



Ilkley

CONSERVATION AREA ASSESSMENT

MARCH 2002

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Introduction

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 Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990). Ilkley was designated as a Conservation Area in 1971, the area then considerably extended in March 1982, and is now one of 56 in the Bradford district. Located some 16 miles north-west of Bradford, Ilkley is a town with historic origins and its own unique character. The conservation area encompasses the development of Ilkley from Roman origins, through surviving Medieval elements to the main period of growth in the second half of the 19th and early 20th centuries.

The relationship between buildings and spaces within conservation areas creates a unique environment, which provides a strong sense of identity and familiarity for residents, and an irreplaceable part of our local, regional and national heritage. It is the responsibility of the local planning authority to designate conservation areas, which brings a general control over the demolition of unlisted buildings, strengthens controls over minor development and makes special provision for the protection of trees. The objective of these measures is to provide for the preservation of the essential character and appearance of the area, in order to maintain or improve its environmental quality and safeguard local distinctiveness and sense of place, within a framework of controlled and positive management of change.

City of Bradford Metropolitan District Council has prepared this assessment (March 2002) in order to fulfil their statutory duties under the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990. Section 69 (2) of this act places a duty on the local authority to review its conservation areas from time to time, and Section 71 to formulate and publish proposals for their preservation and enhancement. The principal objectives of the document are to:

- *Define and record the special interest of Ilkley conservation area;*
- *To ensure that the boundary of the conservation area reflects the area of special interest ; and*
- *Assess the action that may be necessary to safeguard this special interest.*

It is however, not intended to be wholly comprehensive in its content and failure to mention any particular building, feature or space should not be assumed to imply that they are of no interest. This assessment should be read in conjunction with the Bradford Unitary Development Plan and national policy guidance, particularly Planning Policy Guidance Note 15 (PPG15): Planning and the Historic Environment. These documents provide more detailed information on local and national policy relating to conservation areas.



Parish Ghyll Road

Ilkley Conservation Area is very large (over 650 hectares) and, in terms of the character and quality of its component townscapes, very diverse. As a result, identifying a single strategy for its preservation and enhancement has been difficult, since there are different objectives within the various component parts. The existing Conservation Area Statement is brief and of limited value in understanding the town's history and the historical inter-relationship of past phases in its growth. The absence of clear objectives for enhancement has sometimes made it difficult to deal with planning applications.

However, if the Conservation Area is broken down into the following component parts - each reflecting the important phases in the evolution of the town - distinctive qualities can be highlighted, and a strategy for enhancement and preservation set out based on the individual characteristics and historical importance of each of those component areas begins to emerge.

The identified component areas are:

1. THE ROMAN CORE

Ilkley's origins at the Fort, Parish Church and Manor House.

2. THE SHOPPING CENTRE

Focused around the axes of The Grove and Brook Street.

3. THE SPA TOWN

Evolved around the former hydrotherapy establishments and their grounds.

4. THE RAILWAY TOWN

The station and the community of workers houses beyond.

5. THE VICTORIAN SUBURBS

Residential streets and terraces south and west of The Grove.

6. THE RESIDENTIAL EXPANSION

Victorian and Edwardian expansion of the affluent residential area.

History and Archaeology

The medieval village and 19th-century town of Ilkley was constructed on one of the most important Roman sites in West Yorkshire. The settlement was founded by the Brigantes above the flood plain of the Wharfe. A fort was built here in the 1st century AD to guard a junction in the Roman road system, at the point where a north-south route, across the Wharfe, met one of the main east-west trans-Pennine roads, from Ribchester to York. At that junction a civilian settlement, or vicus, also developed, principally along the east-west road, now approximately the line of The Grove, and was known as Olicana. Discoveries of Roman remains have been recorded at Ilkley from the 16th century onwards, and some of these finds can be seen in the Manor House Museum, which occupies part of the fort area. The only upstanding Roman masonry is a stretch of the western fort wall behind the Museum, though the extent of the fort is partially visible as a modified earthwork. The site of the fort is a Scheduled Ancient Monument.

In post-Roman times part of the fort area became a Christian burial ground: so much is evident from the exceptionally fine Anglo-Saxon crosses which formerly stood in various parts of the churchyard, but were later brought together on the south side and have now been housed in the parish church tower.



They date to the 9th century. A stone church may have existed there by that date, as two Roman altars, also preserved in the church, had been recut to form Anglo-Saxon doorway or window lintels. By the 10th century, Ilkley was part of the Archbishop of York's Wharfedale estates, centred on Otley; it may have been part of that estate since the late 7th century. The archbishops appear to have lost most of Ilkley to other landowners in the late 10th century, and the church and priest recorded there in 1086 are likely to have belonged to the Norman lord William de Percy.

It is probable that the Anglo-Saxon and Norman manorial halls were also located on the fort site. They were certainly there during the 13th and 14th centuries, as remains of medieval structures have been found built out of the Roman walls to the north of the Manor House Museum: these include a stone latrine, indicative of manorial status. The earliest part of the present 'Manor House', dating probably to the 14th century, also belonged to this group of buildings, though the rest of the structure was evidently demolished during rebuilding works of the 16th and 17th centuries, when the 'Manor House' reached its present form. The nearby parish church is presumably also on the site of its Anglo-Saxon predecessor. It was largely rebuilt in the 15th century, though it incorporates a south doorway of 13th-century date.

The nave was lengthened and the eastern parts of the church were rebuilt in 1861.

Both medieval manor house and church made extensive use of the Roman building materials available, and the same is true of the medieval and later farmhouses and outbuildings, often single-storey buildings with masonry walls and thatched roofs. These survived until Ilkley's development as a spa town in the later 19th century. The medieval settlement lay near the manor house and church, on both sides of what is now Church Street, and this is the only part of the present town where a significant number of 18th and early 19th-century buildings survive. They include, on the north side, the Mallard Inn, dated 1709, and beyond the western end of the old village, the Grammar School of 1635. On the south side of the street, the Box Tree is an early 18th-century farmhouse.



Old Grammar School, 1637

Other farmhouses and cottages extended along what is now Brook Street south of its junction with Church Street, along both sides of the stream that flowed down Mill Ghyll. This was one of the routeways to the common pastures of Ilkley Moor, and also the location of the manorial water corn mill, first recorded in the early 13th century. Another routeway, further west, emerged into Green Lane, a lane parallel to Church Street which followed a stretch of the Roman road and was later transformed into The Grove.

Ilkley had developed little beyond this framework by the mid-19th century. It was still largely an agricultural community, with an involvement in textiles. It had had a fulling mill since at least 1378, when the Poll Tax recorded two 'walkers' or fullers. Their water-powered mill was presumably located in Mill Ghyll, near the corn mill, and may later have been transformed into one of the two corn mills. The stone quarries on the edge of Ilkley Moor

represented another industry, and the map shows the haul roads to Hanging Stones quarries, running through the common pastures called the Cow Pasture, occupying the line later taken by Cowpasture Road. These routeways and lanes, together with Bridge Lane leading to the 17th-century bridge across the Wharfe, created the basic planning frame for the phenomenal expansion of Ilkley in the 1860s.

The expansion was founded on a different industry; one based on the curative qualities of the water, which issued from the ground at White Wells, south of the conservation area. The Middletons, the principal landowners and lords of the manor developed the wells as a spa, during the 18th century, and this establishment seems to have been well visited, mainly from the surrounding urban areas, by the 1820s. It led to the appearance of over 30 lodging houses by 1829, the year when the Charitable Institution baths were erected next to White Wells. To accommodate visitors a large new inn called the Lister Arms was built on Church Street in 1825; and to facilitate their journeys, a carriage and donkey hiring business was set up in Bridge Lane: the steps formerly leading up to this establishment are still extant. In the 1831 census nearly a quarter of the recorded population comprised visitors.

Development outside the old village areas was, however, slow. Dixon's Hall was built off what became Wells Road in the 1820s. The site of an early cotton mill was used for the erection of the stables and lodge to Wells House (later Bradford and Ilkley Community College) in 1856. The Grove Hospital was constructed in 1862. Some building land was released in 1858 when the Cow Pasture was enclosed: Craiglands, Troutbeck and Rockwood House were erected soon afterwards; but the Middletons were unwilling to release land. The triggers for rapid development were twofold: the coming of the railway to Ilkley in 1865, and the first major land sales by the Middletons in 1867. The town centre was rapidly developed, and after a slump during the 1880s, further significant development shaped the present conservation area during the 1890s and early 1900s, most development occurring on the flanks of the Moor and to the west of the centre.

The Setting of Ilkley in the Landscape

PPG 15 states that *“it is the quality and interest of areas, rather than that of individual buildings, which should be the prime consideration in identifying conservation areas”* (para 4.2). The established site of Ilkley is to the south of the River Wharfe, elevated above the flood plain. The bulk of Ilkley Moor dominates the town, almost casting it in shadow. The ever visible Moor reiterates Ilkley’s rural setting, and contributes much to the individuality of the place. The spread of the town up the flanks of the Moor both lends it much character and affords splendid views north. Ilkley only expanded north of the river in the 20th century with sales of land and the development of the Middleton residential areas. Until this time, north of the river was meadow land, with woods to the steeper slopes, a more gentle landscape than that of Ilkley Moor. The predominantly green vista remains and climbs to the higher heather moorland of Denton and Langbar Moors and Round Hill, providing sweeping views for much of Ilkley’s suburbs.

At the heart of Ilkley, the open churchyard and adjacent gardens enable views northwards across the river to Middleton and beyond, and provide the opportunity to stand back and appreciate both the church and buildings around the Brook Street junction. The view up Brook Street is typical of the commercial centre of the town, being bustling, but also dominated by imposing buildings, and with the backdrop of the Moor with leafy suburbs on its flanks. The tower of Wells Court is intrusive by scale and materials on this vista, and care must be taken that any future development is not so intrusive.

The view along The Grove from Brook Street is equally typical, with broad pavements, parades of shops, some retaining glazed canopies, trees and distinctive buildings. The spire of the United Reformed Church is especially prominent.

Throughout the residential areas, open spaces are prevalent, either in the form of ‘romantic’ rocky wooded ghylls such as Spence’s Garden on Grove Road and that on Wells Walk (Mill Ghyll), or more formal public parks, with lawns, planting and trees. These break up the built areas, and towards the Moor edge, blur the divide between urban and open countryside. The tree cover enhances that in private gardens, and areas of woodland within the suburbs, such as that opposite St Margaret’s Terrace, and gives the resounding impression of greenery and dignity.

The overall impression of open spaces is that they are well cared for and enhance the town. Whilst the topography means that the surrounding countryside can invariably be seen, the public spaces reinforce the natural influence on the town.

The Character

i) The Roman Core

The section of the Conservation Area centred on the above also includes substantial areas of open space to the north (Riverside Gardens) which are vital in marking the site of the fort and providing a setting for the Parish Church. Listed shops at Nos.10 - 18 Church Street date from the 18th century and provide a contrasting urban foreground to views of the Church from the south and west. Church Street and nearby Bridge Street contain other cottages, pubs and workshops which mark the historic centre of the Roman settlement of Olicana as it evolved through the medieval period. They contain fine traditional features, but have been marred by unsympathetic alterations at the rear.

Church Street Junction: the road lies close to the church, with the churchyard bounded by a low stone wall constructed in 1849. At the junction with New Brook Street, curving low-walled flowerbeds add a vibrant dash of colour in the summer. Seats within a paved area now occupy the site of the Wheatsheaf public house (demolished c.1965). The church is set within neat clipped lawns and bounded on the north side by a row of mature trees (horse chestnuts and maple). The many historic and characterful gravestones were sadly removed in the 1960s. From the vantage of this point the broad sweep of grassed parkland leading down to the tree-fringed edge of the River Wharfe provides an important recreational facility and visual amenity to this part of the CA. At the east end of the Riverside

Gardens is a memorial stone recording that the grounds were provided by public subscription 'in memory of the Ilkley residents who made the supreme sacrifice in the Second World War 1939-1945'. The gate piers at the entrance to the Riverside Gardens bear the dates 1939 and 1945, next to the single-span riveted iron-girder bridge that carries New Brook Street. A shield plaque on the decorative wrought- and cast-iron parapet records that the bridge was completed in 1904 designed by James B. Fraser, architect and engineer of Leeds. Its battlement abutments provide recessed seating. On both sides of the riverbank, a sandy bank provides access to the shallow river popular with children in the summer. A footpath along the river leads to Ilkley Bridge (just outside the Conservation Area) which is a Scheduled Ancient Monument. It is a fine three-span stone-arched bridge built in the late 17th century replacing an earlier bridge swept away in the floods that once plagued the river.

