, a pointed ground floor arcade and decorative roof parapets and pinnacles. It was successfully converted to house a number of retail outlets, by the architects Dempster, Thrustle and Ray (DTR Architects) in 1998. The addition of a planar glass wall creates the striking new entrance and is another example of how complementary modern architecture can make a positive contribution to the historic core of Bradford. Two standard lamps outside the north tower entrance of the wool exchange, which date from 1867 are listed as Grade II structures in their own right.

*Wool Exchange (Grade I)*



Banking has traditionally been big business in Bradford and the elaborate architectural detail of many of the 19<sup>th</sup> century banks indicate the wealth of the industry. There is little uniformity in the design of the banks, except that they are ornately detailed, impressive structures. As they usually occupy prominent corner sites, the bowed or splayed corners are important focal points of their design. **7 Hustlergate** (The National Westminster Bank) is a Grade II\* listed building situated directly opposite the Wool Exchange. It was built in 1868 to the design of Andrews and Pepper for the *Bradford Commercial Bank*. The elaborate French influenced Gothic style of the building, with mid 13<sup>th</sup> century detail, makes it an impressive structure that complements the architectural merit of the Wool Exchange. **2 Darley Street** (Grade II) was however the first of the prestige banking premises to be constructed. It was built for the *Bradford Banking Company* in 1858 and its Italianate style elevations were designed by Andrews and Delauney.

*Bradford Old Bank (Grade II),  
19-21 Cheapside – a mixture  
of Palladian revival and  
Baroque style*



**19 and 21 Cheapside** (Grade II) is a Palladian revival style bank, constructed in 1885 and designed by Milnes and France. Milnes and France were the architects of a number of banks in the city. They designed **15 Market Street** (National Westminster Bank), which was built in 1873 as Bradford District Bank. It is classical in design with Greek Revival features and is now a Grade II listed building. **33 Hustlergate** (Lloyds Bank) is another of their creations and again has been acknowledged to be worthy of Grade II listed status. It was built in 1880 and is essentially a simpler version of their design for 19 and 21 Cheapside.



A prominent building situated on the corner of North Parade and Manor Row and one of the first buildings to be viewed on entering the conservation area from this direction is the **Yorkshire Penny Bank** (Grade II). Constructed in 1885 with a mixture of Franco-Flemish and Italian Renaissance details it



demonstrates both excellence in stone carving and the ability of Victorian architects to create a dramatic spectacle out of an awkward tapering site. The entrance vestibule is particularly impressive, with its mosaic-tiled floor and iron gates. **47 Market Street** (Midland Bank) is the final bank in the conservation area recognised to be worthy of listing (Grade II). It again sits on the corner of Market Street and Bank Street and was constructed in about 1900 in a neo Baroque style that became popular at the beginning of the 20<sup>th</sup> century. Moving away from bank architecture and onto a wider classification of commercial architecture. The **Prudential Assurance Building, 6 Tyrrel Street**, like the banks is situated in a prominent corner position. It is a Grade II listed building that stands out from the rest of the city, being the only building in Bradford to be built of red brick and terracotta. It was built in 1895 and designed by the famous Manchester architect Alfred Waterhouse and is in style a free interpretation of early French Gothic.



*Prudential Assurance Building, Tyrrel Street (Grade II)*

**North Parade** is lined with commercial buildings. Numbers **2-12** (even) were built in 1868 to the designs of Knowles and Wilcock. They are generally domestic Gothic in style, but **10** and **12** have plain two storey frontages. The majority of the structures of North Parade were, however built between 1907 and 1910. J. Ledingham was the architect who designed these shops and chambers in a Renaissance and Jacobean style. The following street numbers have Grade II listed status: **11-14; 16 and 18; 20-22; 24,26 and 28; and 30,32 and 34.** **36 and 38** (also Grade II) were constructed slightly earlier, between 1895 and 98.

They were designed by the same architect and exhibit Flemish Renaissance details. Similar types of building preside throughout the heart of the city.

**43 and 45 Darley Street** (Grade II) are four storey buildings with heavy Italianate details. They were constructed in 1875-76 to the designs of T. H. Healy. **28 Bank Street**, which accommodates office premises, was erected in the same era. It is a four-storey building designed by Andrews and Pepper with early Italian Renaissance details. A long block of similar buildings line **Bank Street.** **39 – 49** (odd) are Grade II listed structures, designed by Lockwood and Mawson with Italian detail. Italianate detail was common for this building type. **26 Kirkgate** (Grade II) exhibits Italianate detail, as do numbers **9 –15** (odd) **Bridge Street**, which were designed by Knowles and Wilcock and built in 1871. These buildings also have rather Venetian Gothic style elevations onto Tyrrel Street and Market Street.



*East side of North Parade (Grade II)*

The north side of Sunbridge Road consists of a fine group of Victorian commercial buildings, in varied Gothic and Classical style, prime examples of the eclectic nature of Victorian architecture. They were built in the period of 1873 to 80 and their quality warrants their designation as Grade II listed structures. The following are listed: **12-20** (even); **24,26 and 28; 34-44** (even); and **41 and 43** (Queen Anne Chambers). **5-11** (odd) **Upper Millergate** are of the same ilk and are also Grade II listed buildings. **2 and 4 Tyrrel Street** (*Thorpe Building*) was an early department store within the city, dating from 1871. The store was designed by Thomas Campbell Hope for George Thorpe. It is a four storey, ashlar building with Italianate details that is now recognised as a Grade II listed building. Key features include the busy roofline created by the numbers of chimneys and dormers windows, the curved corner entrance and the large display windows openings at ground floor.



*Britannia House – a key unlisted building in the conservation area.*

There are a number of key unlisted commercial buildings within the conservation area that are an integral component of the character of Bradford. **Britannia House** is a domineering structure, situated on Bridge Street in a prominent position between St. George's Hall and City Hall. The dome of the building contributes to the roofline of the city, especially from views down Ivgate. It is an early 20<sup>th</sup> century structure and the influence of the Art Deco movement is evident in its design and its ironwork details. **Sunwin House** is another key unlisted commercial building. It was built in 1935 to the design of W.A. Johnson and is inspired by the Modern Movement architecture of Europe and America. As such it is unique within the conservation area and testifies to the evolution of architectural taste and technical advances. There are a number of properties that have been identified as key unlisted properties due to their prominent positions. The corner building of John Street and James Street and that of New John Street and Westgate classify as such buildings.



*JMC building, Godwin Street – modern architecture within the conservation area.*

A number of modern office buildings and commercial premises have been inserted into the conservation area, the architectural quality of which makes them positive additions. The **JMC Building** on the corner of Sunbridge Road and Godwin Street is a successful structure. Like the Law Courts, it is constructed in the sandstone and, although distinctly modern in design, sits comfortably on the site and is complementary in height and mass to the surrounding buildings. The revamped 1960s building on Bridge Street, directly opposite City Hall is of a massing suited to its position. The extensive use of glass on the front elevation beautifully reflects the image of the City Hall.

Hotels became important structures in Victorian society, as the increasing ease of transport enabled growing numbers of people to move more freely round the country. A number of elaborate Victorian hotels have survived in Bradford, many of which continue in their original use. The **Victoria Hotel** (Grade II) was constructed on Bridge Street in 1867. It was designed by Lockwood and Mawson, and has Italian Romanesque detailing to the fenestration and a French pavilion, slightly domed roof. The design of the **Rawson Hotel** (Grade II) also exhibits elements of Lockwood and Mawson's work. It is the surviving corner block of the **Old Rawson Market** and Lockwood and Mawson began work on it in 1871, however it was extended in 1899 to the designs of Hope and Jardine. It has Gaisby rock ashlar elevations and its most pronounced element is a five-storey circular tower, the top stage of which consists of a drum with four pairs of Corinthian columns.



*Midland Hotel (Grade II).*

Perhaps the most significant of the Victorian hotels to have survived is the **Midland Hotel** on Cheapside, the corner block of which is a Grade II listed building. This was built in 1878 as a Midland



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Railway terminus hotel of some pretension, designed by the company's architect. The small corner block, with the station yard is a prominent building of considerable townscape value. The octagonal tower to the former station forecourt is of a clearly French inspired design with some Beaux Arts classical details.

The **Talbot Hotel**, Bank Street (Grade II) was rebuilt in the same year that the Midland Hotel was built, yet is quite different in design, as is expected of Victorian buildings. It is a four-storey building with palazzo style Italianate details designed by Andrews and Pepper. **56 and 58 Darley Street** (Grade II) was built as the *Royal Hotel* in 1887 to the designs of James Ledingham. It too is a four-storey building, but instead exhibits Jacobean details, Dutch gables and a "Cresta" Regency style shop front is situated on the ground floor.



*The Talbot Hotel, Bank Street (Grade II).*

The 19<sup>th</sup> century also saw a rise in the number of clubs established: gentlemen's clubs, political clubs and other similar societies. Many of these clubs had especially constructed buildings to accommodate their needs. **York House, 25 Manor Row** (Grade II) was constructed in about 1866 as the Bradford Club. It is a particularly large building with simple Venetian style detailing, designed by Lockwood and Mawson. They also designed the **Union Club, 2 Piece Hall Yard**

(Grade II), which is a large three-storey, purpose built structure with Gothic and Romanesque detail. The doorway is a particular focal point of the building. **8 Piccadilly** (Grade II), dated 1871, was formerly the History and Scientific Institute. It is a three-storey building with Italianate and slight Renaissance details.

Entertainment structures tend to congregate to the south of the conservation area. The most impressive and imposing structure of its type is the **Alhambra Theatre**; a Grade II listed building that was built in 1914 for Francis Laidler and designed by the architects Chadwick and Watson. It is an unusual building within Bradford, but an outstanding example of a building of its time. The large dome turret, with its giant paired Corinthian columns, is the most dominating element of its design. The twin turrets of the former **Odeon Cinema** building, situated adjacent, compliment the image of the area and of the Alhambra alongside. The solid frontage of the building, set immediately to the rear of the footway, provides strong definition to the streetscape and helps tunnel vistas along Princes Way towards Godwin Street.

The **Odeon** Cinema was built on the site of a former brewery and the form of the building was designed to follow the curve of Brewery Street. The cinema, which initially opened as theatre and later a cinema, ballroom, restaurant and tea room and was known as the New Victoria and then the Gaumont before being renamed as the Odeon. Built and opened in September 1930, the building employs an Art Deco style of architecture, influenced by Arabian/Moorish designs. The twin domes are its most interesting feature and do make a positive contribution to the streetscape in this part of the conservation area. The building itself is constructed of red brick with white terracotta dressings (Sutton, 2004).

The cinema closed down in June 2000 and has stood empty ever since. The future of the building has been subject to debate ever since. Though of significant townscape value, the building itself is not considered to be of exceptional quality and an outstanding building of modern, high quality design could make an equally, if not more impressive contribution to what is a key site on the edge of the City Centre conservation area.

To the rear of Odeon building an area of hard surfaced open space accessed from Quebec Street and currently used as a car park. This area was once the site of Quebec Works. Nothing now remains of the mill though the listed warehouses

on the west side of Quebec Street are a surviving element of the formerly industrial building form that characterised this area. The warehouses are mostly standing empty and those at the southern end of the street are in a poor and deteriorating condition. A new use needs to be found for these buildings quickly in order to secure their future as an important element of the area's built heritage.

Great Horton Road joins with the southern end of Quebec Street and separates the Odeon and the Alhambra. Randall Well Street is a narrow setted road leading out of the conservation area. On its south side is another area of open space in use as a car park. This area was formerly the site of the *Alexandra Hotel* and *Empire Theatre*. Though nothing now remains of these buildings, they once made an important contribution to the 'entertainment quarter' of the city centre. The *Alexandra Hotel* was built in 1877-9 to the designs of local architects Andrews and Pepper. The *Empire Theatre* was built on the large lawn to the rear of the hotel in 1899 and shared its entrance and foyer with the hotel. The foyer was turned into a popular 'palm court' tearoom in the 1920s and following the closure of the theatre/cinema in the 1950s the cinema was converted into a restaurant and cocktail bar (Sutton, 2004)

The hotel closed in the early 1970s and in 1972 was taken over by Bradford College. The Empire Cinema was demolished in the early 1980s and the Alexandra in 1993.

The block in which the hotel and cinema once stood is now cleared and used for car parking, though historically the buildings standing upon it made an active contribution to and were strongly linked to this part of what is now the City Centre conservation area.

There are a number of supplementary structures that enjoy listed status and have not yet been touched upon. These complement the age and style of the surrounding buildings and add interest to the streets and areas of the conservation area. The first is the **Oastler Statue** that stands in Nutter Place. This is a sculpture of the factory reformer and two children by John Birnie Philip, dating from 1866. The surviving **K6 telephone boxes** that stand outside Bradford County Court on Manor Row and in the central island of Rawson Square are also listed. They were designed by Giles Gilbert Scott and put in position in the mid 1930s and warrant recognition as rare survivors of their type. Two monuments in the eastern part of the conservation area are also particularly worth of mention. The Grade II listed **Victoria Memorial** on

Princes Way is a fine bronze standing figure of the queen in Imperial robes. It was sculpted by Alfred Drury and unveiled by the Prince of Wales (George V) in 1904. Adjacent to this is the city's **war memorial**; an impressive stone

structure that complements the image of this part of the city. War

memorials are a part of any city centre and are a symbol of local and national pride. To the north of the statue and memorial is an unusual feature known as the Standard Measure. Set on flat ashlar copingstones, the Standard Measure was placed on the site by the Corporation of the City of Bradford and verified by the Board of Trade in 1913 as a true measurement of a foot, imperial yard and metre. The long copingstones are set out as a measurement of 100 feet and 100 'links' (of a standard chain).

Bradford City Centre is dominated by high quality, Victorian, ornate architecture that has been applied to a variety of types of building. Due to the rich diversity of building stock within the city centre it is difficult, if not impossible, to list characteristic features of the buildings. They are generally narrow and vertical buildings of stature, usually three, four, five or even six storeys in height, ornately decorated in carved stone, originally with timber framed windows, panelled doors and chimney stacks. The unifying component of the buildings is the materials in which they are constructed and it is this that helps to give the city centre its identity.

A few good quality late 20<sup>th</sup> century additions have been made to the settlement, completing the picture of the evolving nature of the settlement. Some 1960s and 1970s concrete structures also figure within the conservation area, although the majority have been excluded from its realms, as they detract from the coherence of the essential character and appearance of the place. They are of a style, scale and materials that bear no relation to Bradford as a place, but do however testify to the influence of the modern movement in

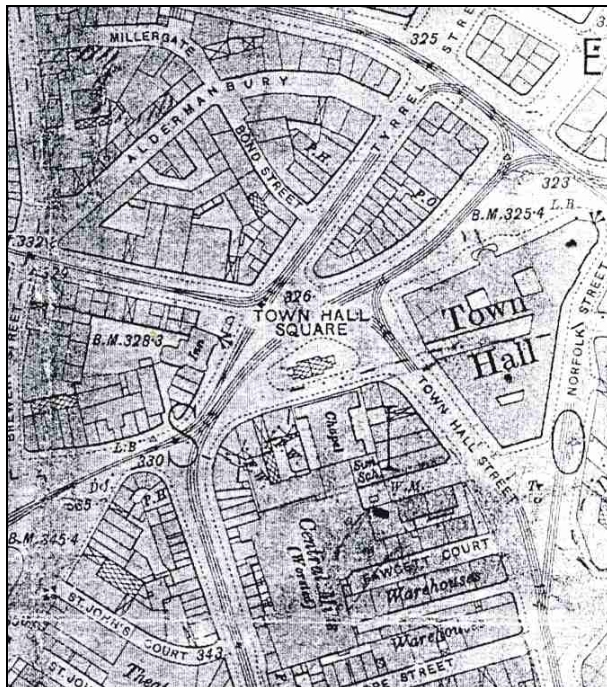


*The Victoria Memorial, Princes Way (Grade II) – impressive structure that forms part of the Victorian image of the city.*



architecture. The block on the southern edge of the City Centre conservation area that includes the **Police Headquarters** and the **Magistrates Courts** has strong historical associations with and setting value to City Hall. Prior to the redevelopment of the city centre in the 1960s the area was partially occupied by **Town Hall Square**, an open space that provided the setting to City Hall and beyond this an area of warehousing and terraced housing.

