

Clayton

CONSERVATION AREA ASSESSMENT

February 2006

Acknowledgements

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1. Introduction

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 Clayton 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 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.

A summary of the draft of this assessment, a proposed boundary map, a cover letter, a comments sheet and an invitation to the conservation area workshop, were distributed to every address within and local to the conservation area in April 2004. At the same time a copy of the full draft Conservation Area Assessment, proposed boundary maps, comments sheets and invitations to the conservation area workshop were placed on deposit at Clayton Library, Bradford Planning Office and on the Council's website.

The consultation period ran from April to June 2004. Feedback was received on completed comments sheets and at the conservation area workshop

which was held at Clayton Village Hall, Reva Syke Road on 27th April 2004. The feedback from the local community has been used:

- to redraft this assessment,
- to prioritise the preservation and enhancement proposals which set the scene for the future management of the area, and
- as the basis for a review of the proposed conservation area boundary.

This document will provide a framework for the controlled and positive management of change in Clayton Conservation Area 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.**

The assessment should be read in conjunction 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 conservation areas.

1.3 Clayton Conservation Area

Clayton Conservation Area was designated in 1977 and covers the historic core of the suburbanised village, which contains development spanning five centuries. The area was originally a farming settlement centred around Town End. Over the 17th and 18th centuries, farmers increased their income by manufacturing textiles on the farm or through brewing. By the late 18th century some farmers built cottages to houses weavers or brewers in their employ as these industries had become more lucrative than farming. The textile industry in particular experienced the greatest expansion and by the early 19th century the village had expanded significantly to house weavers who worked in their cottages. Stone quarrying and coal mining were other key activities. It was not until the mid-19th century that the first mill was built at Clayton and the first churches, chapels, schools and Sunday schools appeared. The openings of the railway through Clayton in 1878 provided further impetus for the expansion of Clayton as a commuter village. The oldest part of the conservation area is at Town End which contains a large number of late 18th century and early 19th century stone cottages, with a mixture of a few earlier and contemporary farm buildings and structures associated with malting. Slightly further south at Green End are further examples of early 19th century industrial cottages, some of which were adapted later in the 19th century to accommodate shops. To the south of Green End is part of the village's late 19th century expansion including the houses and lodge at Chrisharben Park, built for wealthy commuters; the imposing gothic former Clayton Middle School and the sympathetic yet wholly modern Clayton Baptist Church and its churchyard.

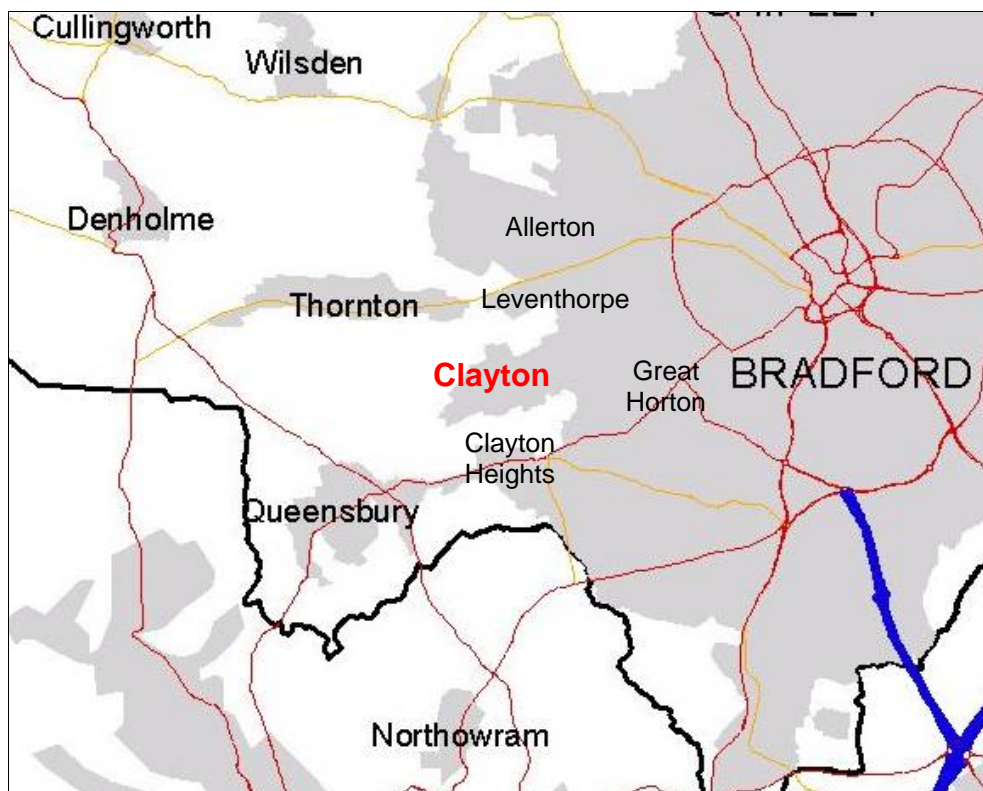


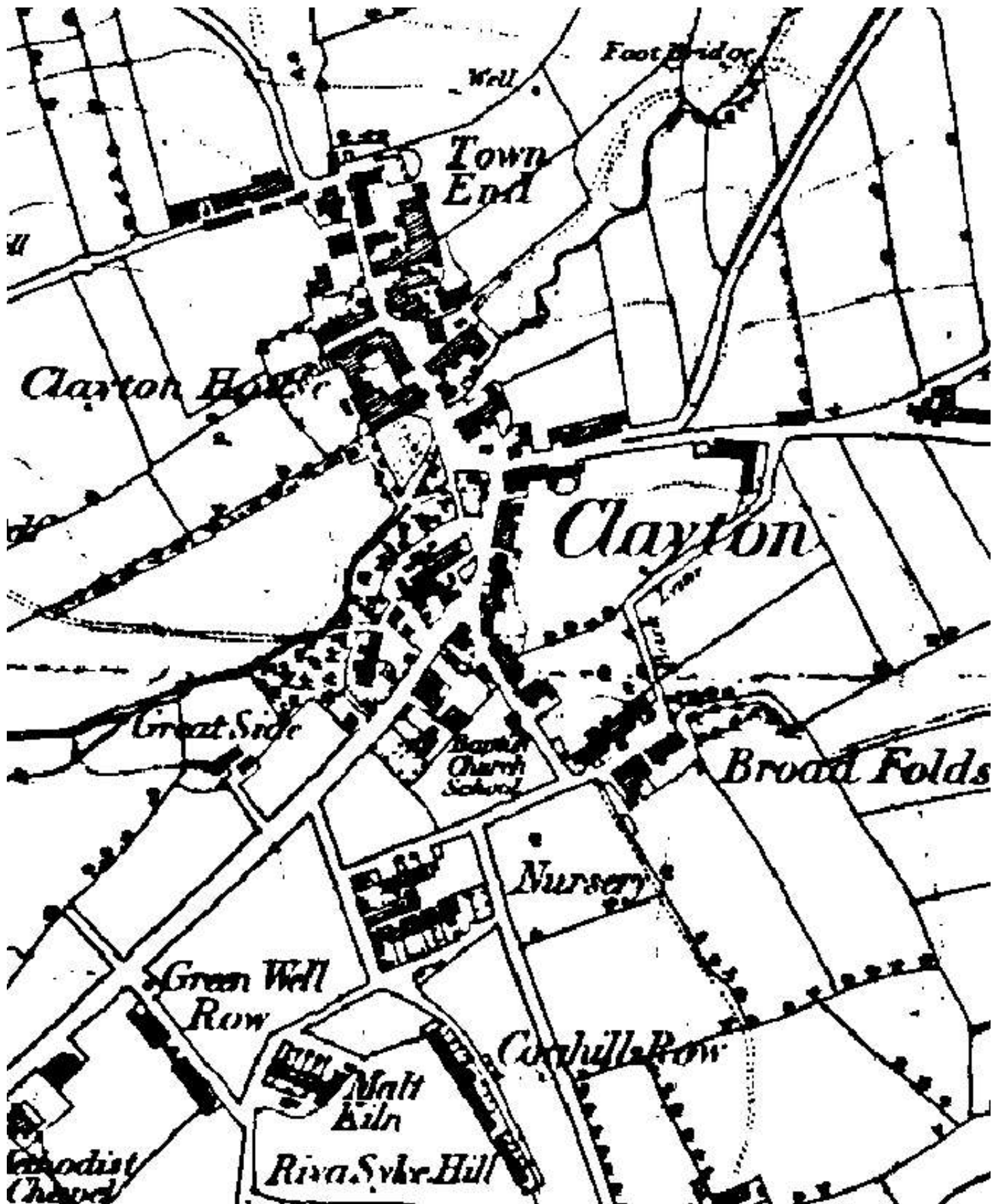
The original Clayton conservation area boundary excluded some important buildings and spaces which are of special architectural and historic interest, such as the Parish Church and its churchyard. The conservation area has been extended to include such buildings and spaces.

2. Location and Population

Clayton is situated on an elevated plateau of land on the southern side of Clayton Beck valley, with Clayton Heights and Queensbury situated further south at the top of this valley side. Since Clayton was incorporated into Bradford in 1930, the expansion of the village and the city has meant that the conservation area is bounded by modern development on all sides bar the north which remains green and open. Modern day Clayton forms part of a limb of the urban area which extends along the raised area of flat land between Thornton and Clayton Heights. The centre of Thornton is 2km to the northwest of Clayton and Clayton Heights 1.25km to the south. The centre of Queensbury is 2.25km to the southwest of Clayton Conservation Area and the old core of Great Horton is 2.25km to the east. Bradford City Centre is approximately 4km to the east of Clayton.

At time of writing, the most detailed population data (the 1996 mid-census estimate) places the population of the conservation area at 235 and the built-up area of Clayton at 7,100. All three of these areas have a comparable population profile to Bradford District as a whole. At present, the 2001 Census can only provide data at ward level. The Clayton Ward (which includes much of Leventhorpe and half of Allerton as well as Clayton itself) has a population structure which closely mirrors that of Bradford as a whole. The population of the Ward is predominantly white (84.9%) with Indian (6.1%), Pakistani (4.6%) and people of mixed race (1.8%) constituting the next largest groups. The prosperity of Clayton Ward is very close to the district average with a slightly higher level of employment (60.2% in Clayton Ward, 56.5% across the whole district), and home and car ownership levels which are very close to the district averages of 71.7% and 67.5% respectively.





The 1852 Ordnance Survey Map captures Clayton mid-way through its industrial expansion. The maltkilns, barns and other buildings along the western side of Town End have been demolished (save Ramsden Place), as have the farm buildings at the east end of Broadfolds and the cottages at Coghill Row. Oak Mills and its associated streets of housing have yet to be constructed. While the original Baptist Church and school and the first Methodist Chapel are in place, the Parish Church and schools are yet to be built. Note the junction of Town End, Green End and Bradford Road which would be altered later on in the century and again in the 20th century.

3. Origin and Historic Development

Summary of Origin and Historic Development

Pre-1066 – Clayton is initially established as a Saxon farming settlement, the name literally meaning 'farmstead on clay'.

1086 – *Claitone* is one of the 150 manors in the region granted to Ilbert de Lacy by William the Conqueror. From this point until c.1900 the manor changed hands quite frequently.

c.1550-1620 – Sir Richard Tempest, Lord of the Manor granted freeholders in Clayton the right to enclose the land they farmed. This transferred land ownership to farmers for the first time and led to the farms becoming more productive and wealthier. The increased income meant more was invested in the farms and new buildings were built between about 1550 and 1700. Some of these agricultural buildings are still standing today.

1600-1790 – Although farming remained central to the local economy, several farms engaged some of their capital in spinning yarn, combing wool and/or weaving cloth. Over time, the manufacture of textiles became increasingly lucrative and in some cases became more important than farming. Several 'farmer clothiers' took the step of building cottages for weavers and sold the finished pieces of cloth in Halifax. These cottages are concentrated around Town End and one the earliest rows is dated 1770.

1790-1830 – many of the cottages at Town End and Green End were built during this period to house more handloom weavers employed by farmer clothiers or master weavers as the mills in nearby settlements increased the local supply of yarn. Cottages were also built to house quarrymen, stonemasons and colliers.

1819 – The Village School (now the library) opened as a place of worship, weekday school and Sunday school used by all denominations of Christianity.

1830 – Baptist Church built and the Sunday school opened a year later, with 46 scholars on the roll.

1834 – Wesleyan Chapel and Sunday school opened at Clayton Lane.

1842 – In response to the popularity of dissenting religion in Clayton, Clayton Parish was created out of Bradford Parish. However, it was not until 1851 that the Parish Church was completed and the National Schools (Clayton Village School) opened in 1859.

1845 – The first mill in Clayton, Beck Mill, opened.

1866 – The first members of Clayton Local Board were elected. Their initial concerns were improving the health and living conditions of Claytonians and they were responsible for widening many roads and lanes and improving the quality of water supplied to the village.

1870 – Oak Mills built by J Benn & Co, who also stayed on as tenants at Beck Mill. At the time this mill opened many people in Clayton walked to the mills they worked at in other villages.

1873-1898 – regular rows of mill workers housing built by J Benn & Co as the mill complex expanded. This period also saw the expansion, building and rebuilding of many institutions in Clayton as more children attended the schools and Sunday schools and the church and chapel congregations grew.

1878 – Bradford-Thornton railway opened to passengers and freight with a station at Clayton. This helped the mills prosper and attracted commuters from Bradford to the area. At its height, 1,500 Clayton residents held railway passes.

1898 – Victoria Park officially opened and handed over to Clayton UDC. The park acted as the new focal point for the village.

1900 onward – Clayton continued to expand as a commuter settlement, with The Avenue being the main artery of new development. Beck Mill closed in 1927, and Oak Mills in 1942. The railway closed to passengers in 1955 and to freight in 1965. The residential growth of Clayton continues into the 21st century.

Clayton was most likely originally settled as a farming settlement by the Saxons. The first mention of the settlement, like many places in the country, is in the *Domesday Survey* of 1086 as *Claiton*. The place-name is probably derived from the elements *clæg* meaning clay and *tun*, meaning farmstead, which in combination mean 'farmstead on clay', which refers to both the original function of Clayton and the prevailing character of its soil. There is little evidence of any older settlement or activity in the vicinity of the village, although the fossilised tree roots unearthed at a stone quarry to the west of the conservation area in 1900 were a significant find. The roots were put on display at Horton Park where they can still be seen today. According to Best Wright (n.d.) the fossilised roots were featured in early editions of the Encyclopaedia Britannica.

At the time of the Domesday survey, Clayton was one of the 150 manors between Pontefract and Blackburn which had been given to Ilbert de Lacy, an ally of William the Conqueror (Cudworth, 1876). From this point until the establishment of Clayton Urban District Council in 1894, the manor was owned by several families and individuals and it changed hands quite frequently when compared to other manors in the present day district. A full account of this can be found in Robertshaw (1939).

Since at least the time of the Domesday survey, Clayton was one of the thirteen townships within the Ancient Parish of Bradford. At some unknown date after 1290, Clayton Manor or township was split into three 'fees', namely Clayton village (which remained the overall administrative centre of the manor), Clayton Heights and Cockan. This latter area was to the southwest of Clayton and its main settlement, Cockan, was similar in terms of size and status to Clayton. Records and references to this enigmatic settlement were made between the 14th and 17th centuries, but today no trace of the settlement remains and its exact location is unknown (Robertshaw, 1938). The Poll Tax returns of 1379 record 19 residents in Clayton Township (excluding paupers and children), making the area the least populated (or possibly the poorest) Township in Bradford Parish. By comparison there were 86 people who paid Poll Tax in Bradford itself, 64 in Haworth, 41 in Horton and 34 in Thornton (Sewell, 1911).

In 1497 the ownership of Clayton Manor passed by marriage to Sir Richard Tempest, knight of Bracewell, a member of a branch of the same family which shaped Tong Manor (see *Tong Conservation Area Assessment*) and own Broughton Hall near Skipton. Significantly, the Tempests increased the value of the Clayton estate by granting the enclosure of large areas of waste and common in

the mid-16th century and allowing 50 smaller enclosures of parts of Clayton Common between 1598 and 1620 before selling the lordship in 1621. Although the ownership of these areas of land had passed from the lordship and into the hands of freeholders, the rights of any coal and other mines on this land was reserved to the lord of the manor and hence this land could only be used for agriculture or related processes. This confirms that at this time Clayton was primarily a farming area. The bringing of more land into cultivation and the fact that some of the farmers came to own the land they farmed led to their gradual accumulation of wealth and capital and the amelioration of the families' status in the village.

During the time of the enclosures and the ownership of Clayton by the Tempests, the population of Clayton remained low. Around 1500, there were only 26 men in Clayton Township able to bear arms and of these 7 owned horses (Parker, 1901). Foulds (1928) estimated that in the first half of the 16th century, the population of Clayton Township would have been under 200. It is during this period that the oldest standing structure in the conservation area was constructed, namely **Town Bottom Farmhouse**. The timber frame of the building dates from the 16th century, although the building has been refurbished at least twice during its lifetime.

By 1651 there were only 7 people in *Clayton Towne* able to pay a levy to Cromwell's army, compared with 20 in Cockan and 13 in Clayton Heights. Despite this, the money given by these 7 people in Clayton totalled more than the sums gathered from Cockan and Clayton Heights (Parker, 1901). In his will, dated 1666 James Sagar donated land and established a trust fund to pay for a preacher at Thornton with the rest of the money to be distributed among the poor of Clayton and several other townships. At this time 82 people lived in Clayton village (Parker, 1901).

The importance of farming to the local economy and the wealth of the farmers during the 17th and 18th centuries is still evident in the conservation area as it contains several farm buildings constructed during this period. **Town Bottom Farmhouse** was cased in stone in the 17th century and the **detached barn** built in the late 18th century, the former farmhouse which is now **1-5 Broadfolds** was originally erected in 1649, the house which is now **17-19 Back Fold** was built around 1700 as was **2-4 Ramsden Place**; **Maltkiln** was built as a farmhouse and maltings in the 18th century, and what might be the village's earliest pub, the *Whittle and Steel Inn* (**2 Town End Road**) is dated 1752. This development makes up a large cluster of buildings at Town End, with smaller clusters of buildings to the south. This is

exactly how Clayton appears on Jeffery's Map, which was surveyed in 1769.

However, although agriculture was of clear importance to the village, over the course of the 17th and 18th centuries, there were shifts in economic activity which further influenced the development of Clayton. Some freeholding farming families had accrued sufficient capital to diversify and became involved in other trades. The most significant was the manufacture of textiles, namely the spinning of yarn, combing of wool or, most frequently, the weaving of cloth. With the purchase of a handloom, materials and the arrangement of transportation, pieces of cloth could be manufactured at the farm and taken to the Piece Halls in Bradford or Halifax to be sold. This increased the income of the farm and towards the end of the 18th century; some 'farmer-clothiers' in the village had taken a further step into the lucrative textile industry by employing people to weave cloth in cottages, and gathering the finished cloth and selling it on. This latter phase necessitated the construction of cottages to house weavers, which were usually built by the clothier-farmers. The second key shift was the relaxing of the rights of the lord of the manor to stone, coal and minerals. This led to the establishment of several stone quarries, and a couple of collieries in the vicinity of the conservation area. Of course, the quarrymen, masons and miners all required somewhere to live. An early example of the expansion of the village to house new workers in the late 18th century is the row of cottages at **8-16 Holts Lane**, which is dated 1770.

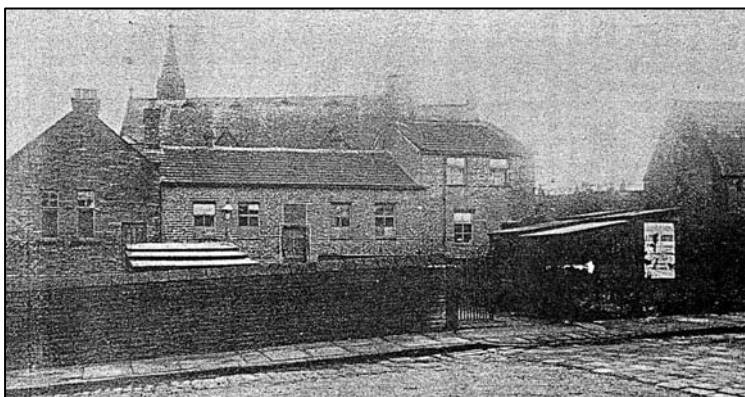
The diversity of activity in Clayton Township is borne out by a *List of Persons Qualified to Serve on Juries* in 1786 included four textile manufacturers, a horse dealer, a tanner, a farmer, a number of yeomen (who were presumably involved in both agriculture and textiles), a corn dealer, and two coal miners. According to Brooke (1990), there was one maltster and four worsted manufacturers in Clayton in 1815. Presumably these people would have employed the bulk of the rest of the population. The expansion of Clayton and the rest of the township was such that there were 77 cottages there in 1788, 98 in 1792 and 579 farmhouses and cottages by 1815 (Parker, 1901). Of the latter statistic, it is probable that 130-140 of these cottages were within Clayton village, with Clayton Heights, Old Dolphin and *Queenshead* (Queensbury) containing a large proportion of the rest.

The main period of construction of cottages to house weavers, miners and quarrymen was between 1790 and 1830. During this time the cottages at **Back Fold, 1-13 Back Lane, 224-240 Bradford Road** (dated 1815), **2-10 Broadfolds** (dated 1814), **1-5 Green End, 15-19 Green End,**

21-39 Green End, 18-20 Holts Lane, 1-17 Nursery Road (dated 1821), **6-12 School Street, 6-10 Town End Road, 1-5 and 6-14 Ramsden Place** and **12-22 Town End Road** and **Maltkiln House** were constructed. The final surge of cottage development in the conservation area appears to have taken place at **Greenwell Row**, where a dozen cottages appear to date from the 1830s (and indeed, one of the cottages is dated 1831).

Other development during this period is indicative of the shift from agriculture to a landless population of hired hands such as the conversion of the farmhouse at **2-4 Ramsden Place** to cottages, the conversion, alteration and extension of the house at **17-19 Back Fold** to create two cottages, the conversion of **Maltkiln** into 10 cottages circa 1820, and the conversion of a building into the five cottages at **237-245 Bradford Road** around the same time. It is possible that **1-5 Broadfolds** was created from the older farmhouse, as this building carries a second date of 1809.

With a larger and more densely packed population, Clayton could begin to support a range of public buildings and private businesses. At the beginning of the 19th century, however, the strength of the individual denominations was not enough to support a church or chapel, hence the Anglicans walked to Thornton Bell Chapel, the Baptists walked to the chapel at *Queenshead* (Queensbury), the Wesleyans travelled to Shelf or as far as Birstall and the Independents went to Kipping (Thornton). For the sake of convenience money was raised by public subscription to construct a building that could be used as a weekday and Sunday school and a preaching place for all denominations. The site was donated by Mr Hodgson, Lord of the Manor and the building, known as the **Village School** was completed in 1819. Members of all sects taught at the Sunday school and the building was used for worship by each of the denominations in turn (Cudworth, 1876).



The Library was originally known as the Village School. The two-storey schoolmaster's house on the right has since been demolished. In the background is the spire of the Baptist Church building which was built in 1892.

The **Baptist Church** was the first group with sufficient numbers and organisation to construct their own meeting place. The group broke away from the Queenshead Baptists and constructed their church in 1830 on land donated by freeholders (Anderson, 1880). The first Baptisms were held before the building was even completed and the **Baptist Sunday school** opened in 1831 with a roll of 46 scholars (Foulds, 1928).

The **Wesleyan Methodists** soon followed with the construction of a chapel/Sunday school at Clayton Lane (outside the conservation area) in 1834. A Sunday school was built in 1858, and the present Sunday school was built across the road from the chapel in 1878 to accommodate more than 200 scholars and was enlarged in 1907. This building is now *Drumhill Works*. The Chapel itself was replaced with a new building with a capacity of 650 in 1888 (Dalgety, 1985) but was demolished around 1990 and was replaced by the present building.

In order to reduce the drift of people living in outlying parts of the Parishes into dissenting denominations, the Church of England set about subdividing the ancient parishes and constructing more churches, Sunday schools and weekday schools. Clayton Parish was established in 1842 and for the first time Clayton had a resident minister. For some unknown reason services were held at *Clayton House* rather than at the Village School. Clayton House, a substantial house, was built in 1795 with a maltkiln dated 1794. The house had a large garden which contained a rookery and at the time was owned by John Hirst, Esq. who donated the site of the church. Clayton House and related buildings were cleared in 1959 to make way for the housing at Whittle Crescent. **Clayton Parish Church** (Church of St John the Baptist) finally opened in 1851 and was consecrated in 1856. The **Vicarage** was built next door to the church in 1855 and was replaced by the present-day building in 1968. Boys' and Girls' **National Schools** opened across Clayton Lane from the church in 1859 on a site donated by Mr Atkinson Jowett, Lord of the Manor.

The textile industry continued to be the largest employer in Clayton throughout the 19th century, though the nature of the work changed as the century progressed, as Cudworth (1876) remarked:

"The village of Clayton has for probably a hundred years been noted for worsted weaving, and, like other surrounding villages, it has experienced the varying changes which that craft has undergone."

The system of a master weaver employing a number of employees who worked a handloom at home continued up until 1840, but Cudworth

encountered a working handloom weaver in the village, who with three others in Clayton was employed by a master weaver in Allerton. This is highly unusual as the introduction of the more efficient and cheaper to run steam-powered looms in the 1830s effectively ended the cottage-based textile industry. Between the 1790s and the advent of powerlooms, yarn was spun by machine in a factory, but the cloth could still only be woven by hand, creating a boom in the settlements near to mills as there was a substantial increase in the amount of yarn produced locally. This accounts for the majority of the cottages built in Clayton between the late 18th century and about 1840. In 1838 there were 1,633 handloom weavers in Clayton Township (Dalgety, 1985), which is surely testament to this phenomenon. The sight of weavers wearing their durable leather 'dicks' while working was a common sight in the village, but had long since disappeared from other parts of the region (Cudworth, 1876).

Despite the plentiful and skilled workforce in the area and the proximity of Clayton to both Bradford and Halifax Piece Halls, it was not until 1845 that the first textile mill was erected in Clayton. This was *Beck Mill* (or *Holme Mill*) built by John Milner, the majority of which was unfortunately lost in a fire in 1971 and is outside of the conservation area. A trade directory published in 1851 remarked that "*the architecture is remarkably good*" and that the mill would be:

"a boon to the inhabitants a portion of whom are still engaged in handloom weaving. The village affords many inducements for the erection of two or three additional mills and it has in this respect been completely overlooked."

The mill was engaged in spinning and perhaps wool combing as the book that these quotes are taken from (Brooke, 1985), also observed that the yarn produced at Beck Mill was "*supplied to hand loom weavers in the village of whom were quite a large number*" and that in 1851 John Milner & Co employed 317 staff. The company received an honourable mention for excellence of manufacture at the Great Exhibition of 1851, no mean feat in a class which included such giants as *J Foster of Black Dyke Mills* and *Salts of Saltaire*. The quality of the produce could not prevent the firm struggling through a slump in the cloth industry and the firm ceased production and sold all of its machinery in 1860. The complex was purchased in 1862 and simultaneously let to Solomon Barsdorf (stuff manufacturer) and J Benn & Co (worsted spinners). Barsdorf was a German-born British citizen and Benn and his partners were from the local area and were former employees of Black Dyke Mills.

According to Brooke (1986), in 1865 some 300 to 400 people would walk daily from Clayton to mills in other settlements. Cudworth (1876) remarked that many Claytonians worked in mills in other settlements (such as Black Dyke Mills, Queensbury) but “*did not exchange their dwelling for one elsewhere.*” J Benn & Co was evidently doing well at Beck Mill and between 1867 and 1870 the firm built its own premises in Clayton, *Oak Mills*. The complex was used for combing, drawing and spinning and was expanded several times between 1870 and 1911. Housing associated with Oak Mills was built for J Benn & Co between 1873 and 1885 and is namely Station Road, John Street, Henry Street, Oak Street, Cobden Street, Bright Street, Victoria Street, Arkwright Street and Watts Street.

Apart from textiles, the other main employers in the village were coal mining at the three collieries in Clayton, brewing at the two breweries in the village and stone quarrying and stonemasonry at one of several quarries in the vicinity of Clayton village (Cudworth, 1876). With the expansion of Clayton as it became more industrialised, more services were provided to cater for the population. *Allerton, Clayton and Thornton Gas Company* was established in 1865. A gasworks was erected at Low Lane, but it was some years before the full service was up and running. On Christmas Eve 1873, the streets of Clayton were lit by gas for the first time. *Clayton Co-operative Society* was established in 1858, with an initial 88 members. The Society was originally based in at least one of the cottages in a short row behind the cottages at Nursery Road named Co-op Fold which appears on the 1873 plan of Clayton. By 1864 there were 230 members and a new store was built on the site of the present day building (Brooke, 1990). The Co-op was a guaranteed source of evenly measured and fairly priced food to the industrial population. The *Clayton Penny Bank* opened for business in 1862. The range of shops and services based in Clayton became quite diverse, as testified by *Smith's 1872 Directory of Bradford and Neighbourhood* (taken from Brooke, 1990):

7 beer retailers; 3 blacksmiths; 6 bootmakers; 1 brewer; 4 butchers; 4 chemists or druggists (of which 2 were manufacturing chemists); 2 cloggers; 2 colliery owners; 1 courier (to Bradford); 3 drapers; 35 farmers; 2 gasworks managers; 10 grocers; 1 hairdresser; 1 innkeeper; 3 joiners; 1 maltster; 5 manufacturers of textiles; 6 quarry owners; 1 postmaster; 3 preachers; 1 schoolmaster and 1 schoolmistress; 4 stonemasons; 4 tailors; 1 warp agent; 1 wasteddealer; 1 watchmaker; and, 2 wheelwrights.