Church Street (north side): the Parish Church of All Saints is an attractive building, of characteristic Dales style, with its squat tower and low, broad roofs over the nave and aisle. The west tower is constructed in two stages from large ashlar gritstone blocks with angle buttresses. Its clock face is below the Gothic pointed-arched belfry window, with a battlement parapet and crocketed finials (renewed) typical of the late 15th century in the County. The south aisle and porch is a Victorian restoration but the 16th century clerestory of the nave appears to retain its original fabric. The fine

13th-century south doorway, with two orders of dogtooth ornament set in a cable-moulded surround, leads into the church. Butting up against the churchyard is an interesting row of 18th-century cottages with a taller gable-fronted building dated 1895. Flat-faced mullion windows survive over an archway leading to the Manor House Museum. On the northern end of the passage large corner stones (quoins) and battered walling suggest older origins.

Castle Yard: small stone setts, in the passage, give way to larger setts with a raised stone-flagged seating area to the front of the Manor House. Listed Grade I, it is a particularly fine example of Elizabethan domestic architecture but with earlier medieval fabric. Its mullion windows with leaded lights add an authentic 'old-world' feel to this part of the CA. The careful use of natural materials enhance the space and its ambience. It is a peaceful setting that backs onto the grassed area of the Roman fort site. This is only marred by a number of unsightly and incremental extensions to the rear of the Church Street properties, which require careful control and future improvement.



The Manor House

Church Street (north side): as the street slopes down the hill there is another 18th-century range of buildings with a square-headed passageway between the pair of shops. Below them is The Mallard, a low two-storey 17th-century stone farmhouse with chamfered mullion windows either side of a central door dated 1709, with an oval window above. It has a central chimneystack for back-to-back fireplaces. Early 20th century buildings are aligned to the curve of the street at its junction with Bridge Lane. The relationship between the buildings to this side of Church Street is very strong, resulting in a strong townscape illustrating simple vernacular details, and the piecemeal development of this time.



Church Street

Bridge Lane: opposite Glovers Garage, with its Edwardian mock timber framing and white rendered gables (red tiled roof), is an ancient stone wall and a flight of stone steps. These originally led up to the front door of 'Donkey Jackson's' old thatched cottage, from where visitors were taken to White Wells on donkeys. The allotments behind the wall are on the site of Old Donkey House, a former thatched single-storey hall-house with a stone-slatted two-storey 17th century cross-wing. Castle Hill interrupts the lane, its stone setted road leading up to the 'Manor House'. Numbers 14 and 16 Bridge Lane (Castle House) were formerly a single three-storey house of c. 1740. It is a listed building and has an impressive Baroque doorcase with pediment, triple keystone and Gibbs surround and is the most important building on the street, though its symmetry has been marred by the inserted doorway to No.14 and insensitive replacement windows.

Church Street (south side): opposite Bridge Lane stands another listed building, The Box Tree Restaurant (no. 37). Originally a Queen Anne farmhouse c. 1710 it has a fine doorcase with eared architrave and pediment. From here a good view of Church Street, as it curves uphill, can be obtained. Contrasting with the modest domestic scale of its neighbours, The Arcade rises higher, with a tower carried above its arched entrance infilled with a wrought-iron fanlight. Built c.1895 it provided a shopping arcade, top-lit with a glazed roof carried on filigree decorated arched iron trusses, with large timber shop fronts to the street. The building attached to the east has three projecting mock timber-framed gabled bays. Most of the buildings on this side of the street date from the late 19th century, built as shops with accommodation above.

Number 19/21 (Balti Chef) however is mid-18th century, having stepped lights to the first floor. The Rose and Crown was a 17th-century building, re-fronted and rebuilt in the 1870s. The southern end of The Arcade has shops on either side, which retain their original timber pilaster fronts. Their striped canopies add a continental feel. Running round back into Church Street is an interesting block of c. 1897, including the Ilkley Constitutional Club with its striking black-and-white mock timber upper storey, and the Masonic Hall on Cunliffe Road with its bold arched entrance with a carved flaming-sun motif.

Skipton Road: next to Cunliffe Road stands the first hotel to be built in the town, The Lister's Arms in 1825. The simple treatment of its former five-bay symmetrical façade is typical of the few buildings built in the town in the first half of the 19th century. No longer an inn, it has been converted to flats with late 20th-century extensions to the rear. More shops on the north side are interspersed with late 19th-century terraced housing. Further along, standing next to a traditional K6 telephone box, is the only 17th-century building to survive in the town: the former Grammar School of 1635, now an antique shop. It is a small, single-storey gabled building with chamfered mullion windows, partly obscured by creepers, retaining its original stone corner fireplace. Fronted by raised flags and stone edgings it is close to the western boundary of the CA. Almost opposite, partly disguised by the glazed front of a car showroom, is the gable front of the former Methodist Chapel of 1834, which later housed the town's first museum. Set behind Skipton Road is some late 19th-century terraced housing providing mixed housing with larger dwellings on Alexandra Crescent and more modest houses on Lister Street. The smaller buildings have projecting timber bay windows and doorways under a simple open veranda. The larger houses have deeper verandas with braced timber supports covering arched doorcases with hood-moulds and carved stops. The windows have margin-glazed top lights.

Roman Core Enhancement

The strategy for enhancement of this sector of the Conservation Area centres on the preservation of the key Listed Buildings and the site of the Fort. The complementary open spaces to the north and the other traditional buildings which add to the character of the historical grouping of buildings marking the original settlement will also be carefully preserved. Any development within this sector should be of high quality, retaining or restoring traditional features, and only changes which enhance and contribute to conservation of the

historical environment as a whole are likely to be accepted. In accordance with PPG16, all development in this area may be required to include measures to investigate, evaluate and record archaeological remains. Any development affecting the scheduled ancient monument and within this zone will be referred to both West Yorkshire Archaeology Service and English Heritage.

Enhancement of the setting of the Roman Fort, protection of the archaeological evidence of the Fort and other features of the Roman and later Saxon settlement will be important themes.

Restoration of existing commercial properties in the sector will follow a clear set of restoration guidelines. Where evidence can be identified, original shopfront details should be reinstated, or restored where surviving. Otherwise, traditional details in timber, sympathetic to the property will be insisted upon. (It may prove appropriate to have guidance on the range of colours acceptable in this sensitive location).

ii) The Shopping Centre

Focused on Brook Street and The Grove, the commercial centre of town is the product of a significant rebuilding and expansion of the old village of Ilkley in the second half of the nineteenth century. The impetus for this change to the fabric of the town in this area came courtesy of forces which are best illustrated by two major buildings just beyond the central area - the Lister's Arms, and Ilkley Hall. The former is an inn constructed in 1825 on the Otley to Skipton turnpike which marked one of the town's first purpose-built ventures into tourism, and the latter is a grand house built for Benjamin Dixon - a solicitor from Wakefield - that represents the first sign of major residential investment in Ilkley by the middle class population of the West Riding industrial towns.

Shops and inns had formerly been focused on the turnpike road where the few pre-1850 buildings in this sector survive (eg 19-21 Church Street and The Box Tree). Commercial development was encouraged to spread southwards from the Church Street axis by several developments between 1850 and 1865. First, the brook of Brook Street was covered over in 1850 creating today's spacious street, then the Crescent Hotel, built around 1860 for "commercial gentlemen", and Brook Terrace which came to mirror its striking curved shape on the opposite side of Brook Street, served to draw travellers into the town centre. Finally, the opening

of the station in 1865 established an entirely new commercial focus to the town centre at the top of Brook Street. Solidly built terraces gradually replaced tumbledown barns and thatch roofed farmhouses and woolcombers' cottages on Brook Street. Earlier buildings of the redevelopment were relatively plain, but as the century progressed, design became more elaborate. For example, the surviving upper floor elevations of the 1870 "Gothic House", now housing Boots Chemists, contrast with the plainer buildings on the east side of Brook Street.

Throughout the 1870s, shops also spread westwards along the prime, south-facing side of The Grove and became the fashionable promenade still popular today.

Fuelled by the rapid expansion of the suburbs and increasing popularity with rail-borne day visitors (as well as those seeking hydrotherapy treatments), redevelopment of the central area with new shops, an arcade, refreshment rooms, inns, banks and other facilities continued throughout the nineteenth century. The basic form of the town centre and the principal buildings was established by 1914.

There is therefore a wide range of Victorian architecture within the town centre, reflecting the piecemeal way in which development proceeded, but uniformity due to a consistency of scale, proportions and materials. The Grove, for example, consists of a number of distinct blocks of buildings of varying height and appearance which harmonise because of their consistent scale and whose distinctiveness comes from the glass or cloth shop canopies and street trees sheltering the walkway. Later 20th century developments have mostly respected the scale and proportions of the late Victorian architecture - for example the infilling of the gap in Brook Street through which the railway once passed. However, at street level much character has been lost due to the introduction of unsympathetic modern shopfronts and inconsistent decoration and signs. The Moors Shopping Centre is an improvement on the former bus station, but the large featureless void in the Conservation Area fabric formed by the central car park is of concern, as are the unsightly alterations at the back of several premises which are now in full view of large numbers of car park users.

This sector of the Conservation Area also includes a complex of Listed Municipal Buildings facing Station Road - The Town Hall, Library and Kings Hall complex built 1906-08 in a mix of styles, but with a consistent Franco-Flemish feel to this Civic sector of the central area.



Brook Street: built at the junction of the old road from Keighley across the moors, with the Skipton to Otley turnpike-road of 1754/55, stands the impressive three-storey Crescent Hotel built c.1860 as a coaching inn, with a stable to its rear. A listed building, it is arguably one of the finest buildings in the town. Curved to front both roads it forms almost the quadrant of a circle. Built in a simple dignified Classical style, its entrance is set within a recessed bay housing a porch carried by paired Tuscan columns with twin arch-headed windows above. Six bays to left and four to right have, to the ground floor, arched windows with architrave and keystone with segmental windows above and small square-headed windows to the top floor. It has a deep eaves cornice/stone gutter carried on dentils. Several bold corniced chimney-stacks punctuate its curving slate-roof.

The hotel is balanced by the curving, almost contemporary, three-storey range on the west side of the street which, as it curves round onto Church Street, has a wrought-iron balcony to its first floor French windows. Next Brook Terrace dated 1855 is one of the few Italianate buildings in the town, having at its first floor piano-nobile four tri-partite windows with cornice hoods. It is thought to be the first purpose-built shop premises with integral housing above to be erected in the town. Progressing up the street, modern shop fronts belie the elegance of the facades surviving in the upper storeys. A mixture of Gothic Revival, c. 1860-70 with pointed arched windows with hood-moulds with carved label stops, and later Victorian/Edwardian 3 1/2 storey picturesque mock-Tudor shops/maisonettes with projecting timber bays, usually at the first floor. Boots occupy Gothic House, built in 1870; the windows of its upper floors survive, but its unusual shop windows have gone. No. 33 has the best and most original shop front on the street. Originally a pharmacy and perfumery it has a central recessed door flanked by curved windows with elaborate carved surrounds and bevelled glass to the upper lights. The shop unit has now been

incorporated into the adjacent bar. Johnson's on the corner of West Street, erected 1892, has a curious banded tile-hung turret/dormer on the corner of the building that is a feature of the street. The buildings on the west side of the street are mostly tall, three-storey ranges built as shops and banks when Ilkley was establishing itself as a 'resort town'. In contrast, the buildings on the east side are lower, two-storey former dwellings from c. 1860. The houses now have later inserted shop fronts, mostly modern. The broad pavement and trees add to the essential character of the town. To the rear of no.30 is a rare survival of old Ilkley, an early 19th-century row of three handloom weavers', or woolcombers', dwellings with a communal workshop at the first floor that was also used for early Methodist meetings. The building has been an upholsterer's workshop for the last 50 years. It still retains small paned glazing to its windows and a loading-door in its gable end. It stands next to the yard/car park for the Crescent Hotel, where the former 19th-century coach-house, with its spoked-wheeled window and stables, is now converted to shops.