The 1908 Ordnance Survey map of Bradford town centre shows Town Hall Square as a large open space occupied by a small building. All the main roads through the centre converged at this point, making the square and the block it occupied an important focal point that was intrinsically linked to the setting of City Hall. For this reason the inclusion of the block currently occupied by the Police HQ and the Magistrates Court is deemed justifiable.



Excerpt from the 1908 OS map of Bradford town centre showing Town Hall Square and the historical relationship of urban form to City Hall (Town Hall).

The existing buildings on the site are a testament to mid-20<sup>th</sup> century architecture but as such make little contribution to the historic interest or setting of the conservation area. The redevelopment of this site, perhaps to restore its former openness would allow the area to make a positive contribution to the character of the conservation area. The proposal within the Bradford City Centre Masterplan to return the block to an area of public open space appears particularly appropriate

considering the historic use of the block as a public square at the heart of the city centre.

## Building Materials

The vast majority of the buildings in the centre of Bradford have been constructed in the local honey coloured sandstone, giving the city its warm glow. Notable exceptions to this rule include: St. George's Hall, which is built of Leeds stone; and the only brick structure of the conservation area, Waterhouse's Prudential Assurance building. Brick and terracotta was generally more widely used for internal walls and is rarely a visual component of the conservation area. The prominent roofing material is Welsh Slate, although rare examples of stone slate roofs, the traditional roofing material of the area, survive. Timber has been used extensively for window frames and doors and iron was important for the construction of many of the ornate gates that shield back yard areas.



Ornate entrance to 3 Piece Hall Yard (Grade II)

The 20<sup>th</sup> century saw the introduction of a wider range of building materials: concrete, glass and steel being the most influential. Many of the retail developments in the city centre made use of these materials, although they are not always in an appropriate manner. Many of the more modern buildings have successfully made use of both traditional and modern materials to create a modern, yet Bradfordian structure.

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## 4. Setting and Landscape Qualities, Views and Vistas

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### **Summary of the Setting and Landscape Qualities of the City Centre Conservation Area**

- *Topography – Bradford is situated in a depression and the land of the conservation area is consequently uneven, raising quite steeply in parts. This naturally forms part of the character of the conservation area and serves to open up perspectives of roofscapes and views beyond the immediate surrounds to the hills.*
- *The conservation area is surrounded on all sides by quite distinct character areas, which collectively complete the image of the city. Some are directly linked to the conservation area, in that they were built at a similar time to the Victorian buildings of the centre, but served different functions to the city centre (connections with other conservation areas are particularly significant). Others, such as the 1960s development of Broadway, testify to the changes that the city has undergone subsequently and evolving ideologies.*
- *The grid like street pattern of the north of the conservation area opens up long straight vistas from north to south and, due to the lie of the land, these extend beyond the realms of the city. Down some streets, however, these vistas are cut short, terminated by buildings and roads that run perpendicular. The heart of the conservation area, around Ivegate, Kirkgate and Westgate, developed more organically. Consequently long views are more limited and instead the focus is on*

*the elaborate buildings of the immediate vicinity. A number of wide streets cut through this part of the city, opening up views of the grandest buildings of the conservation area. The view up Bridge Street to Sunbridge Road and the vista from east to west along Market Street are particularly significant. A number of humbler streets, often with setted surfaces, nestle within the city centre, images of which allude back to the industrial past of Bradford.*

- *The City Centre Conservation Area is densely built up and there are very few open spaces. Those that exist are therefore important as settings to the buildings of the vicinity and as public spaces. Notable spaces include: City Centre Park (Norfolk Gardens) and Centenary Square; the urban square in front of the new law courts; St. Blaise Square; Rawson Square and Nutter Place. All of these are very urban in nature and soft landscaping is a rare feature in the conservation area.*

PPG15 states that: "It is the quality and interest of areas, rather than that of individual buildings, which should be the prime consideration in identifying conservation areas (para 4.2). This means that the setting, and the treatment and interaction of spaces within the area can be as important as the buildings themselves.

Bradford lies in a basin like depression on the eastern side of the Pennines and is surrounded by hills that rise to 1200 feet above sea level, which preside over the city and add to the attractiveness

of many of the views across it. Its setting within the landscape is therefore somewhat discreet and secluded and a sense of enclosure is evident. The piece of land on which the city centre was situated rises to the south, north and west. The gradients vary from the gentle slope of Manor Row to the steeper gradient of Ivegate and Bank Street. This feature of the city naturally contributes greatly to the character of the City Centre Conservation Area, opening up perspectives of intricate roofscapes and views of the landscape beyond the realms of the city.

Direct views into the city centre from outside its realms are greatly limited as a result of the density of the built up area surrounding it. The spire of the City Hall, however, stands proudly over the settlement and is visible from many perspectives. It has true landmark quality and has become a structure by which Bradford identifies itself. The busy roads that encircle the conservation area, like in all the city centre conservation areas (Little Germany, the Cathedral Precinct and the Goitside), form a physical and psychological barrier between this and other parts of the city. Drewton Road to the north and Bridge Street/Sunbridge Street, Godwin Street, Hall Ings and Thornton Road are all major thoroughfares. The images and noise created by these roads have a distinctly negative impact on the character and appearance of the conservation area. In addition the railway line, which runs to the east, effectively limits the eastern extent of the boundary.



The visual connection between the City Centre Conservation Area and the Little Germany and Cathedral Precinct Conservation Areas is blocked by the existence of station buildings and the tall Broadway 1960s retail development. This

effectively compartmentalises the old city into these three distinct regions, however in reality they formed integral parts of the workings of the Victorian city centre. Standing outside the realms of all conservation areas, the 20<sup>th</sup> century Broadway retail development is currently being redeveloped. A smaller scale mid 20<sup>th</sup> century retail development, John Street Market, is situated just outside the realms of the conservation area to the north-west. Being smaller in height and situated adjacent to the less grand buildings of the area, its influence is not as pronounced as the Broadway development. Its poor state of repair and high level of shop vacancy presently has a negative impact on the appearance of Northgate, Nutter Place and John Street, all of which form the boundary of the conservation area.

To the south, the conservation area directly borders Little Horton Lane Conservation Area, which has a distinctly residential feel. The



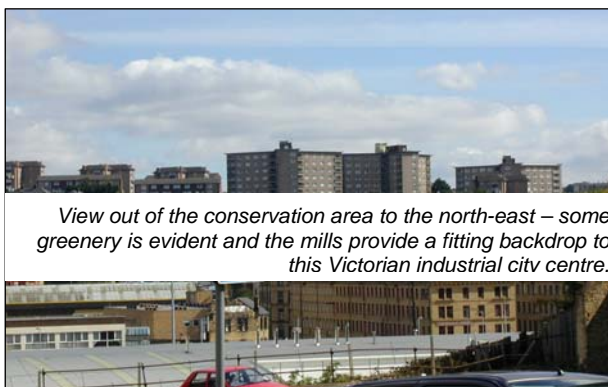
*View into the mainly residential Little Horton Conservation Area from the Chester Street boundary of the City Centre Conservation Area – the two conservation areas collectively tell the story of the interrelationship between the diverse functions of the Victorian city.*

buildings of this area are constructed of the same materials and during the same era as many of those in the city centre. There is consequently an affinity between the two and the connection enables a fuller understanding of the Victorian city. The busy little Horton Lane that forms the boundary at this point climbs to the south opening up impressive views across the city. The National Museum of Photography, Film and Television sits just outside the boundary to the east, providing a terminal focuses to the area as it is approached from Godwin Street. The impressive frontage of the museum is a credit to the city. The boundary of the City Centre Conservation Area also directly meets with that of the Goitside Conservation Area along Fulton Street and there are clear lines of vision between the two. This is a particularly interesting connection, as in contrast to the city



centre's civic and retail identity, the Goitside is the heart of the earliest industrialisation of the city. Viewed in context, the two areas are together an important record of the development of the city. There is again continuity in building style and materials between the two areas, with the character of one area gradually blurring into the next.

Unusually, the view out to the north-east of the conservation area from Manor Row, Grammar School Street and Salem Street, over the railway, is relatively open. It incorporates the hill to the east with scattered mills and more modern houses and flats. The area of the hill introduces a welcome green element to the dense urban scene of the city centre. The mills themselves have a close affinity with the fabric of the conservation area: they were the source of the wealth of the settlement and were constructed in the same materials and during the same era as the central Victorian buildings. The houses and flats, on the other hand, testify to the development of the city and the movement of the residential function outside the realms of the centre.



*View down Darley Street to hills beyond – this connection with surrounding landscape is important to the sense of place of the city.*

Due to the lie of the land, there are many impressive vistas through the conservation area that incorporate the long built up streets, which run from north to south. The vista down Darley Street and Westgate are the most memorable, incorporating the buildings of stature that line the roads and images of the hills beyond the realms of the city. Other streets, such as Piccadilly and Dale Street, have a greater feeling of enclosure, as they are terminated by other buildings and lack the openness of the longer vistas. The view down Manor Row and Cheapside testifies to the diverse character of this part of the conservation area. The warehouses that line the street, to the west, and the station wall, to the east, gradually change into the banking structures of the heart of the city.

The view from New Market Place up Bank Street into Darley Street is one of the images most associated with Bradford City Centre. It is part of the much-frequented pedestrianised retail heart of the city and the ornate Victorian structures that flank the street provide a welcoming gateway.



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However, generally, views through the very heart of the centre are far more limited. The area is flatter and its organic growth creates shorter entwining streets that are terminated by other streets of a similar nature. The views down Hustler Gate and Piece Hall Yard are particularly striking, encapsulating the image of this part of the conservation area: narrow streets lined by ornate imposing structures, terminated by equally imposing buildings. The York stone flags of the central streets complement the colour, texture and quality of the surrounding buildings and have become an integral part of their image. These were laid as part of the late 20<sup>th</sup> century pedestrianisation scheme and are an attempt to reflect the medieval character of the streetscape.

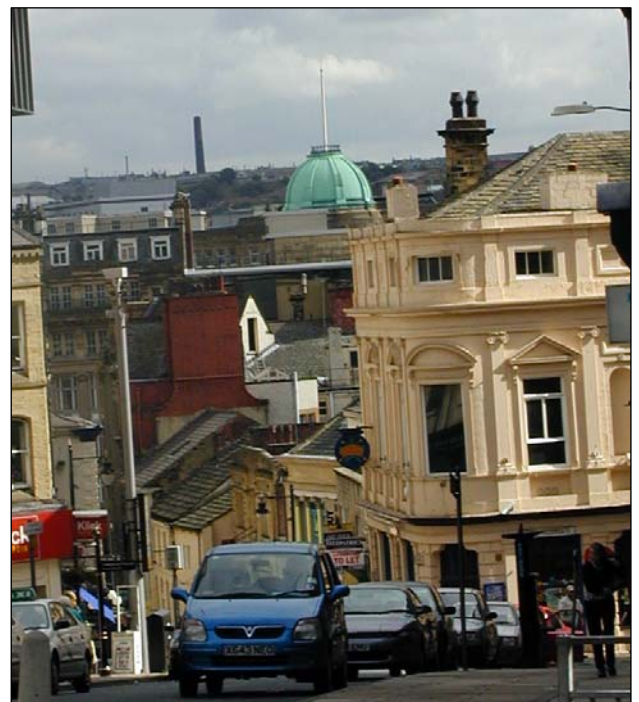
*View up Piece Hall Yard – an enclosed characteristic of the heart of Bradford city centre*

The Victorian city would have had setted carriageways flanked by stone paved footways, as is evident from old photographs.



The steepness and curved nature of Ivegate is quite distinct within the conservation area and the views both up and down the street are particularly interesting. A gate like sculpture, the Ivegate Arch, is situated at the bottom and provides a grand entrance to the street. It was designed by Peter Parkinson, made by Richard Quinnett and erected

in 1988. Various elements of the cultural, industrial, commercial and spiritual life of the people of Bradford are expressed in its design. The views from the high point of Ivegate also provide charming perspectives of the city. The buildings of the upper part of the street lack the uniformity of materials and height of much of the centre of the conservation area and are noticeably of lesser architectural merit. However, the variety of roof heights, combined with the topography of the land creates an interesting intricacy of form unique to Ivegate. This image is laid against the background of the roofscape of the wider city and the raised land beyond.



*View down Ivegate – the steepness of this street gives it a very distinctive character, quite different from other parts of the city.*

A number of large roads run through the conservation area and those that surround its heart open up striking images of the city's many treasures. Perhaps the most impressive and comprehensive view of the centre is from Bridge Street up Sunbridge Road, which encompasses many of Bradford's architectural jewels. It includes St. George's Hall, the City Hall, Britannia House and the ornate Victorian buildings of Sunbridge Road. Although the buildings on the east of this road do not warrant listed status, they can be classified as key buildings due to their townscape

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value. The straightness of Market Street enables the City Centre Conservation Area's two Grade I listed buildings to be viewed in one glimpse. The tall spires of the structures dominate the street creating a majestic image. From the bustling standpoint on the corner of Market Street and Bank Street, the vision of the City Hall is particularly spectacular, peering through the flanking buildings. A similar perspective of the building can be gained from the junction of Bank Street and Broadway, between Britannia House and the glass fronted structure opposite.





*View along Bridge Street into Sunbridge Road, incorporating many of Bradford's architectural treasures*



*View down Albion Street – characteristic of the industrial parts of the city centre*



*Vista down Market Street, offering views of City Hall and the Wool Exchange – two of the city's most impressive Victorian structures.*





*Buildings that form the setting of Centenary Square and the effect, illustrating the feeling of openness created by this space*

Humbler streets nestle in the backwaters of the conservation area, offering a very different image of the centre. The vistas down such streets are however particularly characteristic of the more industrial nature of the parts of the city in which they are situated. Aldermanbury, Duckett Lane and Broad Street are typical of this, but perhaps the most characteristic, with its setted surface and industrial structures, is Albion Street.

The City Centre Conservation Area has very few open spaces or landscaped areas, as characteristically it is very densely built up. Therefore the spaces that do exist are important both aesthetically and as areas for public use. City Centre Park (Norfolk Gardens) and Centenary Square are without doubt the most important open spaces within the city centre. These areas form the setting of City Hall and allow it to be viewed without being interrupted or distorted by other built structures. As attractive landscaped space, they

are popular as places to meet or relax, especially during the summer months. City Centre Park (Norfolk Gardens) embraces a modern maritime theme and acts as an outdoor room, attracting young and old alike. Centenary square is also used for public events and acts as a busy focal point for the people of Bradford. From the square, the view opens out to include the Odeon Cinema and the Alhambra Theatre. The piece of green space that accommodates the Victoria Memorial and the War Memorial is also significant. This landscaped patch of land to the east of the Alhambra theatre is quiet grand with its designed pathways and steps and is congruous to the grand Victorian image of the city and also breaks the otherwise built up nature of this part of Bradford. Across Bridge Street the pedestrianised part of the town is entered via Tyrrel Street. The wide entrance has become a small public space with benches and makes a pleasant continuation of the



character of Centenary Square into the heart of the retail area.



*New urban square in front of law courts*

A new urban square, of a similar ilk to Centenary Square, has been established in front of the modern law courts. This carefully detailed space, laid with a mixture of brick and traditional stone flags, forms the setting of the law courts and also Victoria Hotel. In the centre of the space stands an impressive piece of modern steel sculpture that commemorates the Bradford born composer, Frederick Delius: the Delius Leaf, 1993, by Amber Hiscott. This adds interest to the area, complementing the modern style of the landscaping. A new public space, St. Blaise Square, has been created as part of the new look scheme for Forster Square Station and two striking sculptures complete the image of the space. The sculptures by Ian Randell, entitled 'Fibres', were unveiled in 1997 and symbolise the regeneration of the former railway site with railway tracks shooting out of the ground. The quality of this space is important to first impressions of Bradford upon arrival by train.