These totals exclude the Co-op, which would have served several functions. Some men were involved

in more than one trade while some would have been in partnerships (for example there were only two mills where textiles were manufactured in Clayton). Of course this list only includes the head of a company and excludes any of the labour employed by these people.

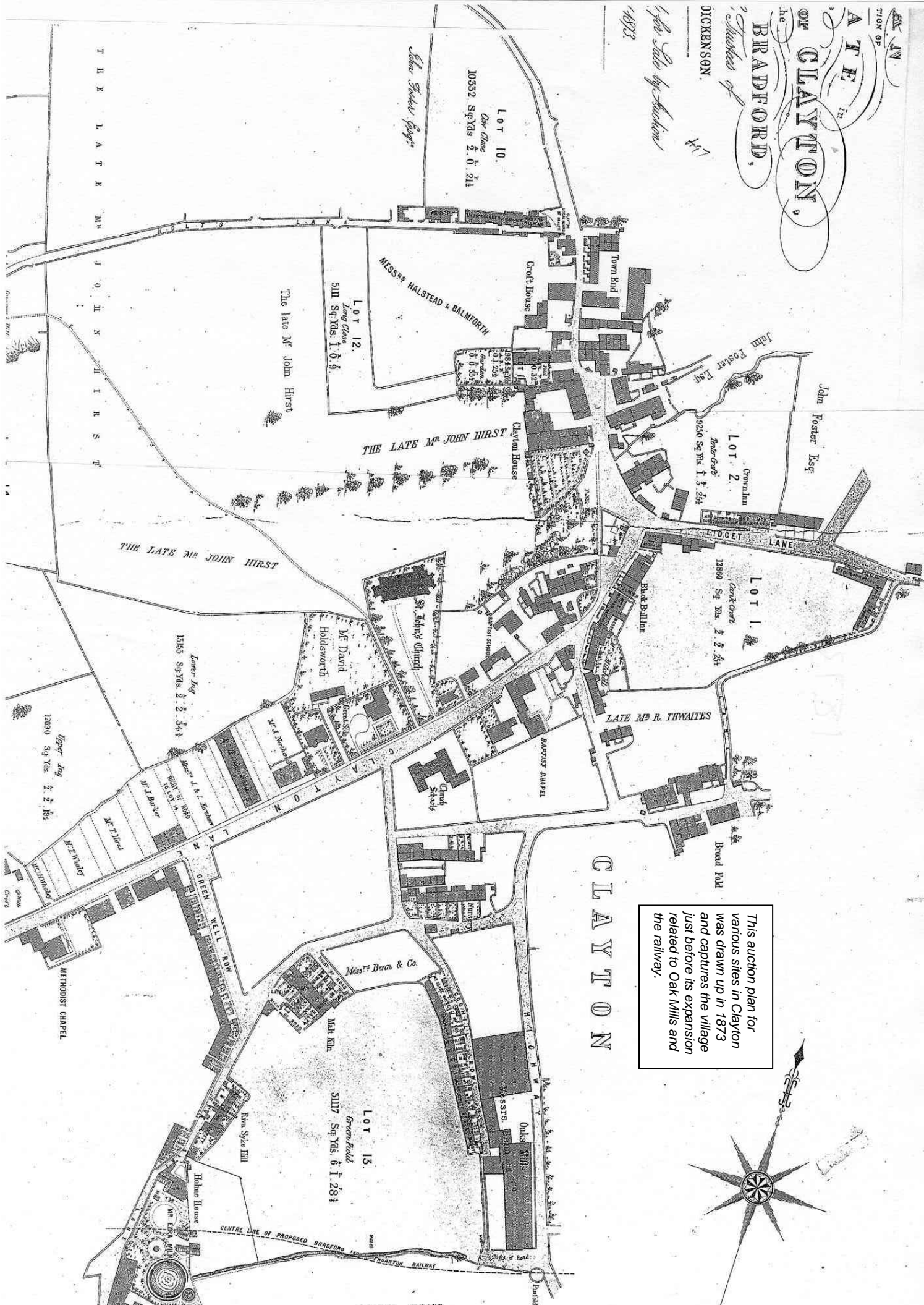
As the community grew there was a need to ensure the area was justly and effectively managed. This led to the formation of *Clayton Local Board* and the election of its first members in 1866 under the 1858 Local Government Act. Queensbury, which was partly in Clayton Township and partly in Northowram Township, had become a separate autonomous area with its own Local Board in 1864. Clayton Local Board held its first meetings at the Village School (now the Library) and one of its first actions was to procure and lay down a six-foot long solid sandstone trough at *Manvis Spout* to improve the supply of water to the village. However, by 1868 the best sources of water were still $\frac{1}{4}$ mile from the village (Brooke, 1990). Much of the Local Board's concerns were with improving the health and living conditions of Claytonians. At this time roads were narrow and poorly surfaced and outbreaks of cholera, typhus and scarlet fever were not uncommon.

The prosperity of all businesses in the area was no doubt enhanced by the opening of *Clayton railway station* for freight and passengers on the edge of the village (and outside of the conservation area) in 1878. The station was on a line running between Bradford and Thornton via Great Horton, Clayton and Queensbury. The village had to wait a long time before the eventual opening of the line; the Bradford and Thornton Railways Act was passed in 1871 with plans to open the railway by July 1876. There were unexpected complications in building some of the tunnels, embankments and viaducts needed and completion was delayed. The Queensbury Tunnel alone took $4\frac{1}{2}$ years and employed 1,000 miners (Brook, 1990). The Local Board anticipated the impact of the railway on the village and increased their borrowing power in 1876 in order to finance the widening of the roads and the improvement of the surfaces (Cudworth, 1876).

At the same time large areas of land were divided into plots and sold at auction. The railway meant that Bradford was only 12 minutes away and Halifax 23 minutes away via Queensbury and hence Clayton would have been a desirable place for commuters to live, due to its rural location. As Cudworth observed in 1876:

A T E in
 OF CLAYTON,
 BRADFORD,
 1873.
 DICKENSON.

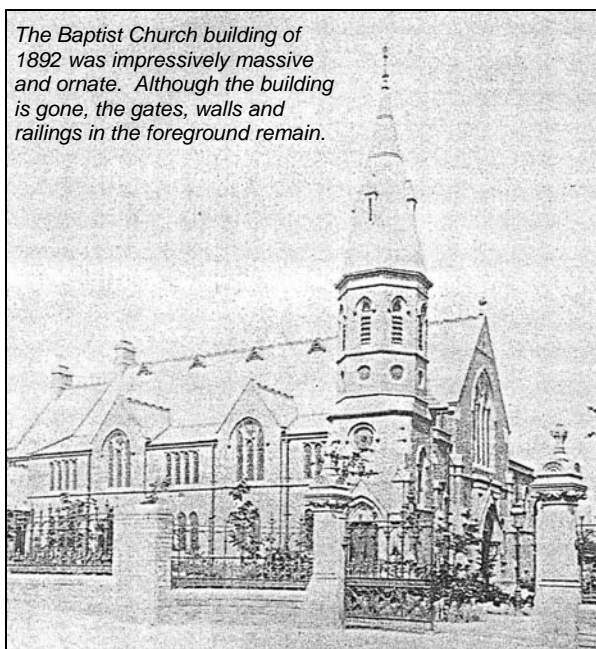
1873.
 For Sale by Auction



This auction plan for
 various sites in Clayton
 was drawn up in 1873
 and captures the village
 just before its expansion
 related to Oak Mills and
 the railway.

'Although there has undoubtedly been a scarcity of modern "villa" residences in Clayton, yet with a railway in progress this must in time be otherwise. Already an extensive piece of ground has been laid out and many building plots are in the market for this purpose.'

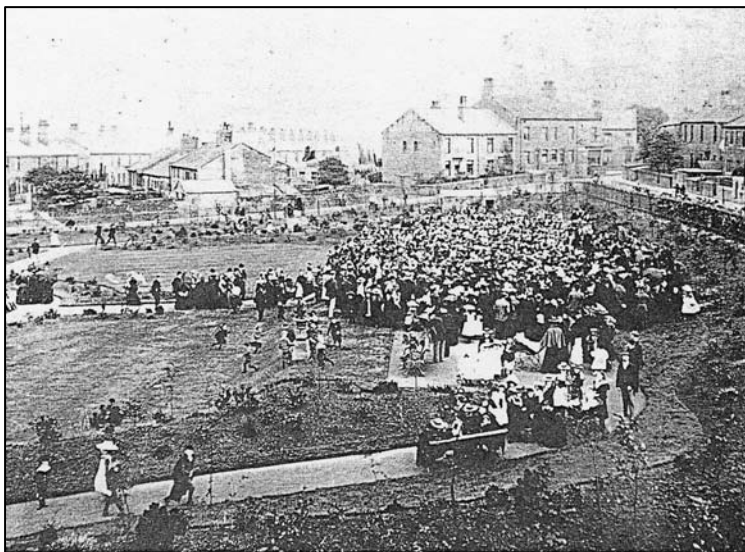
An auction plan dated 1873 and the Ordnance Survey of 1893 best illustrate the expansion of Clayton in the late 19th century and the impact of the railway on the village. By 1893 both mills had expanded considerably and rows of workers' housing sprung up around the periphery of the conservation area. The growth of the village is also reflected in the changes to its religious and social institutions during this period. The Wesleyans built a 200 capacity Sunday school in 1878 and built a 650 capacity chapel on the site of the present day building in 1888. Within the conservation area, the Baptists opened an infant's school in 1873. Scholars paid a penny a week for tuition. The Baptist Infants School was taken over by the Clayton School Board in 1891 and by 1898 the school had become overcrowded and in that year the present **Board School** building (now the former Middle School) was built. The Baptists erected an impressive new **church** building in 1892 which was comparable in terms of size, grandeur and mass to the Parish Church. Dry rot sadly consigned this building to demolition in 1982.



The Baptist Church building of 1892 was impressively massive and ornate. Although the building is gone, the gates, walls and railings in the foreground remain.

Clayton Conservative Club was founded in 1872 and built their meeting rooms in 1893. **Clayton Liberal Club** was established in the same year as the Conservative Club with 103 members. The Liberals leased purpose-built premises on Nursery Lane in 1877 when there were 180 members. This building was donated to the Parish Church (and

was henceforth known as **Church House**) when the Liberals built their present-day building at School Street and it is now **Clayton Community Centre**.

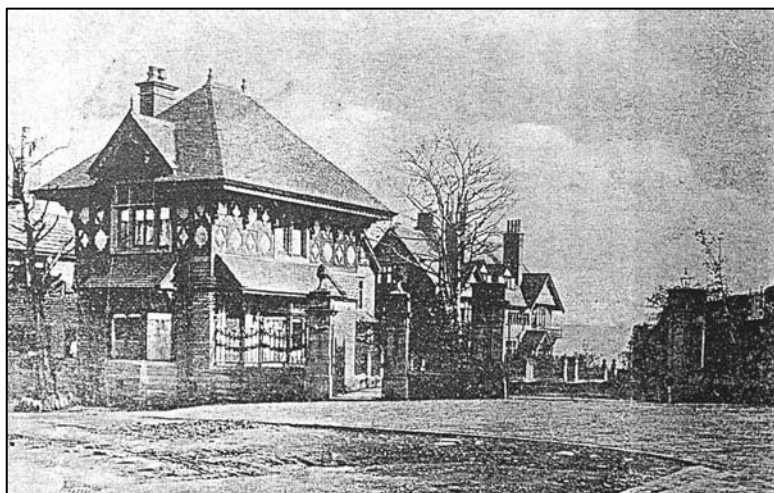


The opening of Victoria Park in 1898 was clearly an important occasion. The pavilion has yet to be built, while details which have since been lost such as the benches, the planting, the lavatories and iron railings are clearly visible.

Clayton Green was one site which escaped development during the industrial expansion of Clayton. The land was in the ownership of the poor of the township and when the site was considered as a potential housing site in 1869, there was local opposition and employees of J Benn & Co hastily formed a cricket club who used the field as their home ground. An 1897 proposal to raise money to purchase the Green (which was by then surrounded by development), transform it into a park and transfer the ownership to Clayton UDC (Clayton Urban District Council replaced the Local Board in 1894) was strongly supported. The Park was opened in 1898, the 60th year of Queen Victoria's reign and the park was named **Victoria Park** to commemorate this. Asa Briggs, a partner at Joseph Benn & Co and local philanthropist officially opened Victoria Park. At the ceremony Mr T Jowett, Lord of the Manor commented on how the village had grown almost beyond recognition during his lifetime (which stretched back to before the battle of Waterloo in 1815). Even the changes Clayton experienced in the second half of the 19th century were character altering as Parker mentioned that in 1901 the principal trades of Clayton were worsted manufacturing and stone quarrying, where as fifty years ago the main activities in the village were hand loom weaving and agriculture. The site of Victoria Park became the new focal point for the village as Cudworth predicted in 1876 when the site was largely unkempt and used for cricket:

'...situated in the best position in the village, around which modern Clayton will probably develop [sic], it is worthy of being protected against possible encroachments.'

Another prediction made by Cudworth which proved true was *'...no long time will elapse before town-residents will drift Clayton-wards in increasing numbers'*. This was in reference to the arrival of the railway to Clayton, its proximity to Bradford and the availability of land for development in this rural location. The most exclusive commuter housing development in Clayton was **Chrisharben Park**, the plans of which are dated 1896-7. The development's name is derived from the names of its developer, Harrison Benn and his wife Christina. A gatekeeper lived in the lodge and for many years the gates were only opened to let residents in and out. A private pathway linked Chrisharben Park with Clayton Station. Other commuter development in the conservation area includes **Braemar** and **Inglebank**, which were built in 1910, a pair of large semi-detached dwellings designed for middle class residents. More housing development occurred around the periphery of the conservation area into the 20th century, with a new road, The Avenue, being established to provide access to new side roads, crescents and cul-de-sacs. The sale of new development in the village prompted Clayton UDC to publish bye-laws which new development had to satisfy.



This photo of Chrisharben Park was probably taken shortly after its completion. As personal mobility increased, more and more commuters were able to buy houses in Clayton.

Clayton was reluctantly incorporated into Bradford in 1930. Since being vacated by J Benn & Co in 1886, Beck Mill appears to have remained in use as a worsted mill until 1926. J Benn & Co ceased operation in 1942 as part of the Government's *Concentration of Industry Scheme*. The engine was shut off, the machinery removed and the Ministry of Supply occupied the premises for the duration of the Second World War (Brooke, 1986). Therefore, in a matter of weeks, Clayton had changed from being a mill village to a settlement where the bulk of its inhabitants worked elsewhere. On the death of Frank Wallis, who owned Oak Mills, the mill, houses, cottages and land in his ownership were sold off. Oak Mill was briefly occupied by Jowett's Cars Ltd, between 1947 and 1954 when the complex became the headquarters of the British Wool Marketing Board who were still the occupants in 1993. Oak Mills has since been demolished and housing built on its site. The railway line passing through Clayton closed to passengers in 1955 and to freight in 1965. Clayton station was demolished, the tracks removed and the Queensbury tunnel blocked up.

Despite these blows to Clayton, the place held onto its identity as the Yorkshire Observer Budget commented in 1956: *'Clayton is still definitely a village and very much a community in itself'*. Clayton was also home to Britain's last 'Number One' Official Executioner, Albert Pierrepont of Town End who resigned from his post in 1956. His uncle Tom had also been an executioner (Dalgety, 1985). Sherwin Stephenson 'The Clayton Poet' was another local character, an employee of J Benn & Co who went to night school and wrote verses inspired by Clayton including *Bonny Clayton*, *Teah Pot Spaht*, *The Old Brewery*, *Clayton* and *My Native Hills*.

The processes which began in the early 20th century, namely the decline of Clayton's employment function and its growth as a commuter settlement are still on going, but fortunately Clayton has managed to retain much of what makes it unique.

4. Topography and Setting

Summary of Topography and Setting

- Clayton Conservation Area stands on a relatively flat plateau of land halfway up the southern side of Clayton Beck valley and is almost surrounded by development.
- The position of Clayton and the topography of Clayton Beck valley mean that it is overlooked by development at the top of the valley side at Old Dolphin, Clayton Heights and Horton Bank to the south, but enjoys an open prospect across the lower reaches of the valley to the north towards Thornton and the built-up area of Bradford. Thornton viaduct, St James Church tower, Thornton and Manningham Mills are all key structures in the landscape.
- The fields around the Town End area are key to its rural and agricultural character and help to distinguish it from the rest of the conservation area.
- The flat topography and built up nature of the shelf of land Clayton stands upon limits views into and out of the conservation area. The development bordering the conservation area is a patchwork of unsympathetic modern housing developments, two modern schools and rows of late 19th century industrial housing and shops. The latter group makes a particularly positive contribution to the bustling mill village character of the southern part of the conservation area and are made of similar natural materials to the buildings in it.

Clayton stands to the south of the brink of a relatively flat shoulder of land on the south side of Clayton Beck Valley at approximately 220 metres above sea level (ASL). The valley side starts to steeply slope upwards again to the south, southwest and southeast and at the top of the valley side Clayton Heights is 310m ASL to the southwest of Clayton, Nab End is 300m ASL to the south of Clayton and Horton Bank is 250m ASL to the

southeast of Clayton. These built-up areas can be seen along the horizon when looking to the south and therefore the urban setting of Clayton never seems far away. Unfortunately much of what can be seen is modern estate housing.

By contrast, views to the north are much greener. The flat shoulder of land that Clayton is situated upon ends abruptly to the north of Holts Lane as the valley side falls significantly to about 175m ASL. The topography of the valley means that the views to the north area panoramic. Thornton is built up the valley side to the northwest of Clayton and among the sprawling estates of modern housing, it is possible to make out some of the key structures of the old village such as St James Church tower, and Prospect Mills and to the west of the village the old railway viaduct is particularly prominent. To the north east of Clayton, the pasture at the edge of the village runs right up to another edge of Bradford urban area. From the top of Low Lane it is possible to see Allerton, Girdlington, the mills at Brown Royd, but the key landmark is the massive Manningham Mills and its chimney which stand out on the horizon. The fields around Town End, the area's open aspect helps the northern end of the conservation area retain its rural, agricultural character and is one of several factors which distinguish Town End from the rest of the conservation area and indeed Clayton as a whole.



Thornton is to the northwest of Clayton, with the viaduct and church tower key landmark features.

Distant views to the east, west and much of the south of Clayton conservation area are more or less screened off by the rest of the village which extends across the plateau. To the northwest of the conservation area and to the east of Broadfolds this takes the form of nondescript modern suburban housing which pays little or no regard to the character of the old village, being made of imported (and sometimes synthetic) materials, being of a uniform appearance and size and being set well back from the road behind front gardens in long rows, crescents or cul-de-sacs with broad roadways. Even the recent development on the site of Oak Mills has all of these traits, and, like many modern developments in the vicinity, is inward facing, built around a cul-de-sac and offering scant little in terms of visual interest or a sense of place. This is particularly regrettable as this particular site once contained the Milnes and France-designed mill complex, including the mill pond. The unconnected patchwork of modern housing developments is an unfortunate setting for much of the conservation area.



Inward facing modern housing forms a significant component of the conservation area's setting.

Much of the rest of the development which abuts the conservation area was built between 1875 and about 1900 and is predominantly the terraces of workers housing built for the employees of the mills. These were built in a different era to much of the development in the conservation area, but are crucially built of the same natural stone and have features such as chimneys, plain detailing, and stone boundary walls which means they sit well with the buildings in the conservation area. These areas are quite permeable and the nature of the housing means they are in some ways similar to the older cottages in the conservation area. Some of the end units of the rows were built as shops and these add to the grain of development as well as contributing to the bustling village atmosphere around Victoria Park. All of these factors make them important in terms of a setting and context for the conservation area and it is desirable to retain the traditional industrial housing and shopfronts as far as possible. While clearly important to the feel and industrial atmosphere of the southern part of the conservation area, these streets remain outside of the conservation area because of the extent of the changes undertaken to a majority of the dwellings and some of the shops which undermine their uniformity and deprive them of their original character and appearance. To the east of the conservation area the older rows of cottages at Back Fold and the Pinnacle area along Bradford Road are protected through their status as Grade II listed buildings.

Clayton Church of England First School and Larchmont First School form another component of the conservation area's setting to its east and southeast. These functional modern buildings are built up against the core of the village and block views to some extent, but the open nature of the grounds is a benefit to the conservation area as a setting and for most of the year the schools add an element of vitality and activity to the village core.

To the northeast of the conservation area, the green pastoral fields distance Clayton from urban Bradford. The chimney of Manningham Mills can be seen on the horizon to the left of this picture.



5. Traditional Building Materials

The external building materials used in Clayton are a product of its location and the eras in which it expanded. All of the materials listed below are natural and contribute to the historic character and appearance of the area:

- Local sandstone and gritstone for buildings and boundary walls. This is unpainted; lime mortared and is usually arranged in shallow horizontal courses. Decoration, margins and gateposts are often ashlar.
- Stone slates for most roofs in the conservation area, grey slate for the roofs of most buildings erected after 1875 and red clay tiles for others.
- Painted timber for sash and casement windows, gutters, and panel doors.
- Stone and timber for shopfront details such as pilasters, stallrisers, shop windows and hooded fascia.
- Wrought iron for the gates and railings which remain in situ.
- York stone flags and setts where historic street surfaces remain in situ.

Stone quarrying in Clayton is believed to have started during the 18th century and expanded considerably over the course of the 19th century, with the last quarry in the local area closing in 1930 (Bradford Heritage Recording Unit, 1985). The scale of quarrying and stonemasonry at Clayton was commented on by Cudworth (1876):

“...there are many stone quarries in Clayton.... The quality of the stone ranks very high for durability and appearance – ashlar and flags of almost any dimensions in size or thickness being readily procurable.”

By the early 20th century the stone quarried at Clayton was still used for “*flags, steps, buildings setts, kerbs and cemeteries*” (Bradford Heritage Recording Unit, 1985). The importance local

sandstone and gritstone as a building and street surface material is evident across the conservation area and is one of the most strongly unifying elements which give the various types of buildings, enclosures and spaces a sense of coherence.



Generally the stone used in the historic buildings of Clayton is thinly coursed (*left*), regardless of the building's age or function, making it quite an important local detail. The most notable exceptions to this general rule are some of the barns, which sometimes use deeper

courses of stone or a rustic mixture of thinly coursed stone and larger blocks; and some of the buildings erected in the mid-19th century, which are made of thicker courses. From the late 19th century until the early 20th century the use of thinly coursed stone was commonplace and this is true for those buildings erected in Clayton during this period. Many buildings, particularly those built in the early 19th century, have diminishing courses of stonework at the wall tops. Many of the buildings erected prior to about 1800 have large blocks of stone called quoins at their angles. While the stone for building external walls in the conservation area is hammer dressed, the margins of openings are made of plain stone (*right*), which has a smoother, more regular surface. Ashlar stone is of a higher quality due to its smoother finish than plain stone and can be found on the higher status buildings and decorative boundary features or street furniture.



The coherence of the conservation area is damaged where traditional stonework has been unsympathetically altered and this is particularly evident where buildings are arranged in clear groups such as rows or folds. In some instances the stone elevations of buildings have been

rendered and/or painted. This robs a building of its original character and traditional appearance as well as adversely affecting the integrity of a group of buildings, as it creates unwanted differences between parts of the group. This also applies to the painting of openings or sills.



The painting of elevations and the margins of openings can seriously undermine the coherence of a group of buildings.

The cleaning of stonework is another way in which unwanted differences between neighbouring buildings has arisen as it creates an unnatural juxtaposition between darkened, weather-beaten stone and cleaned stone. A row of houses where there is a mixture of cleaned and uncleaned houses loses much of its visual unity.

Another aspect of stone elevations which is often overlooked is the appearance of the pointing and the type of mortar used. Traditional mortar is lime-based, is of a similar colour and texture to the stone of the wall and is either flush with or slightly recessed from the wall surface. If the mortar's colour is inappropriate or if it stands proud of the wall surface, the appearance of the building is altered in an unwanted way (*right*). The eye focuses on the bright or prominent lattice pattern of the mortar rather than the darker tones of the wall and from a distance the wall appears to be a lighter



colour. As with all unsuitable alterations to a building, this is particularly damaging where a building forms part of a group or an important vista. If the incorrect mix of mortar is used (*right*) this can damage the fabric of the wall as well as undermine its historic appearance. The function of mortar is to allow the stone to expand and contract as it warms up and cools down. If the mortar is harder than the stone, the stone will begin to spall and slowly crumble. Hard mortar also forces any moisture in the wall to escape via the stone, which is again damaging to it. Cement based mortars are also prone to cracking and allowing moisture to easily enter the wall.



Stone roof slates have unique characteristics and are an increasingly rare detail found on historic buildings. The majority of buildings in Clayton Conservation Area have stone roofs and this adds to its consistency.

Stone was traditionally cut into slates and used as a roofing material. This can be found on all buildings erected until the late 19th century which retain this original detail. The texture and tone of stone slates complement that of the stonework of the buildings, boundary walls and traditional street surfaces to give the conservation area a harmonious

appearance. As few roofs have coped gables, the chunky profile of stone slate roofs is a common feature of the conservation area. The expansion of the railway network to Clayton is reflected in the change in roofing materials from local stone to the cheaper and lighter grey slate, and, later, red clay tiles which adorn the roofs of most buildings erected in the conservation area after 1875. The grey slates have a thinner profile than stone and a different colour and texture, but still harmonise well with the local stone. Red clay tiles create a bold contrast with the stonework and painted joinery, but this is a hallmark of the Arts and Crafts style of architecture and design. In a few isolated cases the original stone slate or grey slate roofing has been removed and replaced with modern synthetic tiles, felt, or corrugated material (in the case of agricultural buildings). These materials and styles of roofing are alien to the conservation area and create an unattractive juxtaposition between the old and new, particularly given the permanent character of the buildings and the ephemeral nature of some of these materials. The undermining of the appearance and character of the building is also transferred to the group of buildings or vista it forms part of.

Traditional windows, doors and guttering are made of painted timber. Many of the buildings erected before the late 18th century would originally have had casement windows which open on side hinges. Those built from around the late 18th century onwards had timber sliding sash windows. Traditional doors have four panels. Unfortunately the original door and window details are very much in the minority in Clayton conservation area, even in Listed Buildings. More often than not, traditional windows have been replaced with ones made to modern designs and/or of modern materials. In many cases these modern windows have been accommodated by the removal of stone mullions and in some case the enlargement of the original opening. Traditional, recessed doors have also made way for those of a modern style or manufacture, frequently inserted in a position which is flush with the wall. These are all highly undesirable changes in conservation terms due to the considerable impact the removal or alteration of these original details can have on the historic character and appearance of a building. Furthermore, the array on designs, styles and openings methods available from the makers of modern windows and doors mean that the uniformity and cohesive character of a group of buildings is significantly diminished. Alterations such as these coupled with unsuitable roofing materials and/or treatment of the stonework can cumulatively nullify the interest of an individual building and if this is commonplace, the traditional character of an entire area can fade away. In those

cases where these types of changes have been undertaken to listed buildings (of which there are a significant number in Clayton Conservation Area and its vicinity), these details must be retained or replaced in a satisfactory manner (by obtaining Listed Building Consent) by law. These changes can be carried out without planning permission to unlisted buildings. The Conservation Team is happy to advise on how buildings can be appropriately altered.



Replacement windows should respect the original or traditional appearance of the building. Both of these replacement windows lack the traditional detailing, while the insertion of that on the left has occasioned the removal of the mullions.