Higher up Brook Street, **Barclays Bank** is a good example of the late Victorian masons' art with elaborate carved doorcase, turreted oriel and gable. All the buildings on the opposite side are indifferent 20th century designs except for Woolworth's, with a stylish 1930s upper storey. Following the closure of the 1885 railway extension to Skipton the line and bridge, which cut not only the street but also the town in two, were removed in 1966. Filling the gap on the west side of the street Terry's is in keeping with the local vernacular style of the area, both in design and materials, contrasting with the less harmonious new build opposite.

The road widens and forks either side of the pedestrian island with its flagpole and colourful flowerbeds. Closing off the road at the T-junction with The Grove and Station Road is a fine, high Victorian Venetian Gothic building with carved colonnettes to its upper floor arched windows, occupied by Dacre Son and Hartley since 1945. Built c.1870 as shops with large shop windows, it was altered after 1912, following its purchase by the London City & Midland Bank, when its stone frontage with mullion windows was installed. Like its neighbours to the west it has a rendered façade over its cream brick walls. Those on the south side of The Grove are also partly faced in creamy white-faced brick. Together they give a bright seaside feel to the town being prominently sited at this important junction. Set between, at the foot of the Wells Walk, is the remains of a fountain set within a circle, now reduced to a flowerbed. It was

constructed following a public subscription in 1872 and was a three-tiered structure with four horses supporting a wide bowl with mermaids and serpents on the upper tiers. It was a popular meeting spot known locally as 'The Monkey Rack', it was partly dismantled in 1959.

Station Road: on the north side of the road stands the original station building designed in 1864 by J.H. Sanders for the Midland Railway. Single-storey, faced in ashlar with Welsh blue slate roofs, it is a stylish Palladian design articulated by a taller projecting block with a Venetian window (now a door). This is flanked to either side by glazed canopies on a single cast-iron column with decorative spandrel brackets, over the margin glazed sash windows. The extent of the former platforms indicates the past importance of the station for excursion trains. The station buildings are converted to shops and a restaurant, and the glazed roof now covers a supermarket. The station is rather a shadow of its former extent: some of the platforms being used for car parking, the canopies truncated and the gas lighting, which added to the archaic atmosphere until the 1980s, replaced. Pleasant landscaping, with trees and hedges define a seating area close to the bus station immediately adjacent in this station plaza. On the south side of the road are Ilkley's Civic buildings developed after the local government act of 1888. Built 1906-08 to the design of William Bakewell (architect, of Leeds) it is a carefully balanced U-shaped composition, with the recessed central Town Hall flanked by pavilions set forward, that to left the Library and that to right the Kings Hall. The pavilion wings have large Queen Anne style hooded windows over the entrance doors which are flanked by carved female figures and carved heads in roundels. The Town Hall rises higher with Ionic columned entrance flanked by large Diocletian windows; whilst above a continuous window lights the Council Chamber. A lantern belfry tower crowns the steeply pitched-hipped roof, while lead domes crown shorter towers. They are a delightful, slightly eccentric, eclectic mix of Northern European styles. The Winter Gardens has a large glazed lantern on the roof and a glazed canopy with decorative ironwork over its entrance. Closing off the street, and from a distance looking part of the same composition the building at the bottom of Chantry Drive has a canted corner that rises to an octagonal tower with lead blue-bell capped dome. This is an interesting three-and-a-half storey block of maisonettes above shops, exhibiting Arts and Crafts influences in styling and balconies, with shaped parapet gables to its two main frontages on this the eastern boundary of the CA, and retaining fine mainly original shopfronts.

The area behind the municipal offices was not developed until the early 20th-century. Here the former post office has triple keystones decorating its corner doorway and all its windows, at one end of Whitton Croft Road, with the austere Christian Science Church dated 1939 at the other end. The church stands at the junction of two roads and has a corner entrance. It is typical of the muscular brutalism of 1930s architecture. Inside it has a large lightless acoustic tiled meeting room set behind its airy vestibule. Next door number 13 Wells Road retains its timber shop front and has suspended signs behind the glass. Close by on a cross street is the superb Art Nouveau former Methodist Assembly Hall, with impressive traceried windows and stylish carved hood-mould stops and Rennie Mackintosh-style leaded windows with twisted fronds. This is set above the former arched entrance with carved keystone incorporating the date 1903. It was converted to ten flats c. 1985 to the designs of local architects Allison and Macrae, winning a local award in recognition of its sympathetic conversion. Next above is Ilkley's only 6-storey high-rise concrete-framed tower block built in the 1960s on the site of the Royal Hotel.

The Grove: The United Reformed Church with its fine stone tower and spire dominates the south side of the street. Designed by J.P. Pritchett (architect, York) in 1868 it is a fine Gothic Revival church built in the Early English style. The spire of the church is an important landmark, visible from many points, especially at the approach to the town from the west. The flowerbeds to the front of the church, and on the wide pavement to the west, is an important feature of this part of the Conservation Area. The shops on the north side provide a popular shopping mall; the pavements interspersed with trees form an attractive leafy boulevard. Built at various times from 1865 when the coming of the railway shifted the focus of the town away from the main Skipton to Leeds road. The shops on the south side and the



church came first, with the shops on the north side with glazed canopies at the junction with Brook Street following shortly after. A tall three-storey block, to the west of the church, is dated 1877 (W.H. Smith) and the block at the end of the continuous frontage is dated 1898. Only Betty's Tea Rooms, established here in 1919 in what was originally Beanland's grocery shop, has a glazed canopy. There is no uniform style on the street and individually the shops, with upper floor maisonettes, are undistinguished. Collectively by their variety of scale and design, they achieve a pleasing effect, with a uniform frontage line with most with canvas canopies. Only the newest shop fronts with deep, inappropriate fascia boards of the multiple chain-shops (with their corporate logos) lack the canopies. The real charm and character of the street is characterised by the smaller, independent shops, many of which retain their original shop fronts. Most noteworthy are numbers 10 and 12, a fine pair of shops with a good timber doorcase set between for the maisonettes above; this probably is the best fanlight in Ilkley. Both shops were built for Dinsdale & Co. with a fruit and vegetable shop to the left with its door carved with fruit, and a tobacconist to the right (the Grove Bookshop) its doorcase carved with tobacco leaves. The latter shop also has its original etched and engraved glass panel set in the door, a feature that may once have been more common on the street. Both have recessed doorways with mosaic pavement, incorporating 'D & Co', and curved glass windows with carved surrounds and bevelled glass astragal-glazed toplights. The internal suspended plate-glass sign of the bookshop is an elegant discrete addition. This is also the birthplace of an accomplished painter, Mr Dinsdale, now of Bath, who is known for his historical paintings of battle scenes of the Napoleonic wars.

The two gardens next to Parish Ghyll Road and Cunliffe Road form a terminus to the shops on The Grove. One contains the remains of Canker Well and a stone-carved bath dated 1844, brought here from 'The Shrine' in the grounds of the Ben Rhydding Hydro. The character changes here with a tall row of elegant late Victorian shops occupied in part by two of Ilkley's wine bars (Grecos and Sam Houston's Cantina). It was Ilkley's first town hall when the Local Board moved here in 1885, before it became an Urban District council in 1894. As the road curves down to Bolton Bridge Road are some larger late Victorian semi-detached houses with Gothic detailing. The Grove Hotel has a fine cast-iron rainwater hopper head and down-pipe with terracotta dragon finials to its roof. The Memorial Gardens close off The Grove with a tree-lined path leading to a First World War cenotaph. It is a small,



The Grove

well designed park with small pavilions set either side of an unusual Second World War memorial in an enclosed Portland stone arched pavilion, with narrow windows filled with regimental badges in stained glass. Its mature trees enhance the character of the Conservation Area.

The area above The Grove was laid out as streets from the late 1860s onwards by a single firm of land agents and surveyors, Smith & Gothardt (Bradford), who master minded the development of the town for the Middleton family in conjunction with the local estate agents Dacres and Heppers. Sale plans of the 1868 and 1869 offered 'freehold building sites for Residences, and Retail Shops' on the former 'Green Lane intended to be called The Grove, 42 ft wide'. Building plots were offered on Wells Promenade, Riddings Road and Parish Ghyll Road where Sedbergh School also owned land to the west of the road. A number of Special Conditions specified that the buildings had to be at least two storeys in height, and to be built to a minimum cost of £250, to be faced in stone or white pressed brick; red brick was specifically excluded. It was perhaps significant that the Middletons had shares in the Tadcaster Brick Works where such bricks could be obtained!

Shopping Centre Enhancement

The quality of the shopping streets is dependent on the economic fortunes of Ilkley and its ability to attract shoppers from both outside and within Wharfedale. Consequently, the Council is committed through the retail policies in its UDP to safeguarding the vitality and viability of the Town Centres and preventing the drift to out-of-town shopping.

The Council has been flexible in permitting the change of use of vacant shop units on the periphery of the central area to non-retail use - for example offices. However on the primary shopping frontages along the north side of the Grove, and on Brook Street, the disruption of continuous shopping frontages by non-retail uses will be resisted to safeguard the attractiveness of these streets for comparison shopping.

The main streets still retain their predominantly late Victorian and Edwardian stone buildings, and recent infill building has been generally sympathetic in terms of its general scale and materials. However, both The Grove and Brook Street have suffered due to the installation of some poor quality, unsympathetic new shop fronts over a period of many years. The quality of some signs has not been good either. A recent upturn in demand has resulted in some beneficial visual improvements such as the introduction of a canopy-frontage at Bettys Tea Rooms on The Grove. The Council will seek to

ensure that all future alterations to shop fronts, while not copying the recent additions, make a return to a more traditional character on the shopping streets. The design of shop fronts will better reflect the appearance and proportions of the building as a whole, with more co-ordination in detail and colour.

In particular shop fronts should;

1. *Where possible be based on historical evidence of original details.*
2. *Be constructed in timber.*
3. *Use timber or natural stone stallrisers; tiled stallrisers are inappropriate and should be removed.*
4. *Retain all existing traditional detailing to window frames and doors.*
5. *Existing recesses should be retained.*
6. *Encouragement will be given to incorporation of blinds and canopies.*
7. *Care should be taken with the incorporation of shop front security features. Shutters will generally only be permitted inside the display window or in traditional timber form.*

Insofar as the Council is able to control signs on business premises, the following will be encouraged;

1. *Painted timber signs should be used rather than perspex or plastic, and glossy reflective material avoided.*
2. *Internally illuminated "box" signs are generally not appropriate.*
3. *Where illumination is required, this should be from an external light source, but light fittings should be discrete and unnoticeable and fixed where they will not harm or mask architectural detailing.*

In the course of negotiations with property owners and developers, the Council will seek to improve the appearance of buildings abutting or visible from the central car park. In addition, opportunities will be taken to improve the landscaping and general appearance of the central car park, particularly by encouraging planting and other measures to break up the space.

There does not appear to be much vacant floorspace at 1st or 2nd floor levels in the Town Centre, much provides commercial office space. Nevertheless, the Council will encourage use of upper storeys for residential or other use, whenever appropriate.



A co-ordinated approach to materials for roads, kerbs and footways, and for street furniture will be adopted in the central commercial core. This will ensure a quality appearance in sympathy with the location, whilst giving it an identity. Where character changes, variation in treatment will be carefully considered to prevent dilution of character. Rationalisation of street furniture to prevent clutter will also be encouraged.

iii) The Railway Town

The Railway arrived in 1865 and thus began a transition between Ilkley as a Spa, and as an increasingly popular place to retire to, commute from or visit on a day-trip. The Station forms the centrepiece of this sector which also consists of the areas of working class housing from the late Victorian and inter-war periods between Railway Road and Leeds Road. Within the residential area are other buildings associated with residential expansion in the late Victorian period such as All Saints School, the Church of All Saints Hall (1899) and rows of shops with relatively unspoilt frontages onto Leeds Road.



Wellington Road

The area between Leeds Road and Railway Road: this was developed after the coming of the railway in 1865. It is characterised by long rows of terraced housing. The larger terraced houses, Clifton Terrace, on Lower Wellington Road have stone canted bay windows and doorcases with arched fanlights under pointed relieving arches; and with small gardens to the front enclosed by dwarf walls. Also typically there is a corner shop at the junction with Little Lane. Further up Wellington Road the houses are more densely packed, on both sides of the street, and open to the pavement without gardens to the front. This area is typical of the speculative terraces surrounding West Yorkshire towns, the streets here named after historical figures and battles: Wellington, Nelson, Trafalgar, Nile and Victory Roads. The later two are part of the early to mid-20th-century development of the town providing cheaper housing in demand between the wars. While these are workers' houses they are for white-collar workers who either worked in Ilkley or commuted to the larger towns of Leeds and Bradford, made accessible by the railway. It is significant that Ilkley never had any manufacturing industries except for quarrying on the moor to provide local building stone and service industries

such as brewing, building trades, furniture making and upholstery. Ilkley relied for its prosperity on the many shops and hotels for the growing numbers of visitors attracted by the hydropathic establishments and the walking on the moors.