Rawson Square to the north of the conservation area is both a historically and aesthetically important space. It was the terminus of the

tramline at the beginning of the 20<sup>th</sup> century and continues to be a major transportation junction. The space opens up clear perspectives of many significant structures that surround the square and line the radiating streets of Rawson Place, Darley Street, Upper Piccadilly and North Parade. Two listed (Grade II) K9 telephone boxes sit on the central island of *Nutter Place* the square.



Nutter Place forms an interesting quiet space. Unlike the majority of the squares identified, it does not form the setting of any important public buildings, but is surrounded by simpler structures. This fact gives the place a charm all of its own. The Oastler Statue stands as the central focus of the space.



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## 5. Character and Appearance

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### Summary of the Character and Appearance of the Conservation Area

- *The City Centre has maintained its function as the retail, business, leisure and administrative heart of the district and it is this identity that distinguishes it from other parts of the city.*
- *Diversity is a great part of the charm of the conservation area. There are a number of quite distinct character zones. The major distinction is between the pedestrianised zone in the heart of the city and the surrounding grid like arrangement of streets down which traffic is allowed to pass. However in many cases each individual street has its own mix of elements that serve to create its individual environment. For example the wide Manor Row with its former residential and public buildings has a completely different character to North Parade's small quality retail identity or the small town feel of James Gate. As most of the grandest buildings are congregated to the south, the identity of this area is also unique.*
- *Public art and statues now form part of the image of Bradford and the 'Sculpture Trail' is one of its many tourist attractions.*
- *The unique design of the lights of the heart of the city enhances its individuality.*

It is the character and appearance of the area that designation as a conservation area aims to protect and enhance; this is created by the interaction of a wide array of factors in addition to those already discussed in the previous sections. These include how the buildings and spaces are now used, their condition, the influence of modern accretions and the effect of intangible ingredients such as sounds and smells.



*Hustlergate – one of the grand streets of the city*

The city centre remains what it was at the end of the 19<sup>th</sup> century: the administrative, retail, business and leisure heart of Bradford and its wider district. It is precisely these functions that distinguish it from surrounding regions and give it its sense of cohesion and its vibrant nature during office hours. Beyond this, in fact, the area is fairly diverse, certainly more diverse than the unified images of the other city centre conservation areas. A vast array of different types, styles and ages of buildings are accommodated on irregular plots, on what is in the most part, an irregular arrangement of streets, many of which have developed their own characters over the years. This variety contributes to the interest of the place, as it is intriguing to discover what will present itself around the next corner.



*Queensgate – the tall buildings and narrow street create an enclosed space*

A pedestrianisation scheme has been implemented in the heart of the city centre, effectively distinguishing the old street pattern of the settlement, which has become the nucleus of its retail and business activity, from the rest of the conservation area. This is one of the busiest, most vibrant parts of the city and its streets bustle with people during the working day. The very fact that the pedestrianisation scheme was introduced naturally has a direct impact on the centre of the city and adds cohesion to the character of the zone. Noise has been much reduced and it has become a congenial place in which to meander through the streets and shop in peace without having to worry about crossing busy thoroughfares. Pedestrianisation is of course a very modern concept, and evidence of the continual evolution of the city environment.

The architectural merit of many of the buildings situated in this central zone of the city is high. They are typically at least four storeys in height, constructed in local sandstone in an elaborate eclectic mix of styles, on irregular plots. Some, notably around the junction of Hustlergate and Piece Hall Yard, have railings that match the image of the building they surround. There is a strong vertical emphasis throughout, resulting from the predominance of sliding sash windows, high ground floor ceilings and the scale of the buildings in relation to the streets. The variant widths,



*Ivegate – a bustling street with an eclectic mix of shop frontages*

lengths and orientation of the streets, however, directly impact the character of individual streets and ultimately the feel of the whole area. A comparison of the relatively wide Bank Street and the narrow Queensgate, which run parallel to one another, clearly illustrates this point. Although the buildings are relatively similar, the narrowness of Queensgate makes the street much darker, the buildings appear more dominating and a strong sense of enclosure is, whereas Bank Street has a much more open aspect and grander nature. Ivegate is unusual within this zone: its intimacy contrasts with the predominating grandness of the surrounding areas. The small, eclectic shop frontages of this narrow street contribute to its lively and dynamic atmosphere. The development of its unusual image was the result of a quirk of history. Although it was one of the three early streets of the settlement, by 1850 its status as a main Bradford thoroughfare had deteriorated and it became an unfashionable part of the city: shops and retailers tended to overlook it due to its steep and narrow nature.





*Entrance to back yard on Dale Street – a typical feature of the warehouse district of the centre*

A number of elements that detract from the image of the heart of the city centre have been inserted in the name of progress. The Kirkgate Centre, which is situated on the site of the Victorian Kirkgate Market, is the most detrimental. The scale, materials and design of the building fail to respect the street pattern or predominating feel and quality of the city centre. The centre is also blighted by the amount of vacant premises. Redundant floorspace above retail outlets is a particular issue and the amount of vacant retail space is becoming a serious concern. These problems in fact extend to the whole of the city centre, which has suffered economically during the 20<sup>th</sup> century as a result of the dwindling textile industry, upon which the wealth of the city was founded.

The grid like street pattern of the northern and western part of the conservation area has a very different image than the heart of the city centre. Traffic is permitted to pass through the narrow intersecting streets, which are often lined with parked cars during business hours. However, only a very small number of the roads are affected by any significant amount of traffic. These include Manor Row / Cheapside, Westgate and John Street / Upper Piccadilly. Rawson Square and the meeting of John Street and Westgate can be particularly busy junctions. These streets, as a

result, often hum to the sound of passing vehicles. Conversely a number of streets, which do not form major thoroughfares and do not accommodate retail outlets have become fairly quiet and secluded. Piccadilly, Dale Street, Sackville Road and Albion Road remain largely unfrequented backwaters of the city.

Despite having a more uniform street pattern, the northern section of the conservation area can effectively be divided into quite distinct character zones. The north-eastern area is dominated by old residential properties and public buildings, many of which have subsequently been converted to office use or are used by various public organisations. An unusual use for the building of this area is that of the old law court building, which is now used as a bar. Number 32 now functions as an Indian restaurant. Situated on the wide Manor Row, the majesty of this part of the city, as its name suggests, is still evident. Side roads in the area, Grammar School Road and Salem Street, have maintained their residential scale, although, like the main street, the majority have been converted to house commercial enterprises. The commercial and retail use of this area is small in comparison to other parts of the city and it has become a lesser frequented part of the centre.

The grandness of the north of Manor Row continues to the south and into Cheapside, although the types of buildings change dramatically. Large five or six storey sandstone warehouses, with characteristic rear entrances, sporting decorative wrought iron gates, flank the road. Further south the station and landmark Midland Hotel building add an extra dimension to the image of the area, reminding the passer by of the historic significance of the railway to the development of the town and the direct link between its establishment and the construction of the warehouses. Sadly many of the warehouses are no longer in use and stand in a poor state of repair. Some are used for office space, but it is rare to find one that is fully occupied. Piccadilly and Dale Street accommodate smaller warehouse structures, similar to those of Manor Road, with the characteristic rear entrances and even pattern of fenestration. The narrow road with its smaller warehouse structures is the image of a once working district. The far west of the conservation area, where it meets the Goitside Conservation Area has a much rougher working character and rather run down image. Sackville Street, Barry Street and Albion Street are narrow streets scattered with warehouse buildings, many of which are no longer used.

*Piccadilly – climbs the gradient of the land, an enclosed space, with early warehouse structures*



*North Parade – with its good quality shops and melange of architecture*

Much of the north of the conservation area is retail orientated, but the type of retail is distinct from the heart of the city. Although much of the grand

architecture continues along Darley Street and Rawson Square, it accommodates smaller, quainter, local shops, as opposed to larger chain stores. Being situated outside of the immediate centre, the north is not as popular as a shopping destination and a significant number of the retail premises of Rawson Place and James Street Market have been forced to close, leaving empty premises that blight the area. North Parade is the exception, being a vibrant enclave of good quality retail activity. The Conservation Area Partnership Scheme (CAPS), which ran in the City Centre Conservation Area from 1995 to 2001, contributed greatly to the environmental improvement of the area. Grants were made available for the repair, restoration or reinstatement of the original architectural details of historic buildings. Due to its high concentration of listed buildings, North Parade benefited greatly from this scheme and it has now become a fashionable area with a string of 'designer' shops and cafés.





*James Gate – its narrowness and winding nature is unusual within the conservation area*

Another unusual road in the conservation area is James Gate, which is an extremely narrow road that sneaks between simple two storey buildings, reminiscent of a long bygone Bradford. It connects the busy John Street and Westgate and has its own very distinctive charm, a kind of refuge from the large city that surrounds it. The setted Duckett Lane that leads off of it to the south, is the image of a run down back street, which also has its own strange appeal.

The largest, grandest buildings and biggest expanses of open space are located in the southern part of the city centre. The openness of this area enables impressive views of the ornate buildings, the dominance of which allude to the greatness of Bradford in its hey-day. The public nature of this part of the city is evident in the way that the spaces are laid out and the range of uses of the buildings in the vicinity. The City Hall itself now serves a variety of functions, accommodating, among other things, the Tourist Information Centre, a restaurant, Council facilities and a variety of civic functions are held here. St. George's Hall has maintained its original use as a public theatre and the new law courts and their associated urban

*Public Art at the junction of Duke Street and Manor Row*

square reflect the atmosphere of the area. The entertainment / leisure area sits to the south of this,

around the Alhambra Theatre and the Odeon building. This area is now dominated by pubs, with many of the older structures of the area having



been converted for this purpose, it consequently is busy in the evening.

The city centre has undergone many improvement initiatives in the recent past. The introduction of public art into the area has been a particularly positive addition and has come to form part of its character. A Sculpture Trail of the city, which incorporates 19<sup>th</sup> century sculpture on buildings, statues and modern sculpture, is now one of its many tourist attractions. The modern design of the city centre lights is another positive attribute. They sit comfortably with the buildings of the area and make no attempt to replicate old designs that are unlikely to be accurate representations. The design is unique to Bradford and they effectively serve to enhance the individuality of the city centre.



*The design of the lights in the centre of town*



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## 6. Conclusion

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### **The Special Interest of the City Centre Conservation Area**

The City Centre Conservation Area, as its title suggests covers the centre of Bradford: the heart of this once great Victorian city. The history of the settlement, however, dates back long before this and the medieval street pattern is still evident in the course of today's road layout and stands as evidence of past thoroughfares through the region. The city however is predominantly Victorian and its structures testify to, what can be described as, the hey-day of Bradford. On a wider scale, the ornate, eclectic mix of Victorian architecture charts the progression of tastes and ideals, but more than this, stands witness to the social, economic, political, technical and religious changes that were occurring at that time.

A relatively small number of locally practicing architects designed the majority of the Victorian buildings of the city centre. Consequently, the area (along with the other city centre conservation areas) is unique, and the sole beneficiary of the structures designed by these eminent architects.

The city has evolved since the 19<sup>th</sup> century and there is evidence of the changes it has undergone in the fabric of the conservation area. Some of



*Entrance to Ivegate from Market Street*

these changes can be deemed to have had a negative influence on the city and others have been far more positive. The insertion of good quality modern architecture and design into its realms in recent years has been beneficial to the image of Bradford.

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## Summary of Characteristics of the City Centre Conservation Area

The City Centre Conservation Area is the retail, commercial, leisure and administrative heart of the district and it is this identity that gives it its cohesive nature. However, the character of areas and streets within its confines are diverse and this diversity contributes greatly to the interest of the place. It is therefore difficult to condense into a few words what are the main characteristics of the area, but the following have been concluded to be its most memorable qualities:

- Topography – as the city is situated in a basin like depression, the ground rises around the city centre making it a secluded place, but also opening up fantastic views from high points of the conservation area.
- The conservation area is surrounded by distinct areas e.g. the industrial Goitside and the residential Little Horton Lane, which viewed in conjunction with the city centre provide a fuller image of Bradford.
- Pedestrianised streets paved with York Stone Flags distinguish the very heart of the city.
- Grid like street pattern to the north.
- Narrow setted back streets, nestling in the more out of the way parts of the city.
- Densely built up.
- Irregular building plots.
- Grand Victorian buildings.
- Enclosed nature of the centre.
- Nicely laid out public spaces.
- Mix of architectural styles and building types.
- Uniformity of colour and texture of the buildings, due to the extensive use of local sandstone. Status is placed on buildings by the quality and laying of the stone and the ornateness of the design.
- Timber framed windows and panelled doors.
- Large architecturally treated entrances to rear yards, often with iron gates.
- Good quality sculpture.



*Yorkshire Penny Bank –  
entrance gateway to conservation area from the north*

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## 7. Preservation and Enhancement

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As conservation areas are identified as areas of importance to our local and national heritage, it is essential that the components of these areas that are deemed to contribute positively to their character and appearance are retained and protected from unsympathetic alteration. It is equally imperative that components that detract from their character and appearance are improved. However, the intent of conservation area designation is not to stifle change in the area; it is recognised that to survive conservation areas must be allowed to evolve to meet changing demands and commercial pressures, and that modern additions can be just as interesting as the existing fabric, if implemented in a complementary manner. It is nevertheless essential that change in these special areas is managed in a positive way and that new development does not impinge upon, and preferably has a positive impact on the character and appearance of the area in question. The preservation and enhancement of Bradford city centre conservation areas has an important part to play in securing the prosperous future of the city, ensuring the value of the area is maintained both as a heritage asset and a place in which to live and work. By retaining the city's rich historical and architectural heritage, Bradford is able to demonstrate its cultural roots and encourage inward investment and development to take place. Conservation area designation intrinsically brings with it a certain number of additional controls to protect the existing character of the area. In addition the Council has laid down policies in its

*Unitary Development Plan* that can be utilised to provide a consistent and effective control (see Appendix 3).