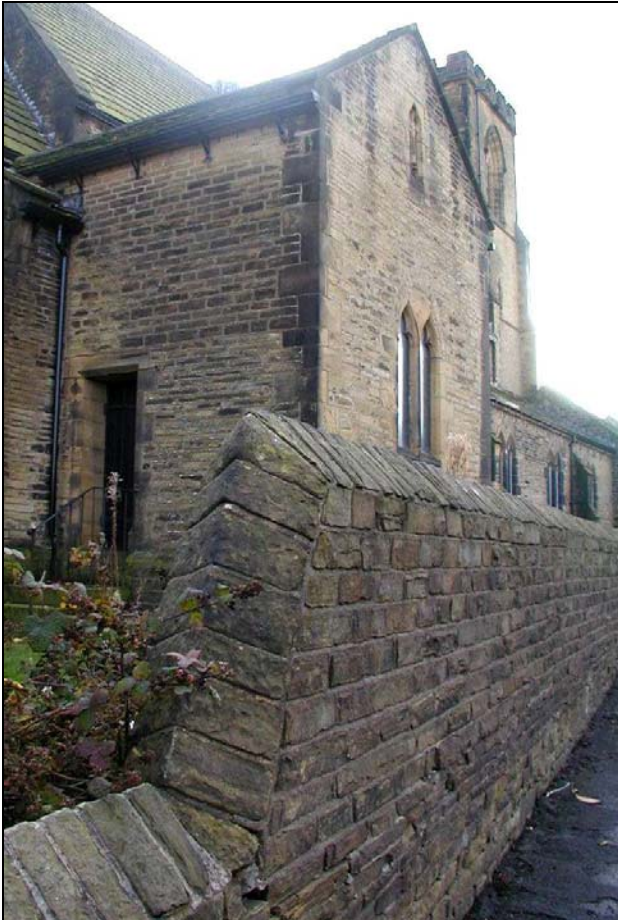
The conservation area contains a number of shopfronts, and fortunately these properties by and large retain their original timber and stone detailing. Stone details include ashlar pilasters and hooded ashlar fascia while the timber doors are recessed and adjoin large timber-framed shop windows. These details survive on a few shops which are now in residential use.



2 Central Place has the most complete traditional style shopfront in the conservation area and is mainly in timber.

The use of locally quarried stone as a boundary feature is another significant unifying component of Clayton conservation area and can also be found fronting much of the 19th century industrial development in the vicinity of the conservation area plus in its rural setting in the form of dry stone walls. The stone walls within the conservation area define

public and private space and are made of regularly coursed mortared stone with copings which vary from flat chamfered or rounded ashlar stone to triangular or rounded hammer dressed stone. These boundaries add an element of consistency to the conservation area and their slight nuances add interest. In a few exceptional cases, large smooth slabs of sandstone constitute boundary features. Unfortunately the traditional stone boundaries have been removed from some properties or replaced with boundary details which are out of character with the conservation area.



Boundary walls are important in acting as a feature found commonly across the conservation area, harmonising well with the stone of the buildings and communicating the original status of a building. For example this neat, ramped triangular coped wall encloses the Parish Church and its associated buildings.

Ornate ashlar gateposts demark the entrances to many of the conservation area's key buildings and spaces. In the same vain, most of these properties retain their original ornamental wrought iron gates,

and, in a few instances, the iron railings which form the boundary. These details are of interest in their own right and should be retained and sustain their original character and appearance where ever possible. The requisition of ornamental ironwork during the 1939-45 war has made old ironwork particularly rare in a district where the art of the many local ironworks could once have been found in all of its towns and villages.



Original iron railing detail at the former Clayton Middle School.

Although many of the through roads and streets of Clayton conservation area have been engineered and surfaced to modern standards, significant isolated pockets of setted or flagged street surfaces survive in Clayton conservation area. These are important in terms of visual harmony with the traditional stone boundaries and buildings about them. They also indicate the former importance or heavy use of the buildings or spaces they are associated with and are of interest in their own right.

6. Architectural and Historic Qualities of the Buildings

Summary of Architectural and Historic Interest

Naturally, the buildings within a conservation area are central to its interest and sense of place. Due to the range of buildings of architectural and historic interest, the conservation area has been divided into three broad character zones which reflect different stages of the village's development:

Character Zone 1: Town End

- This character zone contains 44 Grade II Listed Buildings which are of special interest. The buildings at Town End were built between the 16th century and c.1820 and reflect the agricultural and early industrial activity in the conservation area
- Town Bottom Farmhouse and its barn have details from across this time period, and, with other outbuildings and barns form an 18th century farm unit. Other former farmhouses include 17-19 Town End Road and 2-4 Ramsden Place which were both converted into cottages c.1800. Details of the old farm buildings include chamfered openings rows of mullioned lights (often with a double chamfer), stone roofs, and corniced chimneys.
- The most common buildings are cottages which were built for textile workers, quarrymen and other labourers. They are generally unadorned and often have plain stone surrounds to openings, recessed doors, dentil blocks and corniced chimneys. Much of their interest is derived from the piecemeal, organic development of rows and folds over time.
- The few barns in this character zone have few, often small openings. The most significant are cart entrances which occupy a central position. Some barns incorporate dovecotes.

Character Zone 2: Green End

- This character zone contains 32 Grade II Listed Buildings which are of interest in their own right. Most of the development at Green End occurred between c.1815 and c.1830 with some later infill later on in the 19th and early 20th centuries.
- By number, most of the buildings, listed or unlisted, at Green End are stone built stone roofed cottages which are generally built in short rows. These are architecturally quite plain. Common features are plain stone surrounds to openings, mullioned windows, an entablature with a dentilled frieze, corniced chimneys and some rows or pairs have sill bands or plat bands.
- As the 19th century progressed Green End assumed a commercial character and shop premises were built or shopfronts were inserted into cottages. Traditional shop details are made of stone or timber. Common details are wide, often central, doorways; large shop windows; a thin, corniced fascia supported by console brackets; stallrisers; and pilasters bookending the shopfront and supporting the fascia.
- The original details of other buildings such as workshops, industrial buildings and pubs add to the mixed-use village core character of Green End.

Character Zone 3: Civic Clayton

- This character zone contains 9 Grade II Listed Buildings which are of special interest. Most of the development in this character zone occurred from 1850 onward and contains many of the historic religious, educational and social buildings in the village centre as well as Victoria Park, which has come to be the focal point of the village.

- The character zone contains a significant number of landmark buildings which were built in architectural styles which were popular at the time, making for an eclectic mixture of distinctive buildings. Examples include the decorated gothic style of the Parish Church and the former National and Baptist schools; the Italianate Clayton Village Hall, the Queen Anne style Conservative Club, the Old English Lodge at Chrisharben Park, the vernacular revival Clayton Middle School, the Arts and Crafts Chrisharben Park, Braemar, Inglebank and pavilion at Victoria Park and the modern architecture of Clayton Baptist Church.
- The civic aspect of many of the buildings is emphasised by the imposing walls and gatepiers, and, iron gates and railings where these remain in place. Their stylisation adds to the architectural interest of the area. Buildings with boundary features that contribute to the area's historic character and the street scene include Clayton Parish Church, Clayton Baptist Church, Clayton Village Primary School, Victoria Park (gateway), Chrisharben Park, Clayton Middle School and Long Field.
- The cluster of mostly Listed Buildings at Broadfolds and the cottages at Greenwell Row represent an earlier era of industrial cottages and has much in common architecturally with Green End.

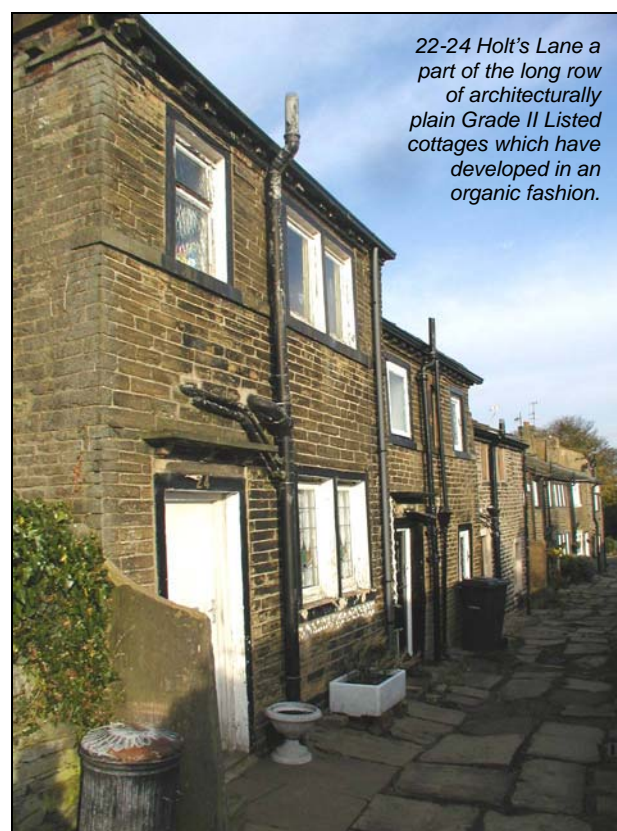
As Clayton Conservation Area covers a range of development ages and functions and the main core of activity the settlement shifted south as Clayton grew, it would be logical to split the conservation area into three distinct, but clearly related character zones, these are: Town End, Green End and Civic Clayton. This chapter and the two which follow will assess the conservation area in terms of these character zones.

Character Zone 1 - Town End

This character zone covers the original core of the village which extends along and away from Town End Road from the northern extreme of the village to the junction with Bradford Road, The Avenue and Green End. The buildings in this area date from the 16th century through to the early 19th century and reflect the two chief activities during this period: agriculture and the cottage-based manufacture of textiles.

The long row of 4-24 Holt's Lane grew incrementally over the late 18th and early 19th centuries and this is reflected in the varying heights, fenestration, detailing and irregularly shaped frontage. Vertical

joins between cottages or groups of cottages denote the different phases of construction of the Grade II Listed Buildings. **22-24 Holt's Lane** is a stepped pair of cottages built c.1800. Both have recessed plain stone doorways with flat monolithic hoods above (that to no. 24 rests on stone corbels), windows in plain stone margins, projecting sill bands to the upper floor and dentilled eaves with an eaves band below supporting the gutters. They differ in that no. 24 has a pair of mullioned lights on each floor while no. 22 has single windows. Between the first floor windows of no. 22 is a central blind round-headed panel of uncertain purpose. Both houses lack traditional door and window details.



22-24 Holt's Lane a part of the long row of architecturally plain Grade II Listed cottages which have developed in an organic fashion.

20 Holt's Lane is an older cottage, dating from the late 18th century and the blocked three-light mullioned window with round-headed outer lights is an unusual original detail. The rest of the openings have painted plain stone surrounds and lack the original details. Unusually for this row, the doorway of this cottage is at the gable end and immediately to the right of this is the front elevation of **18 Holt's Lane**, an early 19th century infill between the earlier nos. 16 and 20. This cottage has mullioned pairs of square windows on each floor, with the doorway to the right. All openings have unpainted stone margins. Like its neighbours, the front elevation of 18 Holt's Lane is marred by the soil pipes and down pipes. The pointing to this elevation is also excessive.

8-16 Holt's Lane is a much-altered row of late 18th century cottages with a slightly concave frontage. There are kneelers at either end of the row and the cyma profile of these kneelers is repeated on the stone gutter brackets which unfortunately only survive at nos. 14-16, the rest of the gutters being supported by inconspicuous metallic brackets. Unfortunately only no. 12, which is dated 1770, retains much of its original detailing, namely a recessed panelled timber door and three mullioned lights to either floor. The rest of the cottages lack mullions in almost all window openings and have a variety of modern window and door types which are out of character with the rest of the building. An interesting earlier alteration of no. 10 was the replacement of the three-light mullioned window at first floor with a pair of mullioned square lights. Most of these cottages have painted surrounds to openings and have the same visual clutter of pipework as the rest of Holt's Lane.



12 Holt's Lane (Grade II Listed) is dated 1770.

At the eastern end of the row is the taller 3-storey **4-6 Holt's Lane**, which is probably contemporary with 22-24 Holt's Lane given the similar detailing of these buildings. A key difference, however, is the partially blocked central taking-in door at second floor level which confirms that this building was used as a workshop and/or storage space, perhaps the workplace of some or all of the households along Holt's Lane. Unfortunately original details such as mullioned windows, sash details and traditional doors are absent.



Despite being Grade II Listed, 12-22 Town End Road lack original mullion window details and the modern replacement windows undermine the historic appearance of the row.

Across the road from the end of Holt's Lane is the Grade II Listed row of cottages at 12-22 Town End Road and Maltkiln House, which is attached to the rear of nos. 20-22 at a right angle. **12-22 Town End Road** date from about 1820 and are quite uniform in appearance with a gutter supported by dentils with a projecting eaves band below, corniced chimneys, a projecting first floor sill band, plain stone surrounds to openings and stone-roofed, stone-walled porches to each cottage. While these original details survive, all but one of the mullions have been removed to create large, uncharacteristic voids which are occupied by various modern windows, in addition, large voids have been inserted above the porches of most of the cottages which have fundamentally altered their appearance. The rear of this row has a few, randomly laid out small window openings. The long stone roof of this row is hipped at the northern end and the ridge turns a right angle to join the gable end of **Maltkiln House**, an earlier building of around 1780. Presumably the original occupier of this house gained sufficient capital to build the adjacent cottages. This expansive building is a typical yeoman's house although the workshop/storage element to the left of the shared corniced chimney with a stone staircase leading to a blocked loading door is uncommon. The main house has a three-bay front with an off-centre doorway which is enclosed by a timber and glass slate-roofed porch which was probably built around 1900. Either side of the door on both floors there are three light windows with thin mullions set in painted plain stone surrounds, the windows themselves are modern. Console brackets support the gutter. The rear and side elevations of Maltkiln House have been painted and rendered for a few decades but details such as mullioned windows and a cross-mullion stairlight survive.



Built as the residence of a Maltster in c.1780, Maltkiln House retains an external stone staircase which formerly led to a workshop or storage room. Note the unsympathetic modern windows and rendered chimney to this Grade II Listed building and the rendered back wall of the cottages at Town End Road.



1-13 Back Fold is a long, incrementally built row of Grade II Listed cottages which have undergone mostly unsympathetic alteration.

To the south is Back Fold, an organic cottage development from the early 19th century, most of which are Listed Grade II. **1-5 Back Fold** was built c.1800. Despite being listed, some of the cottages have been altered in an unsympathetic way. Original details are corniced chimney, stone roof, dentil eaves, eaves band, single or paired mullions and openings in plain stone surrounds. Unfortunately the chimney to no. 5 has been reduced and lacks a cornice, dentils are missing from two of the cottages, a mullion has been removed from no. 3, the surrounds to most openings have been painted and all of the stone work of no. 5 has been painted. These changes have cumulatively diminished the historic interest and appearance of the cottages. A successful addition to the row is the gable fronted stone roofed porch to no. 1 with a door slightly recessed in a plain stone opening. The pair of cottages below, **7-9 Back Fold** was a slightly later infill of 1800-1820 and is also Grade II Listed, but has undergone more extensive alterations than nos. 1-5 and hence retains even less of its original character and appearance. The plain cottages would have had a similar appearance to nos. 1-5 but here all mullions have been removed, no original door and window details remain, and the ground floor window to no. 9 has been significantly enlarged so that it is out of proportion with the rest of the row. The moulded cornice to the chimney of no. 9 is an interesting detail and the arrangement of dentils on this cottage is unlike any other cottage in the conservation area.

The cottages below nos. 7-9, **11-13 Back Fold** were built incrementally and this is shown in the stonework of the front elevation. These plain cottages differ from the rest of the row in that they have a central doorway flanked by tall window openings with smaller square openings at first floor. Despite being built at different times, the cottages share an eaves band and both have regularly spaced block dentils. Like nos. 7-9, these cottages have windows with a lintel and projecting sill only, suggesting these cottages were the last to be added. 11-13 Back Fold, despite being Grade II Listed, lack original door and window details and the shared corniced chimney is in a poor condition. No. 13 also has a single bay ground floor extension with a modern flat felt roof and a large window which is out of proportion with the rest of the elevation.



The different height, scale and detailing of 4-8 Back Fold reflects the piecemeal development of the group.

Opposite 13 Back Fold is a single storey cottage, **8 Back Fold**. This building has been unsympathetically modernised with new pointing, modern doors and windows, grey synthetic rain water goods and stained timber bargeboards which all detract from the building's historic character. Next-door is another unlisted building, the pair of two storey cottages at **4-6 Back Fold**. These probably date from the early 19th century, although no. 4 was later refenestrated, hence the older style square mullioned windows in plain stone surrounds to no. 6 and the taller lintel and sill windows to no. 4. Although both dwellings lack their original door and window details, the retention of the traditional layout of openings and the lack of paint to the elevations mean that they retain their original appearance much more than many of the listed buildings along Back Fold. The gable ends of no. 6 and its single storey rear offshot are unfortunately rendered and this stands out against the bare stone elevations along Back Fold in an unpleasing way. The offshot retains its unpainted plain stone openings with but a modern door inserted in one of the window openings.

The long mass of the late 18th century Grade II Listed cottages at **2 Back Fold and 10 Town End Road** stand a step above 4-6 Back Fold. The elevation facing onto Back Fold has at first floor six regularly spaced small windows with plain stone surrounds and projecting cills. Below this at 2 Back Fold are the corresponding window and door openings, also in plain stone surrounds. At 2 Town End Road there is a recently added doorway and a recently added pair of modern mullioned windows which lie almost flush with the wall surface (as does the modern door) and are slightly out of proportion with the building's original openings. The gable end of 2 Town End Road has more original door and window openings (though the original doorway is partially blocked up and contains a window) plus a large window which was probably a later addition when the cottage might have been used as a shop. The partially concealed irregularly shaped quoins at the right hand side of this gable which correspond with quoins at the diagonally opposite corner of the

building. Both houses have painted timber panel doors and have modern replacement windows, those at 2 Town End Road being mock sashes. Both houses have modern redbrick chimneys with a concrete cornice. These materials are at odds with the stone of the building.

Another pair of Grade II Listed cottages, **6-8 Town End Road** stand almost adjacent and parallel to 10 Town End Road and 2 Back Fold. These cottages would appear to have originally had a fenestration consisting of four mullioned lights at ground floor and six mullioned lights at first floor, all set in plain stone surrounds, an arrangement which would maximise light entering the cottages for weavers to work by. Through a combination of blocking windows and the removal of mullions, this layout is lost from both cottages. The chimney to no. 6 is unsympathetically rendered (as has the entire gable end) while that to no. 8 has been removed entirely. 12-14 Back Fold and 2 Town End Road stand at a right angle to 6-8 Town End Road and form an attractive fold. **12 Back Fold** retains much of its original character; the Back Fold elevation retains its plain stone openings and square mullioned windows. The angles of this building are quoined, a detail indicative of its age, and this detail has been repeated on the single storey rear offshot, which is shared with no. 14 and also has a stone roof and windows in plain stone surrounds. The main building has been re-roofed in stone, the coping at the gable end removed, but the kneelers retained. The door is a suitable modern replacement. The moulded stone gutter brackets on the Back Fold elevation can also be found on **14 Back Fold**, as can an inappropriate rendered chimney. Its elevations retain the same original details as its neighbour. The gable fronted **2 Town End Road** retains its moulded coping and kneelers below which are quoined angles. The out of proportion mullionless windows at ground and first floors level are juxtaposed with the carved plaque above it which is initialled *ICS* and dated 1752. A heart set above a crossed knife and a sharpening steel suggest it is a marriage plaque. This building was once a public house called the *Whittle and Steel Inn*, taking its name from the plaque. This plaque was originally between the ground and first floors as this gable end has been rebuilt at some point.



12-14 Back Fold and 2 Town End Road (left) are an early 19th century rebuild of a mid-18th century building and have a mixture of details from these dates, plus unsympathetic modern interventions such as the rendered single storey element of 2 Town End Road and the modern style windows.

Across Town End Road from the L-shape of the cottages is Ramsden Place. This small side street was labelled *Workhouse Fold* on an 1873 auction plan and it is believed that 2-4 Ramsden Place was at one time the original Clayton Workhouse which was superseded by newer buildings outside of the conservation area. Although built as a farmhouse in the late 17th or early 18th century, the building became used as a workhouse for the area's poor before being converted into two cottages as Cudworth (1876) mentioned:

"Close by is the site of the old workhouse, but the building has been converted into cottages. During its reconstruction traces of an older and more pretentious habitation were visible in the carved panelling of the interior, and ornamental stonework outside."

The conversion of the building into cottages is estimated in the listing description to have been c.1800. The elements of the "*older and more pretentious*" building which survive are the door and window openings to **4 Ramsden Place**. The chamfered jamb doorway has a lintel has an ogee-shaped chamfer rising to a bevelled star point in the centre which frames the inscription *IHB*. The flower emblems on either side of the star shape were a



sign which was believed to be a charm against witchcraft. To the right of the doorway is what was originally a six light double chamfered window which has had three mullions removed (*left*). This opening is set in a chamfered recess. The first floor windows would have

been four and two light double chamfered mullioned lights, but again some of these were removed when the building was converted into a cottage. All other details are sadly concealed by paint. The adjacent **2 Ramsden Place** has the plain stone surround openings which are typical details of the era in which the building was converted, namely a four light square mullion window and recessed door at ground floor level and square plain stone surround openings to the upper floor. Both houses have mock sash windows.

The adjacent **6-14 Ramsden Place** area also Grade II Listed and appear to have been built at the same time at some point between 1800 and 1820, given their consistency of detailing. All of the cottages have at ground floor a pair of mullioned square window and a doorway with an identical pair of mullioned windows and a single window at first floor, all openings having plain stone surrounds and



1-5 Ramsden Place (Grade II Listed) retains much of its traditional appearance, though the rendered gable creates an unwanted contrast.

the windows projecting sills. The front elevation of each cottage has been painted, bar no. 6, which has painted surrounds to its openings. There is a mixture of sash, mock sash and unsympathetic modern windows; various doors and most of the chimneys have been coated with render. The short Grade II Listed terrace opposite, **1-5 Ramsden Place**, is similar in the layout of its openings to 6-14 Ramsden Place except that there was originally no opening at first floor over the doorway. A suitably sited and proportioned new opening can be found at no. 3. The painted margins to the openings let down what is otherwise a good, traditional stone frontage with a well-applied traditional mortar. Similarly the mock sash windows on each cottage are let down by the different types of modern door in each doorway. The most conspicuous part of the row, the gable end of no. 1 has been painted and hence lacks character.



To the southeast of Ramsden Place, there is a group of buildings arranged around a yard and constitute Town Bottom Farm. A substantial 18th century Grade II Listed **barn** (*above*) conceals the yard from Town End Road. The roadside elevation is blank, save the doorway which appears to be modern. This is concealed by a large sliding door.

The only other details on the roadside elevation are the dentil blocks and coped stone roof with ventilators in the ridge. The gable ends are also largely blank. The elevation overlooking the farmyard contains a variety of openings. Just off centre is the former cart entrance under a segmental archway. This has been blocked and a window and doorway set into the recess. Above the archway is a dovecote with a central single block round-headed light. The other openings in the elevation are quite small and well spaced and have plain stone surrounds and hence the mass of the wall dominates all of this barn's elevations. A modern redbrick lean-to addition mars the appearance of the barn. To the northeast of the barn is **17-19 Town End Road**, a farmhouse and cottage which was altered and rebuilt around 1800 when it became two cottages. The older element, no. 17, retains the details of a 17th or possibly early 18th century farmhouse. The chamfered mullion lights set in chamfered margins surmounted by a dripmould (two mullions have been removed and large modern lights occupy the voids) are one of the older details of this building. An identical window is above this at first floor level, but without a dripmould. The plain stone surround lights flanking this window were probably added around 1800. To the left is the original chamfered doorway with rounded corners. The coped gable end is rendered and lacks character. To the rear of the farmhouse is the aisle contained in a single storey offshot. 19 Town End Road has detailing contemporary with the conversion to cottages, namely the plain stone surrounds to openings. It would appear that the mullioned two-light windows were originally mullioned four-light windows. The large opening to the upper floor at the gable end might be a taking in door or might simply be a later window opening, it is difficult to ascertain given that the gable is coated in render, which also obscures the quoins. The red brick chimneys projecting from the ridge of the stone roof are probably contemporary with the



17-19 Town End Road (Grade II Listed)

rebuilding of the farmhouse and are therefore a rare example of handmade bricks in this region where stone was by far the predominant building material.

Across the farmyard from 17-19 Town End Road, **Town Bottom Farmhouse and the attached barn** form a laithe which was built in the 16th century, making it the oldest building in Clayton conservation area. The original frame of the building was cased in stone in the 17th century, with some alterations to the building around 1800. The thinly coursed sandstone has little by way of mortar and is dry stone in places. Further evidence of the building's antiquity is the oak lintels to the rear elevation with stone mullions that were inserted later. The large windows to the right of these have composite jambs and chamfered surrounds and were taken from earlier openings. The front elevation of the farmhouse appears to date from 1700 with rows of recessed mullioned lights at ground floor while the three light openings at first floor and ground floor have the more typical 18th century plain stone surrounds and thin mullions. The extent of the farmhouse, which was originally two-cell with an aisle to the rear, is indicated by the positions of the stone chimneys with a moulded cornice. The layout of the house is confirmed by the asymmetrical profile of the coped gable. To the right of the right hand chimney is a projecting single bay with sash widow openings from about 1800. The front of this single bay is flush with the rear elevation of the barn. This rear elevation is mostly blank with a projecting bay containing a plain stone doorway. The main feature of this elevation is the former cart entrance with a massive lintel. The elevation which faces onto the farmyard has a taller cart entrance with a lintel and several small window and door openings, and hence the blankness of the façade and the size of the cart entrance dominate. At the gable end there is a dovecote which is almost identical to that of the other barn which faces onto the farmyard; it is triangular in shape, with a central light, but this one is squared. At this end of the building, the angles are quoined.



Town Bottom Farm (Grade II Listed) has a timber frame which dates from the 16th century which was later encased in stone. To the right and projecting forward is a 19th century element which links the farmhouse to a barn.

Character Zone 2 - Green End

This character zone covers The Wells, Bradford Road, Green End, Tenter Hill, Central Place as well as a physically separate area between School Street and Nursery Road. The buildings in this character zone generally date from about 1800 through to about 1850 and represent part of the early industrial expansion of Clayton which briefly constituted the focal point of the village.



226-228 Bradford Road. Given the extent of the unsympathetic alterations to these buildings, it is hard to believe that they are Listed Grade II

Entering this character zone along Bradford Road, the first group of buildings encountered are the Grade II Listed **224-230 Bradford Road**. The building is dated 1815 and was probably originally built as a pair of cottages, but each cottage has been divided to form two pairs of back-to-back dwellings. The stone chimney has been raised and its upper courses are coated in an unsuitable render. Unusually, the stone roof of nos. 224-226 has been re-laid in blue slate at some point. At the top of the front wall is an entablature consisting of a projecting architrave, frieze with moulded dentils and projecting cornice which acts as a gutter shelf. There is a plat band between the ground and first floors, above the middle of which is a small tablet dated 1815. No. 226 retains the original three-light mullioned window openings, but the mullions have been removed from no. 228. Both of these houses have unsympathetic modern windows and doors. No. 230 is accessed through a doorway which has been inserted into the elevation of no. 228, disrupting the symmetry.

232-240 Bradford Road is attached to 224-230 Bradford Road and they form a continuous, stepped

terrace. 232-240 Bradford Road was built not long after the neighbouring cottages and was erected in two stages (as indicated by the stonework between nos. 234 and 238). The cottages have coped stone roofs, corniced stone chimneys, a projecting eaves band and dentilled eaves and a first floor sill band. Nos. 234-240 have a uniform layout of openings, namely a pair of mullioned square windows on either floor a single window to the right at first floor and a doorway at ground floor, all openings having plain stone surrounds. The wider no. 232 has a different layout due to past alterations. Nos. 232-6 Bradford Road are labelled on an 1873 auction plan as *Crown Inn*, and this former use might well account for the different mass and fenestration of no. 232. The group value and historic appearance of this Grade II Listed row is undermined by unsympathetic alterations which include the cleaning of stone, the painting of margins and the cill band, the insertion of synthetic flues through the stone roof, the reduction of a chimney and the replacement of the original door and window details with modern ones which lack sympathy for the historic qualities of the row. Attached to the western end is the unlisted **242 Bradford Road**, which appears to have been built as a shop rather than a cottage. It is currently vacant, and was last occupied by a bookmaker's.



230-240 Bradford Road are Grade II Listed, yet lack consistent door, window, chimney and stonework details. 230-236 was once *The Crown Inn*.

Nos. 237-245 Bradford Road stand to the east of The Wells. **237-239 Bradford Road** is the oldest element, as it was built in the late 18th century as a double fronted house. Its extent is indicated by the positions of the corniced chimneys and the quoins. This house was converted into two dwellings c.1997, which occasioned the insertion of a new doorway (that of number 237). The fenestration of this former house is not original. The paired mullioned windows with a lintel and projecting sill were probably either inserted in the late 19th century or much more recently, especially as much of the upper floor was rebuilt when the house was converted into two units. The single lights over the

doors are recent additions and unfortunately these windows are almost flush with the wall. The back-to-back **241-245 Bradford Road** and **1-5 Green End** were built between 1800 and 1820 with a double span stone roof. These cottages have consistent details which include pairs of mullioned windows and recessed doors in plain stone surrounds. The group has panel doors, apart from no. 237 which has a modern 'Carolina' door (which, like that of its neighbour, is not sufficiently recessed). All of the dwellings have mock sash windows, stone roofs and bare stonework, which add to their uniform appearance. The clearly modern rainwater goods, painted surrounds to openings and flues which break through the roof detract from the historic character of the group.



original mullioned sash windows set in plain stone surrounds at no. 9 (left), but modern windows occupying the square plain stone openings of no. 11, which are linked by a projecting sill band. The shopfront is modern, though its sign appears to be attached to a stone fascia.



237-245 Bradford Road (Grade II Listed). The join between the original 18th century house and the later cottages is indicated by the quoins to the left of the drainpipe.