Leeds Road: when New Brook Street was created in the early 1900s, The Star public house was demolished and rebuilt in 1905 and set further back. Typical of its period, it has a stone ground floor with painted pebble-dashed upper walls with mock timbered gables and red tile roofs. The terrace next to it is dated 1878 and features paired doorways with cornice hoods on console brackets. The road is lined with terraced houses of the 1880s mostly converted to shops. Numbers 22 to 34 have quite fine shop fronts built in front of the houses with decorative cast-iron fluted Corinthian pillars and wooden windows. However, the added fascia boards mask the top of the windows. Most of the buildings on the rest of the road were built around 1900. A number of larger buildings are grouped together at the eastern entry to the town. These include All Saints School opened in 1872 and built in a Gothic Revival style, with a tower next to the master's house. On the south side of Leeds Road Operatic House, the former hall for All Saints Church, dated 1899, is in a more flamboyant Gothic style. It has exaggerated ogee hood moulds over its cross-mullion windows, with cusped lights infilled with decorative coloured glass. It is the only listed building in this part of the town. The Methodist Church opposite has been demolished and the site now provides the only free car park on the outskirts of the town and on the edge of the Conservation Area. All the streets between Leeds Road and the river post-date 1880; some are early/mid 20th century. These are modest terraces, the earliest, such as those on Weston Road, with rock-faced walling and keyed-arched doorways.

Enhancement

Existing original shopfronts to the Leeds Road frontages will be retained and repaired. Replacement shopfronts shall follow the guidelines for the commercial centre. It might be appropriate in this area to strengthen the character by encouraging a return to contemporary details on the terraced properties. A return to a regular pattern of door and windows would give the area some style and identity, but the fittings could incorporate the latest energy saving technology. Resistance of the removal of chimney stacks and co-ordination of features such as dormer windows would also benefit the appearance of the area.

iv) Spa Town

The fashion amongst upper class society for spa water treatments from the start of the 18th century began a period of expansion of the town and the building of a number of Institutions devoted to hydrotherapy. The long established pure spring on the moor at White Wells was followed in 1844 by the Ben Rhydding "Hydro" (now demolished) where treatments were pioneered. Hydrotherapy then became very successful in Ilkley, and soon a number of other large, imposing buildings had been constructed as centres for the water cure offering "scientific baths of every description".

They included Wells House, opened in 1856 and built to a design by Cuthbert Brodrick. It stands in a commanding position overlooking the town and set in extensive grounds with mature trees. Latterly the building has been used as a College and various ancillary modern buildings have grown up around the original Hydropathic establishment. "Craiglands" was opened in 1859 offering the water cure for the less well-off. Both these landmark buildings illustrate the profitability of the various hydrotherapeutic treatments offered to privileged Victorians for an assortment of ailments. They are imposing buildings with turrets, gables and battlements characteristic of the Victorian revival of Gothic styles. Of particular importance is the setting of these landmark buildings within extensive grounds and mature landscaping which provides an interlinking network of open space running down to the shopping area.

Smaller, lesser known examples of surviving hydropathic architecture include "Troutbeck" (1863) - now a nursing home, and "Rockwood" (1871) at the top of Cowpasture Road - now flats. Of the old hydros only Wells House is presently a listed building.

By the 1880s, however, hydrotherapy was in rapid decline as the treatment became discredited. Several hydropathic establishments that did not find new uses, declined and were demolished for redevelopment while the reputation of Ilkley as a healthy place to take air and exercise allowed others to branch into early tourism by evolving into Hotels.

Allied to the development of the hydropathic institutions, and located within the same part of the Conservation Area, is former The Grove Convalescent Hospital, built in 1862 to another Victorian Gothic Revival design by Perkins and Blackhouse of Leeds. The gardens of the Convalescent Hospital fronting The Grove are of especial importance to the character of the latter shopping street.

Within this Spa Town sector, are some important church buildings such as the imposing Church of St. Margaret's on Queens Road (1879) - designed by Norman Shaw for the rapidly expanding congregations of residents and visitors to Ilkley, and the more homely Friends' Meeting House (1869) on Queens Road.

Also contributing to the character of the Spa Town area are some of the earliest of the middle class housing which began to develop beyond the less desirable old commercial centre as the town's prosperity improved. Belle Vue, Mount Pleasant and the impressive listed houses on West View date from around 1840. Simple proportions and an almost rustic character reflect the fact that at that time Ilkley would still have been a small Dales village. Many of the above later became lodging houses for growing numbers of visitors, and some are still in hotel use today. Wells Road was the main route to the Moor and Wells House. Many visitors would be carried up by donkeys hired in the town. A set of mounting steps in Wells Road is an interesting remnant of these times.

Ilkley Hall and its surviving grounds is another important early house, being one of the first built for a professional man of independent means in 1825.

A distinct sector of the Conservation Area incorporating the above Institutions, the open spaces between them and the town centre, and the intervening buildings - many of which are coincidentally devoted to health care following their conversion to nursing homes - has been identified.

Wells Road (east): set back on the east side of the road, hidden by a late 20th century mews development, is the former Vicarage of 1848, now converted to four flats. It is a fine early Victorian Tudor Revival building with transom windows and oriel. Its setting has been compromised by the row of garages immediately to its front. Ilkley Hall is a modest Regency villa built c.1825 with coach-house and stables attached to its rear. It has a 3-bay north entrance front, its sash windows having stone architrave surrounds and retaining their original 16-paned sashes to the ground floor, with 12-paned sashes above. It now serves as suites of offices and was for many years the headquarters of local firm Spooners. When it was a house it was the childhood home of the popular author Jilly Cooper, nee Geldard. Set in front of the house is a terraced garden with contemporary sundial. Set within its own grounds it is bounded by mature trees and hedges retaining its entrance gates; though the sprawling arm of suburbia hems it in on every side.



Wells Road: a leafy boulevard climbing to the moor. The almost continuous terrace of West View, on the east side, has some of the earliest houses developed in the town from the 1830s. The lowest house in the row, no.3 was built as a boarding house and it was here that Dr Rischanek stayed in 1843 while conducting a hydrotherapy practice using the baths at White Wells. It was the success of 'The Water Cure' that led his sponsor Hamer Stansfield to erect the first purpose-built hotel for hydrotherapy in the country at Ben Rhydding. All the houses on West View have modest 3-bay frontages retaining their sashed windows either side of a central door. At the north end of the terrace smaller 16-paned and 12-paned sashes characterise the earliest dwellings. Whilst larger 2-paned sashes are a feature of the later Victorian houses which have projecting 2-storey bay windows, alternately square and canted. They have small gardens to their fronts enclosed by dwarf walls, levelling the ground as they progress up hill, topped by iron railings. Further up the simple Classical style gives way to Italianate detailing to the taller 3-storey buildings which feature arch-headed windows and decorative columned doorcases. Moor Lodge c.1827 at the top of the terrace has a fine doorcase with pediment, its fanlight infilled with decorative stained glass. Its stair-tower attached to the rear is a later stylish addition, standing on triple arches with a tall arched window under a pediment. It was the retirement home of the Scottish artist David Anderson who

moved here in 1946. The garden of the house is the only one on the road enclosed by wavy-iron balusters with urn finials. Both it and its neighbour the Rombalds Hotel of c.1834 were built on land owned by John Dixon of Ilkley Hall who laid down conditions for a "Flagged Causeway" the length of the terrace, the gardens to be set behind "Iron Pallisadoes". Separating the pavement from the road is a broad grassed area, the road lined with mature trees planted around 1900; this gives an elegant feel to the road. Standing on its own Moor Cottage is the only 18th century house in this part of the CA. Built c.1727 is has a 3-bay gabled front treated as a pediment with an oval window in its tympanum. The stonework is painted white copying White Wells visible on the hillside above the top of Wells Road. Branching off to the left as it meets the moor, is Crossbeck Road, following the contours and important as being the location of some of Ilkley's earliest hydropathic spa-hotel institutions.

Crossbeck Road: is a pleasant winding leafy road with a mixture of two- and three-storey larger terraced houses, semi-detached and more substantial detached dwellings. They stand on the bank above the south side of the road, their gardens having dense tree cover and enclosed by stone retaining walls with iron railings and stone gate-piers. The houses at the western end of the road, Wells Terrace (now Hillside) was where Charles Darwin (see Wells House below) rented an

apartment for himself and his family in mid October 1859. Nos. 4 & 6 next door are dated 1869 and have paired Gothic arched doorways. The later Victorian houses employ a modest Classical style that features canted bay windows to their ground floors. No.8 is a good example with tri-partite windows above its bay windows. Each house differs, with a tower, mock-timber framing, stepped gables and ogee-pointed windows. Progressing along the road to the east the terraces give way to larger detached houses, the Victorian pillar box complementing the character of the street. The superintending doctor at Wells House Dr. Smith built the Troutbeck in 1863 as a modestly sized hydro, when compared to the larger and earlier hydros. It continues its care role as a private nursing home with a health suite. Built in a Jacobean Revival style, it retains its mullion windows and 2-paned sash windows. Rombald House next along has unusual windows and shaped Dutch gables. New development is confined to the north side of the road except for the recent development to the rear of Craiglands where the former stables and coach-house, dated 1867, has been converted to two dwellings. John Dobson built the Craiglands Hotel in 1859 as a smaller hydro where treatment was less expensive than the more exclusive hydros at Ben Rhydding or Wells House, thus catering for the middle classes. However, The Craiglands is the only hydro to survive as a hotel to the present day, and is important to the maintenance of the historic character of Ilkley as a spa town. It retains its original fenestration remarkably well: the hotel entrance is contained in the original 7-bay symmetrical 3-storey building that

accommodated forty guests. Three further bays with a full height semi-circular bay were added to the east in the early 1860s, finally terminating in a tall 4 1/2 storey wing built in a Scottish Baronial style with crenellated gables and parapets carried around the building with corner turrets. Built in similar style were large additions to the rear, including by 1900, an 85 feet long recreational room cum ballroom to accommodate up to two hundred guests. During the Edwardian period Spring and Autumn Balls were popular events. The hotel is particularly well sited, backing on to the moor and being set amid mature well laid-out grounds with fine specimen trees. The only jarring note is the addition to the west: a 2-storey square box of steel and glass providing banqueting and conference facilities.

Cowpasture Road: close to the south-eastern boundary of the CA, above Craiglands and next to Tarn Villas, stands Rockwood House which opened as a small hydro in 1871. Lower downhill from The Craiglands at right-angles to the road stands Mount Pleasant, an early Victorian 3-storey terrace in a modest Classical style that steps down the hill in stages, probably dating from c.1840. Only the pilaster doorcases with panelled doors and overlights retain their original elegance. Most of the windows have suffered from later replacement. The central block has a canted bay window, an addition bearing the date 1873. The house at the bottom of the row, nearest the road, is an addition of 1900. The next terrace below, following the alignment of the road, has fared better as most retain their timber sashes. Built in a simple Gothic Revival style it



Cowpasture Road

features front-facing gables at each end and pointed-arched windows and doorcases. Set back from the road up hill is Belle Vue Terrace, an interesting row of six early-Victorian 3-storey terraced houses built c.1840 of fine dressed ashlar with margin tooling and pilaster doorcases. Providing different sized accommodation, some are double-fronted with basket-arched passageways leading to the rear. The canted bay windows are later Victorian additions on to the simple elegant fronts of this important terrace, one of the earliest of its type to be developed in the town. The 1841 census shows that this area, the 'east out quarter', was where those of independent means chose to live. It also had its own small park Belle Vue Gardens separating the terrace from the road. It is informally laid out with specimen trees and curving gravel paths, largely overgrown, which lead down to the town. It is an unusual little park, typical of others to be found in the town, and an important feature of open 'rural' space in this part of the CA. This helps to preserve the open setting of the terraced houses often compromised, by in-fill development in the gardens of larger houses, elsewhere in the town.