### **Proposals for the Preservation and Enhancement of the City Centre Conservation Area**



The City of Bradford Metropolitan District Council will make use of the powers afforded to it by national legislation and apply the policies set out in the Bradford *Unitary Development Plan* to control further change and protect the heritage value of the area. Crucially, there will be a strong presumption in favour of preserving both listed and unlisted properties and spaces that contribute to the special interest of the area, and in making a decision on new development in the conservation area, or affecting its setting, special attention will be paid to the desirability of preserving its character and appearance. Certain elements of the conservation area have been identified as specific problem areas that are either currently detracting from the character and appearance of the conservation area, or could be enhanced to add to its interest; the following are proposed as means of tackling these issues. Although the Council will take the lead advancing their implementation, innovative partnerships with the private sector and other interested parties will be encouraged.




| Issues  | Actions / Enhancement Proposals  |
|---|--|
| <p><b>Poor economic climate, which leads to redundancy and neglect</b></p> <p>The economic climate of the city has left many unused or underused buildings within the conservation area. This is a problem common to all the city centre conservation areas. A relatively high percentage of the retail outlets in the north of the conservation area are boarded up, creating an eyesore. However, even those that are in use have the problem of redundancy on the upper floors. Redundancy ultimately leads to neglect and the deterioration of the fabric of the building. Prominent listed buildings that stand in a state of neglect include Rawson Hotel, Fountains Hall and the cluster of buildings on Bridge street opposite Centenary Square. The existence of such buildings ultimately creates a negative image of the city and contributes to the spiral of decline.</p> <p>In addition to this, the demolition of buildings has left vacant sites, exposing unattractive blank walls that undermine the quality of the city centre. The area that sits to the west of Rawson Place, the site of the old Rawson Market, which is surrounded by obtrusive hoardings, is particularly uninviting.</p> | <p><b>Investment, grants and buildings at risk initiative</b></p> <p>Constant and concerted efforts are made to regenerate the city. From a conservation perspective, a Conservation Area Partnership Scheme (CAPS), which was financed with matching funding from English Heritage and the City of Bradford Metropolitan District Council, ran from April 1995 to March 2001. This made grants available for the repair, restoration or reinstatement of the original architectural details of historic buildings. Many of the projects carried out under this scheme have been very successful in bringing buildings back into productive uses and improving the quality of the environment.</p> <p>North Parade is a particular success story: the quality of the area was much improved under the scheme and small-scale thriving businesses now dominate the street.</p> <p>Investigations into the possibility of establishing future grant schemes in the city centre would be beneficial.</p> <p>In relation to listed buildings that have fallen into the at risk category. The Conservation Team of the City of Bradford Metropolitan District Council is undertaking a 'listed buildings at risk' initiative', which encourages the maintenance and re-use of such buildings and attempts to identify solutions to their individual problems.</p> <p>The vacant areas provide the perfect opportunity for encouraging good quality new design into the city centre, while retaining its historic stock.</p> |
| <p><b>Loss of interesting buildings</b></p> <p>Some of the fine Victorian buildings of the centre of Bradford have been lost in the course of redevelopment, particularly during the 1960s and 1970s.</p>   | <p><b>Policy to protect significant buildings</b></p> <p>Conservation area status gives the Council powers to protect buildings and spaces that are important to the character and appearance of the place. Policy BH9 of the <i>Unitary Development Plan</i> will ensure that permission is not granted for demolition of buildings, walls or features that make a positive contribution to the special architectural or historic interest of the area.</p>   |



*Corner of North Row – much improved as a result of the CAPS scheme in the area*

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|---|--|---|
| <p><b>Poor quality shop fronts</b></p> <p>Poor quality, badly detailed shop fronts have been installed into many of the quality Victorian structures. These do not relate to the character, style or proportions of the buildings on which they are situated and also undermine the character of the area.</p>  |  <p><i>Shop front that takes no account of the architectural detail of the building</i></p>   | <p><b>Policy and guidance</b></p> <p>Policy BH8 of the <i>Unitary Development Plan</i> will ensure that proposals affecting shop fronts demonstrate a high standard of design and are sympathetic in scale, style and detail to the original building.</p> <p>The production of guidance on the principles of good practice in the design of shop fronts.</p>   |
| <p><b>Poorly designed and positioned advertisements</b></p>  <p><i>Building with many advertisements</i></p>  | <p>In some areas there are an abundance of unsympathetic forms of advertisement that occupy the front of buildings and detract from their architectural interest. Even the Grade II* St. George's Hall and Grade II Victoria Hotel often have large signs interrupting their front elevations.</p> | <p><b>Policy on the design of advertisements</b></p> <p>Policy BH13 of the <i>Unitary Development Plan</i> will ensure that the design of advertisements are of a high standard and in keeping with the scale and character of the building and area.</p>   |
| <p><b>Unsympathetic development</b></p> <p>The insertion of unsympathetic features and buildings, the architectural quality of which do not sit comfortably with the quality of the majority of the buildings of the city centre, is an issue. Notable examples include the Kirkgate shopping centre, St. John's shopping centre and the footbridge of Marks and Spencers that runs across Piccadilly. Such structures disrupt the uniformity of colour and texture that is so characteristic of the conservation area.</p> |  | <p><b>Policy to ensure future development preserves or enhances the character and appearance of the conservation area</b></p> <p>Policy BH7 of the <i>Unitary Development Plan</i> will ensure that in future development within or which would affect the setting of conservation areas is of the highest standards of design and respect the character and appearance of the conservation area. Good quality modern design that is contextual to the historic fabric of the city is encouraged.</p> |
| <p><b>Loss of original features</b></p> <p>Although this process is less advanced than in other conservation areas of Bradford, the loss of original features, such as timber framed windows, panelled doors is a concern.</p>  |  | <p><b>Use of Council powers and increase awareness</b></p> <p>The character and appearance of the conservation area will be taken into account when making decisions on applications within conservation areas. In addition the public will be made aware of the detrimental effect of the loss of these features. The Conservation Team will be pleased to advise on suitable replacements.</p>  |

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| <p><b>Heavy flow of traffic on the central roads isolates areas of the city</b></p> <p>The heavy flow of traffic on many of the roads of the conservation area, and on roads surrounding it, tends to physically and psychologically isolate areas of the city. Of particular concern are Godwin Street and Barry Street, Westgate, Upper Piccadilly and John Street, Bridge Street and Sunbridge Road, Manor Row, and Market Street. This can make these areas unattractive to shoppers and confine their experience to the central pedestrianised zone</p> | <p><b>Exploration of ways to make the areas more pedestrian friendly</b></p>   |
| <p><b>Obtrusive road signs</b></p> <p>Due to the prevalence of busy roads, road signs and street furniture often clutter the streets of the conservation area and intercept lines of vision.</p>  <p style="text-align: center;"><i>Junction of Ivegate and Godwin Street</i></p>   | <p><b>Policy and rationalisation of signs</b></p> <p>Consideration could be given to the reduction of the clutter of signs and street furniture on the major thoroughfares. A rationalisation of the signs could establish what is truly necessary and ensure that these are well sited to serve their function without forming a visual interruption to the street scheme. Policy BH12 of the <i>Unitary Development Plan</i> will ensure that the design, materials and layout of future traffic management and parking areas have a minimal visual impact and that new street furniture is of appropriate design and materials.</p> |
| <p><b>Separation of City Centre Conservation Area from other city conservation areas</b></p> <p>Physical and visual separation of the City Centre Conservation Area from the Cathedral Precinct Conservation Area and the Little Germany Conservation Area, due to the Broadway development.</p>   | <p><b>Re-establishment of a link between the three conservation areas</b></p> <p>A Broadway / Forster Square retail development scheme is currently in progress. This should be contextual to the character of all three conservation areas and could attempt to reinstate the connection between them.</p>  |

## Design Guidance

### Additions, Alterations and New Build

The aim is to achieve the successful juxtaposition of old and new buildings within the conservation area. Any new development should take into account the character and appearance of the quarter and not be of a standard design. This will ensure that the uniqueness of the city centre is maintained. This does not necessarily mean that development should replicate what is already there. It is imperative that there is a scope for the inclusion of architectural invention and initiative, provided that it echoes principles of good design and reflects the proportions, scale and massing of existing buildings. A recent publication by CABE (Commission for Architecture and the Built Environment) and English Heritage (2001), entitled *Building in Context: New Development in Historic Areas* sets down some useful guidelines as to what

constitutes good new design in conservation areas. Generally:

- New development should relate to the geography and history of the place and the lie of the land and should be based on a careful evaluation of the site.
- New buildings or extensions should sit happily in the pattern of existing developments and routes through and around it. In the town centre the character varies, from the grander buildings of the centre to the smaller ones on the periphery, the pattern of the specific area should be respected.
- Important views and vistas should be respected.
- The scale of neighbouring buildings should be respected.



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- The materials and building techniques used should be as high quality as those used in the existing buildings.
  - New buildings should not impinge on any significant open spaces, or necessitate the destruction of buildings that contribute to the character or appearance of the place.

A positive and imaginative response to infill development will be encouraged. Good examples of modern intervention within the city include: the Wool Exchange; the Talbot Hotel; JMC building at the corner of Godwin Street and Sunbridge Road; NMPFT Extensions; Midland House, the Telegraph and Angus Press Hall and 33 Ivegate.

### **Shop Front Design**

Due to the extensive retail function of the City Centre Conservation Area and the importance of the quality of the shop fronts, the following shop front design guidance is given. They should:

- Where possible should be based on historical evidence of original details.
- Be constructed in timber, where they were originally timber.
- Use timber or natural stone stallrisers; tiled stallrisers are inappropriate and should be removed.
- Retain all existing traditional detailing to window frames and doors.
- Existing door recesses, where traditional, should be retained.
- Care should be taken with the incorporation of shop front security features. Shutters will generally only be permitted inside the display window or in traditional timber form.

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## Glossary of Terms

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**Ashlar:** Smooth dressed stone used for facing buildings.

**Baroque:** Of, relating to, or characteristic of a style in art and architecture developed in Europe from the early 17th to mid-18th century, emphasizing dramatic, often strained effect and typified by bold, curving forms, elaborate ornamentation, and overall balance of disparate parts

**Console:** An ornamental scrolled bracket, normally in stone or timber, usually supporting a projecting lintel or fascia.

**Corinthian:** The largest of the five 'orders' of Roman Classic Architecture, which was also employed in British neoclassicism. The capitals of the columns and pilasters have anthurus leaf decoration and the entablature is heavily decorated with a deep cornice supported by modillions.

**Cornice:** The top course of a wall or column. Sometimes moulded and can project from the face of the wall.

**Entablature:** In Classic Architecture, the entablature horizontally spans the tops of columns or pilasters. It consists of three parts; the lowest is the architrave, the highest is the cornice and the frieze is in between.

**Frieze:** Middle section of the entablature at the top of a wall.

**Georgian:** The period from the accession of King George I in 1714 to the death of King George IV in 1830, including therefore the first ten years of the Regency period, which became characterised by the bow front.

**Gothic Revival:** An architectural style imitating elements of Gothic design, popular from the late 18th to the beginning of the 20th century, especially in church and collegiate buildings.

**Greek Revival:** An architectural style imitating elements of ancient Greek temple design, popular in the first half of the 19th century.

**Hipped:** Shape of roofs that have ends as well as sides inclined.

**Jacobean:** building style (mainly domestic) of the reign of James I of England 1603-25. More sumptuous than Elizabethan it was characterised by the use of a number of details from different renaissance styles, principally, extravagant dutch

curved gables, strapwork, fancy chimneys and mullioned, often tripartite windows. Internally, there could be extravagant pendulous plasterwork, and grand staircases. The style was revived during the 19<sup>th</sup> century mainly for country house, and grander suburban villa type buildings.

**Mannerist/mannerism:** An artistic style of the late 16th century characterized by distortion of elements such as scale and perspective.

**Mullion:** Upright member dividing the lights of a window.

**Parapet:** Low wall at the edge of a balcony or along the sides of a bridge etc.

**Pediment:** Triangular space at the top of a wall or over a doorway that looks like a gable. Sometimes contains decoration.

**Pilaster:** The flat versions of a column. Often used on shop frontages.

**Pinnacle:** Small ornamental turret, crowning a buttress, roof or similar structure.

**Regency:** The period (1810 - 1820) during which the later King George IV governed the country as Prince Regent. Characterised by the bow front.

**Renaissance:** Of or being the style of architecture and decoration, based on classical models, that originated in Italy in the 15th century and continued throughout Europe up to the end of the 16th century.

**Rustication:** Textured masonry either in the form of rough rock face or vermiculated blocks. Usually separated by deep V shaped or rectangular joints.

**Sash:** A form of window in which two sashes, separated by parting beads slides within a frame. The case is usually counterbalanced by weights hung on ropes (sash cords). The glazing slides in two parallel frames within the case, the upper sliding outward of the lower. The projection of the top sash beyond the bottom sash traps a certain amount of shadow that gives the sash and case window a very satisfying 3D effect.

**Stall riser:** The panel below the sill of a shop window.

**Transom:** A horizontal bar of stone or wood which separates a window from a window below it or a fanlight from a door opening.

**Vernacular:** A form of architecture particular to a certain area – essentially local.

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# Further Reading

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## Historical Resources:

City of Bradford Metropolitan District Council:  
*Bradford City Centre Heritage Trail* (available from the Tourist Information Centre).

City of Bradford Metropolitan District Council:  
*Bradford's Merchant Trail* (available from the Tourist Information Centre).

Bradford Urban Regeneration Company (2004):  
*Bradford Centre Masterplan*

Ayers, J (1973): *Architecture in Bradford*

Fieldhouse, J (): *Bradford*.

Firth, G. (1995): *Bradford: The Archive Photographs Series*.

Firth, G. (1997): *A History of Bradford*.

James, John (1842): *The History and Topography of Bradford*

Pevsner, N and Radcliffe E (1967): *Buildings of England: Yorkshire: The West Riding*

Rhodes, J. F. (1890): *Bradford: Past and Present – A Sketch of the Progress of the Town from the Earliest Period*.

Sheeran, G. (2005) *Buildings of Bradford: An Illustrated Architectural History*

Sutton, S (2004): *Bradford – Empire Cinema*

Sutton, S (2004): *Bradford – New Victoria/Gaumont/Odeon 1,2 & 3*

Wright, D and Jowitt, J (eds) (1981): *Victorian Bradford*

## Planning Policy:

City of Bradford Metropolitan District Council (2005): *Bradford Unitary Development Plan*.

Department of the Environment (1990): *Planning Policy Guidance 15 (PPG15) – Planning and Historic Environment*. HMSO, London.

## Useful Websites:

[http://www.bradford.gov.uk/council/planning/heritage/cons\\_assess.asp](http://www.bradford.gov.uk/council/planning/heritage/cons_assess.asp)

<http://www.bradfordtimeline.freemove.co.uk>

<http://www.bradfordurc.co.uk>

<http://www.trp.dundee.ac.uk/research/glossary/glossary.html>

<http://www.victorian-society.org.uk/>

<http://www.kingsdr.demon.co.uk/cinemas/newvic.htm>



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# Contacts

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# **Appendix 1:**

## **Map of Conservation Area Boundary**







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# **Appendix 2:**

## **Listed Buildings in the City Centre Conservation Area**



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## Appendix 2: Listed Buildings in the City Centre Conservation Area

### List Descriptions (as of date of this document)

#### **The Talbot Hotel, Bank Street – Grade II**

Large corner block with Kirkgate and Piece Hall Yard. Built 1878, architects: Andrews and Pepper. Italianate details, elaborated on top floor. Ashlar faced; 4 tall storeys with rounded corners to Kirkgate and Piece Hall Yard. Six windows of main fronts and one to each curved corner. Cornice over ground floor shop fronts flanking strips and carved console brackets to broken entablatures, thin cornices projecting from second floor sill course. The second floor has segmental arched windows, similar carved console brackets, broken entablatures, and prominent solid pediments decorated with incised ornament. The console brackets spring from a moulded string course which in turn supports paired pilasters, cut into by pediments, rising up to projecting bracketed eaves cornice. Incised strings carried across pilasters at second floor pediment level and third floor sill level. These pilasters flank and articulate the third floor windows as a pilastrade. The third floor windows are divided into 2 lights with the transom over having central rosette. Main frieze with roundels over pilaster caps and projecting moulded eaves cornice. The corners have scroll supported paired, corniced, chimneys linked by sections of balustrade. Modern shop fronts under ground floor entablature but retaining original hotel entrances on both fronts, consisting of banded panelled pilaster doorways with large console brackets to cornice hoods supporting pilaster casts of a Talbot Hound. The return front to Piece Hall Yard was giant pilastrade through second and third floors. Important corner site.

#### **39 – 49 (odd) Bank Street – Grade II**

Includes no.s 2 to 18 (even) Queensgate and No. 47 Kirkgate. A long block, 4-storey ashlar elevations with restrained Italianate detail designed by Lockwood and Mawson 1876. String courses, sill courses, modillion bracketed eaves cornice. Splayed corners. Quoin pilasters with grooving. Windows to upper floors have architrave surrounds with console bracketed pediments on first floor, cornices to second floor. Shallow breaks with tripartite pedimented windows. Parapet with crested plaques. Squat pyramidal slate roofs behind breaks. No. 49 has finely carved architrave doorway with scroll brackets to pediment over. No. 41 (The Bradford Club) has a good fluted Roman Doric columned doorway with segmental pediment. The south end to Hustlergate of no. 39 is canted. Similar elevations to Queensgate.

#### **28 Bank Street – Grade II**

Includes no. 6 Piece Hall Yard. Probably by Andrews and Pepper. Circa 1870-80 office premises. Four-storeys ashlar gritstone with early Italian Renaissance details. Pilasters with foliate caps flank the ground floor and first mezzanine floor with deep entablature across. Weathered sill courses. Frieze, drip mould and projecting eaves course with flanking paired console brackets. Dropped drip moulds on foliate stops to the 2 modernised ground floor windows flanking 3 centred arched doorway with carved spandrels. The first or mezzanine floor has windows of paired arched lights with dividing pilasters, foliate carved impost strings. The main emphasis is on the second floor which has 3 large archivolt arched window openings screened by slender 12 bay arcades with foliate capped dividing colonettes and circles lined above in the open tympani; undercut foliate in post string. Raised, 2 light, arcaded third floor windows with dividing pilasters. Bed mould to frieze running below moulded eaves cornice

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which is flanked by paired carved console brackets.