Around the corner from Bradford Road are **The Black Bull** and its cottage, **7 Green End**. The cottage is slightly recessed from the front of the pub, and bar the lack of a plat band between the ground and first floors and its plain stone doorway, is identical in detailing to the Black Bull. Common details to both buildings are a coped stone roof, corniced chimneys, mullioned pairs of windows in plain stone surrounds, and an entablature consisting of a projecting architrave, frieze with moulded dentils supporting a gutter shelf cornice. Timber pilaster strips frame the doorway of the Black Bull with console heads supporting a shallow cornice. Unfortunately all surrounds to openings have been painted and modern synthetic windows have been installed to both the cottage and the pub. To the right of the Black Bull is a later addition, which possibly dates from 1871 (**9-11 Green End**) consisting of a cart entrance with a room above which is accessed via an external stone staircase with cast iron railings and to the right of it is a cottage which is now a shop. Prior to the construction of the Conservative Club building in Station Road in 1892-3, this room was used for the club's meetings. The building has a similar entablature to the main pub building and retains its



13-15 Green End (Grade II Listed) is a pair of cottages with a later shopfront addition. 15 has a sympathetic, one-off design timber panel door.

A step uphill from their neighbours, **13-15 Green End** was built as a pair of cottages c.1820 and no. 13 has a built out single storey shopfront which was added later. 15 Green End is Grade II Listed. The pair stands under a stone slate roof with stone chimneys, although only that of no. 15 is of its original height and retains the cornice detail. Two other features which unite the elevation are the projecting first floor sill band, and, at the top of the wall, an entablature made up of an eaves band, a frieze with paired dentil blocks and a cornice which carries the gutter. The shopfront of no. 13 is made of stone and timber with a central modern door flanked by large timber shop windows. Above this, timber consoles which support a moulded cornice flank an oversized modern sign. The ashlar parapet conceals the flat roof. The first floor windows have been dramatically enlarged and modern windows with oversized lintels inserted. These window details are out of proportion with the almost square original sill-and-lintel openings of 15 Green End, although the mullions have been removed from the larger first floor window. The moulded cast iron rainwater head is an interesting old detail. The

adjacent **17-19 Green End** are another pair of cottages which are contemporary with nos. 13-15. Both are Listed Grade II and no. 19 features a projecting single storey shopfront that was added later in the 19th century. These cottages share a stone roof and retain corniced stone chimneys details. The layout of plain stone openings is symmetrical, although the mullions have been removed from what would have been pairs of almost square sash windows and modern windows inserted. The original door details are also lacking and the group value of the pair is diminished by the fact that the stonework of no. 19 has been cleaned. The shopfront to this building retains some traditional features, namely a central transomed timber doorway flanked by large shop windows (thought the glazing is modern), with projecting sills and stone stallrisers. Carved stone corbels support a thin moulded cornice, below which is the fascia to which a modern style sign has been attached. The parapet of this shopfront has flat coping.



19-21 Green End Road (Grade II Listed) are examples of how later 19th century shopfronts were incorporated into older cottages. Despite being in residential use, 21 retains traditional timber shopfront features.

Next door, **21-29 Green End** is a short row of Grade II Listed cottages which were built c.1820. 21 Green End Road appears to be in a residential use, but retains good timber detailing from its former use as a shop. The entire frontage is bookended by timber pilasters which support a corniced timber fascia from which the main projecting multi-pane timber shop window, which is crowned by a fascia of its own. The stallriser below the window is timber and to the left is a recessed timber panel door with a large glazed upper panel. It is important to retain traditional shopfront details as far as is practical, regardless of whether the building is in a commercial use or not so that the original character of the area is upheld. At first floor is a pair of mullioned lights set in painted plain stone surrounds. These windows, like those on the other

cottages of this row, are modern, and in most cases the mullions have been removed to accommodate new glazing, negatively impacting both the group value and the historic character of the row. Other negative factors are the range of modern door types (only no. 27 retains a traditional style door), and the painting of the surrounds of the openings. For some reason the gable end of no. 29 has been re-coursed in an untraditional way.

Another range of cottages completes the row of historic buildings along the eastern side of Green End, and also completes the group of Grade II Listed buildings which starts at no. 21. **31-39 Green End** have the typical details of cottages in this character zone, namely stone roofs, corniced stone chimneys, and squared plain stone openings. Unfortunately the chimney to no. 33 has been reduced and lacks a cornice, mullions have been removed from the windows of 33-39 Green End, the surrounds to openings have been painted, all houses lack original door and window details and nos. 37-39 have been repointed in a manner which is unsuitable for these historic buildings. Again, these alterations to the row have undermined the group and historic interest. The passageway between 31-33 Green End is an interesting original detail which shares its lintel with the doorway of no. 31. This footpath leads through to Beech Grove, where **14-16 Beech Grove** are included in the conservation area because they frame another archway through which the footpath continues. Both openings have a shouldered chamfered lintel supported by stone corbels.

Across Green End from nos. 23-29 is a long single storey building which appears to have been built as a shop and is presently occupied by an **estate agency**. Below the hipped end of its stone roof the central doorway (with a modern, domestic door) in plain stone surrounds is flanked by two large shop windows with projecting sills. These windows are partially obscured by two large illuminated box signs which are out of keeping with the historic character of Clayton. The small panel over the door would have been the original advertisement for the building's occupier. The side and rear elevations of this building have leaded and stained glass painted timber windows, an interesting detail from the early 20th century. **Place House** is set to the right of and behind this building, and is unusually for a building in the centre of Clayton, set well back from Clayton Lane. This building has been drastically altered. It lacks a chimney and the ground floor fenestration has been changed so there is a large patio door opening with a narrow tall window to its left. These, like the other window and door openings, have unsympathetic modern replacements. For all intents and purposes Place House is not a historic building due to the extent of modernisation.



4-10 Clayton Lane (unlisted), later, purpose-built commercial buildings.

Opposite, **4-10 Clayton Lane** is only building in Green End that was built around 1870. Originally four shops and dwellings, 4-10 Clayton Lane step uphill in two pairs. Nos. 4-6 now form a single unit occupied by a general store, no. 8 is a dwelling only, and no. 10 is occupied by a dentist and all units retain their original doorways and large shop windows. The architecture of 4-10 Clayton Lane is vaguely Italianate. Details which support this include the entablature to the front elevation and to the central chimneystack, the carved scroll brackets supporting moulded cornices over the doors and the ashlar arched head to the entrance to the alleyway between nos. 6 and 8 which has moulded imposts and a keystone. The grey slate roof is coped. The central chimney is in need of attention and the smaller chimneys have both been altered. All of the original door and window details have been replaced with modern ones which pay no regard to the age or overall appearance of the row.

The Albion public house was built c.1800 as a pair of cottages and is attached to the gable of 4 Clayton Lane. The pub retains much of its cottage character with the original layout of plain stone doorways and mullioned paired lights (although the mullioned to the ground floor windows are absent). The leaded and stained glazing probably dates from the early 20th century and is an attractive feature. At the centre of the stone roof is a tall red brick corniced chimney, an unusual original feature in an area where stone was more readily available.

Top of next column: The Albion (key unlisted building) was originally built as a pair of cottages c.1800. Note the redbrick chimney, which is probably a detail from later on in the 19th century.



To the right is what was originally a row of three single storey shops **2a and 2b Clayton Lane**. They were built around 1890 and make an important contribution to the retail character of Green End. A continuous corniced stone fascia extends over nearly all of the shops' openings. Moulded consoles crown the coursed stone pilasters which separate the openings. The original layout of openings survives, though the doors and windows are all modern and of varying designs, which detracts from their historic appearance. Dentil blocks support a synthetic gutter and above this the roof has been re-laid using modern synthetic tiles, which places this building at odds with the predominantly stone roofs of Green End.



2a and 2b Clayton Lane (unlisted) retain traditional stone shop front details such as a long corniced fascia supported by consoles.

Behind the shops, **2-6 Tenter Hill** is half of what were originally eight back-to-back cottages. The southern row was demolished in the second half of the 20th century, leaving four of the units (now three dwellings) standing under a monopitch roof. The 'new' rear wall of the row is coursed in a random fashion and ignores the precedent of regular horizontal coursing set by the older development in the conservation area. The front elevation of the row suggests either the incremental expansion of

the row or the rebuilding of some of the dwellings. No. 6 has a similar 18th century first floor fenestration to 10 Town End Road/2 Back Fold, while that of nos. 2-4 could be from the early 19th century. However, in terms of materials and detailing, these cottages have been radically overhauled and have lost most of their original qualities. All of the cottages have modern door and window details, no. 2 lacking mullions to its openings, and the fenestration of each cottage has been disrupted through the creation of new, larger and out of proportion openings. The chimneys are coated with a painted render, the stone roof slates of no. 6 have been replaced with unsuitable modern tiles, and the front and gable elevation of this building are also coated in a painted render which conceals the original stonework and detailing. The gently bowed multi-pane timber shop window (much like that at 21 Green End, see page 30) is one of the few historic details still in place. The more a building is unsympathetically altered, the less it contributes to what makes a conservation area special and cohesive.



2-6 Tenter Hill (unlisted) have undergone extensive unsympathetic alteration, including the rendering and painting of stonework, the insertion of modern door and window details and the replacement of stone roof slates with modern tiles.

Standing next to the gable end of 6 Tenter Hill is **10-16 Tenter Hill**, a small housing development which was built c.2004. Nos. 14-16 are set back from the street, while nos. 10-12 stand parallel to the older cottages. This development fails to complement the general character of the conservation area for several reasons. A mottled grey pitched faced artificial stone has been used; the roofs are tiled, there are white uPVC flues in lieu of stone chimneys; the synthetic doors and windows are modern in style and openings; the larger ground floor windows are out of proportion with those of the upper floors; the white plastic guttering, bargeboards, lights and burglar alarms clutter the front elevation; and the raised upper floor with gabled window detail is neither a traditional feature of the area, nor a striking modern design feature. This development is a suburban pastiche of traditional development which lacks detailing.

Further west, **Central House** was built as a three-by-four bay workshop or warehouse that was built around 1880. A white rendered chimney projects from its coped stone slate roof. Modillion brackets support a gutter shelf and large former loading bays are at first and ground floors and interrupt what is otherwise a grid layout of tall sill and lintel openings. The building is now a dwelling with the principal access at the gable end and the side elevation overlooking a garden. The original details of the openings, including the loading bays, have made way for modern domestic ones which detract somewhat from the industrial character of the building.



Central Works and the taller Central House is an interesting pair of industrial buildings from the early and late 19th century respectively. Both retain loading openings and much of their original character.

Central Works is attached to the southern elevation of Central House. Central Works was built as a textile workshop sometime between 1800 and 1820. It retains details such as the first floor taking-in door and single and mullioned pairs of windows all set in plain stone surrounds. The mullion is lacking to one ground floor window and at some point in the early 20th century the large central double doors were inserted into the main elevation. These doors are timber with glazed upper panels and are a good detail of their time. Central Works appears to be underused and could be in better condition. Parts of the walls have been repointed, both chimneystacks have been reduced and a doorway in the gable is concealed by a modern roller shutter. This is an important industrial building, which is related to the contemporary cottages around Green End. A **gable-fronted building** erected in the 1920s stands between Central works and Clayton Lane. It contains two commercial units, is mostly painted in a striking red and white scheme and has a rolled metal roof. The mock-Tudor timber frame can be seen in places

and a moulded timber gutter supported by moulded brackets is down one side. The shopfronts are modern, with the openings of one unit being covered with modern metallic roller shutters. This building is quite different from the older structures in the conservation area but shows how strong the commercial character of Green End once was and how many shops appeared in the area in the late 19th and early 20th centuries.

The buildings of Central Place stand across the road from the shops. There were buildings on this site by 1852, but it would appear that nos. 1, 2 and 4 Central Place were rebuilt between 1852 and 1873. The only building which was not rebuilt, **3 Central Place** suggests that all of the original buildings might have been small scale two-storey stone-roofed cottages like this one. Unfortunately render conceals the stonework and inappropriate modern doors and windows have been inserted and the building lacks much of its original appearance. **1, 2 and 4 Central Place** are much taller and are unified by subtle details such as the corniced chimneys and entablature. The windows are tall sill and lintel openings which would have originally accommodated sash windows. 2 Central Place has a good quality traditional shopfront (see page 19). The large four-pane timber display windows stand either side of a central recessed timber panel door with glazed upper panels. Below the windows are timber stallrisers and timber pilasters which support a timber fascia flank the whole shopfront. It appears that 1 Central Place formerly incorporated a shopfront, as the new window opening is slightly out of place and new stonework rises up to where the fascia clearly used to have been positioned. It is a shame in townscape and conservation terms that these old details no longer add to the street scene of Green End and its commercial character.

School Street and Nursery Road have been included in the Green End character zone despite being physically separate to it, because it shares the early 19th century industrial cottage and later retail character found at Green End. **6-12 School Street** is a row of four cottages built in two stages in the early 19th century. The long coped stone roof is studded by stone chimneys with a cornice detail, apart from no. 6, where the chimney has been dramatically reduced. A projecting sill band links the window openings of the first floor of nos. 8-12 and all openings in the row are framed by plain stone surrounds, though these have been painted on nos. 6-10. Only no. 8 retains the mullion to its upper and lower floor windows, which, like those of the rest of the row are of a modern design. No. 12 has a sympathetic stone built stone roofed coped gable-fronted porch, while nos. 6 and 10 have inappropriate modern style flat-roofed porches.



3-17 Nursery Road (unlisted) is dated 1821, but developed in stages.

Directly behind and running parallel to the cottages at School Street is the much longer row at Nursery Road, which is dated 1821. The long, continuous flat frontage formed by the eight cottages at **3-17 Nursery Road** makes it quite different from the rest of the cottage groups in Green End which are typically have shorter frontages and often significant variations between neighbouring buildings. The scale, materials and architectural detailing of the row is, however, very similar to the other cottages found in this character zone. The cottages all have corniced stone chimneys (although half have been reduced significantly and lack the cornice detail), the long stone roof is coped and an entablature with a dentilled frieze runs the length of the front elevation, as does a projecting plat band between the lower and upper floors. All door and window openings are set in plain stone surrounds with thin jambs and there are subtle differences in the fenestration of the row. 17 Nursery Road has tall thin pairs of mullioned windows which are unique in the row. 11-15 Nursery Road have tall three-light mullioned windows to either floor, though no. 11 lacks mullions. 3-9 Nursery Road have the squat openings frequently found on cottages around Green End and Town End, although only no. 3 retains the central mullion which means that there are the almost square paired mullioned openings to ground and first floors. None of the cottages in the row retain traditional door and window details, which is to the detriment of its group value.

1 Nursery Road is a smaller cottage with a broader frontage which is similarly detailed to number 3 but is set well back behind it. This cottage has been knocked through to join the later shop unit built facing onto Parkside. This unit was built with the neighbouring **1-5 Parkside** as one c.1900. The row of 1-5 Parkside has a coped grey slate roof with two stone chimneys with moulded cornices set into its ridge. An eaves band and regularly spaced angled stone brackets supporting the guttering wrap around the building. The row appears to have been built as a house flanked by two shops and retains much of the original shopfront details. The large shop windows (plus the entrance at no. 1) are

oversailed by an ashlar fascia with a moulded cornice above it. The fascia is supported by carved stone console brackets which flank the shop openings. A similar, but smaller scale arrangement of consoles, lintel and cornice is over the doorway of no. 3. The shop doorway to no. 5 is set in a ground floor chamfer with a small ashlar fascia above it. One of the stallrisers at no. 5 has been unfortunately modernised, while most of the windows have been replaced with unsympathetic modern alternatives.



The shops at Parkside retain traditional stone shopfront details.

There is only one building on the southern side of Nursery Road. This is **20 Nursery Road** (right), a fishery which retains a traditional shopfront with a central recessed doorway flanked by large timber shop windows. Above this is a thin timber fascia with cornice. The tall window near the apex



of the gable might have conceivably been a loading door. **The Workshop** is attached to the eastern end of the long row of cottages at Nursery Road. The structure was built sometime between 1873 and 1891. At the apex of the coped gable is a saddlestone into which a decorative wrought iron finial is set. At first floor the old loading door remains in position and has been sensitively adapted to let light into the dwelling. To the left is a large pair of mullioned windows which appear to be recent additions, mimicking the appearance and proportions of an older mullioned opening directly below the loading door. The sensitive adaptation of this building has seen the retention of its original character, making it a good example of how historic buildings can successfully meet new uses.



The Workshop retains much of its original pre-conversion character, particularly as the old timber loading door has been retained and glass panes inserted. The iron finial is an unusual decoration.

The Workshop is almost concealed from view by a later addition, **49-51 Station Road**, which was built c.1900. This building's polygonal plan reflects the restrictive shape of this corner infill site. The ridgeline of the slate roof follows the shape of the corner and its gable end has a similar wrought iron finial set in the saddlestone at its apex as that at The Workshop, and at the hipped corner there is a simpler finial decoration. An architrave and dentilled frieze wraps around the front of the building. 51 Station Road is a corner shop unit with the doorway set in the chamfered corner. The tall, wide doorway and transom void is now occupied by a small modern door set in modern joinery. The rest of the shopfront details are made of painted stone and consists of large shop windows over stallrisers, and a fascia with a moulded cornice on moulded consoles. 49 Station Road is a house and is fairly plain save the consoled cornice over the front door.

Character Zone 3 - Civic Clayton

This character zone contains many of the village's religious institutions and school buildings as well as Victoria Park and other late 19th century non-industrial development.



Holly Park Residential Home was built c.1870 as a Baptist Sunday school in a gothic style, imitating the design of the National Schools further up the lane.

Entering the character zone from Green End along Clayton Lane, the striking, recessed mass of **Holly Park Residential Home** signifies the change from the small-scale cottage development of Green End to the larger, later buildings of Civic Clayton. The building was erected c.1870 as a Baptist Sunday school, replacing the original Sunday school on another site (Foulds, 1928). The Sunday school was built in the same gothic revival style that was used when the Baptist Church was rebuilt some 20 years later. The Sunday school extended significantly c.1900 and its conversion of the building to a residential home has led to the building being extended further, but fortunately none of this is evident from public spaces, particularly from the front of the building. The symmetrical seven-bay front elevation is gable fronted at the first, fourth and seventh bays, with those which bookend the elevation extending forward to make a 'U' shape. The central gable has a steeply pitched coped profile. Below its apex is the apex of a tall thin hooded gothic arch opening containing some elements of the original tracery which frames more recent stained glass windows which bear an earlier name of the nursing home. Below a double chamfered horizontal mullion is the wide doorway to the building which contains a standard size modern door set in modern joinery. This gabled bay is separated from the paired bays which flank it by buttresses. In each of these flanking bays is a tall window with a chamfered sill and a shouldered lintel. An eaves band and modillion brackets run

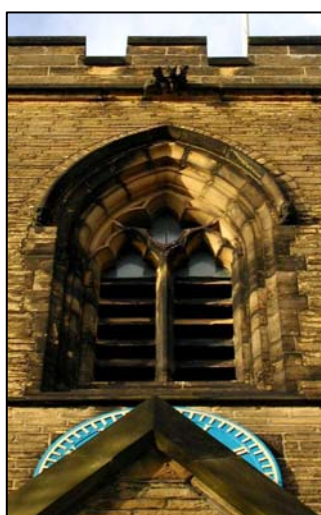
along the top of the wall. The gable fronted end bays contain a hooded gothic arch recess containing three gothic arch windows with chamfered sills and jambs. The tracery has been removed from these openings which now frame inappropriate modern glazing. Above each of the central windows, it is possible that there is a quatrefoil opening similar to that in the central bay, set in the ashlar stone which now frames timber signs. Each gable is coped and is crowned by a stone finial. The roofs are made of graduated grey slate with moulded stone ridgework. A number of velux windows have been inserted into the roof but these are appropriately sized and are mostly sited in line with the window openings.

The pair of houses to the left of Holly Park Residential Home, **12-14 Clayton Lane**, was built by the Baptist Church at the same time as the Sunday school. Although the original door and window details are absent and the layout of windows has been upset through alterations to the size and shape of windows at 14, details such as the stone chimney with an entablature which includes a deep blank frieze and a moulded cornice, eaves band, modillion brackets and door hoods carried on bulbous stone brackets remain in place. Next door is a nondescript 1920s house bereft of original details (**16 Clayton Lane**) and a vacant gable fronted single storey shop building which appears to have been completely rebuilt in the last 30 years and lacks the detailing and materials commonly found in the conservation area.



The lych gate at Clayton Parish Church is a good example of the care and attention to detail that went into Arts and Crafts buildings.

St John the Baptist Churchyard is bounded by a stone wall with triangular copingstones. The **lych gate** to the church is set into this wall on a stone base with chamfered ashlar quoined jambs and chamfered ashlar coping stones. The red clay tile roof is gable fronted and at the apex of either gable is a cross-shaped timber finial. The shaft of the finial passes through the ornately carved timber bargeboards as a pointed drop finial. The openwork carving on the bargeboards mimics organic shapes and frame panels which read: *O:GO:YOUR:WAY:INTO:HIS:GATES:WITH:THAN KSGIVING* facing Clayton Lane, and on the side facing the church: *UNTIL:THE:DAY:BREAK:AND:THE:SHADOWS:FLEE:AWAY*. A timber frame, part of which also forms an architraved lintel and jambs at either entrance to the lych gate, supports the roof. The corners of these 'gateways' are rounded and the spandrels have carved panels. The lych gate was built into the churchyard wall in the 1920s and the use of natural materials and the high degree of craftsmanship of this structure makes it a good example of the Arts and Crafts style which was popular in the early 20th century. The **Church of St John the Baptist** is set well back from Clayton Lane. The list description of this building dates the building at c.1890, but map evidence suggests that additions to the original building, which opened in 1851 and was consecrated in 1856, were slight and no written evidence could be found to suggest that the building was ever replaced. The architects of the original building were Mallinson and Healey, ecclesiastical architects who designed many of the churches in this part of the county around this time. The church's tower is prominent in the village's skyline and is one of the few discernable features that can be seen from outside of the conservation area. The



square tower is crowned by a crenellated parapet with triangular ashlar copings (*left*). Just below this parapet is a drip mould (the highest of three on the tower) with a small winged gargoyle at the centre of the southern elevation. Just below the highest drip mould are the belfry openings set in hooded gothic arches. The belfry openings have moulded surrounds and are well recessed in chamfered reveals. The clockfaces are directly below the belfry openings, the one facing south was added in 1879 and the one facing up The Avenue was added in 1933 (Dalgety, 1985). The tower, like

the rest of the building, has quoined angles which are also found on the buttresses, which are clasped on the southern elevation of the tower and at the eastern gable of the main body of the church. The long tall nave extends to the east of the tower and has a diminishing stone slate roof with a stone ridge and overhanging coping stones at the eastern gable and the smaller gable below it. Both of these gables have stone finials at their apexes which take the form of gothic style Celtic crosses. On either side of the nave are lower single storey stone-roofed aisles with paired gothic arch windows with an ogee-headed aperture set in chamfered reveals surmounted by a hoodmould. Above these, lighting the nave, are trefoils set in ashlar stone which forms a gothic arch shape (*right*). The eastern gable of the church contains a large gothic arch window which contains three ogee-headed lights surmounted by a large traceried trefoil. This window is dedicated to Thomas Hirst, Esq and his wife Sarah, who donated the site of the church. This window was made by M F Barnet of Edinburgh (Cudworth, 1876). The mass of this building, the survival of virtually all key details and the use of the original natural materials all add to the contribution the prominently site building makes to the general townscape and sense of place of the centre of Clayton village.



The Vicarage is next-door to the church. The present-day building was built in 1968 and replaced the original vicarage which was built c.1855. Although it is made of stone with a stone effect roof and effort has been made in the corniced chimney and kneeler details, the coursing of the stone is not traditional and the modern appearance of the openings and lack of detailing generally on the building belies its relationship to the church and underplays its contribution to Clayton Lane. This is a shame, particularly as Cudworth (1876) remarked how the church, vicarage, National Schools and the schoolmaster's house formed an important unit, as the original vicarage was in a gothic style. Next-door, **18 Clayton Lane** is a modern bungalow, which unusually for a building of this age and style, has a stone roof. **2-4 Greenside** stand behind 18 Clayton Lane. This pair of cottages was built between 1800 and 1820 and is one of the oldest buildings in the Civic Clayton character zone. The detailing of the cottages means they have much in

common with contemporary development around Green End, these are corniced chimneys, a coped stone roof, an eaves band and shaped dentil brackets, a projecting sill band and plain stone surrounds to openings. The cottages retain much of their original character and appearance through the retention of recessed traditional doors and five-light mullioned windows.



2-4 Greenside are key unlisted buildings due to the extent to which traditional features remain in place.



Greenside (key unlisted building) is one of the few buildings in the conservation area which has an ashlar frontage.

Standing alongside the track leading to 2-4 Greenside and overlooking Victoria Park, **Greenside** was built in 1872 for Asa Briggs, one of the three founding partners of J Benn & Co, who, at the time would have been tenants at Beck Mill and owner-occupiers of Oak Mills. The large mass of

the villa, its prominent position, the use of ashlar-faced stone throughout and the ornate detailing of the main façade communicate the status and wealth of the original occupier. The original three-bay villa has a coped grey slate roof with a corniced chimney at the apex of either gable. The moulded timber gutter is carried on shaped dentil brackets with a thin projecting eaves band below, terminating in the eastern end with a richly moulded kneeler. The external angles are marked by projecting ashlar quoins with bevelled edges. The central doorway now stands inside a lead-roofed timber and glass porch with an entablature below the roof. The porch is flanked by ashlar canted bay windows with a moulded cornice. The window openings, like the others on this elevation, have chamfered jambs and shouldered lintels with an architraved underside. The first floor windows are set in projecting ashlar surrounds and consist of a large central window flanked by much narrower paired, mullioned lights. The survival of the original detailing to the stonework and painted timber sash windows mean that this building retains much of its original presence. This cannot be said for the compromised appearance of the single bay/cottage extension which was either completed by 1891 or 1921, due to the scale and detailing of the modern flat-roofed dormer window which projects from the roofline and dominates the building. Otherwise, this addition complements the original villa in terms of materials and detailing. To the rear of Greenside is the former coach house and stables, which have partly been converted into a dwelling.



The shelter at Victoria Park

Greenside overlooks the bowling green at Victoria Park, the **clubhouse** of which was built in the 1920s and is a simple timber-framed construction with a felt roof and has a similar 'temporary' character to the contemporary shops at Clayton Lane (*Green End character zone*). At the west end of the Park is one of its original 1898 features, the **pavilion**. This Arts and Crafts style building has a pavilion roof with a shallow lower pitch, which is roofed in felt rather than the original rosemary red

clay tiles. The roof overhangs the structure of the building by some way and is supported by painted timber brackets which spring from a white rendered section of wall. Below the timber cornice, the walls are made of sandstone. The front elevation consists of two pairs of stone pilasters with an ornate entablature with a panelled frieze set three quarters of the way up. The outer pair bookend the elevation and the inner pair flank the entrance to the pavilion. Between the pilasters is a recessed wall with a large window opening with a chamfered sill and a false ogee lintel. On the back wall inside the pavilion is a plaque commemorating the establishment of the Park through public conscription and its opening by Asa Briggs (of J Benn & Co and Greenside) in 1898. To the south of the pavilion is the (former?) **clubhouse of Clayton ARLFC**. This painted redbrick building with a modern felt monopitch roof is poorly designed, cheaply made and its shabby appearance exacerbates its negative impact on the Park. The clubhouse is built on the site of an earlier toilet block which was an original feature of Victoria Park. The disused and boarded up **public conveniences** at the northeast corner of Victoria Park are housed in the most overtly modern building in the conservation area. Dating from the 1960s or 1970s, the stone built rectangular building has a flat felt-covered roof which extends as a canopy over the two entrances to the building. The outer edge of the canopies is supported by steel rods which rise from prefabricated pebbledashed concrete blocks which shelter the doorways. The modern style use of flat planes and right angles is at odds with the architecture of the conservation area but is typical of modern-era buildings. To the south, the broad, **main entrance to Victoria Park** (left) is emphasised by the arcs of ashlar coped walls and ashlar gateposts which flank it. The gateposts



stand on plinths with a chamfer to the top edge and the posts themselves are made of alternating blocks of ashlar stone and slightly smaller blocks into which a panel with a richly moulded surround has been carved. The capitals bear the dates 1898 (the year of the opening of the Park) and 1926 (when the tennis court, bowling green, cenotaph were added, and the gateway itself was also built in this year) above which are a projecting

walls either side of the gateway, while the iron gates are a modern addition.

Overlooking Victoria Park on the west side are the cottages and houses of Greenwell Row. The cottages at Greenwell Row date from around the 1830s and therefore predate much of the development in the Civic Clayton character zone and have much in common with development in the Green End character zone. Greenwell Row is an organic, piecemeal development, which is unified by common features and materials, such as coursed stone walls and stone slate roofs. **2 Greenwell Row** is a modest 3 bay villa with an attached two-bay cottage (4 Greenwell Row). This later addition to the terrace dates from the 1850s and might well have been built for James Milner, the initial occupant of Beck Mill. The house has a symmetrical layout with corniced chimneys at the apex of either gable and a central doorway set in smooth projecting monolithic reveals. Above this doorway is a large moulded cornice carried on shaped stone corbels. The window over the cornice is unusual in that its cill is carved with decorative motifs. The larger window to either side of the doorway and central first floor window are comparatively plain and have projecting cills. Unfortunately all of the windows are modern and synthetic, while the cement rich pointing projects from the stonework. The adjacent cottage at **4 Greenwell Row** is plainer and its appearance is marred by a lean-to porch with uPVC windows, door and cladding.