Top of Wells Road: a cattle grid marks the beginning of the moorland section of the road. This part of the CA is characterised by a mature tree-lined avenue leading to the entrance of Wells House, its towers appearing through the tops of the trees. The backcloth of the heather-covered moor, the wooded ghyll, and the rocky outcrops, is very much a feature of the Conservation Area (though outside its boundary). The road runs alongside the densely wooded grounds of Wells House, with its overgrown woodland paths, large fishponds once with fountains; part of the landscaped scheme by Joshua Major who had laid out parks in Manchester. The top entrance stands opposite the car park and access path to the quaint group of buildings of White Wells, restored in the 1970s, up the donkey track. Looking to the success of the first hydro established in Ben Rhydding in 1844, Wells House opened in 1856. It is a large and impressive 9-bay square building built around an inner courtyard, with 2-bay corner towers that rise a storey higher than the main 3-storey ranges set between. Designed by Cuthbert Brodrick (architect of Leeds Town Hall and the Corn Exchange, Leeds) it has a richly textured façade: smooth faced ashlar walls to the upper storeys above a vermiculated rusticated basement that continues as pilaster strips up the corners of the tower. Each floor has a different style of window: segmental on the ground-floor, tall semicircular-arched with Gibbs surround at the first floor, and square headed above; with 3-light arched windows articulated by Corinthian columns and pilasters on the top floor of the towers.

Unusually all windows retain their original timber sashes, having different pane sizes and pattern to each floor. An impressive central arched doorway, with a deeply recessed surround, leads down a corridor to a transverse stair hall with an open-well cantilevered stair at each end with cast-iron balusters of unusual design using geometric shapes. The main corridors have rich plaster cornices and archways, some with fanlights. The principal reception room is on the north (rear) side, and has a full-depth circular bay window. It is lit on the inner courtyard side by fanlights set in recessed arches. The building predominantly houses large numbers of single bedrooms, with double-suites in the corner towers. The original bathhouse had extensive facilities set in the basement under the adjacent terrace, now largely filled in. Marble walls and encaustic tiled floors in stair area are indicators of the original opulence. One of the most distinguished visitors to Wells House was Charles Darwin who came here for treatment in early October 1859, prior to the publication of his important book 'The Origin of the Species', when he was full of doubts as to whether or not he should publish. Following closure of this site as a college, later buildings have been cleared, and Wells House will be converted to apartments. At this opportunity, it is intended to retain and reinstate original details. In the 1880s, when this was a popular hotel, the Winter Gardens with sprung dance-floor, raised bandstand, fully glazed walls and a 3-span roof supported by decorative arched cast-iron trusses was built on top of the terrace. This has now been removed as part of the conversion. A bridge connected it to the Annexe added c.1900 to provide extra accommodation as a private hospital wing for convalescent patients. It is a charming rustic building with timber-framed upper storey, on a rock-faced basement, with decorative gables, its roof retaining its original stacks and chimney pots. It became a Domestic Science College during the 1950s its many rooms serving as student accommodation. Many other buildings were added in the grounds to serve the needs of the college, more recently known as the Bradford & Ilkley Community College. The closure of the college in July 1999 has enabled many of these later buildings to be removed in the current scheme to convert Wells House to domestic accommodation.

The broad sweep of the open grounds on the west side of Wells Road is an important visual amenity and is provided with a picnic area and car park. West View Park was created in the early 1900s by the Local Board as an attraction in their drive to establish the town as an inland resort. Paths were laid out with rustic bridges and a bandstand, where the Town Council's own Military Band entertained

throughout the summer. More recently, the Millennium Project has seen the creation of a maze and new attractions in what are now Darwin Gardens. Nearer the town the rock-faced stone twin lodges of the former Ilkley College (see Queens Road below) c.1869 frame the clock tower of the college and the fine east window of St. Margaret's Church.

Enhancement proposals

The strategy to preserve and enhance this section of the Conservation Area will focus on safeguarding the key buildings - especially the landmark buildings and their grounds, mature trees both in grounds and the public realm and the views out across the town and over to the moors. Both the Listed and unlisted buildings are important in this respect, as is the historic mix of institutional and domestic architecture. Given the loss of so many other former hydropathic institutions, it will be important to ensure retention of the surviving examples and to emphasise the importance of the Spa to Ilkley's subsequent growth. The preservation of the interlinking open spaces which provides a mature landscaped setting for the main buildings and a green thread running through the fabric of the Conservation area is also of paramount importance. In this respect, the identification of Major Urban Greenspace on the Bradford UDP proposals Map, and application of the corresponding policy EN7, provides Development Plan backing for Conservation Area objectives.

It is likely that new uses will have to be found for some of the key buildings -

The Council will resist proposals which harm the character of the domestic architecture in this sector. Several rooflines, for example, have been adversely altered by the addition of dormers which would not pass the requirements of today's dormer windows policy. Early terraces such as Mount Pleasant and Belle Vue are probable candidates for an Article 4 Direction, to encourage co-ordination of features and to protect their character.

v) Victorian and Edwardian Suburbs

Historical and Architectural Characteristics

The period 1865-1901 saw the building of a large number and wide variety of dwellings throughout Ilkley, representing a range of Victorian and Edwardian architecture, as the railway made commuting to work in the more smoky centres of the West Riding textile industry a possibility, and as land was sold off by William Middleton - Lord of the Manor. The western part of the Conservation Area is dominated by houses from this period, which provide visual quality and are harmonious in terms of design, scale and materials, and contribute to a high standard of environment. In this period, Ilkley houses became more elaborate in design - illustrating the prosperity of the incoming Wool Merchants and professional classes and their desire for houses reflecting the latest tastes in architecture.

Parish Ghyll Road was one such centre of residential development in the early 1870s. New residents commissioned often richly ornamented individual designs and heavy looking bay windows were a popular feature. There is a strong building line to the east side of the street. Further up the hillside, detached villas were also under construction. For example, Ashburn and Heather Bank (1871). Alexandra Crescent and St.Margaret's Terrace are typical terraces of the 1870s, but perhaps the most attractive domestic architecture is located on the south side of Kings Road facing the Memorial Garden.

The 1880s saw a slump in house building in Ilkley, but there was a revival in the 1890s but by then the grander houses were being built away at some distance from the centre.

There are presently few listed buildings in this area, although this is not necessarily a criticism of the architecture.

Bolton Bridge Road: is really a continuation of The Grove, going downhill to the Skipton Road. Its east side has particularly good terrace of late Victorian houses characterised by decorative open timber porches. Strathmore at the top end has the addition of a projecting bay inset with elaborate carved white marble panels. To either side of the bay are similar carved white marble roundels, each featuring a woman and two children. It stands on the corner of Regent Road laid out in the 1890s. Only the former



Grove Road

St Margaret's Church Hall dates before this. This has a bold frontage with a prominent gable above its triple-arched entrance. It has been sensitively converted to a health club that keeps its open space with gallery and roof trusses exposed. Here smaller terraced houses c. 1900 have rustic rock-faced projecting bays under lean-to blue slate roofs. At the junction with Cunliffe Road is Morten's Hardware Store, originally Cunliffe Café c.1900, a large purpose-built pair of shops with corner entrances, the angles covered by the oversailing gable on large timber brackets. The road provides access to the large central car-park set in the square behind the backs of the buildings on Church Street, Brook Street and The Grove, where the rear addition to Betty's features timber windows, with glazing typical of the late Victorian style of the town. The shopping development of Dalesway House is single-storey with gables, dormers and linked glazed canopies reflecting the style of local shops on The Grove. Some attempt has been made to tidy up the backs of the shops in recent years and new shops have been created looking inwards to this tarmac piazza. This car park is central to the town and is many visitors' first experience of the town. It offers potential for improvement by the introduction of more sympathetic surfacing and landscaping with the introduction of trees and additional seating areas to break up the expanse of harsh surfacing.

Grove Road/Kings Road Area: at the western edge of the conservation area is an interesting terrace of mid-Victorian villas c. 1880, on the south side of Grove Road, in a restrained Gothic style. They feature gable fronts, with bargeboards, and belvedere towers with fish-scale slate-hung pyramidal roofs. The north side of the road was developed after 1901 when the area was sold off in lots. Number 2, Morven was built 1905/06 and is a fine example of the Arts and Crafts style, featuring sneaked masonry to its symmetrical three-bay façade, where the central bay is set forward its gable rising above the eaves with tapering sides. Mullion windows are set into battered walls, all retaining their original lead-lights and metal casements. Like many of the houses in this area it has a red tiled roof, possibly influenced by Heathcote, Lutyen's masterpiece built at the same time further up the road (not presently included within the Conservation Area). Built for a doctor as his house with consulting rooms, it was designed by a Mr Gaunt (a local architect) who was also responsible for several other houses in and around Ilkley. It stands next to Spence's Garden, a delightful public park, more of a wooded glen, with magnificent mature specimen trees and timber bridge over the beck that runs through it. It is set in the fork with Kings Road on which is the Baptist Church built c.1902 in a Perpendicular Gothic style, its windows filled with Art Nouveau coloured glass; this stands next to the earlier Chapel Lane.

Chapel Lane: Yew Croft dates from the early 19th century and is a modest terrace of cottage houses. The row was extended northwards in the 1920s. Leading down to Bolton Bridge Road, the lane narrows. Here no. 10 is possibly of 17th-century origin, constructed of rubble masonry with an 18th-century doorcase obviously cut into the earlier walling. It may be one of the only remaining early thatched cottages that were such a feature of the town before its 19th century transformation. Originally it was part of a longer row of which there is no sign except for a mark of a roofline on its gable end. Number 11 rises a storey higher and is an early 19th-century cottage now with uPVC imitation sliding sashes.

Queens Road: standing close to the broad junction with Wells Road are a particularly good pair of mid-Victorian villas in Gothic Revival style, built on the site of the Mill Dam which was drained and filled in during the 1870s. All the early development, as elsewhere in the town, is built on the uphill south side of the road. Here was built the Friends' Meeting House in 1869, standing originally on its own but now with dwellings on either side. The mid-to-late 20th century houses, 'little boxes', built on the north side of the road do not complement the larger buildings opposite. A more recent stone terrace of three houses with gable fronts makes a more conscious attempt to balance with its neighbours opposite, where the Gothic style predominates. The former Ilkley College

(Deaconess Court), erected as a boys boarding school in 1869, was later extended in 1874. In 1902 the building was purchased by the Wesley Deaconess Order as its teaching college. It closed in 1968 when it was converted to flats. The design of the building by T.C. Hope (architect, Bradford), helped establish a formula that became a pattern for the larger villas built in this part of the Conservation Area. Typically the entrance is set in a tower with a gabled wing to one side and the main house to the other. Other buildings on the road sport belvedere towers, one with fish-scale tile-hung spire. The road widens at its approach to St. Margaret's Church and is characterised by magnificent trees on every side. Built on a steep slope, the east end of the church rises high above a crypt with monumental buttresses which, with the large Perpendicular style East Window and North Transept, create an impressive effect. Built in 1878 to the designs of the eminent architect Richard Norman Shaw, it demonstrates an early use of snecked riser masonry to its walling. It has pointed arched windows to the aisles, with 3-light windows to the clerestory, which provides a well-lit interior. Standing opposite the church, in the woodland, is a railed enclosure of archaeological interest: it contains three large rocks decorated with prehistoric 'cup-and-ring' marks, moved here in 1892 from Panorama Woods. The western end of the road was a favoured location for the larger villas. Norman Shaw also designed St John's (1879) at the same time as the church; and T.C. Hope designed



St. Margarets Church, 1878

Arden Lea (1881) and Arden Croft (1897) in an Old English style first introduced by Norman Shaw. Hope was largely responsible for the layout of Manningham as a residential suburb where he did many villa and terrace designs. These buildings influenced the designs of terraces and villas built in Ilkley during the last quarter of the 19th century.

St. Margaret's Terrace: a steep road that linking Queens Road with Albany Walk on a parallel contour further down the hillside. Here the terraced houses are grouped in pairs with Moorish-style timber porches covering their paired doorcases.

Albany Walk: has some interesting larger mid-Victorian houses on the south side of the road. These have gables decorated with fretted bargeboards and blue-slate roofs with contrasting lighter fish-scale slates. One house dated 1871 has a decorative iron cresting to its spired tower. There is a fine stone setted back lane behind the houses accessed between the two larger houses at the end of the road fronting Wells Walk. Running downhill from Albany Walk are four roads leading to The Grove: Parish Ghyll Road, Back Parish Ghyll Road, Riddings Road and Wells Walk.