### **9 – 15 (odd) Bridge Street – Grade II**

Includes nos 1-9 Ivegate, 30 – 36 Market Street and 25 – 29 (odd) odd Tyrrel Street. 1871 by Knowles and Wilcock. Island block with Italianate and rather Venetian Gothic elevations on Tyrrel Street and Market Street as well. Four-storeys sandstone ashlar closely fenestrated and detailed fronts. 4 to Bridge Street with canted corners. Similar to Ivygate. Arcaded segmental arched windows and pilastered ones to third floor. Panelled piers foliate impost bands. The Gothic fronts to Bridge Street and Ivegate are narrower with windows divided by polished granite colonettes to first and second floors, the latter with pointed arches; thin pilasters with foliate caps dividing third floor windows. Modillion bracket and false machicollated eaves cornices, with iron cresting to Gothic front. The corners with Ivegate also canted. The windows to corner block with Market Street have architrave surrounds with cartouche consoles on first floor and segmental pediment on second floor. Dormer window to corner with ornately decorated bull's eye. Window details otherwise similar to Bridge Street but with pilaster dividing no. 9 front in to 2; 2 light colonetted segmental capped dormers. This block makes an important contribution to the townscape of the city centre.

### **The Victoria Hotel, Bridge Street – Grade II**

1867 by Lockwood and Mawson. A large sandstone "brick" hotel, the main front facing north. Italian Romanesque detailing to the fenestration but with French pavilion, slightly domed roof, over the short flanking wings. The design indebted to the Grosvenor Hotel at Victoria, London, for the massing and roof line. Arcaded ground floor windows; colonetted lights on first floor with archivolt heads; pierced stone of the short wings have large canted bay windows on third floor. The ground floors Corinthian columns to front; pierced stone parapets. The main entrance has coupled similar columns, deeply moulded arch to fanlight and pierced balustrade above. The steeply pitched slate roofs use firm carved bracketed eaves cornice. Oeuil-de-boeuf French c17 style stone framed dormers.

### **Bradford Town Hall [now city hall], Town Hall Square [Centenary Square]– Grade I**

Competition winning design of 1869 by Lockwood and Mawson, completed in 1873. Extended in 1905 –09 to the designs of Norman Shaw and executed by the city architect F. E. P. Edwards. Lockwood and Mawson's building, intended by the

city to compete with the Leeds and Halifax town halls, occupies a splayed triangular site. The elevations of Gaisby rock sandstone, rising through 3-storeys and attic with steep pitched roofs, are treated in an early to mid c13 Gothic style, dominated by the 200 ft campanile tower of Tuscan derivation. The original competition designs, considerably influenced by Burges and Scott, show a bowed corner at the apex of the site but in execution this became a polygonal terminal feature. Massive ashlar block ground floor. Tall first floor with 2 light shafted windows under plate tracery with moulded arches, linking strings. The wall surface of the spandrels was intended to have carved diaperwork pierced by circular frames containing carved heads, similar to those on the Wool Exchange. In execution these details were dispensed with except over the main entrance. The top floor is treated as a continuous arcade articulated by statues of kings and queens in canopied niches. Corbelled eaves surmounted by miniature colonnade as parapet. Finialed gabled dormers and pinnacles rise above. The centrepiece of the long north-east front has an elaborate oriel window set above the portal. Here the quality of the carving is particularly apparent in the multi-shafted jambs of the doorway and the framework of the arch. Fine wrought iron gate of intricate scrollwork with ornate cresting. Broad flight of steps leading up into hall.

### **19 and 21 Cheapside (National Westminster Bank) – Grade II**

Corner site with Kirkgate, Milnes and France architects, 1885. Palladian revival with Baroque overtones. Three-storey bank of well detailed ashlar with splayed corner. Ground floor grooved and banded with vermiculation carried over articulating pilasters. Sill course. Recessed round headed windows: 3 to Kirkgate, doorway to corner, 3 windows and doorway to Cheapside. The corner entrance has flanking Doric columns, with vermiculated blocks, set in antis; architrave polished granite and pediment over blind panel; fine ornate wrought iron gate, set in flank of panelled door, contrasts effectively with the formality of the architecture. Cheapside entrance has flanking pilasters with Doric entablature set below semi-circular fanlight. Entablature over ground floor has bracket cornice. The upper floors are articulated by Roman Doric pilasters, their lower parts fluted and rising from panelled pedestals. They are double flanking the corner. First floor windows have eared architrave surrounds, bolection friezes and alternating segmental and straight pediments. Each has bowed baluster balconette. Second floor windows in double eared architraves of small nearly square

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proportion. Main entablature frieze has string carrying consoles to alternate modillions of cornice. Balustered parapet with dies surmounted by pedimental capped chimneys. Important corner site.

### **Corner Block of Midland Hotel, Cheapside – Grade II**

1878, a Midland Railway Company terminus hotel of some pretension by the Company's architect. The main corner block, with station yard, is a prominent building of considerable townscape value. Built of polished sandstone ashlar with grooved ground floor, the facades rise through 4 tall storeys and steeply mansarded attic with a 5-storey octagonal corner tower to the former station forecourt end. French inspired design with some Beaux Arts classical detail. The corner with Cheapside takes the form of a lofty canted bay with gables, whilst the main entrance is in a mansard roof canted bay projection. Coupled windows with rinceaux carved panels above heads. French scrolled iron balcony on fluted stone brackets carried round at first floor level to octagonal tower. Balconettes of similar design to upper floor windows. Sill bands and moulded eaves cornice. The tower has a dome, originally copper but now felted. At the base of tower is Pompeian Doric column doorway with lunette above main entrance to Cheapside.

### **2 Darley Street, Bank – Grade II**

Includes no. 34 Kirkgate. Corner site with Kirkgate. Built in 1858 for the Bradford Banking Company; designed by Andrews and Delauney, this is the first of the prestige banking premises in Bradford. Boldly modelled Italianate elevations of high quality stone masonry. The ground floor has vermiculated banding to ashlar with recessed joints, rising up to moulded impost string which creates the effect of piers between the windows, the arches of which have alternatively vermiculated voussoirs. A bracketed cornice runs across the ground floor and around the curved corner and is surmounted by an applied parapet, with balustrading in front of the first floor windows, and projecting dies bearing giant engaged Corinthian columns articulating the first floor and doubled flanking the curved corner. The elevation is crowned by a bold cornice and frieze, breaking in line with the columns, and a balustraded parapet articulated by dies. The ground floor windows are a modified Serlian type contained within the main rusticated arches. The main doorway on the corner is treated in a similar fashion but with a blind tympanum ornamental with a carved shield. The first floor windows to Kirkgate have flanking pilasters and arched segmental pediments. Those

to corner and on Darley Street have flanking lights, floor was inserted with windows breaking through the segmental pediments. The last 2-bays on Darley Street are a matching extension of the same date as the latter alteration. The banking hall has a very fine enriched plaster compartmented ceiling carried on marble shafted gilded Corinthian columns, with pilasters to the walls.

### **34, 34A and 36 Darley Street – Grade II**

Corner site with Duke Street. Originally a 2-storey house of 1827 built for the Bradford Dispensary. Enlarged and heightened by one storey in 1905 for the Literary Society. Symmetrical sandstone "brick" front with ashlar dressings. Five windows. First floor sill course and moulded cornice over are original to 1827 build. The 1905 top storey has frieze, cornice and balustraded parapet with pedimented shallow centre break. Modern shop fronts flank tall round arched entrance with horizontal grooved facing carried into reveals, contained by half round frame. Panelled door and radial glazed fanlight. Architrave surrounds to windows on upper floors with central tripartite window to 1905 floor. Cornices and sill courses returned to long Duke Street elevation; mostly of 1905. Interior refurbished for Library, 1905.

### **56 and 58 Darley Street – Grade II**

Built as the Royal Hotel 1887, corner site with Upper Piccadilly, 4-storeys and attics sandstone ashlar with Jacobean details. Canted corner with adjacent shaped gables. Mullioned –transomed windows with pulvinated friezes and shaped pediments. The 2 gabled bays contain 2 full height arches framing the windows vertically. Narrow 3 window section to Darley Street with first floor windows in pilastered arcading; heavy bracket cornice with aedicule window above, 6 window right hand part of elevation has tripartite grouping on first floor. "Cresta" Regency style shop front. Important corner site.

### **43 and 45 Darley Street – Grade II**

Includes no. 133 Godwin Street. 1875-1876 dated architect T H Healy. Large 4-storey ashlar corner block with Godwin Street. High quality stone masonry with heavy Italianate detail. Bevelled corner. Vermiculated banding to ground and first floors. Round headed second floor windows with dentil cornice over tripartite groups to end cornice. Segmental pediments set against balustraded parapet, above the third floor windows. The ground floor retains massive pediments on boldly carved console brackets over former doorways. Important corner site.



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### **St. George's Hall, Hall Ings – Grade II\***

1851-53 designed by Lockwood and Mawson and the partnership's first major public commission. A large hall for concerts and meetings, built in a late classical temple style based on the Birmingham Guildhall but, typically for its date, rather ponderously detailed. Ashlar sandstone from quarries near Leeds as the Bradford quarries were not then in full production. The ground floor, treated as a high podium, is rusticated and vermiculated with panelled impost string and large garlanded fluted consoles rising above flanking mezzanine windows, to support deep modillion bracket entablature. Pedimented pentastyle engaged portico of the composite order with quoin pilasters forming the entrance front above the podium and the 9 bay wide elevation given the same giant engaged order. Similar return to Drake Street with flat entablature. Very important corner site.

### **The Yorkshire Sports, Telegraph and Angus Building, Hall Ings – Grade II**

The first Italian palazzo front in Bradford, a large home trade warehouse designed by Andrews and Delanney 1851-53 for the drapery firm Milligan and Forbes (both partners served as mayors of Bradford). Five-storeys, ashlar sandstone elevation to Hall Ings with strong horizontal grooving of the ground floor. And the moulded sill bands and balustraded stone balconies on the first floor. Dentil enriched, deep modillion bracket eaves cornice. Chamfered with console brackets supporting broken entablatures with enriched friezes, the cornices serving as broken forward sills to the second floor windows which have consoles used as pilaster strips flanking square architrave surround top floor windows. The rear elevation has similar flanking square architrave surround top floor windows. The rear elevation has similar details but is of 4-storeys only and due to closer window spacing the decorative features are applied only to alternate windows. Important site adjacent to St. George's Hall.

### **7 Hustlergate (The National Westminster Bank) – Grade II\***

Includes no. 24 Bank Street and Nos 8 and 10 Piece hall yard. Important corner site with fronts to Bank Street and Piece Hall Yard. Built as the Bradford Commercial Bank and completed to the designs of Andrews and Pepper in 1868. Elaborate Gothic with mid thirteenth century detail, complementing the Wool Exchange. Two-storeys and attics, millstone grit ashlar with sandstone and polished granite dressings. The corner is emphasised by a square 3-storey tower with a pierced, pinnaced, parapet and surmounted by a

steep truncated slate roof with large lucarne dormers and wrought iron cresting. The windows and doors have pink or grey granite shaft colonettes, the foliate capital mouldings continued as impost bands. Drip moulds on head stops. The first floor windows are of 2-lights with quatrefoils piercing the tympani. The first floor windows on the corner tower have applied crocketed gables and give onto pierced stone balconies. Above the first floor is a corbelled pierced stone parapet with sharply gabled dormers set behind. The banking hall has a corbelled vaulted ceiling divided into panels decorated with Coats of Arms.

### **33 Hustlergate (Lloyds Bank) – Grade II**

1880, Milnes and France architects. A simplified earlier version of their 1885 Kirkgate / Cheapside bank design. Three-storeys and attic sandstone ashlar. Only slight Italianate details, the dominant feature of the design being the pilasters which articulate the single and paired window bays on each floor. The ground floor flanked in turn by their pilasters. Entablature to each floor, the main eaves cornice supported by pairs of fluted consoles, in line with pilasters. Two pedimented dormers. Splayed one window corner with pilastered doorway. Blind return to Piece Hall Yard with similar detailing to front.

### **24 James Street – Grade II**

C. 1900 public house front peculiar to Webster's Brewery. Late c17 Mannerist classical elevation, painted stone. Rough dressed coursed stonework to ground floor and squat Roman Ionic pilasters articulating 3 bays on first floor. Gibbs surround window; architrave doorcase with garland above. Bracketed cornice and parapet.

### **Rawson Hotel, John Street – Grade II**

1899, the surviving corner block of the Old Rawson Market, started in 1871 by Lockwood and Mawson and extended in 1899 by Hope and Jardine, architects of the Technical College. Quadrant corner with Rawson Place. Gaisby Rock ashlar elevations, one bay to Rawson Place, 3 to John Street. The corner is emphasised by a 5-storey circular tower, the top stage consisting of a drum with 4 pairs of Corinthian columns, the entablatures surmounted by urns and a finely balanced masonry dome above with a cupula lantern. The tall 3-storey and attic flanking elevations have giant Corinthian columns with block banding to base of shafts. Hollow canted bay windows on first floor and large lunette window above segmental portal entrance. Pedimented dormers in parapet with urns in line with columns below. The windows are stone mullioned.

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Important corner site, listed in particularly for the contribution made by the tower to the townscape.

### **26 Kirkgate – Grade II**

Circa 1870 tall narrow elevation with lively Italianate detail. Four storeys sandstone ashlar. Rusticated and panelled quoin pilasters with foliate caps. String courses and sill bands, deep frieze and large console brackets to projecting eaves cornice, with corner chimney stack banded and corniced. Shop front ground floor. Centred tripartite windows to upper floors, foliate capped columns dividing and flanking lights on first and second floors. Carved scroll brackets supporting baluster balconette in front of second floor window. The latter has segmental pediment with rinceaux surround forming a female head. Cornice and strings retained to plain west front.

### **28 Kirkgate (The shoulder of Mutton Public House) – Grade II**

Dated 1825, early survival in an area much redeveloped in the late c19. Three storeys, painted small block, coursed gritstone. Four windows to upper floor on sill courses. Moulded stone eaves cornice. Later c19 sashes. Window above doorway has thin fluted pilaster frame with frieze and shallow cornice. Ground floor has 2 windows flanking a 6 panel door with stilted semi-circular arched fanlight. Imposts to small incised voussoir arch with dated keystone. Side door to right hand, carriage-way to left with very shallow camber to arch.

### **Glyde House, Little Horton Lane – Grade II**

Built as a chapel school and named after a popular minister, Jonathan Clyde, who established the Town Mission. Lockwood and Mawson won its competition, held in 1860, for a chapel and school in Horton Lane. The buildings were completed in 1862 but the chapel has been demolished. The remaining school is a 2 storey building raised on a podium basement, and designed in a restrained Dutch Jacobean Renaissance manner. Shaped gabled wings flank a recessed centre screened by a columned loggia. Pitched face sandstone “bricks” with ashlar dressings. Faceted-block banded quoin pilasters to ground floor of wings with rusticated quoins above. Obelisk finials flanking gable copings. The two columns of the loggia have faceted-blocks to shafts, pierced parapet above. Bold, spaced voussoirs to arches of ground floor windows. The first floor windows of wings are given a more Baroque dressing: aedicule surrounds with segmental open pediments and pierced stone balconettes. Welsh slate roofs and moulded stone eaves. Glyde

House is prominently sited on the hillside at the foot of Little Horton Lane.

### **1-11 (odd) Manor Row – Grade II**

Includes no. 4 Duke Street.