2 Greenwell Row is a modest mid 19th century villa style house

6-14 Greenwell Row are similarly detailed cottages which were built in three phases c.1830-40. The cottages stand under a continuous stone slate roof with a ridge studded by corniced stone chimneys. Beneath the plain dentils carrying the gutters are regularly spaced single light windows. At ground floor doorways in plain stone surrounds alternate with mullioned pairs of windows, though unfortunately the mullions have been removed from

most of them. The only disruptions to this unity are the porch extensions at nos. 6 and 12; the former being flat roofed and made of uPVC. In addition no. 6 has different fenestration, with tall windows more typical of the second half of the 19th century. **16-18 Greenwell Row** were built at around the same time as nos.6-14, but project forward from the row and are three bays in width instead of two.

1-5 Ensleigh Place is an L-shaped group of stone built houses dating from the second half of the 19th century, however, their massing and detailing is not dissimilar from the earlier cottages of Greenwell Row. Endsleigh Place appears to have been constructed in the 1880s, the same time as **Ensleigh House**, a two-and-a-half storey villa which, with the roadway occupies the former site of two cottages on Greenwell Row. The most striking things about this building is its height compared to the cottages and its gabled frontage. The slate roof ends in deep copings which terminate in carved raised kneelers. The upper floors contain single and mullioned pairs of single pane timber sash windows, while the canted bay window and transomed panelled door stand under a veranda style roof which is supported by timber uprights. The timber sash windows of the bay window have leaded and stained glazing to the upper sashes. This unusual building retains much of its traditional character and is a key unlisted building in the conservation area. The attached cottages at **24-26 Greenwell Row** perhaps originally formed part of the same terrace as nos.16-18, as they are similarly detailed three bay stone roofed cottages. The only difference is that the windows are slightly taller, suggesting a later build, re-build or refenestration.

28-32 Greenwell Row shows an interesting evolution. The row was originally a two bay cottage (no.32) attached to a larger three bay villa (no.30 and part of no.28). The doorway of no. 30 is transomed and is surmounted by a corniced hood on brackets. Above the cornice is a small plaque inscribed *Andrews Buildings 1831*. These are the only decoration to this austere symmetrical villa. This house might well have been the home of James Milner, the initial occupier of Beck Mill; Brooke (1985) gave Milner's address as '69 Andrews Buildings, Greenwell Row'. The bay containing the doorway to 28 Greenwell Row was added to facilitate the conversion of the house into cottages. The doorway of this cottage has been altered to give a transomed door opening with side lights.

The irregular footprint of the plain **34 Greenwell Row** suggests it was squeezed into this corner site sometime after the construction of **32-38 Reva Syke Road**, which were built by Ezra Milner to house employees of Beck Mill, where he succeeded

his father James. These four houses were known as *Holme Row* (after *Holme Mill*, the former name of Beck Mill) and are fairly plain with moulded cornices on scrolled brackets over the doorways, corniced chimneys and a plain continuous gutter shelf the only decoration.



Braemar and Inglebank (key unlisted buildings) are a pair of stylish Edwardian houses.

Around the corner, the semi-detached middle class dwellings **Braemar** and **Inglefield** were built in 1910, perhaps to house railway commuters rather than members of the mill owning families of Clayton. Illustrating the possibilities opened up by the railway network, the semis are built of materials which are alien to Clayton: the walls are faced with red brick, the reveals and mullions are gritstone and the roof is clad in red clay tiles. The T-plan main roof is hipped at the front of the building and into this slope there a twin projecting gables. Like the ridge of the main roof, these gables have open red clay cresting along the ridge, which terminates in a red clay ball finial. The projecting twin gables each contain a two storey bay window with a flat roof with hipped red clay tile pitches along its edges. The bay windows are canted and have gritstone mullions, lintels and sills. The windows themselves are two-over-one pane sashes with leaded and stained glazing with floral Art Nouveau style decoration and motifs. This detail is repeated at the corners of the main body of the building, where canted windows round off the corners.

Across Oakleigh Road from Braemar and Inglebank, **Long Field** is a large detached villa overlooking a substantial enclosed garden. Long Field was originally called *Hazeldene* and was built in 1889 for the daughter and son-in-law of Alfred Wallis, one of the founding partners of *J Benn & Co* of Beck Mill and Oak Mills, who went on to become

the sole partner of the firm in 1898 (Brooke, 1985 and Brooke, 1986). The house, its coach house and boundary features have changed very little externally since their construction.



Long Field (key unlisted building). This impressive Queen Anne / Vernacular Revival style villa was built for members of the family who owned Oak Mills and occupied Beck Mill.

Architecturally, Long Field is an unusual mixture of Queen Anne Revival and Vernacular Revival styles, both of which were fashionable at the time of construction. The house is T-shape in plan, with service accommodation in the rear projecting wing. The front elevation is symmetrical. The diminishing Westmorland slate roof is steeply pitched and overhangs the eaves. Its red clay ridges terminate in corniced chimneys with stone strings. These chimneys are at the apex of the main gables, which have raised copings and raised kneelers. At the centre of the main three bay elevation is a stone built gabled dormer window which breaks through the eaves. The gable contains a pair of mullioned lights and is topped by raised kneelers, and raised copings with a stone ball finial at the apex. At first floor transomed and mullioned three light windows flank a taller central window of a one-off design. At the centre of this window is a large semi-circular headed light with spandrels which is flanked by smaller, narrower lights. These smaller lights are double transomed and the semi-circular light is single transomed. The transom is almost square and is set in a lattice of stone mullions. This tall 'centrepiece' window is topped by an ashlar entablature with a projecting moulded cornice at eaves level. The first floor windows are linked by a

sil band with a round dripmould below. At ground floor there is a central gabled porch which is flanked by square bay windows. The portal of the porch has a keyed and voussoired head. Its gable is surmounted by broad copings which terminate in raised kneelers topped by stone ball finials. The keystone of the arch and the kneelers are linked by a dripmould. The bay windows each have five lights (three on the front, one to each side), which are surmounted by six almost square transom lights. The ashlar stonework of the mullioned and lintels is surmounted by a dripmould, above which is a wavy coped stone parapet which echoes the semi-circle motif of the main window and the portal of the porch. The transoms of the bay windows, like the transoms to the first floor windows, have leaded, textured and stained glass with a central cross motif. This same details can be found on the timber sash windows on the other elevations, which have curved undersides to the meeting rails.

To the rear of Long Field is a free standing **coach house**, which appears to remain in ancillary use to the house. Its architecture mirrors that of Long Field: the roof has diminishing Westmorland slate and red clay ridges, the gables are coped and have raised kneelers, there is a central gabled dormer which breaks through the overhanging eaves, and the doorway and cart entrance both have keyed and voussoired arched heads, the cart entrance being a segmental arch, while the doorway is semi-circular. The windows to the coach house are traditional side hung timber casements.



Clayton Village Hall (Grade II Listed)

Clayton Village Hall is another key building which overlooks Victoria Park. The Hall was built as a Liberal Club, leased from J Benn & Co. Nothing could be found to confirm that this building was formerly a mechanic's institute as per the listing description of this Grade II Listed Building. The Liberal Club was formally opened in 1877 when the club had 180 members. The accommodation consisted of a billiard room, smoke room,

committee room, bar and kitchen, assembly room, library, chess room, bathrooms and curator's quarters (Brooke, 1990). The main five-bay elevation is in a dignified Italianate style. The central bay projects slightly and contains the building's principal entrance. The doorway is flanked by ashlar pilasters with carved capitals with festoon detailing which support a deep entablature. These larger pilasters flank the smaller pilasters which form the jambs of the doorway. A semicircular arch containing a fanlight springs from these smaller pilasters. The arch is interrupted by a large keystone which hangs from the entablature over the doorway which according to Brooke (1990) is a likeness of William Cobden. The window over the doorway is set in architraved ashlar surrounds and is surmounted by a frieze and cornice. A pediment surmounts the central bay itself, while the two bays to either side are topped by an ashlar parapet with sections of openwork. The squat ashlar pilasters at either end of each length of parapet are surmounted by ornate spherical finials with spikes. The pediment and flanking lengths of parapet conceal the hipped end of the blue slate roof, to add to the Italian style of the building. The front elevation is flanked by ashlar strip pilasters which carry an entablature over the top of the wall. The ground floor windows are set in architraved ashlar arched openings with keystones. The moulded imposts are linked by a projecting band which also has the same profile. Below each window is an apron with a panel. The first floor windows are set in projecting architraved ashlar surrounds and have cambered heads. The sills of these windows are carried on moulded brackets and are linked by a projecting sill band (including the window in the projecting central bay). The front elevation is by far the most ornate and some of its details are repeated on the plainer side elevations of Clayton Village Hall. The Liberal Club was given the opportunity to buy the building c.1948, but for some reason opted to build its own accommodation at John Street and the building was instead donated for use as a church hall and was henceforth known as *Church House*. The building was subsequently purchased and refurbished by Clayton Community Association in 1975; with the Village Hall opening in 1979 and to this day is used, managed and maintained by the residents of Clayton.

The **Co-op Store** also faces onto Victoria Park. The Co-operative Society in Clayton has occupied this general site since it was established in 1858. The Society originally occupied one or more of the cottages at Co-op Fold, a small group of cottages between Nursery Road and School Street which were set around a yard. A purpose-built store was erected at the corner of what is now School Street and Parkside in 1864 and must have been an impressive tall stone building. The co-op store was

demolished in the second half of the 20th century to make way for the present supermarket-style building, which although appropriate in terms of materials (apart from the shopfront itself), is inappropriate in terms of its scale, mass, height and inward facing nature.

Across School Street is Clayton Village Primary School, formerly the National School, which has recently been converted to dwellings, with limited new build in the former school grounds. **1-9 School Street** (below) are built in a short row of five, with



nos. 7 and 9 stepping forward. Hammer dressed sandstone has been used for the buildings, ashlar stone for the cornice decoration of the doors and grey slate for the roofs and the siting of the buildings in relation to the road is in keeping with the prevailing character of the area. While the development is a successful addition in these terms, it is

lacking in other details in that the dwellings lack chimneys; they incorporate a bargeboard detail rather than dentil blocks or other entablature details; the proportions of the larger window openings are unprecedented in the area and lack mullions; the windows are of a modern design and do not incorporate traditional details; the meter boxes are too prominently positioned; and the doors, although four-panel are modern in appearance, and, like the windows, are not sufficiently recessed in the wall and have a modern style lining around them and are not set in plain stone surrounds. Much of the interest of the buildings in conservation areas comes from the detailing and unique characteristics of buildings made of natural materials and although this development does have some merits in conservation terms, it could also have been designed and built in a way which would add to or strengthen the character of the area. The former buildings and schoolmaster's house at **Clayton Village Primary School** occupy the rest of the site. The original building of 1859 was built to the designs of Mallinson and Healey, successful ecclesiastical architects who had also designed the Parish Church across the road. The only additions to the original building are the infants' room of 1871 and an extension of 1896 which both correspond to the decorated gothic style of the original school building. The school building with attached schoolmaster's house of 1859 is H-shaped in plan with its principal elevation facing towards the church

across Clayton Lane. Its long eight-bay frontage was emulated by the long frontage of the Baptist Sunday school (now *Holly Park Residential Home*). At the centre of the elevation is a gable-fronted buttressed spire with a cross finial and a bellcote set into the gable. The spire is positioned between what would have originally been the boys and girls schools. This spire is flanked on either side by two bays of large arched windows which are divided into three traceried lights with gothic ogee arches. The two outermost bays at either end of the elevation project forward and are gable-fronted. The gables are coped and only the easternmost gable retains its cross finial. The lower inner gables contain a hooded pointed arch doorway with an architraved surround, while the much taller outer gables contain a tall gothic arch window containing two narrow ogee-headed lights surmounted by a quatrefoil. Two large shouldered chimneys are positioned where the outer gables meet the ridge of the diminishing grey slate main roof. The former schoolmasters' house faces Parkside and is in more of a Picturesque/vernacular revival style as it has an asymmetrical, main elevation with two steeply sloped gable ends, one of which steps forward from the rest of the elevation. The windows have cruciform mullion lights, including the canted bay window, while a shouldered transom surmounts the doorway. The angles of the schoolmaster's house are quoined and the jambs to the doorway and windows are composite. The long two-storey high extension to the school of 1896 stands behind the schoolmaster's house. It is sympathetic to the earlier building through its simplified gothic details such as its tall three-light pointed arch windows. Set at its gable end is a small single storey element with a pavilion roof. This has the same tall pointed arch windows as the main part of the extension plus a gabled projection containing a shouldered doorway. The infants' room, built in 1871, stands at a right angle to the rest of the buildings, making its steep sided diminishing grey slate roof prominent. It has squat mullioned pairs of pointed arch windows along its otherwise blank main façade. Traditional style rooflights have been inserted into the steep pitch as part of its conversion to dwellings.



Clayton Library (key unlisted building)

Further along Clayton Lane, **The Library** was built in 1819 as a weekday school, Sunday school and place of worship for all denominations in the village and was the first building built to serve any of these purposes in Clayton. With the construction of the Baptist Church/Sunday school, school, Parish Church and National Schools and Wesleyan Chapel and Sunday school in the village over the course of the 19th century reduced the use of the 'village school' or 'old school', as it was known, fell significantly. It was no longer in use as a school by the 1870s although it was still used as a place of worship by the independents, even after its conversion to a library. The building was also used as a venue for meetings, lectures and tea parties. It appears that the only significant alterations to the building have been the demolition of the two-storey schoolmaster's house at the eastern end of the building and the addition of the porch in the 20th century (*compare the photo above with the one on page 9*). The main building is T-shape in plan with a gable-fronted wing with saddlestone, coped roof and kneelers which appears to retain some traditional timber sash windows with a smaller four-pane upper sash. The lower main body of the building has a stone roof and is five bays long with four bays containing tall six-pane modern windows which suit the building. A modern stone-based timber and glass porch with a flat roof juts out of the main building at an oblique angle. It uses the same natural materials found in the historic fabric of the conservation area (bar the felt roof), yet is very much of its time and adds interest to the building.



Clayton Village Primary School (Grade II Listed). The former schoolmaster's house is to the right.



Clayton Baptist Church (key unlisted building) and the gateway and railings to the church (right, key unlisted building)

Clayton Baptist Church stands behind the Library. The present-day building, dated 1984, replaces a grand Victorian edifice built in 1891 which was demolished in 1982 due to the extent of dry rot in the building. The rebuilt church is a successful integration of modern design and traditional natural materials, and the design of the church is like a late 20th century incarnation of the Arts and Crafts style. The long low mass of the main body of the church is disguised by the higher two-storey wing which contains the main entrance situated in a porch created by the overhanging timber first floor element above. To the right of this, midway between ground and first floors, is a catslide window which, with the first and ground floor windows, creates an interesting diagonal arrangement of window openings among three evenly spaced corners of the building. A lower catslide roof to the left of the gable end of the wing is another interesting detail which breaks up the mass of the building. The use of horizontally coursed sandstone gives the church a sturdy-looking base and is complemented by the painted timber boards at first floor level. The overhanging grey slate roofing is edged with narrow timber bargeboards along the gables and moulded timber gutter along the edges parallel to the ridgelines which appear to be built into the roof and appear as part of the building rather than being simply attached to it. The walls, railings and gateway along School Street are probably contemporary with the rebuilding of the church in 1891 and hint at the grandeur of the former church building. The dwarf stone walls with a chamfered ashlar copings rise to form dividers between sections of railing at regular intervals. The cast iron railings themselves are highly ornate with details which include a florid trefoil motif, ogee shapes and a range of finial decorations. The cast iron gates each feature three large florid quatrefoils set in circles in addition to the decoration found on the railings. The gateway is positioned in a concave recess in boundary. The ashlar cylindrical gatepiers are neoclassical in style and stand on square plinths with chamfered

corners. The square capitals have a mixture of mouldings and projecting carved semicircular panels.



Across School Street from Clayton Baptist Church is the tall, imposing mass of **Clayton Conservative Club** (above), which is built right up against the street. *Clayton Constitutional Club* was founded in 1872 with 60 members attending their first meeting at the National Schools. The Club met at 9 Green End for a short period before the construction of the present day building which opened in 1893 (Clayton Conservative Club, 1993). The architect was S Spencer of Great Horton whose design is vaguely Queen Anne in style (Clayton Conservative Club, 1983). The main body of the building has a T-shaped ridgeline and hence its front elevation is partly gable fronted. Set in front of the main body of the building is a hipped roofed single bay projection containing the principal doorway. The doorway is slightly recessed in the wall and is set in a lattice of double chamfered cruciform mullions which also

frames the narrow lights which flank the door. Above the door is a semicircular fanlight. The door itself is a wide traditional nine panel door which appears to retain the original door furniture. Set above the doorway recess is a corniced ashlar lintel with an architraved underside. Above this is a scroll-flanked tablet inscribed *CONSERVATIVE CLUB* (replacing the original panel in 1946 which was inscribed *Constitutional Club*) which is surmounted by a pediment with the date 1893 inscribed in the tympanum. The windows on the ground floor, plus the large window near the apex of the gable are all surmounted by a similarly corniced lintel with an architraved underside crowned by a small pediment which is aligned with the central light of the window. The windows themselves are a mixture of single or paired mullioned lights with two or three mullioned transom lights. The first floor windows to the projecting bay and to the bay to the left of it are both dormer windows with a red clay ball finial at the apex of their hipped roofs. The triangular moulded ashlar gutter shelves line the wall tops and the coped gables terminate in moulded kneelers. Both stone chimneys have a slight shoulder and stone string. The grey slate roofs have red clay open crested ridge tiles. This building retains much of its original features and appearance with the replacement windows being the only major alteration to the building and these are sympathetic, and hence Clayton Conservative Club is a key unlisted building in the Civic Clayton character zone.

Across Station Road, **46 Station Road** and **43 John Street** retain 19th century shopfront details which remain in place. The shops are at the end of a row of back-to-back mill workers' houses built c.1895. Both shops have a chamfered corner which contains the principal doorway which is flanked by ornate stone pilasters. Over the pilasters, stone corbels support a round pediment with a finely decorated tympanum (*below*). That of 43 John Street is concealed behind a panel). The moulding which extends over the pediment continues along the other elevations of the shops as a cornice over the long stone fascia and this is supported by stone corbels at either end. Below these brackets are



between the pilasters has been walled up and large modern window openings inserted. The stallrisers at 46 Station Road appear to be made of painted

brick. The original details which remain should be retained as they contribute to the village centre character of the area. The gable end and parapet of the shop is topped by an overhanging moulded ashlar coping and the windows to the upper floors retain their chamfered mullions and lintels.

Broadfolds is an older cluster of development at the eastern end of School Street, made up of farm buildings and cottages and has much in common with the buildings in the other character zones in Clayton Conservation Area. The Grade II Listed **1-5 Broadfolds** was originally built in 1649 as a farmhouse and rebuilt as three cottages in 1809. Both of these dates can be found over the doorway of no. 5. This reuse of the building is indicative of the shift from agriculture to home based textile manufacture which became more intense towards the end of the 18th century. The cottages have a long stone roof and retain good corniced chimney details. The fenestration to the building, two-, three- and four-light mullioned windows set in plain stone surrounds, is contemporary with its re-building and is in a vernacular style. The doors are in recessed plain stone openings and the walls are made of the thin coursed stone of the earlier building. The gutter is carried on paired dentil brackets. Similar openings can be found to the rear of the cottages, with the exception of the six light cruciform mullion stairlight to no. 3. The houses all retain traditional door and windows detailing which, with the other traditional architectural details and materials, give this building its historic character and appearance.



1-5 Broadfolds (Grade II Listed) is an early 19th century rebuild and remodelling of an earlier farmhouse.

Across the road, **6-10 Broadfolds** is a Grade II Listed short row of cottages which now form two dwellings. The cottages have a stone roof, corniced stone chimneys eaves band, dentilled eaves and stone gutter shelf, plus a projecting sill band at first floor. All openings are in plain stone surrounds; the doors are recessed and the windows are single pane sashes. Unfortunately the sash windows at nos. 8-10 have been replaced with unsympathetic

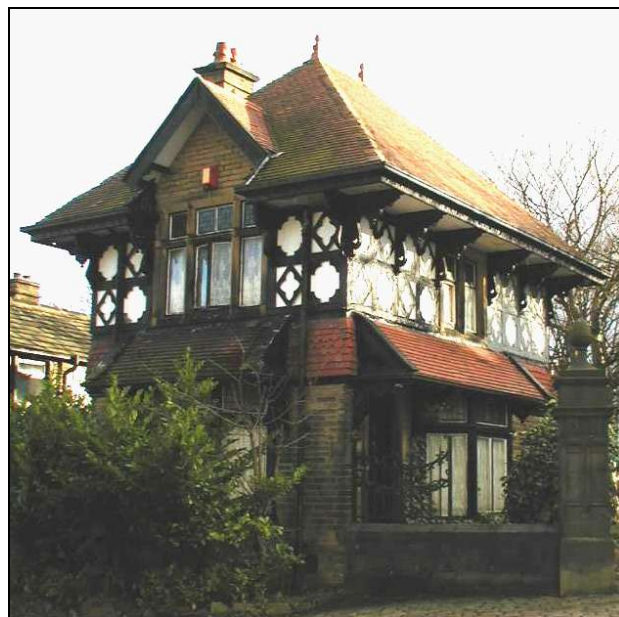
modern windows which are almost flush with the wall surface at ground floor. The mullions have been removed from the ground floor windows, fundamentally altering the appearance of the row in an inappropriate way. 6-10 Broadfolds are back-to-back with what was originally three other cottages, but at some point between 1873 and 1891, they became one dwelling, called **Broadfolds House**. This building has a mixture of early 19th century and later 19th century window openings, suggesting the building was altered or partially rebuilt during its conversion. Its Classical-style doorcase is dated 1814. To the east, **12 Broadfolds** is a newly built dwelling which successfully replicates the scale, materials, orientation and detailing of the neighbouring cottages. Its flat stone frontage has dentil blocks, mullioned windows and a projecting first floor sill band. The windows and doors are well recessed in their openings, a traditional detail.



6-12 Broadfolds. Note the impact that the unsympathetic modern windows at number 8 makes on the elevation of the Grade II Listed 6-10 Broadfolds. The modern 12 Broadfolds mimics the fenestration and architecture of a traditional pair of cottages.

2-4 Broadfolds form an L-block with 6-10 Broadfolds and are also Grade II Listed. Although contemporary with their neighbours (built c.1800), the cottages are more plainly detailed with single and mullioned pairs of windows, which, like the doors, are set in plain stone surrounds. The window between ground and first floors might have been used as a small loading door for handloom weavers working at first floor level in both cottages, perhaps with the blocked smaller opening above housing a winch. The original door and window details are lacking, but the cottages retain a stone roof and corniced stone chimneys.

Top of next column: The Lodge at Chrisharben Park; a key unlisted building in an Old English style of architecture.



The entrance to Chrisharben Park is at the junction of Broadfolds with Green End and School Street. This exclusive commuter development is named after its developer Harrison Benn (son of Joseph Benn of J Benn & Co) and his wife Christina. Access to the four larger houses was controlled by the gates and the gatekeeper who lived at the **lodge** at the entrance to the cul-de-sac. The plans for the Lodge are dated 1897. The Old English style two-storey lodge has a red clay tile pavilion roof with a red clay ridge decoration which terminates in ovular finials. The roof oversails the building by some distance and is edged with thin timber bargeboards with openwork decoration. Large ornately carved timber brackets with a drop finial detail extend along the width of the soffits. The only break in the overhanging roof is the central gable facing onto Broadfolds, which has shallower soffits, but wider timber bargeboards. Below this gable is a double chamfer mullion transomed window with stained and leaded transoms, all set in chamfered margins. A pair of similarly treated lights, minus the transoms, overlooks the gateway. At first floor level there is a pleasing, ornate mock-timber frame pattern and the section of wall below this is tile hung with red clay tiles. Small lean-to red clay tile roofs project from this tile hung section of wall and cover two canted bay windows with large lights with stained and leaded transoms. The ground floor of the building is faced with thinly coursed sandstone, a material which is also found at the small gable and the chimney which has a stone string and moulded cornice. The style of architecture and some of the materials used in this building are clearly a break away from the prevailing conservation area, but the exuberant style and imported materials are very of their time and show how architecture had moved away from using what was locally available and building in the vernacular

style to following architectural fashions and using the materials which typified this style. The quality of building and craftsmanship on show communicate the wealth and status of the individuals who lived in the houses beyond the lodge in a very public way. This theme is continued in the ornate but sturdy appearance of the **gateway to Chrisharben Park** (*below*). Although the iron gates and most of the railings have sadly been removed, the remaining coped stone wall and ashlar gatepiers are still of interest. The pedestrian gateway is defined by gatepiers with 'egg and cup' capitals, while the taller and more massive gatepiers flanking the road entrance are similarly styled but lack ornate capitals; instead there are ashlar blocks with a moulded cornice which are inscribed **CHRISHARBEN PARK**.



Strongly detailed and distinctive boundary features can also be found fronting the houses at Chrisharben Park. The dwarf boundary walls with chamfered ashlar coping stones are mostly topped with iron railings and the entrance to each house is demarked by similar ashlar gateposts, which give the street an orderly frontage. The gateposts stand on square bases and have chamfered edges and rise to a cap-shaped capital. The railings and gates are of different styles and ages, suggesting they were all or mostly removed at one point and have been replaced in a piecemeal fashion. **Heathlawn and Heatherbrae** is a semi-detached pair of two storey houses with an additional attic floor expressed entirely in the roof. The houses have a symmetrical layout of openings which include oriels,

canted bay windows and transomed three-light chamfer mullion windows set in chamfered surrounds. The transom lights and the upper panes to those windows which are not transomed feature leaded and stained glass. Those of Heatherbrae are in an Art Deco style, whereas all of the windows to Heathlawn are modern replacements which are made of different materials to the original and lack the strength of detailing. The windows of the attic floor are contained in gable fronted dormer window with timber bargeboards and the gables of the main building which have a mock timber frame detail under oversailing eaves with timber bargeboards. The red clay tile roof is studded by three tall stone chimneys with a deep cornice decoration.



Heathlawn and Heatherbrae (key unlisted buildings); are a pair of impressive Arts and Crafts style houses. Unfortunately Heathlawn lacks the original glazing detail.

The neighbouring **Sylvamere and Sunnymede** is also a symmetrical pair of semi-detached houses, but they are detailed differently to their neighbours. The openings on the front elevation include canted oriels; a row of lights with a canted projecting central light carried on moulded brackets; four-light transomed windows with cruciform double chamfer mullions set in plain stone surrounds with a corniced lintel; and broad, canted bay windows which stand under a flat roof with a moulded edge supported by bulbous timber brackets. The doorways, like those of the other pair of houses, are situated in a small two storey projection on the sides of the dwellings. With the exception of the one window set in stone, the rest of the lights on these buildings are set in timber frames with glazing bars effectively dividing the larger main lights from the leaded stained glass upper lights. Those of Sylvamere are in an Art Nouveau style. The doorways at Sylvamere and Sunnymede are in timber porches with ornate timber pilasters supporting a moulded cornice below a flat roof. The doors are surmounted by fanlights with ogee heads. The gables to the houses are covered by timber boarding and the roofs oversail the walls by some

distance and are edged with timber bargeboards. The attic floor is expressed in two large gabled dormer windows and the only other interruptions to the red clay tile roof are the two tall stone chimneys with a stone string and deep entablature. The houses at Chrisharben Park constitute an excellent example of commuter housing speculatively built for wealthy occupants. The buildings are richly detailed and many of the original features and details remain in place.



Sylvamere (key unlisted building)



The ornate ironwork of the main gateway (from Green End) to the former Clayton Middle School is very attractive and is a rare survival considering many such iron railings are no longer in place.