Mill Ghyll Public Gardens: sandwiched between Wells Walk and Wells Promenade is a pleasant narrow garden running down the hill on either side of Mill Ghyll. The paths were laid out in 1873. A miniature waterfall was constructed and timber bridges built across the stream amid variegated trees, bushes and ferns.

Riddings Road: most of the houses near the top of the road date from around 1900 and are characterised by stone fronts with white-painted rendered backs. Close to the bottom of the road, next to the Congregational Church is Riddings Hall, a Gothic Revival building of 1880 with bold detailing to its window and door heads and a corner oriel with spirelet. Just above is the Police Station, built slightly later, which features fretted bargeboards to its gables.

Back Parish Ghyll Road: the road provides useful parking for the houses that front Parish Ghyll Road. The main point of interest up this back lane is the former Ilkley Hospital of 1862. Following the addition of an extension in 1885, its name was changed the following year to 'Ilkley Hospital and Convalescent Home'. Built in a Scottish Baronial style, similar to the extension to Craiglunds, it is U-shaped to the north with prominent stepped gables with conical turrets. The hospital closed a few years ago. The extensive grounds run down to The Grove, where in the lower end of the field, local boy and

TV gardener Alan Titchmarsh has agreed to advise the Abbeyfield Society on landscaping the area for the general benefit of the town.

Parish Ghyll Road: was developed after 1869 and has an interesting and varied range of Victorian and early Edwardian architecture with some more recent late 20th century in-fill. Carefully grouped up the slope, nos. 13 to 19 is a balanced composition with good doorcases. Opposite some houses have carved faces decorating the parapets of their bay windows. The earliest houses feature prominent gables; some decorated with bargeboards (nos. 26 & 28).

St James Road: to the west of Parish Ghyll Road, and just off the end of The Grove, was developed in the late 1890s. It has long rows of modest Edwardian stone terraced houses with timber bay windows, square on one side of the road, and canted on the other. Some semi-detached houses at the junction with Oakburn Road, developed in the early 20th century, have stone lower walls with rendered and pebble-dashed upper walls with delicate timber verandas. These demonstrate a change in style that was taken up in the later suburban developments on the outskirts of the town, to the east and west of the Conservation Area boundaries.

Enhancement proposals

The Conservation Area Statement sets out an intention to preserve and highlight the value of the Victorian/Edwardian residences through control over the design and form of new development - particularly in the face of very strong pressure for development due to Ilkley's popularity as a place to live - and to encourage restoration of older properties of character. Extensions, dormer windows and other alterations to dwellings must be carefully controlled to retain the essential character of what the Victorians and Edwardians have built.

Some streets have been marred by inappropriate infill development in the 1960s, 70s and 80s. There is now thought to be very limited scope for further development or redevelopment in this sector without harming those mature gardens which have managed to survive this process and which provide contrasting green breaks between the high density terrace development. There will be a presumption against infilling of visually important gaps in the Conservation Area. Loss of trees and boundary walls will be resisted.

The western boundaries of this part of the Conservation Area are somewhat arbitrary, representing neither distinct geographical or historical breaks in the built up area. Significant Victorian and Edwardian architecture exists to the south and west of this sector of the Conservation and is now included in the existing boundary.

vi) The Residential Expansion

The suburban growth of Ilkley was spurred by land sales by the Middleton Estate from the 1860s. Building slowed in the 1880s but the pace resumed in the 1890s. Eaton Road is typical of family houses built at this time. The gradient and curve of the road strengthens its character, with the general use of deep coursed gritstone providing uniformity. The black and white decorative gables are a distinctive feature of the Edwardian houses, most of which retain contemporary doors, windows and decorative woodwork. Wilton Road includes larger detached houses, with the use of red rosemary roof tiles, which became a common feature of Edwardian Ilkley and which should be retained. Key landmark buildings include One Oak, on Parish Ghyll Drive, built in 1891 for Jonathan Walley, a woollen cloth merchant. The house is prominent on the junction with Princess Road. Across is Ferndale of 1870 built for architect George Hill who assisted Cuthbert Brodrick. Many original features survive.

As Queens Road climbs steadily, the houses grow in size and status. St Johns, by Norman Shaw (converted rather clumsily to flats in the 1950s) is a powerful and forbidding mock vernacular composition. Straven House of 1881, Belmont and Shandon of 1891 and Iddesleigh of c.1886 all follow more typical styles of the time although each is individual with towers, turrets and Gothic detailing. Most retain contemporary windows and joinery. All have spacious gardens, with extensive views across the valley. The houses are either behind or above substantial stone walls providing privacy but also uniformity. These are important to the area and should be retained. Creation of new openings should be resisted. The road leads up to what were scattered important houses on Queens Drive and Westwood Drive.

Queens Drive is dominated by Arden Lea, built in 1881 to designs of Thomas Hope for George Thorpe, a Bradford department store owner. The house, recently listed Grade II, is a bold Italianate composition dominated by the tower and projecting bay windows. The iron cresting to the mansard roof and free use of fenestration is complemented to

the interior where much of the high quality fittings including tiled floors, cornices and the grand stair hall survive. The house is set in large grounds with spectacular views northwards. Immediately east are a pair of semi-detached villas, Arden Croft and Briarwood of 1897, again by Thomas Hope. These indicate a change in style to Edwardian and Arts and Crafts, with rendered upper storeys, ornamental barge boards and red clay tile hanging and roofs (although one has been unsympathetically replaced). Arden Croft and Briarwood were for the son and daughter of Thorpe. The cottage for the staff, and carriage house to the west complete the estate.

Further along Queens Drive, development is widely spaced, but the houses are distinctive and have spacious grounds, worthy and appropriate of their status. Fairstowe and Greystones, built as one in 1894 and Baillegate of 1905 are typical. The trees and open settings contribute to views through the sites and across Ilkley, and any further development must fully respect this. The area indicated for inclusion in the conservation area is seen as typical of the higher status development in Ilkley from the 1880s into the Edwardian period, and the area which is still most redolent of this and retains its character.

To the south of Queens Drive, The Chalet and Fairmount are imposingly set above mature gardens. The ornate overhanging eaves and long roof slopes of these houses built in 1876/7 gives them a unique appearance. The increasingly steep ground south of Queens Drive Lane has led to limited development. This mainly fronts onto Westwood Drive at the higher level with woodland below, enabling dramatic views across the town to the north, and dignified settings for the buildings. The 1990s development at Westwood Rise is of a density and form not sympathetic to the vicinity. The lack of perimeter tree cover and new materials create a discordant element when viewed from the Moor. However, the remaining wall and railings to Westwood Drive are included as forming the traditional frontage to the street.

Further up onto Panorama Drive, the character becomes more informal and wooded. Panorama Woods includes some fine native firs, but is considered adequately protected by Urban Green Space status and is not included in the conservation area. Opposite set dramatically in heavily wooded grounds is Moorside, with a huge stained glass stair window and elaborate barge-boarding. Beyond are several unusual detached properties, some of one storey with attic accommodation and low roofs, also incorporating distinctive masonry and timberwork. Heber Cottage and The Larches were certainly



Grove Road

constructed by 1888. The group of houses at the end of Panorama Drive has an individual village character, with cottages to the right with an open grass frontage, and larger houses with former coach houses opposite. Amblethorpe was built in 1892 and Yan Tan formed the coach house. The proximity to the Moor and the grassed links providing access add to this unique character. The stone and slate used in construction, detailing, and survival of most original features reinforces the special nature of this area, and great care is required with any development to respect this character.

Wilton Road, lined with large houses of the 1890s, descends in a graceful curve to Grove Road. Neasham House of 1889 was built for one generation of a family, Linden, Friarswood and Glenwood were built for their offspring. At the top, Wyndcliffe was built in 1895/6. Harmony is ensured by the use of red clay roof tiles, decorative mock timbering and gritstone throughout. Grove Road is tree lined, with regular coursed stone boundary walls and mature garden tree cover forming a belt to either side of the road. This is typical of the character of affluent Edwardian Ilkley. The architectural style is different from the Italianate or Gothic late Victorian villas further up the slopes, with a wider variety of materials, including whitewashed render, decorative timber bargeboards and balconies, and often rosemary red roof tiles. Arts and Crafts influences are clear on a number of properties. The uniformity of materials is clear on Grove Avenue, a cul-de-sac of 9 houses built in 1904/5 to designs of H.W Pease & Co. of Ilkley. Each house is different in design, but most

retain typical multi-paned upper lights to windows and restrained Arts and Crafts details. The materials and details which are vital to the homogeneity of this group would benefit from the controls of an Article 4(2) Direction.

The western end of Grove Road is archetypal Ilkley: a wide avenue, substantial tree cover to gardens and large semi-detached or detached houses. The greenery and the spacious nature lend the area an air of elegance and maturity. Subtle details such as the stone kerbs and the Victorian pillar box on the corner with Victoria Avenue reinforce the period atmosphere. Most of the houses here and on Hebers Ghyll Drive were built between 1900 and 1910: Ghyll Croft 1903, Barn Cottage 1907, Hollycroft 1904, Peartree, Westcote and Fairholm by 1903. The westernmost extremity is bounded by the extensive well wooded grounds of Hebers Mount (1890). Now converted to flats, it still retains its period appearance, and the detached houses in the grounds are well screened. The densely planted boundary is a strong feature, and any pressures to create new openings and further infill the grounds should be resisted.

Infill development has occurred along Grove Road with varying degrees of success. The low rise, timber clad apartment-like houses in the grounds of Summerfield are in contrast with the traditional large villas, but they are inconspicuous, with tree cover and boundaries retained their impact is low. Warlbeck of 1986 is built on the site of a detached house. Greater density is noticeable, but the retained boundaries and sympathetic materials,

especially red roof tiles, does reduce the impact. 'The Lutyens' development of 1996 next to Grade II* Heathcote is of lower density and its scale makes the impact acceptable. Norwood Park was constructed in the early 1990s, again on the site of a detached house. The proximity of one house to Grove Road is less comfortable in relation to the pattern of the area. Heath Park, built on part of the former grounds of Heathcote, and 97 to 109 Grove Road in the grounds of houses on Hebers Ghyll Drive are uncompromisingly 1970s with materials and design making no reference to the locality. The most recent infill has seen the demolition of Hollin Grange and its neighbour at the western end of Grove Road. These have been replaced by 8 detached houses. Whilst some trees and most of the boundaries remain, the strength of detail combined with the pressing density of the houses leads to a cluttered and overcrowded site.

The remaining detached houses become more important since some have been lost. Heathcote, by Lutyens in 1906-8 is a remarkable composition, which by reason of its materials and appearance would appear more at home in classical Italy than Ilkley. The complete set piece of house, ancillary buildings, walls, grounds and garden structures is justly afforded Grade II* listing and registered Historic Garden status. The Briery on the corner of Grove Road and Victoria Avenue was built in 1897. It again features red tile hanging and roofs and attention to detail typical of the Arts and Crafts movement. The extensive grounds contain good tree cover and are bounded by high stone walls. An attractive arched gateway and stylish summer house elaborate the Victoria Avenue stretch. The house is now a convent and any pressure for infill on the site should be resisted. The same is true for

Glen Rosa to the east. Built in 1894 with a lodge of 1912, the spatial relationship of the house, now a nursing home, to its grounds is important.

The character of Kings Road is less cohesive but still distinctive. To a number of detached properties, including Heathcote, Warlbeck and Norwood, the coach houses and service buildings front onto Kings Road. These have been recreated in some new developments, recognising the grain of the area. To the north are more typical Edwardian detached and semi-detached villas. A number, especially those on Beechwood Grove, built around 1905, feature white-washed rendered gables, oriel windows, multi-paned windows, ornamental timberwork combined in Arts and Crafts styling. Most retain original details and these merit protection by Article 4(2) Direction. Elmleigh of the 1880s, now a convent, forms the corner with Easby Drive, which is characterised by large detached houses to the eastern side. The grounds of Elmleigh are extensive, contained behind a high stone wall, again a feature of this road. Further down the road, the houses are more typically Victorian, many retaining original features and at Garsdale at least, a period conservatory. South Parade, linking Kings Road and Grove Road, is lined by large detached properties set well back from the road behind hedges or walls. Chilliswood and Grove Mount of the 1880s display interesting tile hanging, and extensions of the 1980s to form flats. The setting of these to the rear and the scale means that the character and spatial form is not compromised. To the north, further late Victorian villas about Westville Road, with the former coach houses to the rear. Two rows of Edwardian terraces with uniform verandahs and dormer windows line one side of Westville Avenue, with more recent houses opposite.