Formerly listed with 13, 15 and 17 Manor Row and 42 Piccadilly. Wool warehouse and office chambers c.1880. Dressed sandstone “brick” with ashlar dressings and slate roofs. Various gable stacks. 5 storey 9 x 1 x 29 windows. Slightly battered, heavily rusticated ground floor with bracket cornice over. Cill bands to upper floors and projecting moulded eaves cornice. Segment headed windows to ground floor and flat headed above. East, Manor Row, front arranged 18 and 11 windows. Tight section has central loading entrance with pilastered ashlar surround flanked by single segment headed doorways with moulded surrounds, to left 3 windows and to right 2 windows a doorway and a single window. Left section has loading entrance with pilastered ashlar surround flanked by single windows and single shop windows, to the left 2 doorways with flanking side lights and 2 windows to the left. Cant corner has a single window to each floor. South, Duke Street, front 9 windows with an off-centre segmental loading archway with rusticated surround. 3 windows to the right and a doorway with moulded ashlar surround and 3 windows to the left. This is an important and architecturally impressive group of late Victorian wool warehouses and offices.

### **13, 15 and 17 Manor Row (Furness House) – Grade II**

Includes no. 8 Duke Street (Forward House), and nos. 40 and 42 Piccadilly (Equity Chambers and Auburn House).

Formerly listed with 1-11 Manor Row and 4 Duke Street. Wool warehouse and office chambers. C. 1890. Dressed sandstone “brick” with ashlar dressings and slate roofs. 5 storeys plus attic. 26 windows to west, 10 windows to north, 11 windows to south and 7 windows to east, with single window at each of the 3 cant corners. Rusticated basement, ashlar ground floor and flat headed windows above.

Piccadilly front has central bay with slightly projecting ashlar pilasters rising through all floors to a pedimented dormer. Central segment headed doorway with small flanking windows, above a tripartite window in a moulded ashlar surround to each floor, that to the dormer with a rounded head. The 3 cant cornerseach have an ashlar door surround, and above pilaster strips plus pilaster strips to the flanking side windows. All these windows have moulded ashlar hoods and impost bands. Each corner is tipped with a pedimented dormer with a round headed window and flanking

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parapets. The east and south fronts also have large loading entrances with pedimented ashlar surrounds.

A large scale and architecturally impressive group of late Victorian wool warehouses and offices.

### **25 Manor Row (York House) – Grade II**

Circa 1866 by Lockwood and Mawson. Built as the Bradford Club. A large building extending back along Upper Piccadilly and now serving as a Police Station next to the County Court. Three storeys, sandstone “brick” with ashlar dressings, simplified Venetian Gothic detail. Steep slate roof, hipped over Manor Row front. Weathered plinth capping, roll moulded sill course, foliage modillions to eaves. Two light colonetted windows. Large canted bay on 2 storeys with tripartite lights on ground floor, all shafted. Return to Upper Piccadilly has long range of similar windows and colonetted stair light, with arches in tympanum, rising through 2 storeys. Shafted jambs to large pointed arched doorway.

### **27 Manor Row (County Court) – Grade II**

1859 designed by Mr. R. C. Reeves, the County Court Surveyor. A small but richly detailed and carefully proportioned Italianate design. High quality masonry, the 6 bay front is set back with carriage sweep. Two storeys and attic. Dressed sandstone “brick”. Ashlar plinth to rusticated ground floor. The ground floor windows and flanking doors are set in a shallow applied arcade with vermiculated quoin surrounds and voussoirs; masque keystones. The doorways are approached by flights of steps, the left hand bay, containing the main entrance, being slightly wider and with very shallow projection. Double paneled doors with semi-circular architrave surrounds and keystone. Rising from the sill course, above the sill the window over the main entrance, are the Royal Arms. A moulded string course runs beneath the frieze which contains the narrow rectangular attic lights set between the fluted console brackets supporting the projecting eaves cornice. Moulded cornice chimneys set above.

### **K6 Telephone Kiosk outside Bradford County Court Manor Row – Grade II**

Telephone kiosk. Installed 1936. Designed 1935 by Giles Gilbert Scott. Made by MacFarlane & Co Ltd, Saracen Foundry, Glasgow. Wood and glass K6 type kiosk set on stone or concrete base, margin glazing to windows and wooden door with brass handle replaced by chrome plated one.

### **29 Manor Row – Grade II**

Part of County Court and built forward to road line. Dated 1899 this was the former Customs and

Excise and Stamp Office. A highly finished small scale Mannerist design combining Renaissance and Flemish details in finely masoned sandstones ashlar. Two storeys and attic, 5 bay front, the flanking bays broader, with quoin pilasters and gables crowned by segmental pedimented aedicules. Plinth, horizontal rustication to ground floor with cornice over, sill course and dentilled eaves cornice. Parapet with 3 tall segmental pedimented dormers. Dies surmounted by urns flanking base of gables. The first floor windows of wings are given a blind Venetian surround, those on ground floor are fully tripartite with pediments over centre lights. The 2 central first floor windows are framed by panelled pilasters with dentilled cornice surrounds. The round headed doorway has a richly carved surround with similar carving to spandrels; flanking fluted, Doric columns on pedestals support segmental pediment with Royal Arms.

### **31 Manor Row – Grade II**

Circa 1820 unusual survival of a town house of this date in Bradford. Two storeys, dressed sandstone “brick”. Hipped slate roof with flat eaves on very shallow brackets. Three bay symmetrical front rising without break from shallow plinth. Shallow revealed sashes, no glazing bars. Five panel door with rectangular fanlight, framed by slender, engaged Ionic columns, dosserets over to cornice hood.

### **33 and 33A Manor Row – Grade II**

Circa 1820 similar design of town house to no. 31. Dressed sandstones “brick”. Two storeys, 3 bay front. Moulded stone gutter – cornice to hipped slate roof. Flanking corniced chimneys. Central first floor window in shallow architrave surround. Door of 6 moulded panels with rectangular fanlight, framed by slender engaged Doric columns, fluted necking, leaf consoles rising to dosserets carrying shallow moulded pediment.

### **35 and 37 Manor Row – Grade II**

Circa 1820 designed as a pair of townhouses, rare symmetrical composition of this date for Bradford. Two storeys, dressed sandstone “brick” elevations of similar type to nos. 31 and 33. Two bay wings flanking 4 bay slight centre break with rather steep pediment. Plinth, plat band and eaves band. Hipped roof: no. 35 – stone slates; no. 37 – concrete tiles. Corniced chimneys. No glazing bars to shallow revealed sashes. Tripartite ground floor windows to centre and to no. 35 with wooden entablatures. Entrance in wings: doors of 4 fielded and 2 flush panels, 3 pane rectangular fanlights. Stone cornice-hoods on shaped slab brackets. Flights of 3 steps up to both doorways from



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forecourt. Nos. 35 and 37 were probably intended as centrepiece of a small crescent of detached houses, apparently never completed.

### **2 and 6 Manor Row – Grade II**

Large warehouse and chamber block dated 1892; Waugh and Isitt of Leeds architects. Large scale simple classical detail. Six storeys and attic, ashlar sandstone. Splayed southern corner with School Street. Entablature over ground floor which is articulated in pairs of bays by broad pilasters. Sill bands to upper floors; bracketed cornice with steep pediments over centre. Commanding hillside site rising above Midland Station.

### **8 to 20 Manor Row (even) – Grade II**

Includes nos. to 8 (even) Broad Street. Dated 1883 a large warehouse and chambers block of 5 tall storeys, sandstone ashlar. Late form of warehouse / office type evolved in the “Little Germany” precinct. Rhodes Calvert architect. 18 bay range to Manor Row. Tall ground floor with massive piers supporting entablature. Sill bands to upper floors. Large block brackets to main cornice and parapet. Doorways with large console brackets to pediments over. The first floor windows have stilted cambered arches rising from impost string. Flat consoles to cornices over second floor windows. Splayed northern corner to block with one window and plain return elevation. Commanding hillside site in conjunction with Manor Buildings.

### **22 Manor Row (Register Office) – Grade II**

Built as Poor Law Offices in 1877, Andrews and Pepper architects. The building presents a well proportioned 3 bay palazzo front to Manor Row but extends well back on a deep site with more heavily detailed elevations to the long side ranges. Three storeys, sandstone ashlar. Rusticated plinth, horizontal grooved rustication to ground and to quoin pilasters up to second floor where they are simply panelled. Deeply moulded cornices over ground and first floors. Sill course at first floor level gives the effect of an asphalt parapet. Deep modillion bracket eaves cornice broken forward over quoin pilasters. Hipped slate roof with enriched Italianate chimney stacks set above eaves to sides. Plain segmental arched windows on ground floor, architraves surrounds on first floor with panelled aprons and prominent cornice – hoods on console brackets, floral swags to friezes. The central window is emphasised by a richly modelled aedicule surround with segmental pediment overall breaking the first floor cornice. The second floor windows have eared architrave surrounds. The central portal has pedestaled Corinthian columns backed by pilasters, deeply

moulded entablature. The broad spacing of the fenestration gives full value to the quality of the wall surface. The return elevations are more crowded though with similar details, the bays divided 4:2:2 by pilasters repeating the design of those flanking the front. Large canted bay first floor taking up 2 bays off centre. The front elevation closes vista of Upper Piccadilly.

### **28A Manor Row – Grade II**

Built in 1835 as the Salem Chapel, now used as a clinic. A boldly detailed Greek Revival design in ashlar sandstone. Two storey, 5 bay front with slight batter to quoin pilasters. Full width block modelled pediment and large plain acroteria. The central 3 bays break forward slightly below pediment. Tripartite entrance composition of side lights flanked by pilasters and engaged, partly fluted, Ionic columns to architrave surround doorway; deep entablature with pediment over. The flanking bays have windows in battered, eared, flat surrounds. Seven windows to side elevations in similar surrounds. The east gable end is similarly pedimented but with full height segmental bow for the apse of the front chapel.

### **Forecourt Railings to no. 28A Manor Row – Grade II**

1835. Only the right hand section of the forecourt railings survives: spear head rails and dog rails, halberd standards.

### **30 Manor Row (Yorkshire County Savings Bank) – Grade II**

Circa 1840, probably contemporary with no. 28. Apparently built as a pair of town houses. Two storey, rectangular plan with symmetrical façade. Sandstone ashlar. Some Greek Revival detailing. Six bays with centre pair breaking forward slightly. Plinth, first floor sill band, deep frieze, cornice and blocking course. The centre break has 3 pairs of Doric pilasters articulating the first floor and parapet over cornice with panelled dies, the outer ones surmounted by corniced ashlar chimney stacks. Incised panels above window heads. No glazing bars to revealed sash windows. Those in flanking bays on first floor have slightly battered eared architrave surrounds with panelled aprons. The centre break has a window to right and doorway to left in similar surrounds: broad architrave frames, bolection friezes and dentilled cornices. Three bay north and south fronts with similar detailing. Doric pilastered porches with disc friezes, cornices and blocking courses. The south elevation has tripartite pilastered windows to left hand of ground floor. Unusual survival of domestic architecture of this period in central Bradford.

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**Stable / Coach House block at right angle to rear of no. 30 Manor Row – Grade II**

Stable coach house block circa 1840 on north side of yard. Two storeys, sandstone “brick” with hipped slate roof. Three windows on first floor, the centre one octagonal with architrave surround. Three coach house doors on ground floor.

**32 Manor Row – Grade II**

Circa 1820 town house of 2 storeys, dressed sandstone “brick”. Three bay front, the ground floor built out for shop. Gable and stone slate roof with flat, boxed eaves. Coped gable ends with corniced chimney stacks. Plate glass sash windows in shallow reveals on first floor. The built out shop front is an addition of circa 1880-90 with Renaissance decorative details. Four plate glass windows with panelled risers and panelled and glazed door, divided by Composite pilasters on panelled pedestals are doubled to corners and above the cornice is a balustraded parapet articulated dies.

**The Wool Exchange, Market Street – Grade I**

Competition winning design of 1864 by Lockwood and Mawson. The foundation stone was laid by Prime Minister Lord Palmerston. Completed by 1867. Occupying a triangular island site, the building has 3 main storeys of very finely masoned Bradford sandstone with a prominent clock tower at the north end. Red and yellow sandstone dressings. In type the design looks to the precedent of the great Flemish Cloth Halls but the style is Venetian Gothic, particularly in the polychromy and the serrated openwork of the parapet cresting. (An unexecuted design for Halifax Town Hall by Sir G G Gilbert Scott was perhaps a more immediate influence). Steep hipped slate roof with ridge cresting. Pointed ground floor arcade, originally open, with shafts and geometrical tracery. Coupled shafted lights to first floor and similar but shorter tipped lights to second floor. Both with toothed weathered sill course and carved impost bands. Bartizan pinnacled turrets to each corner. Rose windows to south end. The north tower provides a grand open porch on the ground floor, with canopied statues to corners, and roses in 3 tall stages to the clock stage with crocketed gables applied to each face and pinnacled bartizan corner turrets. Similar parapet existing as on main building and sharp spire surmounted by crocketed pinnacle notables: facing Market Street: Cobden, Sir Titus Salt, Stephenson, Watt, Arkwright Jacquard, Gladstone, Palmerston. Facing Bank Street: Raleigh, Drake, Columbus, Cook and Anson. The main hall is still used as a wool exchange and has finely detailed lofty hammer-beam roof with wrought iron work

decoration. The hall is surrounded by tall polished granite columns with foliate capitals and there is outer south aisle arcade with good naturalistic foliage carving. Lively wrought ironwork balcony and staircase balustrade. The Wool Exchange, perhaps more than any other building, symbolises the wealth and importance that Bradford had gained by the mid c19, on the basis of the wool trade.

**Two standard lamps outside north tower entrance of the wool exchange**

Circa 1867, 2 cast iron decorated lamp standards rising from square section chamfered corner bases. Panel and roundel ornament. Finialed lanterns. The standard lamps flank the main porch entrance.

**15 Market Street (National Westminster Bank)**

Includes no. 17 Cheapside. Built as the Bradford District Bank on the corner with Cheapside. Architects: Milnes and France 1873. Ornate, free classical, original design with high quality crisp carving in fine Gaisby ashlar. Some late Greek Revival details slightly reminiscent of “Greek” Thomson in Glasgow. The important site is emphasised by a small dome above the bowed corner. Five windows to Cheapside, one to corner and 4 to Market Street. Battered deep plinth with horizontal grooving. The ground floor treated as broad pilastrade glazed in: the piers rise from moulded bases, egg and dart strings to moulded caps with central sharply carved double scrolled leaf motifs. Fluted recessed window heads, profiled consoles flanking. Patterns in frieze above pier caps – 2 over broader ones flanking corner entrance. The doorway has engaged fluted Roman Doric columns with incised detail to surround and to shallow relief block pediment above, incised name plaque over. The main entablature over ground floor has a bracket cornice. The 2 main upper floors are articulated by giant engaged Corinthian columns, doubled with pilasters to corner. In frieze above sash capital large doubled consoles rise up to support bracket main cornice which is broken forward over them. The parapet has an arcaded balustrade articulated by shallow scroll dies with acrotrion. Above the rounded corner rises a pilastraded small drum with swags decorating the frieze; cornice with paterae crestings and pointed coffered lead dome. The balustraded parapet dies are paired to corner at base of drum, surmounted by ornate vases. The first floor windows are set in architrave surrounds, the cornices over them forming the sills of the second floor windows. These have flanking pilasters with stepped bases and incised ornament

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to necks; the heads break up into the deep main frieze.

**47 Market Street (Midland Bank) – Grade II**

Corner site with Bank Street. Circa 1900 neo Baroque but quite restrained detail. Four storey and mansard attic. Ashlar with horizontal grooving to ground floor, struck into window arches; grooved quoin pilasters to upper floors. Cornice over ground floor from which rises engaged Roman Ionic colonnade double columns to corners on both fronts, carried up to entablature with modillion bracket cornice over second floor. The colonnades articulate 4 windows to Market Street and 6 to Bank Street. The third floor attic storey is articulated by panelled pilasters, dentil secondary cornice broken forward over them and over window heads. Pedimented dormers in mansard roof. The corner has an inset bow, the second floor consisting of a set back drum, buttressed by 2 large scrolls, with dentil cornice below finialed lead dome. Round headed ground floor windows; architrave surrounds to first and second floor windows gutter to sills; corner first floor window similar with addition of profile scrolls and the second floor window above has a cartouche crest set in frieze. Fluted architrave surround to corner entrance – pedimented doorway at end of Bank Street front. Good banking hall, the ceiling divided into large rectangular compartments: Greek key bands, guilloche soffits to beams and dentil strings. The ceiling is supported centrally by a range of giant Roman Doric columns. Important corner site.