Chrisharben Park was apparently originally intended to be a larger development, but part of its intended site was purchased in order to build *Clayton Board School*, dated 1897, which later became **Clayton Middle School**, which stood empty since the schools in Bradford District were reorganised in the late 1990s, but at time of writing (August 2005), is undergoing conversion. Low boundary walls with chamfered ashlar copingstones bound the site. The Larchmont side retains the original railings, which are plain apart from the regularly spaced flourish or scrolled ironwork with ball finials. The impressive original gates survive on the Larchmont, John Street and Henry Street sides. The ironwork on these gates is ornate through and through with an eye-catching mixture of straight bars, wavy bars, scrolling and curved iron and ball decorations. Some of these motifs are like those on the railings. The bold ashlar gateposts are quite similar to the ones at the houses at Chrisharben Park. The most ornate elevation of the building is the gable end facing onto Henry Street which stands behind the most ornate of the three gateways and is in an eclectic Gothic and Vernacular Revival style. The three large chamfer mullion lights at ground floor are separated from their narrower single neighbours by pilasters which run all the way up the elevation and terminate in ball capitals. Similar pilasters bookend the gable and also terminate in ball finials, but at a lower height. The ground and first floors are emphatically separated by two moulded stone strings, which also wrap around the pilasters. At first floor level, there is another large central three-light window, but this one is camber-headed and stepped and surmounted by a hoodmould. Along the top of the gable the coped parapet has at its apex a decorative panel inscribed 1897 surmounted by a pediment with a finial piercing its apex. To the left of this gable is a much simpler and unsympathetic modern two-storey extension which does little to visually enhance the building. The long two-storey main body of the school is surrounded on three sides a lower single storey element with evenly spaced gabled elements with a roundel below the apex of each coped gable. Both the larger and the lower parts of the building have three light mullioned vernacular revival style openings. The doors are set in chamfered openings with cambered heads and are surmounted by a gothic style hoodmould. The doors, like the windows, have chamfered composite jambs.



The large gardens of the houses in the Civic Clayton character zone add to the area's open, green character, while the mature trees lining streets such as Chrisharben Park add to the atmosphere.

7. Open Spaces and Natural Elements

Summary of Open Spaces and Natural Elements

The character, quality, number and range of open spaces in a conservation area contribute to its overall character as they interact with the buildings to create the sense of place. The open spaces and natural features of each character zone is another facet of their slightly different characters.

Character Zone 1 – Town End

- There are very few significant areas of natural open spaces or even trees in this character zone due to the density of development and a prevalence of traditionally hard spaces; hence the greenery provided by the setting of this character is especially important.

Character Zone 2 – Green End

- This character zone is characterised by high-density development and hard spaces and the only open spaces are mainly back gardens which are hidden from view. A minority of properties have enclosed front gardens.

Character Zone 3 – Civic Clayton

- This character zone contains a range of open spaces and has significant levels of tree cover due to the large plots of the dwellings along Clayton Lane, Oakleigh Road and Chrisharben Park and the existence of churchyards, schoolyards and a park.
- The churchyards of the Parish and Baptist Churches contain a number of mature trees and the open nature of their confines has been exaggerated by the removal of most of the headstones. While the layout of the Parish churchyard is formal with rigid lines of trees, that of the Baptist Church is more natural with trees liberally spaced. Both spaces are well maintained, pleasant and distinctive.
- Victoria Park is a large open space originally laid out as a formal landscaped park. It now serves a range of functions and although the

character of the interventions has in some instances undermined the natural and traditional character of the Park, it still contains significant green spaces, and clusters and lines of trees, particularly about its perimeter.

- The vacant and seemingly ownerless unkempt areas of land along The Avenue and next to the library are green and contain some trees, but their unkempt and purposelessness has made them sites for flytipping.

Character Zone 1 – Town End

Cudworth (1876), upon visiting Clayton harshly commented that there was:

‘an absence of tastefully-decked garden plots and greenery which hinders it in a measure from being a pretty place.’

He was more than likely referring to Town End where the cottages were built alongside existing tracks and rights of way in a manner which minimised the area of land built upon and hence very few cottages have any curtilage such as a garden, front or rear; in fact 12-22 Town End Road appear to be the only cottages with both front and rear enclosures. This character zone contains no public spaces and the significant areas of open space are only afforded to what were the higher status buildings such as farmhouses, namely Town Bottom Farm, which has a fairly large front curtilage, and 17-19 Town End Road which has a small enclosed front garden and a large open space behind it. This reflects the one time hierarchy of the inhabitants of Clayton. The greenspace at Town Bottom Farm also apparently contains a spring which briefly surfaces before sinking back under the surface and flowing towards Clayton Beck. The only significant trees within this character zone would be the ones behind Maltkiln House and a large tree near 24 Holt's Lane.

The lack of green elements in Town End makes those which form its setting all the more important. The fields to the east and northeast provide an

important context for the farm buildings and cottages and lend an element of greenery to these parts of the conservation area. The same is true for the greenspace and recreation ground at Holt's Lane. The modern development to the west of the character zone, although generally unsympathetic, contains an abundance of trees which provide a contrast to the built-up eastern side of Town End Road and form a pleasant backdrop to the cottages at Ramsden Place.

Character Zone 2 – Green End

Much like Town End, Green End, despite its name, is almost bereft of green spaces and natural features and the Cudworth quote used earlier in this chapter is equally applicable to Green End. This said, green spaces which have been included in Character Zone 3 along The Avenue, and at Clayton Baptist Church do give this character zone a green prospect.

The historic development of Green End is by and large built up against rights of way, frequently without any front curtilage, giving the area a manmade, urban character. Only 226-230 Bradford Road, 1-5 Green End and 3-17 Nursery Road have front gardens, but these are well enclosed for the most part by stone boundary walls and contain no important trees or other important natural features. The cottages as Tenter Hill and School Street have mostly had their front gardens replaced with hardstanding. Gardens and private curtilage are by and large concealed behind the buildings and are out of public view. The only non-garden greenspace in Green End is the grassed centre of the roundabout at The Wells. This contains two stone troughs which were filled with water from nearby springs.



The spaces outside of the Green End character zone lend an important element of greenery.

Character Zone 3 – Civic Clayton

This character zone contains a range of open spaces and natural features such as trees which reflect both the functions of the buildings and spaces in this area and the later timescale in which the area developed. Some of the buildings were built on donated sites (such as the churches and schools), while other sites were sold at auction and built upon at later dates and at different densities.



The long stretch of greenspace along The Avenue is unkempt and provides a poor contrast to the historic development around it.

At the northern end of the Civic Clayton character zone is a long strip of disused, neglected and overgrown land which extends from The Wells right up to Clayton Parish Church along The Avenue. According to maps up until 1921, this space was part of an area of woodland which stretched from Clayton House (Whittle Crescent) to the site of Clayton Parish Church. Construction of the church and other buildings, the insertion of The Avenue and the enlargement of the road junction in the 1926 and the demolition of Clayton House and the construction of dwellings in its garden have chipped away at the woodland, which must have been cleared at some stage, as only two or three trees of any age can be found on the strip. The site is unkempt, overgrown and is a fly-tipping site. The state of this space means it has a negative impact on The Wells area, Tenter Hill and views of the Church along The Avenue.

The churchyard at St John the Baptist's Church is separated from the space alongside The Avenue by the neat triangular coped stone wall which encloses it. The size of this space, the domineering mass of the church and the walls of foliage around the perimeter of the churchyard make it a tranquil space which feels quite distinct from the busy roads and bustle of the village centre which surround it. Lines

of mature trees run along the eastern and western sides of the churchyard, adding to its, sheltered, secluded character. The grassed space between the tree lines has been made more open through the removal of many of the headstones such that only a selection of ornate headstones and monuments remain. Two lines of saplings run either side of the pathway between the main door and the lych gate and were probably planted when the churchyard was reorganised. The space is well maintained, orderly and provides an apt setting for the church and is an asset to the village centre. In the mid-20th century, a section of the southeastern corner of the churchyard became used as a garden of remembrance. The garden is bounded by a stone wall with concrete slab coping stones which are similar to the footpaths within the garden, which are flanked by flowerbeds and enclose two small grassed areas. This is clearly a well used and well tended space with the blooms adding colour to the space which also contains some timber benches among the memorials.



The dwellings to the west of the church are all set back a similar distance from the road behind large, enclosed front gardens which contain a few mature trees. The size of the gardens and the lower density of the housing in Civic Clayton is one of the distinguishing features between this character zone and the rest of the conservation area. The houses have large spaces about them to reflect their modernity or the wealth and status of whoever built

them, while the earlier cottages at Greenside unusually retain a considerable area of land which appears to have always formed part of the curtilage of these cottages. The houses face on to Victoria Park, the largest public open space in the conservation area which was formally laid out and landscaped and opened in 1898 (*a photograph of the openings ceremony is on page 12*). The earliest plan of the Park (1908) shows a slightly raised broad terrace in front of the shelter at the western end, and to its south, a small building containing public toilets. While the paths at the western end were fairly straight and regular, the promenades towards the eastern end meandered much more among planted areas and open spaces. Parker (1901) described the 'new park' as being surrounded by iron railings and being very neatly laid out in grass plots, flowerbeds and walks, with the terrace at the upper end overlooking the principal flowerbed. In 1926 the stone gateway was built and the cenotaph, bowling green and a hard surface tennis court (now the hard playing pitch) were added, which altered the original layout and character of the Park somewhat. Best Wright (n.d.) described the Park in 1950 as being 'a real showpiece' and was spotless with rose beds, flowerbeds, manicured lawns in addition to the alterations of 1926. The railings surrounding the park were removed during the 1939-1945 war and since then the Clayton ARLFC clubhouse and its associated area of hardstanding have been built on the site of the original toilets and their modern style replacements (now closed) constructed at Parkside. One of the lawns and areas of planting has made way for a playground, the tennis court has been replaced by a hard pitch and new railings and gates erected around the perimeter of Victoria Park. While it is clearly necessary to adapt the spaces of the Park to serve new functions in order to meet the needs of the community, the present-day character has a very haphazard, uncoordinated feeling to it due to the incoherent nature of each successive alteration to the Park. For example, the modern cast iron railings around the Park's perimeter are unfinished and unpainted and are of a very utilitarian, functional, unadorned cheap appearance.



Similarly dreary railings enclose the playground and instead the key boundary features of Victoria Park are the regularly spaced lines of mature deciduous trees along Parkside, Clayton Lane and Greenwell Row, with much fewer trees along Reva Syke Road in order to maximise the daylight entering the Park.



At the western end of Victoria Park, modern and traditional hard and green enclosures vie for space.

The bowling green is a well-kept, traditional looking focal point, the play areas are modern and looked after, while at the same time, the original pavilion languishes in a less than ideal condition and contains no seating, the terrace is completely bare and the seemingly vacant rugby clubhouse and its curtilage form an eyesore which is incongruous with the rest of the Park. The patchwork character of the rugby club building, the hard surfaces of the play areas and the mass of the closed up toilets all cumulatively detract from the Park's green and natural character, indeed many of the remaining areas of planting, grassed areas and trees feel very much like left over fragments of space around the Park's main attractions. This said, Victoria Park is still a key open space and contains many natural features and open spaces which make a positive contribution to the conservation area; it is just unfortunate that these qualities are juxtaposed with poorly thought out interventions.

The trees along the western perimeter of Victoria Park provide a green prospect for the cottages and houses along Greenwell Row and create an interesting contrast between the vertical stone faces of the walls and buildings and the foliage of the Park. Behind Greenwell Row the garden spaces at Endsleigh Place, Braemar, Inglebank and Long Field contribute positively to the conservation area. These spaces, particularly the walled front garden to Long Field, contain a number of mature

deciduous trees which gives the area a pleasant and genteel atmosphere.



The garden at Long Filed is packed with mature tress, which with those across the street, enhance the townscape of this character zone.

The trees along the perimeter of Victoria Park are complemented by the few mature trees along the boundary of Clayton Village Primary School. The tree outside the wall was according to Best Wright (n.d.) one of two which was planted to commemorate the end of the Crimean War, forming a gateway to Parkside, but the other tree was felled when the road was widened in the second half of the 20th century.



Green vacant site on Clayton Lane.

To the east of the former school along Clayton Lane is an empty plot which in the early 20th century had a few small buildings at the roadside, though the function of the site itself is uncertain. There are some important trees around the perimeter of this otherwise open space, which is walled in on all sides apart from the Clayton Lane side which has a flimsy fence which has proved no obstacle for the fly tippers who have piled rubbish in the centre of the site. The green character of this site and the curtilage of the neighbouring Library combine with the vast churchyard of Clayton Baptist Church to form a large, leafy, yet still fairly open oasis of greenspace around the densely built up historic fabric. The churchyard is level with Clayton Lane and School Street, but is slightly elevated above Green End where it is bounded by a retaining wall. From here, due to the difference in height, it is possible to see the Church below the canopies of the mature trees which are liberally and randomly dotted about the churchyard and its boundary along

Green End. Along School Street, the boundary walls and railings are complemented by a high wall of foliage created by an informally laid out line of tall mature trees which tower over the houses across the road. Two other larger, more mature trees are in line with the access lane to the Church from School Street. Away from School Street, the density of the tree cover is much less and, the clearing of the majority of the headstones has opened up the space somewhat, providing a green and pleasant setting for the well-used pathway through the churchyard.

The cottages at 1-5 Broadfolds have generously sized enclosed front and rear gardens, while Broadfolds House overlooks a fairly large garden area. Chrisharben Park is lined on both sides by trees which have matured to form a dense canopy and their branches and the vegetation in the gardens of the houses shroud the houses from view.



The well-spaced mature trees and randomly spaced monuments make the churchyard of Clayton Baptist Church feel quite open, providing the church building with a leafy setting.



Holt's Lane in times past

8. Permeability and Streetscape

Summary of Permeability and Streetscape

The street pattern of the conservation area has changed little since 1926 and many earlier street spaces survive in the conservation area and form a component of its special interest and character.

Character Zone 1 – Town End

- Development mainly overlooks folds or yards which branch off of the main thoroughfare Town End Road with few lateral routes through the area.
- Buildings generally face directly onto the street or pathway and the shape of their frontages determines the shape and character of the street space. Holt's Lane and Back Fold are narrow footpaths closely bounded by buildings of different heights and orientations, while the yards at Town Bottom Farm and the Maltings are overlooked by large, regularly shaped building and are quite open. Town End Road becomes constricted and broad owing to the positioning of the buildings along it.
- Few cottages have front boundary walls as they open onto the street. Historic street surfaces survive in a few locations.

Character Zone 2 – Green End

- Development is strongly linear and forms a continuous frontage to the street, particularly along Bradford Road, the northern side of Nursery Road and the eastern side of Green End.
- Buildings either open directly on to the street or are set close behind traditional coped stone boundary walls, according to their age and use. Front walls have unfortunately been removed from houses along School Street and Tenter Hill.
- The Wells roundabout and the street surfaces and furniture in its vicinity are all modern and with the modern development around it, forms

an unwanted division between Town End and Green End.

- The width of the roads is variable, reflecting the piecemeal, organic development of this area.

Character Zone 3 – Civic Clayton

- This character zone is typified by a grid-like framework of fairly straight open roads which were improved and widened in the late 19th century. Footpaths through Victoria Park, the Baptist churchyard and at the parish Church and Chrisharben Park provide alternative routes through the area and add to its permeability.
- The buildings are generally set back from the highways and almost without exception have strong original stone boundary features and in some cases iron gates and railings. Lines of tree are also important components of the street scene.

Character Zone 1 – Town End

'Glance around Town End just once and it strikes you immediately – Old Clayton has character.'
(Moloney, 1968)

While the architecture of some of the buildings and the lack of open spaces are features that are more or less the same in Town End and Green End, the settlement pattern and the character of the rights of way of the two areas are quite different. Town End is arranged in a fairly linear pattern along the ancient thoroughfare of Town End Road, but with much of the development facing onto the lanes of folds which branch off of it. Most of the buildings in this character zone had been built by the early 19th century and this is reflected in the haphazard, close-knit settlement pattern.

Holt's Lane is one of two footpaths branching off of Town End Road which lead to places outside of the village and link to the network of footpaths through Clayton Beck valley. Holt's Lane also led to a stone quarry or delf and one of the few wells in the vicinity

of the village, perhaps explaining why the lane was also known as *Tea Pot Spout*. Development took place on the northern side of the lane with small outbuildings along the southern side of the track. Today the lane retains much of its original intimate character, particularly at its entrance from Town End Road where some of the old stone outbuildings remain. The enclosed, constrained character of Holt's Lane continues along its length with a stone retaining wall heaped with vegetation forming its southern boundary. Much of the character is derived from the different heights of the buildings, the slight differences in distance they are set back from the lane, variations in orientation, and the way some elevations lean slightly forward or slightly backward. The character of Holt's Lane is enhanced by the survival of the stone flag surface which appears to have been laid in a piecemeal fashion, complementing the organic, incremental development of the housing. This surface extends from Town End Road all the way to 24 Holt's Lane and is alas cracked and potholed in places, which is perhaps due to the fact that despite the narrowness of the lane, it is still used as an access by vehicles. The houses face directly onto the lane and in two locations large slabs of gritstone form boundaries between neighbouring houses and are interesting old details.



Holt's Lane retains a randomly laid flagged surface and an enclosed, intimate atmosphere.

On the much wider Town End Road, nos. 12-22 form the most uniform frontage in this character zone with a pleasing repetition of details such as porches and good stone boundaries with rounded coping stone which are marginally ramped where they separate the front yards. A setted track squeezes between the blank gable of 12 Town End Road and the featureless stone mass of the barn at The Maltings. The setts are a good surviving detail, although somewhat overgrown, which indicate that this yard would have been frequently accessed by horse and cart and required a durable surface. The yard itself is much less impressive, been surfaced with gravel and densely vegetated around the edges and up against the buildings. A grassy track between the site of malthouse and Maltkiln House provides access to the fields, reinforcing the close links between this character zone and the countryside. Maltkiln House has a neat round coped stone wall with matching round coped gateposts with areas of stone flagging in front of the house and its workshop. To the rear of the cottages is an unusual boundary feature – hand tooled round-headed fence posts with diamond-set timber rails which appear to be contemporary with the cottages (c.1800).

Across the street at Town End Road the round coped boundary to Croft House and its ashlar gateposts with rounded capitals complement the similar wall details across the road and ensure there is a strong definition between public and private space. At this point, the character of the street changes, however, as it becomes bounded not by walls, but the high gable ends of the barn, and cottages at Back Fold and Ramsden Place, which form a narrow single lane bottleneck between two broad sections of road. This 'pinch point' visually closes off the northern end of this character zone from the built up area of Clayton and the busy roundabout at The Wells and underpins its rural character.



Town End Road squeezes between the gable ends of the cottages which line it.



Back Fold is a unique, interesting enclosed space which is unfortunately let down by the unsympathetic footpath surfaces and the nature of some of the boundary features.

Back Fold is another organic development of cottages which creates a very interesting street scene. There is a mixture of single and two-storey cottages and offshots, development steps down from Town End Road in stages and the street space doglegs around 4-8 Back Fold which step forward from their neighbours while the cottages across the road step back slightly, which also forces the space between the cottages to become narrower. The lane then turns around the southern cottages and swings back to rejoin Town End Road. The character of this space is, however, detrimentally affected by a number of factors. Some of the alterations to the buildings make them too different from one another while the boundary features to those houses which retain them are a jumble of modern types such as block walls with flat concrete slab copings, modern stone walls with flat concrete coping (with missing sections of coping and wall), modern cast concrete openwork blocks and timber trellises. There do not appear to be any traditional or original boundary features in place along the northern stretch of Back Fold. The surfacing of the right of way and the spaces in front of the houses also degrade the historic character of the area. There is a mixture of tarmac and modern slab surfaces with the space in front of some cottages made of cement. These modern materials and their detailing, as with the boundary features, do not

complement the stone of the dwellings (where they have not been cleaned, painted or coated in render). Among this jumble is an early 20th century painted cast iron streetlight with a modern light fitting. Rounding the corner at 8 Back Fold, the street surface is wide enough to be used by vehicles. The street surface is a potholed mixture of gravel and large pieces of stone while concrete slabs have been laid as a pedestrian surface. 4-6 Back Fold have a stained modern timber fence, while 12-14 Town End Road have no boundary features as the front yards/gardens have been filled in with gravel and the space used for parking. The materials and treatment of the spaces about this mixture of listed and unlisted buildings does scant little to contribute positively to the character of the area.



The removal of traditional boundary features and the use of modern street and pedestrian surfaces can make historic areas feel quite anonymous.

Rounding the corner and returning to Town End Road, the garden area in front of the fold formed by 2, 6-8 and 10 Town End Road and 12-14 Back Fold is bounded by an array of stained timber fences. Although the boundary of these properties has changed with alterations to the shape of the road, the coherence of the group would benefit from having a stone boundary detail which was similar to other traditional boundaries found in the conservation area. 2-14 Ramsden Place is like a continuation of the row of cottages at 6-8 Town End Road, with the road occupying a space between them which is as wide as a cottage. Ramsden Place has a single track gravel surfaced entrance that runs between the two rows of cottages before opening up into a larger open area. The houses lack front boundary walls, although it is difficult to discern whether there were originally any.

South of Ramsden Place, the width of Town End Road is exaggerated by the large barn at Town Bottom Farm being set back from the road. The other side of the barn faces onto a square gravel-surfaced farmyard which is bounded by stone walls to the north and east and barns to the south and west, giving it an enclosed character. Behind the northern wall is 17-19 Town End Road, which is accessed via a stone flag footpath which branches off of Back Fold and continues past the houses across the fields to the east of the farmyard as an

unsurfaced track. The southern farmyard at Town Bottom Farm is at the other side of the lathe of farmhouse and barn. This yard retains York stone flags and setts which enhance the setting of these Listed buildings and indicate the high level of use of the space around the barn.

Character Zone 2 – Green End

The Avenue and Bradford Road form the main gateway into the conservation area and are well-used routes and hence are highly engineered to cope with traffic, indeed the Avenue was designed for motor vehicle traffic when it was laid out in 1926. Bradford Road (or *Lidget Lane* as it was previously named) is an ancient route which formed an open T-junction with Town End Road and Green End/Clayton Lane. The tight, linear pattern of development along Bradford Road and Green End reflects the fact that cottages were built on the edges of fields in order to minimise the area of agricultural land lost, and where the highway was sufficiently wide, as it is around The Wells, cottages were erected along the edges of the highway by or for landless people such as labourers, quarrymen or weavers. The Ordnance Survey Map of 1852 and an auction plan from 1873 show an island of development in the middle of the Green End-Lidget Lane-Town End Road junction. The improvement of the roads in the village was one of the priorities of the Clayton Local Board when it was established in 1866. At its first meeting the Local Board passed schemes to repair the highways and lay a solid sandstone trough at *Cockin Lane*, presumably this is one of the two troughs presently in the centre of The Wells roundabout. Additional road improvements commissioned by the Local Board were the widening of Bradford Road in 1869, the improvement of the same road in 1875 and at the same time the clearing of the development in the centre of *Town Gate* or *Clayton Gate* (now The Wells roundabout) (Brooke, 1990). The referral to the junction as Town Gate or Clayton Gate reflects its importance as an entrance and focal point to the village and the siting of public wells and later troughs at the centre of the junction give an indication of its importance to Claytonians and travellers alike. Today The Wells remains a key entrance to the conservation area and retains its open character. Unfortunately the broadness of the roads, the size of the junction, its heavy use and the unsympathetic nature of some of the modern development around it creates a strong division between Town End and Green End. There is a proliferation of signage while other features such as the modern bus shelters detract from the sense of place. At the centre of the roundabout, planting improves the appearance of the modern highway, while the troughs at the centre important surviving historic details. The cast iron street lights (perhaps

installed not long after Clayton became part of Bradford in 1930) with modern light fittings also double as electricity and telegraph poles and cut down on the amount of clutter in the vicinity of the roundabout.

The Wells are unique historical features which are today marooned in the middle of a modern roundabout. The long continuous frontage of the properties along Green End is a key characteristic of this character zone.



The street space along Bradford Road is modern with tarmac street and pedestrian surfaces with concrete kerbs and modern standard streetlights. The shape formed by the flat elevations of the buildings and the appearance of the buildings themselves form a contrast which is traditional in character. All cottages face directly onto the street apart from 226-230 Bradford Lane which stand behind small wall-enclosed gardens. A small area of flags survives in front of 230-234 Bradford Road, perhaps originally added when the cottages were a pub, *The Crown Inn*.

Green End narrows significantly as it rises and turns away from The Wells. The fronts of the buildings and original coped stone boundary walls follow the shape of the road closely and make the funnel more pronounced, particularly as the eastern side of the road has an unbroken frontage. The buildings are of a consistent two-storey height with roofs pitched parallel to the road and step up the gentle slope. The Black Bull is the only building set back from the road without a boundary wall, while the carriage entrance to the neighbouring no. 9 retains an open setted area in front of it. The shop fronts frequently project forward from the building line and lie flush

with the flat-coped boundary walls and round-headed stone gateposts which are original features of the cottages. The consistent, historic character of the buildings and boundary features does not continue into the street space which has a mixture of tarmac and cracked concrete paving tiles on its pedestrian surfaces, concrete kerbing and modern street furniture. The shape of the building line follows the sweep of the road as it heads towards Broadfolds, with the shape of the building occupied by an estate agent's and the retaining wall at Clayton Baptist Church forming the western boundary of the street space.



A small opening between 31 and 33 Green End is the entrance to a flagged footpath through the building which emerges between the gardens of the houses before passing under 14-16 Beech Grove (shown left, looking towards Beech Grove). This footpath clearly predates any of the buildings (i.e. before 1800), which have had to preserve its line. The surfacing and the nature of the buildings means that the footpath retains its original character and an old cast iron streetlight

is a sympathetic item of street furniture. The flagged pedestrian surface continues in front of the cottages along this stretch of Green End.

Clayton Lane is slightly wider than Green End and is intermittently fronted by Victorian shops and houses which face directly onto the road. The only historic features of the street are the partially concealed stone setts in front of the single storey shop building next to the nursing home. This building is next to the entrance to Tenter Hill, which is patchily surfaced with gravel and tarmac and is potholed with vegetation growing along its fringes. Around the corner, the tarmac surface improves. The traditional appearance of the long, round-coped stone boundary wall between Tenter Hill and The Avenue is let down by the compromising modernisations undertaken to the front boundaries of 2-6 Tenter Hill which are either unsuitably low wall made with non-traditional stone and coping or have been rebuilt in a non-traditional manner with planters built into the wall top.

At the other part of this character zone at School Street, Station Road and Nursery Road, the pleasing consistency of the evenly spaced gates

with round-headed gateposts along the long stone boundary wall with flat coping stones along the north side of Nursery Road is contrasted with the modern back wall and fencing of the back gardens of the properties on the site of Oak Mills. Meanwhile at School Street, the front boundary walls have been removed from all of the cottages, to the detriment of the area's character. Apart from the arrangement of the buildings and the boundary features (where these survive), the street spaces of this character zone are modern.

Character Zone 3 – Civic Clayton

The main streets through this character zone probably reflect the field pattern of the area. The routes in Civic Clayton have a much more regular delineation, and, as they were developed from the mid-19th century onwards, are relatively wide and have a regular width. Many of these routes were modernised in preparation of the expansion of Clayton following the opening of the railway in 1878.

Much of the length of Clayton Lane as it passes through this character zone is broad and fairly straight and is bounded by good stone boundaries with the buildings set back from the road. The only exceptions are 18 Clayton Lane, an empty shop; the vacant plot adjoining the library, which has a very flimsy and temporary looking timber fence; and Victoria Park, which is bounded by a utilitarian metallic fence. Good, traditional triangular coped walls can be found in front of the Library, Clayton Village Primary School (stepped) and as a continuous frontage between 20 Clayton Lane and Greenside. The former Baptist School has a stepped stone wall with chamfered ashlar copings which would have originally been surmounted by railings. The front wall to Greenside retains sections of dwarf stone walling with long chamfered ashlar copings set between square ashlar piers with bevelled heads. The railings to this boundary have been removed and the wall unsympathetically raised with courses of inappropriate stone with modern flat copings. The gateways to each of the properties fronting Clayton Lane make an important contribution to the street scene and are largely historic. The high canopies of the trees which line Clayton Lane give it a strong green and village character and makes up for the fact that many of the open spaces are concealed from view by the boundary walls. The tree line around Victoria Park is particularly consistent and gives the streets around it a pleasant green prospect.

There are two routes which branch off of the northern side of Clayton Lane. The first is the narrow footpath which is closely flanked by the triangular coped stone walls enclosing the

churchyard and the Vicarage. This high quality footpath is shrouded by trees and links Clayton Lane with The Avenue, and provides an alternative access to the Parish Church and the Vicarage, the entrance to the latter being demarked by gateposts with pyramidal ashlar capitals with a crenellated edge. The other is the wider single lane track to the dwellings at Greenside. Although the track is unfortunately surfaced in tarmac and concrete, the triangular coped boundary walls to either side are good traditional features.

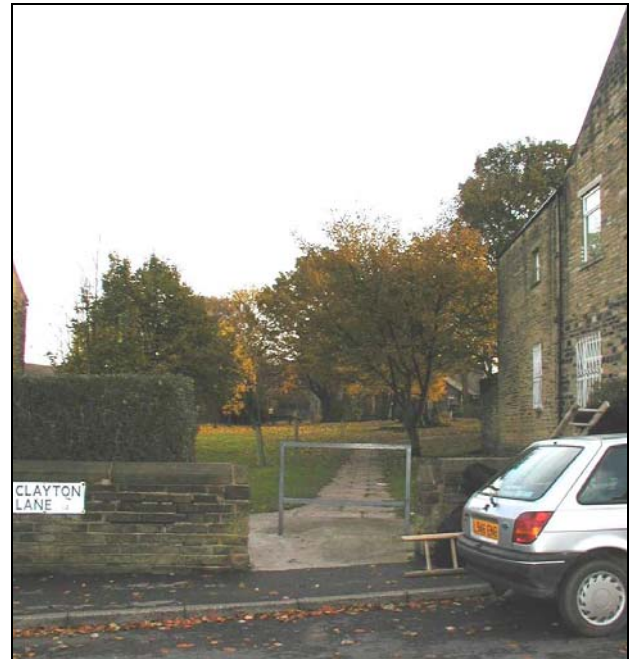


The footpath between the Parish Church and Vicarage is closely bounded by the same triangular coped boundary walls which are found along much of Clayton Lane.