To the north of the cohesive area of residential growth are the Middleton Villas on Skipton Road. Although not architecturally distinguished, they are historically important as they are built on land forming part of the first land sales by the Middleton family. Generally grouped in pairs, with prominent steep overhanging gables to the fronts and tall chimney stacks, they date from around 1870. The mature gardens with stone boundary walls are important to their setting and to one of the principal accesses to the town.

Boundary Rationale

The development of Ilkley's suburbs has been sporadic and scattered, rather than a steady outward expansion. This stems in part from gradual land sales for development. The result is an almost random mix of property age and style. Whilst very individual, accentuated by the steeply sloping setting in part and mature tree cover, not all of Ilkley's suburban area has the special architectural or historical interest to merit inclusion in the conservation area. Some areas, whilst attractive and typical of the period, could be recognised in many other locations and hence are not 'special'.

Areas excluded including the eastern end of Westwood Drive and most of the band north to Queens Drive, are predominantly post 1960s, with isolated earlier buildings. The same is true of the zone between Parish Ghyll Lane and Parish Ghyll Drive, including Heath Park, Hollingwood Rise, Ghyll Wood and Premiere Park. These areas do not exhibit cohesive character of special merit and to include them would undermine the importance of those which are included. Important tree cover will remain protected by Tree Preservation Orders or as protected open space in the case of Panorama Woods.

Further north, the western reaches of Skipton Road have been excluded as too isolated from the cohesive area, and whilst exhibiting good Victorian and Edwardian linear development, it is felt that better and more comprehensive townscape exists elsewhere in the proposed and existing area.



Complementary Development Controls

Whilst the spatial aspects of Ilkley, its tree cover and the design of the properties are critical to the character of the affluent suburbs, other less obvious features are also vital. To both the wide avenues of detached houses and the rows of dignified family homes, the boundaries, usually walls but sometimes hedges or railings, are a key characteristic. The definition of gardens, and the enclosure and seclusion of larger properties is typical of development of this period.

The streets of terraced or semi-detached houses were often built as one development, and feature matching details to doors, windows, and verandahs, barge boards or dormers where these occur. Sash windows and good panelled doors with other quality craftsmanship are typical, giving the streets an identity and reinforces their style and character. In most cases, these details still survive, indicating the quality of construction, but also that they are appreciated for their appearance. The larger properties also exhibit quality and more individual craftsmanship and detail. The contemporary doors and windows, timberwork, roof materials and finishes are vital to the appearance of these properties, as they formed part of the cohesive design.

It can clearly be demonstrated that by replacement of contemporary details by modern mass-produced designs, simplified details or alternative materials, the appearance of the properties is changed, the cohesive effect is lost and character of the

conservation area harmed. Whilst individually the net change may be small, the combined effect of piecemeal changes is a steady erosion, and the ultimate loss of contemporary detail and the subtle yet defining character of the area.

To prevent the loss of important details, conservation area status, which only gives very limited protection, is to be supplemented by an Article 4(2) Direction. It is intended that this will cover streets which are considered to have the most complete indicative or outstanding character which merits enhanced protection.

The Direction will include doors, windows, porches, conservatories, decorative timber work, chimney stacks, roof materials, dormer windows and boundary walls. The consultation of residents showed strong support for the retention of such details. The controls will not necessarily prevent change, but will co-ordinate it and provide design guidance. This will retain the character and style of the houses, to the benefit and pride of the owners.

Preservation & Enhancement Policies & Proposals

The City of Bradford Metropolitan District Council will use the powers afforded to them by legislation and apply the policies set out in the Unitary Development Plan to control further change in Ilkley Conservation Area and protect its heritage value.

Specifically, there will be a strong presumption in favour of retaining both listed and unlisted buildings, and spaces which contribute to the special interest of the area. When taking decisions on new development in the conservation area, special attention will be paid to the desirability of preserving its character and appearance. Elements including density, materials, trees, design and shop fronts will be carefully considered.

Certain elements have been identified as problems or features which require control or enhancement. The following are proposed as methods of addressing these issues:

- *The character of the conservation area is considerably augmented by the extensive survival of original details to properties, including doors, windows, chimney stacks, decorative woodwork etc. These features add to the cohesive effect of groups of properties and the wider area. The replacement of such features by simplified details without co-ordination, in combination leads to the steady erosion of this subtle character.*

Such works within a conservation area are normally permitted development and do not need planning permission. Using its powers under Article 4 of the

General Development Order, the local planning authority intends that an Article 4(2) direction be implemented. On specific streets and properties, this will control extensions, changes to roof materials, removal of chimneys, replacement of doors and windows and alterations to decorative timberwork.

- *Design guidance for shopfronts in the commercial core will be produced. The basic principles will include identifying original details, insistence on timber, the use of stallrisers, recessed doorways, careful control of signage including opposing internally illuminated and plastic signs, and a sympathy to the building.*

- *The central carpark off Brook Street is a valuable facility but also a bland open expanse in the heart of the conservation area. Measures to break up the openness of this area and increase planting will be encouraged.*

- *A co-ordinated approach to materials for roads, kerbs and footways, and for street furniture will be adopted in the central commercial core. This will ensure a quality appearance in sympathy with the location, whilst retaining an identity. Where the character of the area changes, consideration will be given to varied treatments, to prevent a dilution of character. Removal and rationalisation of street furniture will be encouraged to reduce clutter.*

Conservation area status will reinforce the protection afforded to trees, which are a key element in the character of the area.

Glossary of Terms

Ashlar : Smooth faced, finely finished masonry.

Bargeboards : Board at the gable end of a building, covering the ends of the horizontal roof timbers and forming an inverted V. Often pierced and decorated.

Batter : A sloping or inclined face of a wall.

Clerestory : A range of windows in the upper part of a building, over adjacent roofs such as aisles, giving extra light to the interior.

Crocketed : A decorated and carved projection used to ornament the angles of roof or spires, often with the appearance of a hook.

Dentil : A small square block used in series for ornamentation in Classical cornices or to support guttering.

Gritstone : coarse sandstone quarried locally, mainly from the Moor ridge. The individual mineral grains are more visible than in the finer Bradford sandstone. Usually cut into blocks 6 to 10 inches deep and regularly coursed.

Kneeler : The projecting block or corbel at the top corner of a building, supporting the lowest coping stone. Usually decorated with concave and convex mouldings.

Mullion : Vertical division of a window opening, usually in stone.

Oriel : A bay window projecting from an upper storey, often with ornamental support.

Pilaster : A column attached to and only projecting slightly from a wall, for Classical decoration or to divide bays.

Rubble : Undressed stone, roughly coursed for walling to secondary elevations on buildings, but prevalent in villages of the Yorkshire Dales where the stone is less easily worked.

Tympanum : The area within a pediment, either triangular or segmental.

Vermiculated : Literally means 'wormlike'. A form of masonry carving, usually on the plinth of a building, with wavy ridges separating deep random recesses cut into the stone.

Vernacular : The traditional or most frequent local construction style.

Watershot : masonry finish. The top edge of each course projects slightly with the face tapering back slightly, intended to throw water off the face of the building.

Contacts

For further information please contact:

The Conservation Team
Transportation, Design and Planning Service
City of Bradford Metropolitan District Council
Jacob's Well
Bradford
BD1 5RW

e-mail: conservation@bradford.gov.uk

Appendix 1: Summary of Listed Buildings in Ilkley Conservation Area

14 & 16 (Castle House) Bridge Lane, built as one house, about 1740. 3 storeys, coursed stone with stone slate roof. Central doorway with Gibbs surround, secondary inserted door to side. 3 windows, central over door with Gibbs surround.

Crescent Hotel, Brook Street, around 1860. 3 storeys, almost a quadrant of a circle. Ashlar, 6 bays to left of recessed bay and 4 to right. Arched heads to windows, with moulded architraves, keystones and moulded sill bands. Central porch with 2 pairs of Tuscan columns supporting entablature and flat roof. Round headed doorway with fanlight, and flanking narrow windows. Plain rear elevation with multi-pane sashes.

2 & 3 Crescent Court, similar date to hotel or earlier. 2 storeys. Wide coach door with segmental arch. Upper storey has central roundel, with keystone and matching quarter blocks, small casements. Stone slate roof with copings.

Manor House, Castle Yard (Grade I), 16th century or possibly earlier. Main south front 2 and 3 storeys, gable to left and 2 to right. 4 light window under drip mould, 3 light, 5 light and 5 light. Plain pointed doorway to left, and 2 later flat lintelled doorways to right. Most windows round headed and leaded glazing. Right hand gables have crocketed finials, stone slate roof with kneelers and coping, 2 large ashlar stacks.

Parish Church of All Saints, Church Street (Grade II*), south doorway 13th century, 15th century west tower with 2 low stages with single arched openings, crenellated with corner crocketed finials. 16th century nave and aisles, 4 light arched mullioned windows to clerestory, 3 light chamfered mullioned windows to aisles, with buttresses. 2 bay chancel of 1860 and north chapel and vestry of 1927. Interior has medieval font, 17th century pews and monuments.

3 stone crosses within All Saints Church (Grade I), early and mid 9th century. Elaborate carving to all, head to tallest not original.

7 Headstones S/W of All Saints Church, 18th century, one with double lobed head.

4 & 6 Church Street, about 1750. 2 storey, sashes to first floor, doorway with moulded hood, with modern shop window to left and modern bow to right. 3 light window over archway to rear yard.

12 Church Street, 18th century. 2 storey, coursed dressed stone, stone slate roof. Modern bow shop window and doorway, squared opening to rear yard.

14 Church Street, 2 storeys, coursed dressed stone, stone slate roof with copings. Sash window to first floor, with modern shop bow and doorway beneath.

16 Church Street, The Mallard, dated 1709, coursed rubble, 2 storeys, stone slate roof with large central stack. Central chamfered doorway with dated Tudor lintel. 4 light chamfered mullioned windows to either side all under drip mould. Similar windows to first floor with round light over door.

18 Church Street, late 18th century 2 storey house, coursed dressed stone, stone slate roof with copings. Single light windows.

19 & 21 Church Street, a pair of 18th century cottages, coursed stone with stone slate roof and large stack. 3 light windows to first floor, the central light wider and taller, a vernacular Venetian window. Early 19th century shopfronts with pilasters and cornice to ground floor, with doorway between, and passageway door to right with multi-paned fanlight. Rear extension with Venetian window in west end with Gothic glazing bars.

37 Church Street, Box Tree Restaurant, early 18th century former farmhouse. 2 storeys with coursed dressed stone, projecting long and short chamfered quoins, kneelers and coping to roof, central ashlar stack, with small gable stacks. Central doorway with moulded architrave and pediment. Modern bays to either side. First floor central window with eared architrave and 2 light window to either side. Arched fireplace to interior.

Within proposed extension) **Gatepiers flanking entrance to Heath Park, 1906-8**, Lutyens, part of design for Heathcote. Stone piers of coursed rubble with banded sphere.

Heathcote, Kings Road (Grade II*), 1906-8 by Lutyens. 3 storey central bay with hipped roof, Roman pantiles. 2 storey side bays to north and south projecting forward, further single storey wings to north. Orange ashlar, quoins, several bands, string courses etc, and strips of pantiles beneath 3rd storey to north. Complex fenestration, round headed and straight headed windows, with mouldings, panels etc. Tall chimneys in the form of banded doorways. Interior has barrel vaulted vestibule, black marble staircase, main south room divided into 3 by Tuscan columns of green Siberian marble. Other rooms with panelling, vaulted ceilings, doors etc.

Courtyard and entrance walls with gates and piers to Heathcote (Grade II*), coursed rubble with heavy coping, moulded wooden gates, walls extend both sides to outbuildings, and return, with openings and piers, to the house.

Heathcote Cottages (Grade II*), coursed rubble with pantile roofs, pair of 2 storey cottages forming part of almost symmetrical setting to house.

Outbuilding NW of Heathcote (Grade II*), coursed rubble, moulded cornice, pantile roof. 7 symmetrically placed leaded casement windows.