**1 and 3 Upper Millergate (The Grosvenor Public House) – Grade II**

Includes no. 43 Ivegate circa 1840-50 three-storey ashlar public house with sharply bowed corner to Ivegate. Late Regency detail. Two bays to Ivegate and 3 to Upper Millergate. Horizontal grooving to ground floor, articulated by Doric pilasters, entablature with projecting cornice. The first floor windows alternate with niches surmounted by panels, articulated by rather attenuated Ionic pilasters rising from pedestals with moulded capping contained as sill course. Deep entablature over first floor. The attic storey has rectangular windows in raised surrounds attenuating with panels and articulated by Tuscan pilasters. Crowning cornice and blocking course surmounted by corniced ashlar chimneys. Important corner sites.

**5 to 11 (odd) Upper Millergate – Grade II**

1879. Same design and build as Nos. 34 to 44 (even) Sunbridge Road qv. Four-storeys, sandstone ashlar terrace, each front slightly stepped. Four windows each. Modern shop fronts

and public house under ground floor entablature with heavy carved console brackets surmounted by modified anthemion crests. Sill bands and moulded projecting eaves cornices. First floor windows have architrave surrounds with cornices over. Fine quality masonry.

**2 – 12 (even) North Parade – Grade II**

Includes no. 1 Upper Piccadilly. 1868, architects Knowles and Wilcock. Domestic Gothic design on corner with no. 1 Upper Piccadilly. Three storeys, rough dressed sandstone “brick” with ashlar dressings. Splayed gabled corner and gabled dormers to both fronts, moulded saddlestones. Mullioned-transomed windows. Oriel bay window to corner. Pierced quatrefoils in gables. Steep pitch slate roofs. Modern shop fronts. Important corner site. Nos 10 and 12 are plain 2 storey fronts with slate roofs, sash windows. Shop fronts.

**12A North Parade – Grade II**

Built as the Church Institute 1871-73, architects Andrews and Pepper. A large and very boldly detailed façade in a free interpretation of French Gothic. Ashlar sandstone 5 bay front to hall on 3 storeys with emphasis on large second floor pointed arcade of 2 light shafted plate traceried windows. Projecting heads in roundels to outer spandrels, corbelled shafts supporting heavy carved corbel-bases intended for statues, large pinnacled canopies above. Moulded bracketed cornice and pierced parapet. Central tall gabled dormer with flanking and crowning pinnacles. Mullioned windows to mezzanine first floor, gargoyles to end bays. Flanking shafted portals on ground floor, modern shop front inserted between.

**14, 16 and 18 North Parade – Grade II**

1907-10 J. Ledingham architect. Tall 3 storey ashlar sandstone fronts, triple Dutch gables. Renaissance and Jacobean features. Built as chambers with shops on ground floor. The 3 elevations are treated as a giant 3 bay arcade up to gables, deeply moulded arches with spaced banding and keystones; festooned frieze and cornice. Mullioned attic windows in gables. At second floor level the arcades are fully glazed with mullions and double transoms. Canted bay window with mullioned lights filling first floor, intact to no. 16. Modern shop fronts between ground floor pilasters.

**20 – 22 North Parade – Grade II**

1907 – 10. J. Ledingham architect. Three storey, sandstone ashlar gabled fronts. Commercial chambers with shops on ground floor. Large mullioned windows, shaped aprons below sills. Weathered cornice curved up over broad central

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second floor window on no. 22. Attic lights. Modern shop fronts. Round arched portal with cornice swept over to no. 20. Included for important group value.

#### **24, 26 and 28 North Parade – Grade II**

1907 –10. J. Ledingham architect. Three storey and attic sandstone ashlar pilaster framed elevations. Commercial chambers with shops. Jacobean and Renaissance details. Cornices and string courses. Three close set windows to each front. Pierced parapet linking dormers. Modern shop fronts. Included for group value.

#### **30, 32 and 34 North Parade (Devonshire House) – Grade II**

Dated 1898. Sandstone ashlar block of chambers. Three bay asymmetrical front of 2 storeys and 3 storeys with gable over right hand pair of bays. Jacobean with Arts and Crafts details. Finely wrought masonry. The front is articulated by thin chamfered mullion-buttress strips, carried up into balustraded parapet over 2 storey part and capped by finials flanking the gable. A central mullion strip divides the right hand windows and runs up to carved corbel supporting shallow serpentine balcony with wrought iron balustrade, in front of attic window. The iron work has flat scrolled brackets. Mullioned transomed windows with small top lights. The attic window is framed by mullion strips with shallow ogee arch and finials lettering with date in name panel.

#### **36 and 38 North Parade – Grade II**

Includes no. 39 Manor Row. Part of the same block as the Yorkshire Bank. Circa 1895-98 by J. Ledingham, architect of the Bank. Flemish Renaissance details. Tall 4 storey ashlar sandstone facades composed of 2 bay giant pilastered arcade rising to paired steep gables surmounted by small broken pediments on baluster supports. Shallow stone mullioned bow windows to first and second floors with shallow swept parapet above, set in front of third floor window in gable. Panelled piers articulate ground floor with entablature continued with Bank front. Modern shop fronts.

#### **40 North Parade (Yorkshire Bank) –Grade II**

Includes no. 41 Manor Row. Prominent and acute corner site at apex of Manor Row and North Parade. Built as the Yorkshire Penny Bank in 1985, J. Ledingham architect. Sandstone ashlar, profusely decorated and richly modeled facades, an admixture of Franco-Flemish and Italian Renaissance details; notable quality of carving and stone masonry. Three storeys and attic, bowed corner of 3 bays and 4 bay side elevations. Deep

stepped and moulded plinth, entablatures to each floor; very ornate frieze to main bracket cornice, with strapwork and festoon decoration. The tripartite corner composition has an open arcade with oval vestibule behind. The piers area oval in section with flate caps and twisted fluting to necks. Colonettes applied to front of each pier and continued as pilasters dividing the profusely carved strapwork and rinceaux spandrels. Deeply moulded arches with spaced voussoirs and console keystones. First floor articulated by pilaster stops, the windows of 2 light with corkscrew fluted shaft colonettes as mullions. The second floor is treated as open arcade similar to ground floor and providing a balcony. Above the balustraded parapet is an aediculed dormer with shell carving to tympanum, stepped broken pediment. Small flanking archways with elaborate scrolled crestings and supports. Behind the dormer rises a truncated octagonal slate spire supporting the clock turret which is also octagonal and battered, the faces articulated by projecting columns, festooned frieze and concave swept cornice, surmounted by shallow ogee lead dome. Short staff wing from finial to support weathervane. Flanking the corner and terminating the side elevation are canted bartizan turrets, corbelled out from ground floor entablature on oriel bases. Narrow pedimented windows on their first floor flanked by arches on the top stage blind arcading; the turrets are crowned by low stone domes with ball finials. Four bay side elevations have 2 light windows, identical to those on first floor of corner but with plain mullions to second floor. Arcaded ground floor windows for banking hall, similar to porch in detail. Broken segmental pedimented dormers with flanking columns. The banking hall has a richly decorated plaster ceiling with rinceaus and strapwork. Marble faced dado and mahogany furnishings.

#### **Oastler Statue – Nutter Place – Grade II**

1866 by John Birnie Philip. Parted cast statue of the factory reformer with 2 children set on a polished granite plinth.

#### **1 Piccadilly – Grade II**

Includes no. 32 Kirkgate. Corner site with Kirkgate. Built as the Exchange Rooms in 1828. A Greek Revival design considerably altered on ground floor with c18 shop fronts. Sandstone ashlar, 2-storeys with cornice and deep blind attic. Windows contained in vertical panels. Pediment applied to attic over entrance bay with pilaster framed first floor window. Recessed porch with flanking pilasters and Greek Doric columns in antis, deep entablature with 2 laurel wreaths. Narrow splayed corner. Kirkgate front has applied



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pediment to attic supported by pilaster strip frame and 2 pairs of pilasters rising from blind balustrade across first floor. Later glazing to windows. Important corner site. Much altered. Included as the only public building remaining from the early c19 and indicative of the new status of Bradford in its rapid evolution from market town to city consequent on the industrialisation of the textile trade.

#### **17-19 Piccadilly – Grade II**

Includes no. 9, 11 and 15 Duke Street. Circa 1820 –30 large wool warehouse with accommodation above. An unusual survival. Slight Greek Revival details. Four-storeys in part as semi-basement to right due to slope. Dressed sandstone “bricks” with ashlar doorways and ashlar ground floor. Nine bay symmetrical front. Slight and breaks of 2 windows and centrepiece of slight projection. Horizontal grooving to ground floor. The centrepiece is finely rusticated with 2-storey segmental arched carriageway, rustication struck into arch. Later flanking doorways. From the first floor flat 2 pairs of giant Tuscan pilasters supporting deep frieze and pediment set against parapet. Cornice and parapet extending over end breaks with flanking dies. The centre bay has paired pilastered windows, panels between floors. Otherwise shallow revealed sashes, altered in parts to right hand. Early c20 doorway to no. 19. Shop front inserted to corner. Cornice etc. returned to plain with front.

#### **2-4 Piccadilly – Grade II**

Includes no. 30 Kirkgate. Corner site with Kirkgate. Circa 1830 3-storey ashlar faced houses, the corner splayed. Altered late c19 and early c20. Steep mansard slate attic added. Shallow revealed sash windows on sill bands. Modern shop fronts on ground floor. Included for group value on important corner site.

#### **6 Piccadilly – Grade II**

Circa 1830-40 plain 3-storey dressed sandstone “brick” front of 5 bays. Plinth and ashlar plat band with deep grooving, second floor sill band, cornice and blocking course. Ground floor windows recessed for one order. Glazing bar sashes intact to second floor. Panelled door with rectangular light over.

#### **8 Piccadilly – Grade II**

Dated 1871, former History and Scientific Institute. Italianate and slight Renaissance details. Three tall storeys, dressed sandstone “brick” with ashlar dressings and ground floor. Three bay front. On ground floor window bays flanked by grooved piers rising from plinth, foliate band coping. Entablature

with blocking courses as sill band to first floor; second floor sill band. Deep modillion bracket eaves cornice. Shop fronts inserted to ground floor window bays and modern glazed shop doors to centre. The upper part of original doorway survives with large console brackets supporting balconette with pierced circle balustrade. Two light windows, with foliate capped pilasters dividing, in eared architrave surrounds on first floor. The centre window is narrower and has flanking pilasters frieze and pediment with acroterion. Plaque above in centre of top floor with medallion relief of acroterion. Plaque above in centre of top floor with medallion relief of eagle and inscription. The flanking windows have plain dividing mullions.

#### **14 and 16 Piccadilly – Grade II**

Circa 1830, 3-storey sandstone “brick” elevations with horizontal grooving to ground floor. No. 16 stepped up hill with entrance bay of no. 14 breaking forward slightly. Three bay right hand part of front has first floor sill band frieze and eaves cornice. First floor windows have flat surrounds and upper floors and tripartite ground floor window. No frieze to eaves cornice. The entrance bay of no. 14 has large, concave revealed round-headed doorway with grooving struck into arch, console keystone. Flanking pilasters frieze and cornice. Art Nouveau ironwork gates to recessed porch. The upper floors of entrance bay have tall tripartite windows. No. 16 has a door of 6 fielded panels, rectangular fanlight, in plain reveals.

#### **18 to 24 (even) Piccadilly – Grade II**

Circa 1830, 3 storey, symmetrical 5 bay elevation with centre break. Sandstone ashlar. The centre has broad flanking pilasters above ground floor, quarter pilaster to inner sides and thin pilaster framed windows in vertical panels. Frieze, cornice and parapet broken forward over centre where the parapet is panelled, with dies and capping. The ground floor has horizontal grooving up to first floor will band. Doorways each end of front. Flat linteled carriageway to centre break with ornate circa 1900 iron gates. The second floor windows retain glazing bar sashes.

#### **3 Piece Hall Yard (The Union Club) – Grade II**

1877 by Lockwood and Mawson. A large purpose built club of 3 tall storeys and attic, sandstone ashlar, on corner with Kirkgate. Fine quality of masonry. Gothic and Romanesque details. Steep pitched roof. Plinth and second floor sill course, machicollated eaves. Romanesque shafted portal to Piece Hall Yard, foliate carved cornice and balustrade over. Ornate lantern. Three tall narrow round-headed stair lights grouped and stepped above. Gabled dormers. Large gargoyles to

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corniced eaves. The Kirkgate front has modern shop on ground floor. The first floor has 5 grouped, narrow, round-headed windows lighting the club dining room. The range of Piece Hall Yard is extended in sandstone "brick" with ashlar dressings and has a large brick bay window on first floor. Inside the main block, the stairwell has granite columns with cast iron brackets rising to support the first floor landing. Cast Iron banisters to staircase.

### **Alhambra Theatre, Princes Way – Grade II**

Built 1914 as a variety theatre for Francis Laidler (proprietor of the former Princes Theatre). Architects Chadwick and Watson of Leeds. Exterior faced in white faience, now painted white and blue with yellow domes. Narrow, sloping, triangular site with bowed corner entrance at apex with iron and glass canopy and rising above, a large domed turret with giant paired Corinthian columns. Behind the building is stepped up culminating in 2 tall square towers, with small domes. The Morley Street side elevation articulated in panels by pilasters and has entablature with urns on parapet. The Great Horton Road site, above corner, is of plain red brick. The auditorium holds approximately 1 800 and is highly decorated with plasterwork. Two tiers, balcony and aisle. Moulded plasterwork to curved balcony fronts. Elliptically bowed balconies to boxes in round arched openings with giant fluted Corinthian columns, the arch containing wall painting and flanked by caryatids. Circular decorated auditorium ceiling with small rectangular dome to centre. Rectangular proscenium arch with painting above.

### **Victoria Memorial, Princes Way – Grade II**

Unveiled by Prince of Wales (George v) in 1904. A fine bronze standing figure in Imperial robes sculptured by Alfred Drury. Raised in a plinth and set on a balustraded terrace designed by J. W. Simpson, architect of the Cartwright Hall.

### **8 – 24 (even) Quebec Street – Grade II**

Row of early c19 wool warehouses, a type virtually entirely rebuilt in the mid to later c19. No. 8 is of 2-storeys sandstone "brick". Four bay front with 2 low gables flanking centre 2 round-headed windows on sill band flanked by flat lintel ones. Two segmental, key stoned archways on ground floor with flanking windows. The other warehouses are of 3-storeys. Close set windows, flat lintels, either flanking hatchways or with hatches set to right hand of front. Flat lintel archways. Stone slate roofs with paired brackets to eaves.

### **Warehouse opposite Gaumont Theatre, Quebec Street – Grade II**

Wool cloth warehouse c. 1800. Dressed rubble stone with ashlar dressings and stone slate roof. 4-storey. Flush mullion windows. North-east street front has to left boarded and partly blocked former 3-light window and to right boarded former 2-light mullion window. Above a 3-light mullion window and to right in former 3-light window with 2 boarded sashes. Two upper floors have two 3-light mullion windows. North-west gable front has single central wooden taking-in doors to each floor all with stone lintels and projecting wooden hoist beam over top floor. This building is a rare example of an early wool cloth warehouse which were once very common in this section of the city.

### **Pair of K6 Telephone Kiosks on central island – Rawson Square**

Pair of telephone kiosks. Installed 1937. Designed 1935 by Giles Gilbert Scott. Made by Macfarlane and co. Ltd., Saracen Foundry, Glasgow. Cast iron, wood and glass. K6 type. Kiosks set back to back. Margin glazing to windows and wooden doors ...

### **6 to 18 Rawson Place – Grade II**

Circa 1800 terrace with nos 10 and 12 of the 1890s. Three storey, sandstone ashlar house with shops. Sill bands moulded eaves cornices. Slightly stepped. Mostly 3 bay fronts. Sash windows, corniced on first floor or with architrave surrounds. Most retain ground floor frame of piers supporting fascia, modern shops inserted in most cases. Nos. 10 and 12 have the ornate Jacobean-Flemish elevations with gables and finials, related to North Parade elevations. Included for group value.