Victoria Park is surrounded by roads and covers a large area, but its three entrances and network of pathways make it highly permeable. The surfacing itself is quite uneven and is inconsistent in quality and damaged in places. The main gateway at Parkside makes a positive contribution to the street scene.

The north side of School Street presents a similar character to Clayton Lane in that there is a succession of strong boundary walls and railings to the former Primary School and the Baptist Church, a line of mature trees at the Baptist Church and the buildings are generally set well back from the open road. Much of this character continues along Green End, which the churchyard overlooks. The pathway that passes through the ornate gateway of the Baptist Church links School Street with Clayton Lane/Tenter Hill/Central Place and is a particularly

well-used route before and after school hours. The tranquil green environment of the churchyard provides a pleasant setting for the footpath.



The footpath across the Baptist churchyard is convenient and well used, if somewhat modern in character.

At Henry Street, a large setted area complements the gateways and the ornate architecture of the buildings at Chrisharben Park and the former Clayton Middle School. This type of surface also hints at the one time status and heavy use of this section of road. Through the gates, the roadway at Chrisharben Park is unsurfaced and is hidden under the canopy of mature trees. The dwarf walls, stone gatepiers and iron railings give Chrisharben Park a neat, orderly air. At the southern end of the street, a narrow tarmac surfaced footpath leads to John Street and is closely bounded by the original wall to the former Clayton Middle School and the unsympathetic modern fencing to Larchmont School.



Right: the setts to the entrances of Chrisharben Park and Clayton Middle School constitute the largest expanse of historic street surfaces in the conservation area.

9. Activity

Summary of Activity

The use of the buildings and spaces in a conservation area has clear implications for the overall feel of the place. The activity taking place in an area is always in a state of flux, yet in a conservation area it is desirable to accommodate this change in a way which reuses the historic fabric as far as possible. The general shifts in activity in Clayton are:

- The collapse of much of the area's industrial and employment generating activity in the early 20th century, but at the same time the expansion of the village as a commuter settlement, which has partly offset the decline of the retail and commercial function of the village centre and supports its schools, places of worship and social institutions.
- The range of building and land uses within and just outside of the conservation area make it a vibrant, bustling place, especially as buildings which have ceased to be used for their original purpose have often been given a new lease of life through their sympathetic conversion to an appropriate new use.
- While some buildings have found new uses following a period of redundancy, a handful of buildings and spaces in the conservation area languish empty, underused or neglected.

Throughout the 19th century the range of activities in Clayton expanded significantly such that by 1900 the village contained a number of places of worship, schools, Sundays schools, a park, a railway station, a library, pubs, social clubs, shops, services and other places of business as well as the core industry of textiles in two mill complexes and a small number of farms, and stone quarrying and coal extracting concerns. However, even by the late 19th century, with the opening of the railway in 1878, Clayton had begun to establish itself as a commuter settlement.

The 20th century saw the continuation of some trends while other activities in the village experienced a sea change. The rate at which commuter dwellings were built on the edges of the village picked up pace in the early 20th century. Although 'professional men in the village' commuted to Bradford (Best Wright, n.d.) during the inter-war years, a significant proportion of working age people in Clayton were employed within the village. However, economic forces altered this set-up with the closure of Beck Mill in 1926, the closure of the last stone quarry in Clayton in 1930 and the closure of Oak Mills in 1942, which cumulatively forced a large part of the working population to find work elsewhere. While its employment function declined, the fact that the number of households in the village continued to rise meant that Clayton's religious, educational and social institutions continued to thrive and the retail and commercial function of the village centre, although reduced, is still significant.



21 Green End has been converted from a shop to a dwelling in a way which retains the shopfront details which make an important contribution to the street scene around Green End.

At the start of the 21st century, the conservation area retains two places of worship, a library, a park, a range of shops and services, a conservative club and has gained a village hall. Just outside the conservation area are two further places of worship, more shops and services, a liberal club and two schools. The range of activities within the conservation area and on its periphery brings life to the conservation area which is very much a bustling, living village centre. Some obsolete buildings such as the former Baptist School, National School and a few of the small industrial

buildings have been converted to residential use which ensures their long-term future and contribution to the character of the conservation area.

Since the draft of this assessment was written, work has begun on converting the former Middle School into apartments, while the site a vacant building and garage blocks at Tenter Hill has been redeveloped with four new houses. Similarly, a minority of the shops have been converted into dwellings after their commercial functions ceased and the retention of key shopfront details means that their contribution to the townscape is also sustained.

Although there are several examples of the successful adaptation of buildings to give them a new lease of life, a small number of buildings and spaces remain vacant or underused, most notably the vacant site to the west of the Library and a couple of structures in Victoria Park. From the point of view of the conservation area, it is necessary to conserve the overall character of the area. This entails the retention of the key buildings and spaces, the appropriate re-use of redundant buildings, and, where it would on the balance create an overall benefit to the conservation area, the demolition of buildings and the re-use of the site in an appropriate way.



The vacant (or seemingly vacant) buildings in Clayton Conservation Area range from smaller modern buildings which do not contribute to the character of the conservation area to more challenging cases such as the former Middle School and its site.

10. Conclusion and Character Specification

To safeguard the special interest of an area, Conservation Area designation aims to protect and enhance the character and appearance of the place. Many features interact to form the unique qualities of Clayton Conservation Area, things like:

- the style, form, orientation, massing, height and scale of buildings;
- the way the built structure interfaces with the spaces created;
- the width and orientation of streets;
- the colour and texture of the materials used;
- the topography and setting of the area;
- the roofscape and streetscape;
- how the area interacts with the surrounding environment;
- natural elements; and
- local detailing.

However, less physical features, such as the current uses of buildings and spaces, their condition, the amount of activity in the area and intangible ingredients such as sounds and smells are all factors in creating the identity of the core of the village of Clayton. This section highlights the elements that contribute to the character and appearance of the conservation area, summarising the information contained in the body of this document, and puts forwards the policies that will provide the framework of the protection of these features. Owners and occupiers of sites within the conservation area, prospective developers and the Council should use this to determine what constitutes appropriate change and as a basis for the future management of the area. It should be read in conjunction with the policies set out in Bradford Unitary Development Plan (see *Appendix 3*).

Clayton Conservation Area covers the historic core of this suburbanised village on the edge of the built-up area of Bradford on an elevated plateau which overlooks the semi-rural Clayton Beck valley to the north. Originally one of the twelve townships which

made up Bradford Manor, Clayton was a farming settlement concentrated around Town End. Over the 17th and 18th centuries some of these farmers diversified into the manufacture of textiles or brewing to increase their income. By the late 18th century these ‘farmer-clothiers’ and brewers had sufficient capital to build cottages for the workers and expand their involvement in these industries which had become more lucrative than farming. The construction of cottages to house weavers, brewers, quarrymen, stonemasons and miners continued until about 1830. At about this time the village had a sufficiently large population to support its own places of worship with Baptist (1830) and Methodist (1834) chapels being constructed, prompting the establishment of Clayton Parish in 1841 and the eventual construction of a church in 1851. Each place of worship had associated schools and Sunday schools. Beck Mill opened in 1845 and Oak Mills in 1870, prompting the construction of industrial housing on a larger scale and the construction of more shops and places of business in Clayton. The opening of the railway in 1878 made Bradford highly accessible and Clayton expanded as a commuter village. The resulting development in the conservation area has a rich mixture of building functions, ages and type with areas of piecemeal, organic development, and the more regular, spaciouly laid out civic buildings and commuter houses.

This section will summarise the characteristics which are common across the conservation area and then those features which vary in each of the three character zones used in some of the chapters of this assessment. For each characteristic, guidance based in planning policies will be given outlined to show how these special characteristics will be protected.

Characteristics Common to the Entire Conservation Area

Common Characteristics	Guidance
<ul style="list-style-type: none"> • Topography and setting – set on an elevated plateau on the southern side of Clayton Beck valley, with a higher bank of land to the south. The northern edge of the conservation area adjoins open fields and the urban areas of Thornton and Bradford can be seen across the valley, with the church and viaduct of Thornton and Manningham Mills key landmarks. The development outside of the conservation area to its south, east and west and the flat nature of the plateau limits views into and out of the conservation area from these directions. The development itself is mainly residential and is a mixture of late 19th century industrial housing and commuter dwellings. To the south it is possible to see the green higher slope of the valley, but at its top the modern housing at Clayton Heights and Horton Bank is prominent. 	<ol style="list-style-type: none"> 1. It is essential that the significant views and vistas into, out of and through the conservation area are respected in any development within the conservation area or affecting its setting. Applicants will be requested to provide evidence that this has been considered as part of the evaluation of the site (see Policy BH10 of the Unitary Development Plan (UDP)). 2. New development that will impact the setting of the conservation area, as being either immediately within the vicinity or clearly visible from within its confines, should echo the principles of good design set out for new build and not over dominate its form or buildings and respect important areas of green space and woodland (see Policy BH7 of the UDP).
<ul style="list-style-type: none"> • Traditional building materials – all of the buildings and boundary walls within the conservation area are constructed of locally quarried sandstone and gritstone, which serves to unify the diverse forms and create a harmonious whole. The stone is coursed horizontally and the mortar used is lime-based and is either slightly recessed or flush with the wall surface. Stone slate is the principal roofing material, although a significant minority of buildings are roofed with natural grey slate. A handful of buildings erected around the turn of the 20th century have red clay tile roofing. Painted timber was traditionally used for windows, doors, bargeboards (on later buildings) and shop fronts (with some stone elements). Painted cast iron was used for railings and gates which were attached to ashlar or plain stone gateposts and coping stones. 	<ol style="list-style-type: none"> 3. There should be a presumption in favour of retaining original materials, such as stone slate. Where the replacement of features is necessary and the traditional has survived this should be done on a like-for-like basis. Where features have been replaced by modern alternatives, the reinstatement of traditional style features constructed in traditional materials will be encouraged (see Policy BH7 of the UDP). 4. Stone cleaning should be resisted where it would interfere with the uniformity of the colour of the stone, particularly in regard to terraced properties. Advice should be sought from the conservation team before cleaning any of the stone buildings of the conservation area (See Policy BH7 of the UDP). 5. Repair and maintenance work to stone buildings within the conservation area (e.g. repointing, repairs to the roof, etc.) should be carried out in an appropriate manner. The conservation team can advise (see Policy BH7 of the UDP). 6. Any new development should make use of quality materials that reflect the interest of the area and sit harmoniously with the existing fabric and respect the uniformity in the colour and texture of the built form of the conservation area (see Policy BH7 of the UDP).

- **Setted and flagged carriageways and footpaths** these natural stone elements of streetscape are present in all three character zones. Significant isolated areas of flagged and setted surfaces survive.



7. There should be a presumption in favour of preserving the setted and flagged surfaces of the conservation area (see Policy BH11 of the Unitary Development Plan).

- **Boundary walls** – these are evident in lining roads green spaces and yards to define spaces and the line of the roads. The stone used is horizontally coursed and is surmounted by coping stones. Gateways have plain stone or ashlar gateposts and iron gates. A few key boundaries retain cast iron railings which are attached to the ashlar copings of dwarf stone walls.

8. Existing boundary walls should be retained and restored. Boundary walls constructed of stone that matches the existing should be incorporated into the design of any new development within the conservation area (see Policy BH9 of the Unitary Development Plan).



Characteristics of the Three Character Zones

Characteristic	Character Zones	Guidance
Architecture and building details      	<p>Character Zone 1: Town End</p> <p>This character zone contains a large number of early industrial cottages built between c.1770 and c.1800. The development is incremental and organic and hence there are slight variations in terms of height, orientation, height and detailing between the cottages, which are arranged in small folds or rows.</p> <p>Architecturally, the cottages are plain and flat fronted and the majority are Grade II Listed. Architectural features of the cottages include corniced chimneys, gutter shelves, dentils (sometimes moulded), eaves bands, first floor sill bands and plain stone surrounds to openings which are recessed in the wall. Windows are in mullioned rows or almost square mullioned pairs of lights. A few of the cottages were adapted from earlier vernacular style farmhouses and feature some details of the older buildings such as double chamfer mullions in recessed chamfered reveals.</p> <p>Town Bottom Farm is Grade II Listed and is the only remaining farm unit. The stone-encased, timber-framed farmhouse has a mixture of openings which are contemporary with the cottages and in the older vernacular style. The barns are typified by largely blank elevations with large arched cart entrances. Other openings are typically small and irregularly spaced and are usually dovecotes, ventilators and small lights.</p> <p>Character Zone 2: Green End</p> <p>This character zone contains a large number of cottages built between c.1800 and 1830 which are built in a linear pattern, closely following the shapes of the main thoroughfares. These cottages were developed incrementally in pairs or rows of no more than four and hence there are slight variations along the long continuous frontages.</p> <p>The cottages are architecturally similar to those at Town End. Projecting single storey shopfronts were built onto the front of some of the cottages later on in the 19th century and mostly incorporate traditional stone and timber details such as pilasters, console brackets supporting a long shallow corniced fascia, stallrisers, wide recessed doorways, and large shop windows. Similar details can be found on the shops built in the one and two storey short rows along Clayton Lane which were built around 1900. Virtually all buildings along Bradford Road and the eastern side of Green End are Grade II Listed for their special interest. The buildings at Nursery Road/School Street are contemporary with Green End and are similarly detailed.</p>	<p>9. There should be a presumption in favour of preserving all buildings within the conservation area that have been identified as contributing to the interest of the place. In addition, in any work carried out to the buildings, every effort should be made to ensure that the features that form an integral part of their design, including materials, proportions, windows, doors, shop fronts, stone details and timber details, or interesting features that testify to the evolution of the structures and are good quality in their own right, are preserved (see Policy BH9 of the Unitary Development Plan).</p> <p>10. The reinstatement of traditional features will be actively encouraged, but should be based on a historical understanding of the structure and where possible evidence of the original detail. Special attention should be paid to the design of new shop fronts: new shop fronts must demonstrate a high standard of design and be sympathetic in design and materials to the building on which they are situated (see Policy BH8 of the UDP).</p> <p>11. New development within the conservation area should reflect the predominant building form of the character zone in which it is situated. This relates to height, scale and siting. It should not over dominate the existing fabric (see Policy BH7 of the Unitary Development Plan).</p>



Character Zone 3: Civic Clayton

This character zone contains Clayton's key religious, educational, and social buildings erected from the mid-19th century onwards, plus Victoria Park, older cottage development at Broadfolds and a unique commuter development. There is a range of building styles, functions and ages.



Clayton Baptist Church, Holly Park Residential Home and the former National School are all in a decorated gothic revival style with steeply pitched grey slate roofs, tall, narrow pointed arch openings, shaped hoods over openings and trefoil, and quatrefoil openings. The former school and residential home both have long symmetrical facades with a few gable-fronted bays. The former Middle School has a mixture of gothic and vernacular revival details in its ornate northern gable with parapet and ball finials. The cast iron gates and railings which remain are particularly ornate.



Clayton Village Hall has an elegant orderly Italianate front elevation with Classical detailing and an openwork parapet with spiked ball finials which conceal the roof.



Chrisharben Park is an exuberant example of the Arts and Crafts style with diligently crafted joinery and leaded and stained glass. The entrance lodge, which is in a mock-timber frame Old English style is highly decorative and eye-catching and with the ashlar gatepiers to the cul-de-sac, forms an impressive gateway. Other examples of the Arts and Crafts style are the delicately detailed Lych Gate at Clayton Parish Church, the red brick Braemar and Inglebank at Oakleigh Road, and the pavilion at Victoria Park.



Along School Street, the gates and railings to Clayton Baptist church are in an attractive, florid gothic style, but the building itself is modern and is a good example of how creative modern design and the use of traditional natural materials can be successfully combined.

Other buildings of note include the traditional cottages and converted farmhouse at Broadfolds, the three bay houses and cottages at Greenwell Row, the Queen Anne style Conservative Club and the austere mill master's dwelling, Greenside and the stylish Queen Anne / Vernacular Revival style Long Field.



Open spaces and Natural Elements



Character Zone 1: Town End

The compact form of the cottages are mostly built up against the rights of way and few cottages have back gardens. This character zone is typified by hard enclosed spaces, which contrast with the open green fields which provide the setting.

Character Zone 2: Green End

The long linear frontages either open out into the street or are closely set behind stone boundary walls, with the spaces to the rear of the houses completely hidden from view. Only the long row at Nursery Road has significantly large front gardens. This character zone contains no green spaces, though the spaces in character zone 3 do lend an element of greenery.

Character Zone 3: Civic Clayton

Civic Clayton contains a range of public and private green spaces and a number of important trees. The churchyards at the Parish and Baptist churches are peaceful, green and have been made more open through the removal of the majority of the headstones. They contain a number of mature and younger trees; those at the Parish church are arranged in rigid lines, while those at the Baptist Church are more randomly spaced.

Victoria Park is larger than the generously proportioned churchyards and has dense rows of trees along its northern, eastern and western sides. Inside the park, the tree cover is more sparse with small clusters of evergreen planting and some isolate trees. The western end of the Park retains some of its original landscaping and is open and grassed. In the northeast corner is the bowling green while large hard surfaced play areas now cover much of the southern portion of the Park.

The houses in this character zone are set well back from the road and have neatly bounded front gardens which give the area a suburban feel. The former schools are similarly set back, but their curtilages are mostly hard surfaced.

Two large areas of greenspace appear to be ownerless and are in a state of neglect, which has invited fly-tippers to make use of the land, exacerbating the negative impact that these spaces have on the conservation area.

12. There should be a presumption against building in open areas that have been identified as contributing the character of the conservation area (see Policy BH10 of the UDP).

13. The identity of the spaces, where they have been identified as significant should be respected. This means that the treatment of the spaces should be preserved, in that green spaces should remain green and hard surfaced spaces should remain hard surfaced.



Street pattern Spaces and Permeability



Character Zone 1: Town End

Development is concentrated along and overlooks the side streets, yards and folds which branch off of Town End Road. Town End Road narrows as it passes by the gable end of Town Bottom Farm and opens up into a wider space which is exaggerated by the siting of the barn away from the road. 8 Town End Road and 2 Ramsden Place stand close together and Town End road is reduced to a single lane as it squeezes between their gables. This makes the broader, more open stretch of road to the north feel isolated from the nearby village centre.

A similar enclosed atmosphere pervades the pedestrian-only pent-up rights of way at Holt's Lane and Back Fold. Which are shaped by the positions of the buildings which open onto them. While Holt's Lane is surfaced with stone flags in a random manner, the quality of Back Fold is reduced by the modern street surfacing and the modernisation of the boundary walls and buildings which flank it.

The yards at Maltkiln House and Town Bottom Farm have narrow entrances between the buildings, but are quite open and square in shape. They have gravel surfaces and much of their ambience is derived from the character of the buildings which enclose them.

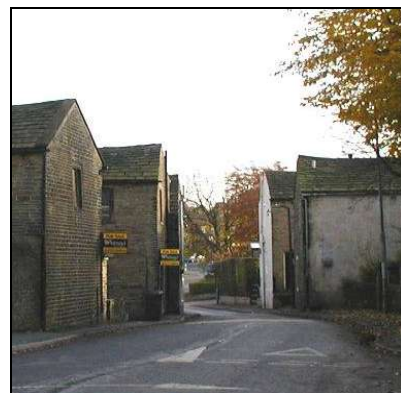
Character Zone 2: Green End

The continuous frontages of the buildings along Bradford Road and Green End make the shapes of the street spaces more pronounced. Bradford Road is straight while Green End funnels inward as it arcs and rises away from The Wells. The street surfacing and furniture along both roads is modern and is largely unsympathetic and provides a poor contrast to the historic buildings. The Wells is similarly modern and highly engineered and forms a barrier between Town End and Green End. At its centre and inaccessible from the public are two solid sandstone troughs, unique pieces of street furniture which are a reminder that this was once a place to stop at. The neglected Tenter Hill and the atmospheric flagged pathway which passes through 31-33 Green End and 17-19 Beech Grove provide alternative routes through the area.

Character Zone 3: Civic Clayton

The broad, open character of the grid of streets in this character zone is exaggerated by the way in which the buildings are set back and the number of open spaces in the area. Setts and flags around Broadfolds are the only historic street surfaces. The high quality and the consistency of the boundary features along Clayton Lane, the north side of School Street and at Chrisharben Park and the former Middle School add interest and coherence to the street scene.

14. The street layout of the conservation area is important to its character and its historic interest. Therefore the width direction and orientation of roads and paths through the area should be preserved (see Policy BH7 of the Unitary Development Plan).



11. Preservation and Enhancement

Conservation areas are complicated spaces in which many components come together to form a very definite character. However, with the progression of time alterations can occur that serve to undermine this distinctiveness or detract from the quality of the place. As has been ascertained, Clayton Conservation Area retains a bustling village centre atmosphere with significant elements of development pertaining to the village's early industrial expansion around 1800 and an earlier farm cluster. In order to ensure that the value of the place is preserved, both as a heritage asset and an attractive environment in which to live and work, it is essential that the constituents that contribute to its special interest (identified in the previous sections of this report) are protected from unsympathetic alteration. In support of this aim, conservation area designation intrinsically brings with it a number of additional legislative controls, which are complemented by policies set out by the Council in its *Unitary Development Plan* (see *Appendix 3: Legislation and Council Policies Relating to Conservation Areas*). The intent of these measures is not to stifle change in the area, which is a natural part of the life of any settlement, but to ensure that change respects or enhances the context of the place and strengthens its distinctive character and appearance.

11.1 Preservation of the Character and Appearance of Clayton 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 its *Unitary Development Plan* to control further change within the conservation area. Most importantly:

- 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 conservation area, as well as the surviving elements of its setting that are intrinsic to its rural aspect.
- In making decisions on proposed new developments within the conservation area, or affecting its setting, special attention will be paid

to the desirability of preserving its character and appearance.

These principles will form the basis of future control of the conservation area, however a number of specific factors which do not contribute to or threaten the character of Clayton Conservation Area. These are outlined in section 11.3 of this assessment along with proposals as to how these factors could be minimised. Although the Council will take the lead in producing strategies to protect what is special about Clayton, a commitment by local residents and users to work towards the same objective is indispensable, as it is they who control many of the changes that occur, especially to individual properties and spaces.

The Department of Culture Media and Sport is responsible for the listing of historic buildings which are of special architectural or historic interest. Listed Building Consent is required from The City of Bradford Metropolitan District Council for any work which affects the special character or appearance of the listed building. This can apply to internal as well as external works. More information about listed buildings is available from The City of Bradford Metropolitan District Council. There are 85 buildings protected via listed status in Clayton Conservation Area (listed in *Appendix 2* of this assessment) and merit the protection offered by the Listed Building and Conservation Areas Act 1990 which aims to preserve the character and appearance of the building when changes or alterations are being considered. It is important to note that any adverse or inappropriate changes or alterations to listed buildings in conservation areas not only affect the special character of the building, but also that of the conservation area.

There are other buildings and features within Clayton Conservation Area which, although not listed, contribute substantially to its townscape value and historic appearance. These buildings and features are subject to increased planning controls because of their location within a conservation area. That protection is based on the presumption against demolition which means that other alterations could be made to them which could damage the character of the conservation area.

In Clayton many of the listed and unlisted buildings have lost some of their historic character through the loss of original door and window details. In addition, several stone elevations have been coated with render or cleaned, but other changes that could damage the conservation area, such as the replacement of stone or slate roofs with artificial tiles, have not taken place. This is a credit to the owners of these properties who recognise the heritage value of their properties and how it relates to the character of Clayton, but some facets of what makes the area special are slowly being chipped away. Generally, many minor changes that result in a loss of character can be made to dwellings without the need for planning permission and in many cases, this has already happened.

11.2 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 full account of the character and appearance of the place and use this as the starting point of the new design, regardless of the size of the new building or extension. This will ensure that the uniqueness of the conservation area is maintained. This does not necessarily mean that development should replicate what is already there, nor that off-the-shelf 'historic' details be given to new buildings. 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 CABI (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. This ensures that new development would respect the context provided by the village of Clayton and could therefore be regarded as a progression rather than an intrusion.
- New buildings or extensions should sit happily in the pattern of existing developments and routes through and around it. Much of Clayton is typified by haphazard, organic development in clusters or short rows, often containing different types of building, though they are usually face directly onto the street, and some are set back a short distance from the road behind a front boundary wall. In the Civic

Clayton character zone, buildings are set back from the street.

- Important views and vistas within, across, into and out of the conservation area should be respected. This is particularly important in keeping key buildings and landscape features visible.
- The scale of neighbouring buildings should be respected. In Clayton, there are variations in building height according to status and function, though generally buildings are two storeys in height, although some cottages and shops have a single storey. New development should not be conspicuous by ignoring the general scale of the buildings around it.
- The materials and building techniques used should be as high quality as those used in the existing buildings. Stone buildings, stone boundary walls, iron gates and railings and stone slates and grey roof slates unite the buildings and enclosures despite the differences in style, mass, age and function of the buildings. This, coupled with the care and skill with which these structures were erected, sets the benchmark for new development in the conservation area.
- 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. These spaces have been identified in preparing this assessment.

Positive and imaginative response development will be encouraged, especially that which makes a particularly positive contribution to the public realm. Pastiche, the replication of historic features in an unimaginative way should be avoided.

11.3 Enhancement Proposals

Naturally there are some elements of the conservation area that are not conducive to the predominant historic, industrial village feel of the place and do not contribute to an understanding of its historical development. These may detract from its character and appearance or may simply not contribute to it in a positive way. The following are proposals as to how the quality and identity of the place could be strengthened by the active co-operation of the Council, developers and the local community. The proposals are listed in order of priority (most important first) as identified by members of the local community who attended the Clayton Conservation Area workshop or completed and returned comments sheets in response to the draft of this assessment:

- **Design Guidance for New Development** - much of the character of Clayton Conservation Area is derived from the organic growth of the village and the juxtaposition of different buildings. It is therefore critical that any development in the conservation area complements the qualities of the conservation area. Unsympathetic development built in recent decades has already harmed the character of the conservation area by altering its setting, while some more recent extensions to dwellings have been particularly sensitive to the original building and the wider context of the street. The Baptist Church and 12 Broadfolds are examples of how new development can enhance the character of the conservation area. Design guidance for new build, extensions or other features such as garages would ensure that new development within or on the edge of the conservation area would be sympathetic to its surroundings. The guidelines given in section 11.2 of this assessment is a starting point.
- **Re-use of Vacant Buildings** – The condition of a vacant or underused building will deteriorate much more quickly than one which is in full use. It is therefore particularly important to return a building to use when it and its site make a positive contribution to a conservation area. Clayton has already lost the Milnes and France-designed Oak Mills. Fortunately, the former Clayton Middle School, a key unlisted building which was vacant for a decade, is currently undergoing conversion to flats, while the site of the derelict garages at Tenter Hill has been redeveloped for housing. Nonetheless, a handful of vacant or underused buildings remain in the conservation area, with a concentration of such structures at Victoria Park. It is important to the wider character and

interest of the conservation area that empty buildings are re-used to guarantee their long-term future.

- **The Preservation of Original Features** - Where houses have retained traditional features such as a stone roof, panelled timber door, stone mullions, timber sash windows, or stone boundary walls, it enhances the appearance of the conservation area and maintains a vital element of consistency as well as upholding the integrity and interest of the individual buildings or small groups of buildings. Unfortunately many of the buildings in the conservation area already lack some details such as timber sash windows, while some external walls have been cleaned or coated with unsuitable renders. Article 4 (2) directions can be introduced to protect the remaining significant traditional features and details on dwellings that enhance the character and appearance of conservation areas. The Council has powers under Article 4 of the Planning (General Permitted Development Order) 1995 to control development which would normally be allowed without the need for planning permission, but which would lead to an erosion of the character and appearance of the conservation area. Article 4 (2) Directions work by removing permitted development rights from specific buildings thus allowing control over changes to elevations, boundaries, roofline or materials where they contribute to the local character. If introduced, an Article 4 (2) direction would mean that planning permission may be required for all or some of the following:
 - *Formation of a new window or door opening.*
 - *Removal or replacement of any window or door.*
 - *The replacement of painted finishes with stains on woodwork or joinery.*
 - *The addition of renders or claddings.*
 - *Painting previously unpainted stonework.*
 - *Installation of satellite dish antennae.*
 - *Addition of porches, carports and sheds.*
 - *Changes of roof materials.*
 - *Installation of roof lights.*
 - *Demolition of, or alteration to front boundary walls or railings.*
- **Street Improvements** – The historic character of the buildings and some of the open spaces is unfortunately let down in places by the appearance of the public highways which are typically surfaced with tarmac with concrete kerbstones and concrete slab pedestrian

surfaces. Some street furniture, such as bins, railings and bus shelters also detract from the sense of place. These pedestrian spaces need to be sensitively improved as they presently detract from the overall character of the conservation area.