Terrace to south of Heathcote, with steps and fountains (Grade II*), coursed rubble, ashlar dressings, upper stage bordered by 3 steps, concave to centre of house, lower stage with parapet with 7 banded openings, 3 with balconies and decorated iron rails, outer 2 with fountains as lion's heads over oblong pool.

Apse on east boundary wall, Heathcote (Grade II*), moulded stone, flanking detached columns, tiled gable roof. Closes view along terrace.

Apse on western boundary wall, Heathcote (Grade II*), identical to eastern apse, and mirroring its position.

Steps, piers and sundial in garden south of Heathcote (Grade II*), 2 semicircular flights, lower convex, upper concave, with sundial between, flanked by piers with moulded circular flower basins above.

Piers and gates forming south entrance to Heathcote from Grove Road (Grade II*), flanking piers with banded sphere finials, decorated iron gates.

Church of All Saints Hall (Operatic House) Leeds Road, dated 1899, one storey, coursed stone with slate roof. Gable to each end, right hand with two 2-light mullioned and transomed windows under ogee moulding. Left hand has 5-light window with ogee moulding. To middle are three 2-light windows, with projecting gabled porch with crocketed finials and coat of arms in tympanum. Pointed doorway under ogee moulding with overlight with lancet glazing bars.

Former All Saints First School and caretakers house, Leeds Road.

c1870. Includes boundary walls and railings. Coursed stone with ashlar dressings, Welsh slate roof. Long range with mainly 2 and 3-light windows with chamfered mullions and transoms,

shouldered heads and original glazing. Main gables have quatrefoil or cinquefoil windows with original leaded glazing. 2 storey 2 bay house at west end of hall range. South front has projecting gable with canted bay, 2-light sash above, and pointed window above again. Square tower in return angle, with double pointed arch openings at bell stage, pyramidal roof and patterned slates. Interior of hall has arch-braced roof on corbels, now concealed. Gothic doorcases and some stone fireplaces.

Ardenlea, Queen's Drive (within proposed extension), 1881, altered 1914 and 1963. By Thomas Hope for George Thorpe. Coursed and rock-faced gritstone with ashlar dressing, Westmorland slate roof. East elevation symmetrical with projecting square 4 storey tower. 3 light bowed window to ground floor with single arched sash above, Venetian windows to top storey. Altered doorway under entablature with Doric pilasters. South façade has 3 sashes to each floor, set back top section topped with pediment. Mixed fenestration, some 20th century alterations out of keeping. Ornate iron railings to hipped roofs. Minton tile floor to main hallway, fine plaster ceilings, original panelled doors and good stained glass to staircase.

Railings, walls and gatepiers to Ardenlea, Queens Drive, contemporary with house, coursed stone, ashlar dressings. Square ashlar piers with chamfered sides rise to octagonal band, upper sections round with ribbed ogee caps. Linked by low stone walls with cast iron railings.

Church of St Margaret, Queens Road (Grade II*), 1878 by Norman Shaw. Perpendicular style. Aisles with 6 windows, broad nave of 3 wide bays, fine east window. Porch to south-west corner, with double bellcote to roof over chancel arch. Nave has open beam wooden roof, and carved stone font.

St John's Flats, Queens Road (within proposed extension), 1878/9 by Norman Shaw. 2 and 3 storey with basement and attics. Asymmetrical composition in squared rubble. Mostly mullioned and transomed windows, blocked entrance to east end with almost flat arched head with moulded pendant in centre, and dripmould over. Several chimneys, attics altered c1955 when converted to flats.

Former Lister's Arms Hotel, Skipton Road, 1825, 3 storey, dressed coursed stone, hipped slate roof. 5 sash windows, end bays set back slightly. Central round-headed doorway with keystone, fanlight and 9 panelled door. Later single storey extension to right and 3 storey extension to left.

Former stables to Lister's Arms Hotel, Skipton Road, originally formed 3 sides of a yard, but northern side demolished. 2 storey, hipped slate roof with pediment-like gable to centre. 4 carriage entries, round headed windows over centre, octagonal flanking.

Old Grammar School, Skipton Road, 1637. coursed stone rubble, stone slate roof. Central doorway with chamfered jambs and Tudor arch lintel. 4-light chamfered mullion window to either side with 5-light to east gable. Chamfered tabling and kneelers to gables.

Ilkley Station, Station Road, 1864 by J H Sanders. Originally a terminus, adapted for through use, but now a terminus again. Single storey ashlar, strong cornice with hipped slate roof. Taller central block with Venetian window with Tuscan columns, and 3-light window in end projections. 5 sash windows between to each side. Canopies to front supported on cast columns with decorated spandrels. Main canopy over 3 former platforms, 2 spans on 5 pairs of square columns, fluted to the base. Each span of 6 horizontal ridges and furrows of glazing. Lower canopies extend along the platforms, with cast iron railing on north platform, and 4 decorative gas lamp columns to middle platform.

Town Hall and library, Station Road, 1906-8 by W Bakewell. Mainly Franco-Flemish classical in style. 2 storeys, steep hipped slate roofs, almost symmetrical with central section recessed. Central door with Ionic columns and pediment, transomed window either side with 3-light oriel above. Central ridge clock turret. Projecting end blocks, right hand slightly wider, with recessed central doorway, both have 3-light pair of flanking windows, and to first floor, 3-light windows rising through cornice to form lunettes under moulded arches, flanked by full-length carved figures and a pair of roundels beyond these. Tripartite roofs with central pyramidal section crowned by finial.

Winter Garden, Station Road, part of same composition as Town Hall. Recessed doorway with mullioned and transomed windows either side. 3-light oriel above flanked by 3 windows either side. Raised skylight to roof, decorated metal canopy over pavement.

United Reformed Church, The Grove, 1868 by J P Pritchett. Coursed squared rubble and slate roofs. 5 light Decorated window at either end, aisles of 4 gables each with 2-light windows. Tower and spire over projecting porch at north-west corner.

3 & 4 West View, Wells Road, pair of early Victorian (?) houses, 2 storeys, dressed coursed stone. 3 sash windows with glazing bars to each floor. Central doorways with Tuscan pilasters and straight hoods, margin glazed overlights, door to No.3 margin glazed, to No.4 with 6 panels. Moulded cornice and gable copings.

Railings and gates to front gardens of 3 & 4 West View, spear finials on all sides to No.4, moulded decorated finials, possibly later to 2 sides and gate to No.3.

6 & 7 West View, Wells Road, early Victorian pair of houses, 2 storeys, coursed dressed stone. 3-light window to ground floor with pediment over, and door with moulded straight hood, additional door between to passage has rusticated arch on corbels. All doors 4 moulded panels. First floor windows with sills on block brackets.

Railings and gates to front gardens of 6 & 7 West View, low railings on ashlar copings, with dart finials, and gothic piers to central gateway.

12 West View, Wells Road, Probably c1800. symmetrical, dressed coursed stone, 2 storeys, stone slate roof. Gable copings and kneelers. Paired gutter brackets. 3 sash windows to first floor, central doorway with open pediment on half-columns, fanlight with glazing bars, later canted bay to either side.

Railings to front of 12 West View, iron with alternate spiralled rods, urn finials to primary rails.

Moor Cottage, Wells Road and 1 South View, Crossbeck Road, 2 storeys, painted dressed coursed stone. West front has moulded pediment across width, enclosing oculus. 3 glazing bar sash windows to first floor, ground floor later canted bay windows. North front (1 South View) has 2 storey bay windows, central door of 6 panels.

Ilkley Hall, Wells Road, about 1840. 2 storey, ashlar, hipped stone slate roof. 3 windows to first floor of north front, with moulded architraves and glazing bars. Central doorway with plain pilasters, entablature and heavy pediment. Single storey extension to left as canted bay with sashes. West front of 7 windows, extension and lower 2 storey former stable wing.

Wells House, Wells Road, about 1860 by Cuthbert Brodrick as a large hydropathic establishment. 3 storeys, rusticated ground floor with moulded string course above, ashlar to upper 2 floors. Symmetrical south front of 9 sash windows, end 2 bays project

with quoins and extra attic storey. Central coved doorway, segmental head windows first storey windows arched headed with vermiculated block surrounds and carved motif beneath. Attic storeys have 3 round-headed windows flanked by composite pilasters supporting bracketed cornice. Fielded panels separate pilasters to outer corners. North front has central bay of 3 windows. Balustrade to eaves.

Westwood Lodge, Westwood Drive, about 1875.

2 storeys and attics, coursed rubble with steep slate roof. East front, left and central bays gabled with pierced bargeboards. Central section over Gothic door with colonettes forms tower. Right hand section has 2-light windows, the left a 3 light bay to ground floor with colonettes and a frieze of roundels forming a balcony. To left is a single storey range of 9 bays with pink colonettes enclosing raised solid panels. Continuous band of foliage at capital level and frieze of cusped roundels above. Interior has good stained glass to stair window, decorative doors and good encaustic tiles to lobby floor.

Appendix 2 : Legislation and Council Policies Relating to Conservation Areas

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 and under the Advertisement Regulations) 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. (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 (June 2001) published the first deposit of the 'Replacement Unitary Development Plan', which will ultimately, following a period of consultation and amendment, form the basis of decision making on planning applications in the district. The adopted Unitary Development Plan has only two policies relating to conservation areas:

Policy EN23

Development within conservation areas shown on the proposals map or subsequently designated, including extensions or alterations to existing buildings, should be sympathetic to the character and appearance of the conservation area by satisfying all the following criteria:

- 1) *Be built of materials which are sympathetic to the conservation area;*
- 2) *Incorporate appropriate boundary treatment and landscaping;*
- 3) *Be of a scale and massing appropriate to the immediate locality;*
- 4) *Must not result in the loss of open space which contributes to the character and appearance of the conservation area.*

Development close to the conservation areas which is highly visible from within or has a significant impact on their setting should ensure that the scale, massing and materials are appropriate to the character and appearance of the conservation area.

Policy EN24

Planning applications for the reuse or conversion of large historic buildings in conservation areas will be granted, provided that their important characteristic features are retained, proposals for the demolition of large historic buildings in conservation areas will not normally be permitted.

The first deposit of the **Replacement Unitary Development Plan** increases the number of policies pertaining to conservation areas, which are listed below. **These are likely to be subject to alteration in the course of the consultation process.** The intention of increasing the number of policies is to provide a more consistent and effective control to ensure the conservation of our local heritage.

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 respect the character and appearance of the conservation area. The council will actively support the use of new designs and materials for infill schemes as an alternative to traditional building methods where the applicant can demonstrate the highest standards of design and detailing whilst respecting the scale of development setting and historic value 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 normally 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, walls or features which make a positive contribution to the special architectural or historic interest of the area.

Policy BH10: Open spaces within or adjacent to conservation areas

Planning permission for the development of any open area 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 may be 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

The visual impact of traffic management schemes, parking, provision of street furniture, the reintroduction of historic features and the introduction of new features into a conservation area.

- 1) The design, materials and layout of traffic management and parking areas must minimise the adverse visual impact which may arise from such development.*
- 2) New and replacement street furniture should be appropriate design and materials that preserve or enhance the character of the surrounding street scene.*
- 3) Proposals for resiting an historic feature or for the introduction of a well designed new piece of public art or street furniture will be encouraged where it can be shown that enhancement of the character or appearance of the conservation area will result.*

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. In principle, 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. Sensitive 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 area:

Adopted Unitary Development Plan

Policy EN20: Alterations to Listed Buildings

Planning permission for the alteration or extension of listed buildings will normally be granted provided all of the following criteria are satisfied:

- i. The essential character of the building is preserved;
- ii. Features of special interest are preserved;
- iii. Materials sympathetic to the listed building are used;
- iv. The development would be of appropriate scale and massing.

Policy EN21: Setting of Listed Buildings

Planning permission for development close to listed buildings will be granted provided it does not adversely affect the setting of listed buildings.

Policy EN22: Listed Agricultural Buildings

Planning permission for the conversion of listed agricultural buildings to residential use will not be granted unless the developer can clearly demonstrate that the character and essential features of the building will not be harmed.

First Deposit Replacement Unitary Development Plan

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 supported where the applicant can demonstrate that the original use is no longer viable 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 in 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 planning 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 BH5: Shop Front Policy For Listed Buildings

Proposals for the repair or 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 consent 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.*