### **5 – 19 (odd) Salem Street – Grade II**

(Nos 9 and 11 are former coach house wing to rear). Terrace of circa 1840 – 50 small houses. Two-storeys and basement to road, 3-storeys to rear. Stepped down hill. Sandstone "brick" nos 15 to 19 roughcast, stone slate roofs. Corniced chimneys. Projecting ashlar eaves cornices, 2 windows each, revealed glazing bar sashes, painted flat arches. Pilastered doorways, entablature carved over carriageway between nos 7 and 15. Round-headed, glazing bar star lights to rear elevations. Rear wing on west side of yard is a former coach house and stables, with accommodation above on 4-storeys, perhaps former livery stables. Small modillion brackets to eaves of stone slate roof. Ground floor has 6 segmental arched, grooved voussoir, coach house doors divided by rusticated piers. First and second

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floor sill courses. Eleven windows to upper floors, glazing bar sashes, 4 blind on second floor.

**12-20 (even) Sunbridge Road – Grade II**

Circa 1875-80. Long 4-storey elevation, built as commercial premises and chambers. Multi windowed so that wall of sandstone ashlar is reduced to a grid of pilasters between moulded sill courses. Corbelled eaves cornice. Paired and single windows alternating with 3 grouped to right. Stilted shaped heads, free standing colonettes between lights. Slight Venetian Gothic detail. Modern shops.

**24 Sunbridge Road – Grade II**

Circa 1880 four-storey ashlar front altered 1924. Three windows in architrave surrounds. Shallow segmental pediments on first floor. Modern ground floor between ashlar pilasters. Included for group value.

**26 and 28 Sunbridge Road – Grade II**

Circa 1870-80 four-storey sandstone ashlar front. Five bays above modern ground floor. Moulded eaves cornice, slate roof. First floor windows have architrave surrounds and the centre one is pedimented. Included for group value.

**34 to 44 (even) Sunbridge Road – Grade II**

Circa 1870-80 terrace stepped up to corner with Upper Millergate. Nos. 34 and 36 of 4-storeys, sandstone ashlar. Flanking and dividing pilasters. Sill courses and console bracket eaves cornice. Three windows each, archivolt arched and articulated by pilasters on first floor; panelled aprons. Modern ground floor. Nos. 38 to 44 built in 1879, are of sandstone ashlar, cornice over ground floor with heavy console brackets flanking, surmounted by modified anthemion crests. Three or 4 bay fronts, sill bands, frieze and moulded eaves cornice. First floor windows in architrave surrounds with cornices over. Modern shop fronts. Splayed corner and similar return. See also Upper Millergate.

**41 and 43 (Queen Anne Chambers) Sunbridge Road – Grade II**

1880. Architects Waugh and Isitt of Leeds. Four-storeys and attic, ashlar. Three windows, 3 light stone mullion and transom with plate glass casements. Raised surrounds to first floor

windows with pulvinated friezes and cornices; with iron balconettes to centre lights of outer windows. Top floor windows are in a decorative frieze to eaves. Cornice. Hipped slate roof. Attic has stone dormers with pediment tops and console sides but no windows, their place occupied by the date 1880 in 2 parts. Classical treatment to ground floor, the shop windows in louvered windows in stone surrounds. Entablature across. Side elevation very similar.

**2 and 4 Tyrrel Street (Thorpe Buildings) – Grade II**

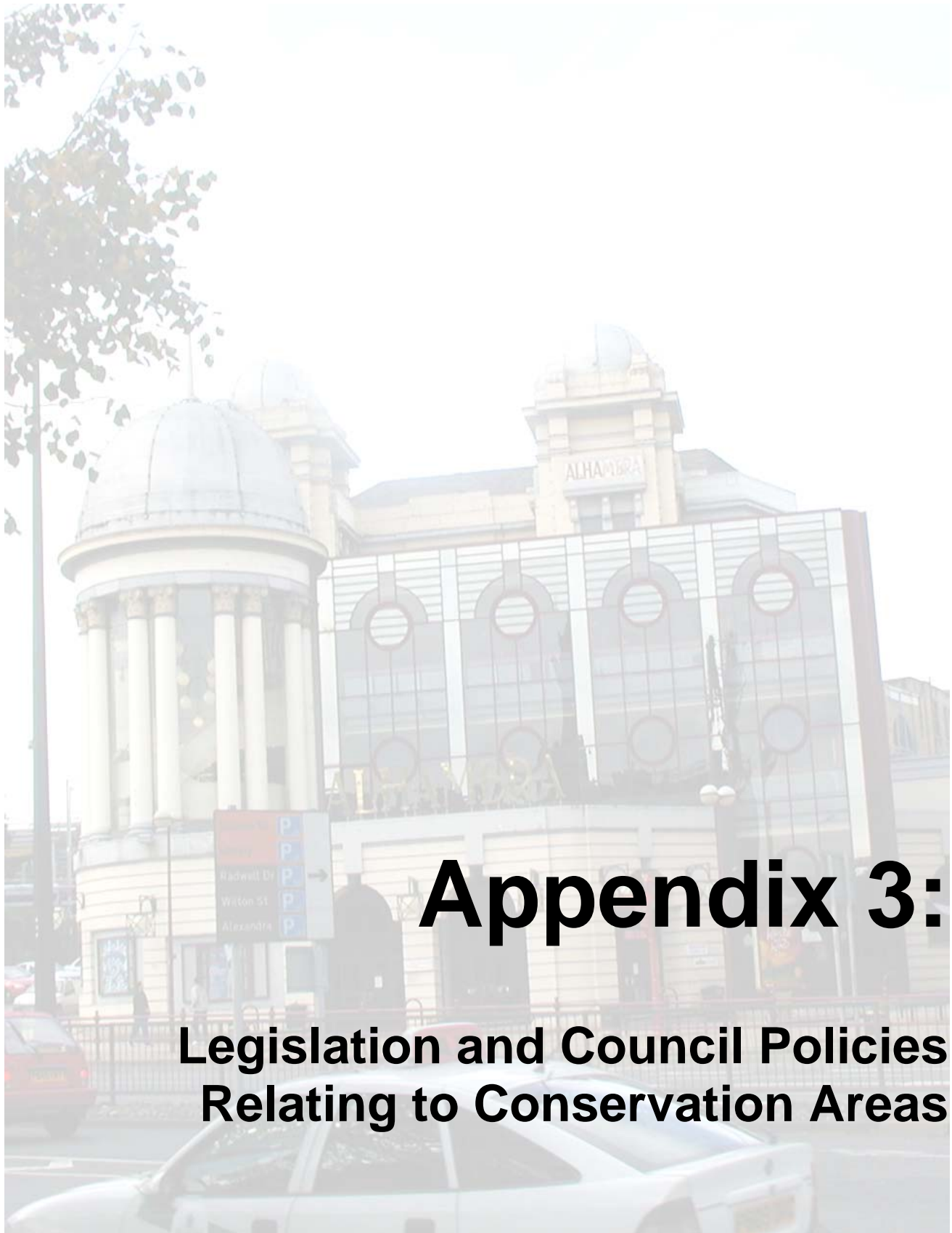
1871 to 1876 by Hope and Jardine. Triangular site with Hustlergate and Ivygate. An early department store, the premises of George Thorpe and Co., since altered. Four-storeys, ashlar Italianate detail. Console bracket cornice. Two or 3 window bays to each front, separating 3 window groups with engaged Composite columns to each floor. Altered ground floor with banking premises to west corner having Roman Ionic columns and wreath capped pilasters. The bank corner is splayed with tripartite columned bow to first floor. Doubled columns flanking with floor tripartite windows. Aedicula dormer above corner with segmental pediment, cresting and flanking scrolls, columnar parapeted curved corniced dormers to each front alternating with panelled tall corniced chimneys.

**6 Tyrrel Street (Prudential Assurance) – Grade II**

Includes no. 13 Ivygate and nos. 8 and 10 Sunbridge Road. 1895. A Waterhouse design for the Prudential. Red brick, terracotta and grey granite. Free interpretation of early French Renaissance. Three-storeys with dormers and gables. Three elevations with splayed corners to Sunbridge Road and Ivygate. Round arched doorways and windows on ground floor deeply moulded reveals, stepped sills. Mullioned windows above with weathered strings and panelled aprons. Shallow rectangular oriels at corners with 2 bay arcaded loggias with balconies to third floor. Arcades link gabled dormers, above parapet.







# **Appendix 3:**

## **Legislation and Council Policies Relating to Conservation Areas**

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## Appendix 3: Legislation and Council Policies Relating to Conservation Areas

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**This is a brief summary of the legislation and policies relating to conservation areas at the time of the issue of this report. These will be subject to constant review.**

### **Legislation to Protect the Character and Appearance of Conservation Areas**

Conservation area designation intrinsically brings with it a certain number of additional controls to protect the existing character of the area:

- Removal of certain permitted development rights including various types of cladding; the insertion of dormer windows into roof slopes; the erection of satellite dishes on walls, roofs or chimneys fronting a highway; the installation of radio masts, antennae or radio equipment. Applications for planning permission for these alterations must be made to the Local Planning Authority.
- Control over the demolition of buildings: applications for consent must be made to the Local Planning Authority.
- The Local Planning Authority is required to pay special attention in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of the conservation area. This requirement extends to all powers under the Planning Acts, not only those which relate directly to historic buildings. It should also be a consideration for proposals that affect the setting of the conservation area.
- The local authority has powers (under Article 4 of the General Development Order) to control development which would normally be allowed without the need for permission, but which could lead to the deterioration of the character and appearance of the conservation area.
- Before works can be carried out to trees of more than 7.5cm in diameter across the trunk (measured 1.5m from the ground) which are standing in a conservation area, 6 weeks' written notice must be given to the Local Planning Authority. No works should be carried out during this 6-week period unless consent has been granted by the Local Planning Authority.

(For further details of these controls see PPG15)

Listed buildings, which usually form an integral part of a conservation area, are afforded more stringent protection. The Local Planning Authority must give listed building consent before any work that would affect the character or interest of the building can be carried out, be they internal or external alterations. Tight control restricts the nature of any alteration to which consent will be given.

### **City of Bradford Metropolitan District Council's Policies Concerning Conservation Areas**

Structure, local and unitary development plans are the main vehicle that local authorities have to establish policies that can be utilised to protect the historic environment. The City of Bradford Metropolitan District Council has recently adopted its *Unitary Development Plan (2005)* which forms the basis of decision making on planning applications in the district. The UDP has the following policies relating to conservation areas:

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**Policy BH7: Development within or which would affect the setting of conservation areas**

Development within or which would affect the setting of conservation areas will be expected to be of the highest standards of design and to preserve or enhance the character or appearance of the conservation area.

**Policy BH8: Shop fronts in conservation areas**

Within conservation areas proposals affecting existing shop fronts or proposals for new shop fronts must demonstrate a high standard of design and be sympathetic in scale, style and detail to the original building. Proposed external shutters sun blinds and canopies must be sympathetic in style, colour and materials to the buildings to which they are attached and their architectural style. Blinds will not be permitted on buildings without a shop front or fascia.

**Policy BH9: Demolition within a conservation area**

Within conservation areas, permission will not be granted for the demolition of buildings which make a positive contribution to the special architectural or historic interest of the area unless the development would result in benefits to the community that would justify the demolition.

**Policy BH10: Open spaces within or adjacent to conservation areas**

Planning permission for the development of important open areas of land or garden within or adjacent to a conservation area will not be granted if the land:

- 1) Makes a significant contribution to the character of the conservation area.
- 2) Provides an attractive setting for the buildings within it.
- 3) Is important to the historical form and layout of the settlement.
- 4) Affords the opportunity for vistas in or out of the conservation area which are historically or visually significant.
- 5) Contains natural water features, tree and hedgerows which the development proposals propose to destroy.

**Policy BH11: Space about buildings**

Proposals maintaining traditional townscape within designated conservation areas will be favoured and consideration given to relaxing approved policies and standards if by doing so features of particular townscape merit under threat in the conservation area can be retained.

New developments seeking to integrate into an existing built form will be encouraged by relaxing approved policies and standards.

**Policy BH12: Conservation area environment**

Changes to the public realm within conservation areas must demonstrate that:

- 1) The design, materials and layout of traffic management and parking areas minimise the adverse visual impact which may arise from such development.
- 2) New and replacement street furniture is of an appropriate design and material that preserve or enhance the character of the surrounding street scene.
- 3) Proposals for the introduction of public art will preserve or enhance the character or appearance of the conservation area. In certain conservation areas the introduction of public art and street furniture will be encouraged.

**Policy BH13: Advertisements in conservation areas**

Within conservation areas the council will require the design of advertisements to be of a high standard, therefore:

- 1) Consent will be granted only where the proposal is in scale and character with the building on which it is located and with surrounding buildings. Where possible, all new shop fronts, fascias, signs and letters should be made of natural / sympathetic materials.
- 2) Within conservation areas internally illuminated box signs will not be permitted. Sensitively designed fascias or signs incorporating individually illuminated mounted letters on a suitable background may be acceptable in town centres where the scale, colour, design and intensity of illumination would not detract from the character or appearance of the conservation area.
- 3) Where unacceptable advertisements already exist in conservation areas, the council will where appropriate take discontinuance action to secure their removal.

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In addition to these there are separate policies relating to the listed buildings within the confines of the conservation areas:

**Policy BH1: Change of Use of Listed Buildings**

Where possible the original use of a building should be retained or continued. Change of use will only be permitted where the applicant can demonstrate that the original use is no longer viable or appropriate and without an alternative use the building will be seriously at risk.

The Council will not grant planning permission for an alternative use unless it can be shown that:

- 1) The alternative use is compatible with and will preserve the character of the building and its setting.
- 2) No other reasonable alternative exists which would safeguard the character of the building and its setting.

**Policy BH2: Demolition of a Listed Building**

The demolition of a listed building will only be allowed in exceptional circumstances. Before permission is granted for the demolition of a listed building, applicants will have to submit convincing evidence to show that:

- 1) Every possible effort has been made to repair and restore the building and to continue the present or past use;
- 2) It has been impossible to find a suitable viable alternative use for the buildings; and
- 3) That there is clear evidence that redevelopment would produce substantial benefits for the community which would decisively outweigh the loss resulting from the building's demolition.

**Policy BH3: Archaeology Recording of Listed Buildings**

Where alterations or demolition of a listed building would result in the loss of features of special interest, a programme of recording agreed with the Local Planning Authority and where appropriate, archaeological investigation will be required before the commencement of development.

**Policy BH4: Conversion and Alteration of Listed Buildings**

The alteration, extension or substantial demolition of listed buildings will only be permitted if it can be demonstrated that the proposal:

- 1) Would not have any adverse effect upon the special architectural or historic interest of the building or its setting;
- 2) Is appropriate in terms of design, scale, detailing and materials;
- 3) Would minimise the loss of historic fabric of the building.

**Policy BH4A: Setting of Listed Buildings**

Proposals for development will not be permitted if they would harm the setting of a listed building.

**Policy BH5: Shop Front Policy For Listed Buildings**

Where possible existing traditional shopfronts should be retained and repaired. Proposals for the alteration of existing shop fronts or installation of new shop fronts on a listed building should be a high standard of design and respect the character and appearance of the listed building. External roller shutters will not be granted permission on a listed building shop front unless there is clear evidence of an original shutter housing and the shutter is traditionally detailed and in timber and/or metal of a traditional section.

**Policy BH6: Display of Advertisements on Listed Buildings**

Consent for the display of advertisements on listed buildings or which would affect the setting of a listed building will be permitted only where:

- 1) The advertisement is appropriate in terms of its scale, design and materials and would not detract from the character or appearance of the buildings.
- 2) The advert is not an internally illuminated box.
- 3) If the proposed advertisement is to be externally illuminated, the design of the method of illumination would not detract from the character or appearance of the building.
- 4) Plastic fascia signs whether or not illuminated will not be granted consent on a listed building.