- **Enhancement of Disused Spaces** – there are two prominent sites in the conservation area: the strip of land along The Avenue, and the greenspace between the library and the former primary school on Clayton Lane. The spaces at are both green, and the latter contains some mature trees, but both spaces serve no obvious purpose and are disused with rubbish piling up in places. The present state of these unkempt spaces is having an undesirable impact on the conservation area. While the clearing and cordoning off of these spaces might be a short-term solution, the improvement of these sites and the bringing of them into appropriate re-use is a more positive, long-term option.
- **Enhancement of Victoria Park** – This public space has become the focal point of the village since it opened in 1898 and retains some original features such as the pavilion, terrace and some of the landscaping. The additions of 1926 such as the bowling green, cenotaph and gateway have added to the Park's sense of place, but later additions such as the rugby clubhouse and its associated area of hardstanding, the vast areas of tarmac, the disused modern toilet block and the long stretches unpainted utilitarian metallic railings have all chipped away at the Park's character. Victoria Park now feels quite incoherent due to the patchwork of changes at different times. Other issues are the condition of the pedestrian surfaces and the lack of seating or other furniture in the neglected pavilion and along the bare terrace. Victoria Park could be improved to make it a more coherent space and provide a more attractive focal point to the 19th century buildings which surround it, while at the same time accommodating the range of functions that it presently does.
- **Guidance on the Repair, Upkeep and Restoration of Traditional Features** – Many buildings have had their original features replaced or repaired in a way which compromises the historic qualities and appearance of the building. The effect is particularly detrimental as many buildings form part of a group such as a short row or cluster or part of an attractive vista and this affects the integrity of its group value. Due to the irreplaceable value of original features and details, it is essential that the owners and

occupiers of properties are provided with guidance and advice on the repair, restoration and upkeep of these features and details. In the case of listed buildings, the majority of which have unsympathetic alterations which were undertaken without Listed Building Consent, the Council could consider moving forward its statutory duty to enforce the preservation of the appearance of Listed Buildings in Clayton.

10.4 Conservation Area Boundary

Many of the proposed changes to the boundary of Clayton Conservation Area are slight and have been made so that the boundary follows a logical course by following property lines (i.e. include a building and all of its curtilage), boundary walls and other physical features that are readable on the ground wherever possible. There is one large continuous extension which is proposed to the southwest of the conservation area, which, if approved, would almost double the size of the conservation area. This and the other proposed boundary changes of significance are listed below:

- **Western extension** – The conservation area already includes development ranging from the 16th century through to about 1900 and since the designation of the conservation area, the Baptist Church of 1892 was replaced with a thoughtfully designed new building. Given the range of building ages and types in the conservation area and its village centre character, it is felt that the best of the 19th century development in the centre of Clayton which shares these characteristics should be included in Clayton Conservation Area. The elements of this proposed extension are described at length in the main body of this assessment and are described here in summary form. At Tenter Hill, **Central Works** is an old workshop of c.1820 which retains much of its original character and details, while **Central House** is a later industrial building which has been converted into a dwelling. Along the northern side of Clayton Lane, the **former Baptist School** of 1870 has a long symmetrical decorated gothic façade and a steeply pitched grey slate roof and the pair of cottages next door are contemporary with it. Further along is the impressive gothic style Grade II Listed **Clayton Parish Church** of 1851 which is virtually unchanged. The **churchyard** is an important, characterful green open space which is fronted by a highly ornamental **lych gate** which is set into the triangular coped stone wall which surrounds the churchyard. A similar wall fronts the vicarage and its neighbour,

enclosing the atmospheric footpath between the church and **Vicarage**. Further west **2-4 Greenside** are externally one of the least altered pairs of early 19th century cottages in the proposed conservation area and retain mullioned five light windows, a stone roof and stone chimneys and traditional door and window details. Across the track is **Greenside**; an austere Classically influenced three bay villa with an ashlar front elevation. The original mill master's house of c.1872 retains its original appearance with an entablature projecting quoins and painted timber sash windows. The former coach house and stables are attached to the rear of the villa. Along the southern side of Clayton Lane, **1-4 Central Place** is a cluster of early and later 19th century development. 2 Central Place retains a traditional timber shopfront which is one of the highest quality and most complete examples in the proposed conservation area. Next-door, the **Library** was originally built in 1819 as a school, Sunday school and place of worship for all denominations in the village. Later converted to its present use, the main body of the building survives and is relatively unaltered externally, as is its site. Further along, the **former primary school and schoolmaster's house** is currently undergoing conversion to dwellings. This Grade II Listed building was built in 1859 and extended in 1871 and 1896, but is a pleasingly coherent whole executed in a gothic revival style which complements the church directly opposite and its long symmetrical roadside elevation is similar to that of the former Baptist school. The boundary walls and iron gates are other key features and as a whole this school site is comparable to that of Clayton Middle School, which lies within the existing conservation area. **Victoria Park** became the village's centrepiece when it opened in 1898. Some of the original layout survives, as does the Arts and Crafts style pavilion. Additions of 1926 include the bowling green and clubhouse, the cenotaph and the gateway on Parkside. **Clayton Village Hall** overlooks the Park. This Grade II Listed building was erected in 1877 as a Liberal Club. Its orderly, symmetrical Italianate architecture is unique in the proposed conservation area and adds interest to the range of impressive-looking religious, and educational buildings in this part of the village. The block bounded by Nursery Road, Station Road, School Street and Parkside contains a range of building types which are complementary to those found in the conservation area at Green End. The cottages at **6-12 School Street** and **1-17 Nursery Road** date from the early 19th century (the Nursery Road row is dated 1821) and are comparable in

appearance and detailing to the cottages found in the conservation area. Similarly the shops at **20 Nursery Road**, **1-5 Parkside** and **49-53 Station Road** retain original traditional shopfront details in timber and stone and are comparable to the shopfronts found around Green End share its busy traditional village centre atmosphere. The **Conservative Club** is dated 1892 and is in a vaguely Queen Anne style and retains much of its original appearance. The tall mass of this building occupies a prominent position on a corner overlooking the Baptist Church. Across Station Road, **46 Station Road** is a shop with ornate stonework and traditional timber detailing. Its back-to-back neighbour, **43 John Street** is similarly detailed but as been converted to a dwelling. To the west of Victoria Park, **Greenwell Row** and **32-38 Reva Syke Road** are terraces of stone built, stone roofed textile workers' cottages dating from the first half of the 19th century and standing behind traditional stone boundary walls. These cottages have much in common with those already in the conservation area at Green End and Town End. Among these cottages is **Endsleigh House**, a modest late Victorian villa which retains key details. Behind this house is another cluster of traditional cottages, **Endsleigh Place**. On Oakleigh Road, **Braemar** and **Inglebank** are a pair of large semi-detached villas which were built in 1910. Although they are built of red brick with red clay tiles roofs, the houses are well detailed and are good examples of buildings of their type and age. Across the street, **Long Field** is an attractive Queen Anne / Vernacular Revival style detached villa with coach house to the rear and a mature garden bounded by high stone boundary walls to the front. Long Field is virtually unchanged externally and is a particularly striking building.

- **Exclude Croft House, Ryefield Avenue.** Originally appearing on an 1873 plan of Clayton, this house might well have been later rebuilt as it is in a vaguely Arts and Crafts style. The house is rendered and painted white and lacks most of its original door and window details and has more in common with the modern development at Ryefield Avenue than the stone built cottages and barns around Town End.
- **Exclude 235 Bradford Road.** The cottage originally at this address was demolished c.1990 and replaced with a modern building which is of no special architectural or historic interest.

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- **Exclude Claverings, Chrisharben Park.** This modern bungalow dwelling was built in the garden of Sunnymede in the mid-to-late 20th century and is architecturally unrelated to the

historic development of the conservation area and is of no special architectural or historic interest.

Glossary of Architectural Terms

Apex	The highest, pointed part of a gable .	Buttress	A vertical mass of masonry which projects from an external wall in order to stabilise it.
Architrave	The lowest part of the entablature . The term is also commonly used to describe a moulded surround to any opening, but is usually applied to a door or window opening.	Canted	See Bay Window .
Art Deco	A style popular during the 1920s and 1930s which used modern construction methods and material in a more aesthetically conscious way than modernism.	Capital	The crowning feature or head of a column or a pilaster .
Art Nouveau	A modern style of decoration that came into existence in 1895 was a movement away from the past and was instead influenced by plant and wave forms.	Casement Window	A timber or metal frame window which is usually side hung to open inwards or outwards.
Arts and Crafts	A late 19 th and early 20 th century architectural style based on the revival of traditional crafts and natural materials.	Catslide Dormer	A dormer window whose roof is simply a lower pitched extension of the main roof.
Ashlar	Stone that has been cut into a regular square or rectangular shape to build a wall or to hide a wall made of rough stone or rubble.	Chamfer(ed) and Double Chamfer(ed)	A narrow face created when the edge of a corner in stonework or plaster is cut back at an angle, usually 45 degrees. When two corners have been cut away the stone is said to be double chamfered.
Bargeboard	Boards fixed at the gable ends of roofs to conceal and protect the ends of the roof timbers. The may project over the wall face and are frequently highly decorative.	Cill or Sill	The horizontal feature at the bottom of a window or door which throws water away from the face of the building.
Battlement	A parapet consisting of alternating upstanding pieces and indentations, often found in fortifications such as castles.	Cill Band	A projecting horizontal band which connects cills across the face of a wall. A type of Stone String .
Bay Window	A window which projects on the outside of a building. A Canted Bay Window has a flat front and angled sides.	Clasped Buttress	Two buttresses positioned on the corner of a building which stand at a right angle to each other.
Bays	The number of windows in a horizontal line across a façade.	Classical Architecture	The employment of the symmetry and system of proportioning used in Ancient Greek and Roman architecture which was revived in the Renaissance and was popular in England during the 18 th and 19 th centuries. English 'Classical' buildings have a regular appearance and symmetrical facades and might also incorporate Classical details such as an entablature at the wall top or pilasters dividing bays.
Bell Cote	A small housing for a bell or bells usually made of masonry and found at a gable.	Composite Jamb	A jamb made up of several pieces of stone.

Console	Ornamental scrolled bracket, usually in stone or timber, usually supporting a fascia , lintel , etc.	Entablature	In Classical 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.
Coped, Coping, or Tabling.	Top course of a wall, designed to prevent water from penetrating into the core of the wall. Copes can be made of any material which does not absorb water.	Fanlight	Glazed area above a doorway, designed to brighten the hallway inside.
Corbel	A projecting block which supports a parapet or beam.	Fascia	The horizontal board over a shopfront which carries the name of the shop. Can be ornamental.
Cornice	The top course of a wall or architectural member which sometimes might be moulded and/or project forward.	Fenestration	The layout of windows on an elevation of a building.
Crenellated	Like the battlements found along the top walls of castles or keeps, this type of parapet was defensive, but in later buildings was decorative.	Festoon	Carved ornament in the form of a garland of fruit or flowers that is suspended from both ends and sags in the middle. A swag.
Cruciform windows	Where windows are separated by both vertical and horizontal mullions .	Finial	A crowning decoration, usually the uppermost ornament and is therefore mostly found on gables .
Dentil	A small projecting rectangular block forming a moulding usually found under a cornice . A type of frieze decoration.	Frieze	Middle section of the entablature at the top of a wall. It can be the widest component of the entablature and be decorated.
Dormer	Any window projecting from the pitch of a roof.	Gable	The vertical part of the end wall of a building contained within the roof slope, usually triangular but can be any "roof" shape.
Dovecote	A group of openings in which pigeons or doves could nest, sometimes with an opening allowing access to the nests.	Gothic Revival Architecture	A Victorian revival of the Gothic style of architecture dating from the 12 th to 16 th centuries. Characterised by pointed arch openings and traceries windows.
Dripmould	A horizontal moulding on the side of a building designed to throw water clear of the wall.	Hammer Dressed Stone	Stone that has been hammered into a rough but regular shape such as a rectangle.
Drop Finial	A finial which projects downward rather than upward. Usually the lowest part of the feature to which it is attached. Can also be found inside arches or below the apex of a gable .	Hipped Roof	Pitched roof without gables where all sides of the roof meet at an angle.
Eaves Band	A type of projecting architrave located below dentil blocks.	Hoodmould	A moulding which extends over an opening in order to throw rain clear of it.
		Impost	Projecting feature at the top of the vertical member supporting an arch.

Italianate	A style of architecture which is an English romanticism of Italian architecture. Typical features are tall, narrow openings (often round-headed), shallow roof pitches and overhanging eaves or the appearance of there being a flat roof.	Parapet	A wall which rises above another structure such as a roof or terrace.
Jamb	The vertical part of a door or window which supports the lintel .	Pavilion Roof	A roof that is hipped at both ends.
Keyed or Keystone	The stone at the crown of an arch which is larger than the others.	Pediment	Triangular space at the top of a wall or over a doorway that looks like a gable. Sometimes contains decoration.
Kneeler	Stone at the end of the coping at the gable end of a roof which projects over the wall below. Usually moulded or carved.	Picturesque	Asymmetrically composed buildings of the late 18 th and 19 th centuries, often executed in another architectural style such as Italianate , Castellated or Cottage .
Lintel	Horizontal beam bridging an opening in a wall.	Pilaster	An upright architectural member that is rectangular in plan and is structurally a pier but architecturally treated as a column and that usually projects a third of its width or less from the wall.
Margins	The margins frame an opening; the collective name for the cill , jamb s and lintel .	Plain Stone	Stone dressings with smooth faces and squared corners.
Moulding	The profile given to any feature which projects from a wall.	Plat Band	A projecting stone string usually found between the floor s of a building.
Modillion	A small bracket, sometimes scrolled, set at regular intervals underneath a cornice . A decorative type of dentil .	Quatrefoil	A foil is a leaf shape formed by the cusping of a circle in tracery . A quatrefoil is made up of four such cusped circles.
Mullion	A slender vertical member that forms a division between units of a window, door, or screen, usually made of stone.	Queen Anne	An English style of architecture mainly from the early 18 th century which was influenced by the tall ornate houses of Dutch merchants. This style is typified by irregular and unsymmetrical facades and prominent gables .
Ogee	A double curve shape composed of two curves in opposite directions (concave to convex) without a break; used on both roofs and arches and as a profile on mouldings .	Quoins	The stone blocks on the outside corner of a building which are usually differentiated from the adjoining walls by material, texture, colour, size, or projection.
Old English	A modern architectural style which mimics the timber framework of a 16 th century building.	Reveal	The inward plane of a door or window opening between the edge of the external wall and the window or doorframe.
Openwork	Describes a section of wall or parapet where the decoration incorporates openings as part of its pattern.	Saddlestone	The stone at the apex of a gable .
Oriel	A bay window which projects from an upper floor only. Usually supported by corbels .		

Sash Window	A window which opens by sliding. Can be top or side hung.	Transom	A horizontal bar of stone or wood which separates a window from a window below it or a fanlight from a door opening.
Segmental Arch	An arch whose shape is a section or part of a circle.	Trefoil	As a quatrefoil , but with three cusps instead of four.
Shouldered	Shouldering is where the top inside corners or an opening are indented	Tympanum	The area enclosed by mouldings of a pediment or the lintel of a doorway and the arch above it, often richly carved or decorated.
Sill (Band)	See cill (band) .	Vernacular	A traditional style of building peculiar to a locality built often without an architect; a building which reflects its use and status rather than any particular architectural style. Made of local materials and purpose built by local craftsmen.
Soffit	The underside or lining beneath an overhanging roof.	Vernacular Revival	A late Victorian revival of the Vernacular style which used motifs such as rows of mullioned or cruciform casement windows, shaped kneelers , chamfered openings, drip moulds , hood moulds and coped roofs.
Spandrel	The triangular shape contained by the side of an arch, a horizontal line drawn through its crown (the highest part of the arch) and a vertical line on the end of the span (the lowest part of the arch).		
Stallriser	The panel below the cill of a shopfront.		
Stone String	A shallow projecting moulding carried across a façade.		
Tracery	An ornamental pattern of stonework supporting the glazing in a Gothic window.		

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Appendix 1:

Map of Clayton Conservation Area



Appendix 2:

List Descriptions of Listed Buildings in Clayton Conservation Area

Appendix 2: List Descriptions of Listed Buildings in Clayton Conservation Area

Grade II

The Avenue

Church of St John the Baptist,

Circa 1890. Ashlar faced. Tall nave with clerestory, low aisles and transepts, chancel. Square tower at west end with clasping buttresses. Reticulated and panel tracery windows with drip moulds. Tower has 2 light belfry openings. Crenellated parapets, large reticulated west windows to gable ends of the aisles. The location of the church and the feature of the tower make St John's the dominant feature of the townscape.

Back Fold

Nos. 7 to 13 (odd)

Includes: Nos. 7-13 Town End Road, Clayton, Bradford 14.

Row of four cottages. Circa 1800-20. Sandstone "brick". Stone slate roofs, corniced chimneys. Block brackets to eaves. Squared surround windows, formerly 2 light square mullion. Squared jamb doorways. Included for group value.

Bradford Road (north side)

Nos. 224 to 230 (even)

Two-storey row of cottages appearing as one block and dated 1815. Thin sandstone "bricks", first floor sill band. Block brackets to eaves of stone slate roof, with central chimney stack. No 226 retains 3 light square mullion, flush framed windows; mullions removed on No 228. Recessed entrance to No 224. The doorway of No 230 adjoins but with lower set lintel. Originally probably a pair of cottages.

Bradford Road (north side)

Nos. 232 to 240 (even)

Circa 1815, two-storey row of sandstone "brick" cottages. First floor sill band. Nos. 238 and 240 stepped slightly higher. Block brackets to eaves of stone slate roof. Stone chimneys. Two light flush framed, square mullion windows to both floors and single light over plain doorways.

Bradford Road (south side)

Nos. 237 to 245 (odd)

Row of 5 cottages. Late C18, converted C1820, altered late C20. Sandstone "brick" with ashlar dressings and stone slate roofs. 3 stone stacks. 2 storey. Nos. 237 and 239, former double fronted house converted to 2 cottages with the upper floor rebuilt and large flush quoins. 2 central C20 doors flanked by 2-light windows, above 2 small central windows flanked by 2-light windows. Nos. 241 to 243 each have single doorways with painted flush ashlar surrounds. Nos. 241 and 243 have single 2-light windows in similar surrounds, with similar single windows above. No. 245 has single light window to each floor. Gable wall, to Green End has 2-light window to each floor both with painted flush ashlar surrounds.

Broadfolds (south side)

Nos. 2 to 6 (even) and No. 10 (Broadfolds)

Two-storey L plan block of cottages, now as three properties. Circa 1800, sandstone "brick" with stone slate roofs. Nos. 2 and 4 have 2 light square mullion flush framed windows on both floors. Nos. 6 and 10 slightly later build with first floor sill band to single light framed windows and 3 light square mullion windows intact to the ground floor of No. 6.

Broadfolds (north side)

Nos. 1, 3 and 5

Farmhouse, now 3 cottages. 1649 rebuilt C1790 altered late C20. Sandstone "brick" broad front with stone slate roofs and corniced chimneys. 2 storey. Street front has two 3-light and two 2-light square mullion windows with flush ashlar surrounds on both floors. Plain doorway with frieze inscribed "T H over 1790" and incorporating earlier panel "I R M over 1649". Rear elevation has similar fenestration with addition of a double transomed stair light.

Clayton Lane

Clayton Village Primary School

Former National School. c.1860, with additions 1871 and 1895, and C20 alterations. Decorated Gothic style. Rock-faced stone, with ashlar dressings and slate roofs. Shouldered ridge and side wall stacks, reduced. Plinth, ground floor sill band, coped gables. Additions have simpler detailing. Smaller windows have stone mullions and pointed arches. Symmetrical front has central buttress and shouldered blind gable topped with a gabled single bellcote. On each side, two 3-light traceried windows with 4-centred arches. Beyond, single steeply gabled porches, each with a pointed arched doorway with hoodmould, that to left blocked. Each return has a small, two-light window. Projecting gabled wings have each a single buttress and a traceried two-light window. Left return has basement with a blank centre flanked by single shouldered doorways, and to left, two 2-light windows. Above, a central through-eaves dormer with 3-light pointed arch window, flanked to left by two small two-light windows and to right by a 3-light window. Return has similar 3-light window. School house, adjoining right return, has double gabled front with central C20 door in original shouldered opening, and single small window above. Left wing has canted stone bay window with hipped roof, and stepped 3-light pointed arch windows on each side. Outer gable has 3-light traceried window. Entrance range, date 1895, set crosswise, with hipped roof. Projecting central gabled porch with shouldered doorway and overlight, flanked to left by small 2-light window and to right by similar single and 2-light windows. Each return has a 2-light window. Left of the hall range, an earlier shouldered doorway. Additional range, to right, has four small 2-light windows.

INTERIOR: Hall has arch-braced roof on corbels, partly ceiled, and classrooms have similar roofs, fully ceiled late C20. C19 glazed partitions. Some C20 partitioning in classrooms.

OUTSIDE: Rock-faced stone boundary wall with ramped gabled coping encloses the site. 3 single gateways with original gates and chamfered round headed stone gatepiers with Celtic crosses.

Green End

Nos. 1 to 5 (odd)

Block of circa 1800-20 sandstone "brick" cottages at right angles to road, and back to back with Bradford Road cottages. Stone slate roofs, corniced chimneys. Two light square mullion windows in squared frames. Square jamb doorways. Included for group value.

Green End

No. 7 and The Black Bull Public House

Circa 1800-30. Sandstone brick single bay cottage and 2 bay public house. The cottage is slightly

recessed from building line. Plat band to public house. Stone slate roofs, corniced chimneys. Two light square mullion windows in squared frames. Public house doorway has wooden pilaster strips with console heads supporting shallow cornice. Included for group value.

Green End

Nos. 15 to 19 (odd)

Circa 1820 group of sandstone "brick" cottages. Stone slate roofs, corniced chimneys. No. 15 projects with first floor sill band. Three light square mullion windows, some altered, in squared frames. Squared jamb doorways. Built out shop front to No. 19. No. 15 has good moulded cast iron rainwater head. Included for group value.

Green End

Nos. 21 to 39 (odd)

Circa 1820 row of sandstone "brick" cottages following curve of road and built as 2 ranges. Stone slate roofs with corniced chimneys. Two light square mullion windows in squared frames. Squared jamb doorways. Included for group value.

Holt's Lane

Nos. 8 to 16 (even)

Late C18 sandstone "brick" cottage row. No. 12 with plaque inscribed "T H 1770". Stone slate roofs, saddlestone and prominent kneeler to No. 16. Three-light square mullion windows in squared surrounds with single lights over doorways. Some mullions removed. Door set in squared jambs.

Holt's Lane

Nos. 18 and 20

No. 18 an early C19 infill of cottage row. No. 20 late C18 sandstone "brick" with stone slate roofs. Two-light square mullion windows in squared surrounds to No. 18. No. 20 has blind 3-light square mullion window on first floor, the outer lights unusual in being round-headed, squared surround. Single light ground-floor window. Squared jamb doorway.

Holt's Lane

Nos. 22 and 24

Circa 1800 pair of cottages at end of terrace. Sandstone "brick" with first floor sill band. Stone slate roof with block brackets to eaves. Corniced chimneys. No. 22 has plain squared surround windows and first floor central blind round-headed panel. Doorway with squared jambs and shallow flat stone hood. No. 24 has 2-light square mullion windows in squared surrounds. Squared jamb doorway with cornice hood on consoles.

Reva Syke Road

Clayton Village Hall

Circa 1870 former Mechanics Institute. A dignified Italianate elevation with pedimented centre break.

Graded sandstone "bricks", rusticated quoin pilasters. Impost string linking archivolt arches of ground floor windows; moulded first floor sill course. Pulvinated frieze and moulded cornice to central first floor window. Moulded main cornice and parapet with sections of interlaced balustrading. Spiked ball finials crowning parapet. Pilastered doorway with pulvinated frieze and moulded cornice.

Town End Road

Town Bottom Farmhouse and adjoining barn to east

C16 timber framed farmhouse, cased in gritstone C17 and altered and partly refaced circa 1800. Long range at right angle to road. Two-storeys, gritstone and thin sandstone "bricks", partly dry walled. Stone slate roof with saddlestones including barn at east end. Corniced chimneys. Three light square mullion windows and 2 light square mullion one inserted to right hand on ground floor. Barn projects to south at east end. To rear of farmhouse 2 windows with wooden lintels but with later square mullions, drip moulds over. Further windows with quoined surround and drip mould. Interior has wall posts of timber frame encased in plaster, tie beams of roof trusses partly exposed.

Town End Road

Barn to north of Town Bottom Farmhouse fronting road

Late C18 barn on substantial scale, sandstone "brick" with stone slate roof, block bracketed eaves, Victorian shaped finial ventilators on ridge. Partly blocked barn portal with dovecot above and central single block round-headed light. Squared surround openings.

Town End Road

No. 2

Part of same block as Nos 12 and 14 Back Fold. Two-storey small house of sandstone "brick" with flush quoins. Stone slate roof with saddlestones and prominent kneelers. Date plaque in west gable end inscribed I.C.S. 1752. Squared surround windows, the mullions removed. Squared jamb doorway. Included for group value.

Town End Road

Nos. 6 and 8

Late C18 pair of sandstone "brick" cottages with stone slate roofs, corniced chimneys. Two light, former 4 light, square mullion windows and 2 single lights to first floor of No. 6, all in squared surrounds. Squared jamb doorways.

Town End Road

No. 10

Includes No. 2 Back Fold. Late C18 cottage range. Two-storeys, sandstone "brick" with flush quoins.

Stone slate roof with corniced chimneys. Single and former 2 light square mullion windows all in squared surrounds. Squared jamb doorways. Included for group value.

Town End Road

Back Fold (Nos. 1, 3 and 5)

Circa 1800 cottage row. Two-storeys, sandstone "brick" with stone slate roofs, corniced chimneys. Block brackets to eaves. Two light square mullion windows in squared surrounds. Squared jamb doorways. Included for group value.

Town End Road

Back Fold (Nos. 7 to 13 (odd))

Circa 1800-20 sandstone "brick" cottage row. Stone slate roofs, corniced chimneys. Block brackets to eaves. Squared surround windows, formerly 2 light square mullion. Squared jamb doorways. Included for group value.

Town End Road

Back Fold (Nos. 17 and 19)

Dwelling of C17 or early C18 origin altered and extended as 2 cottages circa 1800. Two-storeys, thin sandstone "bricks" to No. 17, standard size to No. 19. Stone slate roofs, saddlestones to No. 17. Red brick chimneys, apparently early C19 and therefore unique in this part of Bradford area. No. 17 has 5 light chamfered mullion windows on first floor with drip mould over, side lights added circa 1800. Similar ground floor window, 2 mullions removed. Chamfered doorway to left hand with rounded corners to large lintel. No. 19 has 4 light square mullion windows to both floors and squared jamb doorway. The pair face the north yard of Town Bottom Farm.

Town End Road

Back Fold (Nos. 12 and 14)

Part of same block as No. 2 Town End Road. Late C18 cottage pair, perhaps a partial rebuild of No. 2. Two-storeys, sandstone "brick" with stone slate roofs, corniced chimneys. No. 12 has saddlestone to gable end with kneeler similar to No. 2. Console brackets to eaves. Two light square mullion windows with squared surrounds. Squared jamb doorways.

Town End Road

Ramsden Place (Nos. 1, 3 and 5)

Circa 1800 cottage row. Two-storeys, sandstone "brick" with stone slate roofs, corniced chimneys. Two light square mullion windows in squared surrounds. Squared jamb doorways. Included for group value.

Town End Road

Ramsden Place (Nos. 2 and 4)

Late C17 or early C18 farmhouse divided into cottage circa 1800. Two-storeys, gritstone with rendered facing. Stone slate roof with corniced chimneys. No. 2 has single light squared surround windows but No. 4 retains elements of original fenestration. The first floor has 2 light, former 4 light, chamfered mullion window and small 2 light window to right. The ground floor has 3 light former 6 light, chamfered mullion window. The doorway to left hand has boldly modelled, ogee shaped chamfer to the lintel rising to a star point in the centre. Large quoined surround.

Town End Road

Ramsden Place (Nos.6 to 14 (even))

Circa 1800-20 partly stepped cottage row. Sandstone "brick" with stone slate roofs, corniced chimneys. Two light square mullion windows with single lights over doorways, all in squared surrounds. Squared jamb doorways.

Town End Road

Nos. 12 to 22 (even and Maltkiln House)

Circa 1820 row of cottages associated with former maltings. Maltkiln House standing at right angle to rear. Two-storeys, sandstone "brick" row with sill band to first floor. Stone slate roofs, corniced chimneys. Block brackets to eaves. Squared surround windows, formerly of 3 square mullion lights, a few intact. Stone slate roofed porches. Maltkiln House to rear, of circa 1800, is of 2-storeys, sandstone "brick" with stone slate roof, corniced chimneys. Console brackets to eaves. The north front is rendered. Three light square mullion windows in squared surrounds. Mullion-transom stair light to north elevation. To south, facing yard in angle with cottage row, is an external stone staircase to first floor. Included for interest as group of vernacular buildings.



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:

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.

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.