

City of Bradford Metropolitan District Council

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**2020
VISION**



Little Germany

CONSERVATION AREA ASSESSMENT

October 2005

Contents

Acknowledgements	2
1. Introduction	3
1.1 What does Conservation Area designation mean?	3
1.2 What is the purpose of Conservation Area Assessments?	3
1.3 Bradford City Centre Conservation Areas	4
1.4 Bradford City Centre Masterplan	4
1.5 Bradford City Centre Design Guide	4
2. History and Archaeology	6
3. Architecture and Building Materials	10
4. Setting and Landscape Qualities, Views and Vistas	18
5. Character and Appearance	24
5.1 Character Zone 1	25
5.2 Character Zone 2	26
5.3 Character Zone 3	26
6. Conclusion	30
7. Preservation and Enhancement	32
7.1 Design Guidance	35
 Glossary of Terms	 36
Further Reading	37
Contacts	38
 Appendix 1: Map of the Little Germany Conservation Area Boundary	 40
Appendix 2: Listed Buildings in the Little Germany Conservation Area	42
Appendix 3: Legislation and Council Policies Relating to Conservation Areas	54

Acknowledgements

West Yorkshire Archaeological Service (WYAS) for providing historical and architectural information on the conservation area.

Students of Sheffield Hallam University for carrying out an initial conservation area assessment of the area.

John Ayers for the use of his original drawings and illustrations

1. Introduction

1.1 What does Conservation Area designation mean?

A conservation area is an 'area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance' (Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990). They were first introduced into British legislation by the Civic Amenities Act of 1967 and are an attempt to protect the wider historic environment. An area may warrant designation if, for example, it has an historic layout of streets or exhibits the characteristic materials, style and landscaping of the region in which it is situated or of a certain period of history. They are cohesive areas in which the interaction of buildings and spaces create unique environments that constitute irreplaceable components of our local, regional and national heritage.

Conservation areas are designated by the Council, which has a statutory duty to review its historic districts from time to time, in order to ascertain whether further conservation area designations are deemed to be appropriate. Designation confers a general control over the demolition of buildings, strengthens controls over minor development and makes special provision for the protection of trees. More detail on legislative controls in conservation areas can be found in *Appendix 3* of this document. In addition, in exercising its planning powers, the Council has a statutory duty to pay attention to the desirability of preserving and enhancing the character and appearance of conservation areas. Bradford Unitary Development Plan contains a number of policies that have been formulated to provide the mechanism for this objective to be realised (see *Appendix 3*). These measures aim to ensure that the interest of designated areas is retained for future generations, their environmental quality is preserved or enhanced and local distinctiveness and sense of place is safeguarded.

1.2 What is the purpose of Conservation Area Assessments?

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

- Clearly define and record the special interest of all of the district's conservation areas, to ensure that there is a full understanding of what is worthy of preservation;
- Reassess current boundaries, to make certain that they accurately reflect what is now perceived to be of special interest and that they are readable on the ground;
- Increase public awareness of the aims and objectives of conservation area designation and stimulate their involvement in the protection of the character of these unique places; and
- Assess the actions that are necessary to safeguard the individual character of each conservation area and put forward proposals for their enhancement.

This document will provide a framework for the controlled and positive management of change in Little Germany Conservation Areas and form a basis on which planning decisions in the area are made. It may also provide the foundation on which the Council can make bids for funding to assist property owners with works to the fabric of their buildings, or to restore derelict structures. **It**

is, however, not intended to be comprehensive in its content and failure to mention any particular building, feature or space should not be assumed to imply that they are of no interest.

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

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1.3 Bradford City Centre Conservation Areas

Little Germany Conservation Area was one of the first to be designated in Bradford in November 1973. It covers the merchant's quarter of the city, which is situated to the south of the medieval parish church and the north of the present line of Leeds Road. It incorporates the grandest of the city's Victorian warehouses. The original boundary of the conservation area was altered in February 1993 following a revision of conservation area statements in a report to the Town and Country Planning (Policies and Plans) Sub-Committee. It was further reviewed as part of the assessment and public consultation process that has culminated in the production of the assessment, which was approved by Bradford Planning Panel in June 2002. The conservation area is one of four within the commercial heart of the city, the others being the City Centre Conservation Area, the Cathedral Precinct Conservation Area and the Goitside Conservation Area. Collectively these constitute the character of the city of Bradford though each has its own qualities that make it a distinct area of special architectural and historic interest.

1.4 Bradford City Centre Masterplan

Since work began on the assessment and review of the City Centre conservation area boundary, the Bradford Urban Regeneration Company (URC) has been formed and the City Centre Masterplan published. This has had a significant impact on the understanding of how the city centre works and its future potential for regeneration and renewal. As a consequence, the final draft of the Little Germany

Conservation Area Assessment was therefore delayed in order for the Masterplan and its implications could be considered and if deemed necessary incorporated into the document.

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

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

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

In addition to these, the Little Germany Urban Village Company has been responsible for a number of reports on the area. These include the *Planning Framework for Little Germany* and the *Parking Circulation and Environmental Improvements Appraisal for Little Germany*, prepared by Scott Wilson.

1.5 Bradford City Centre Design Guide

URBED, consultants commissioned by the City of Bradford MDC and Bradford Centre

Regeneration are currently preparing a City Centre Design Guide, which it is anticipated will work hand in hand with both the Master plan and the Conservation Area assessment to promote good design and set out a strategy for the treatment of the public realm within the city centre. The design guide will be an invaluable tool to help interpret principles of good urban design, as set out in national guidance within the unique context of Bradford.



A typical image of Little Germany Conservation Area – Peckover Street, with its varying rooflines and dominance of sandstone warehouses.

2. History and Archaeology

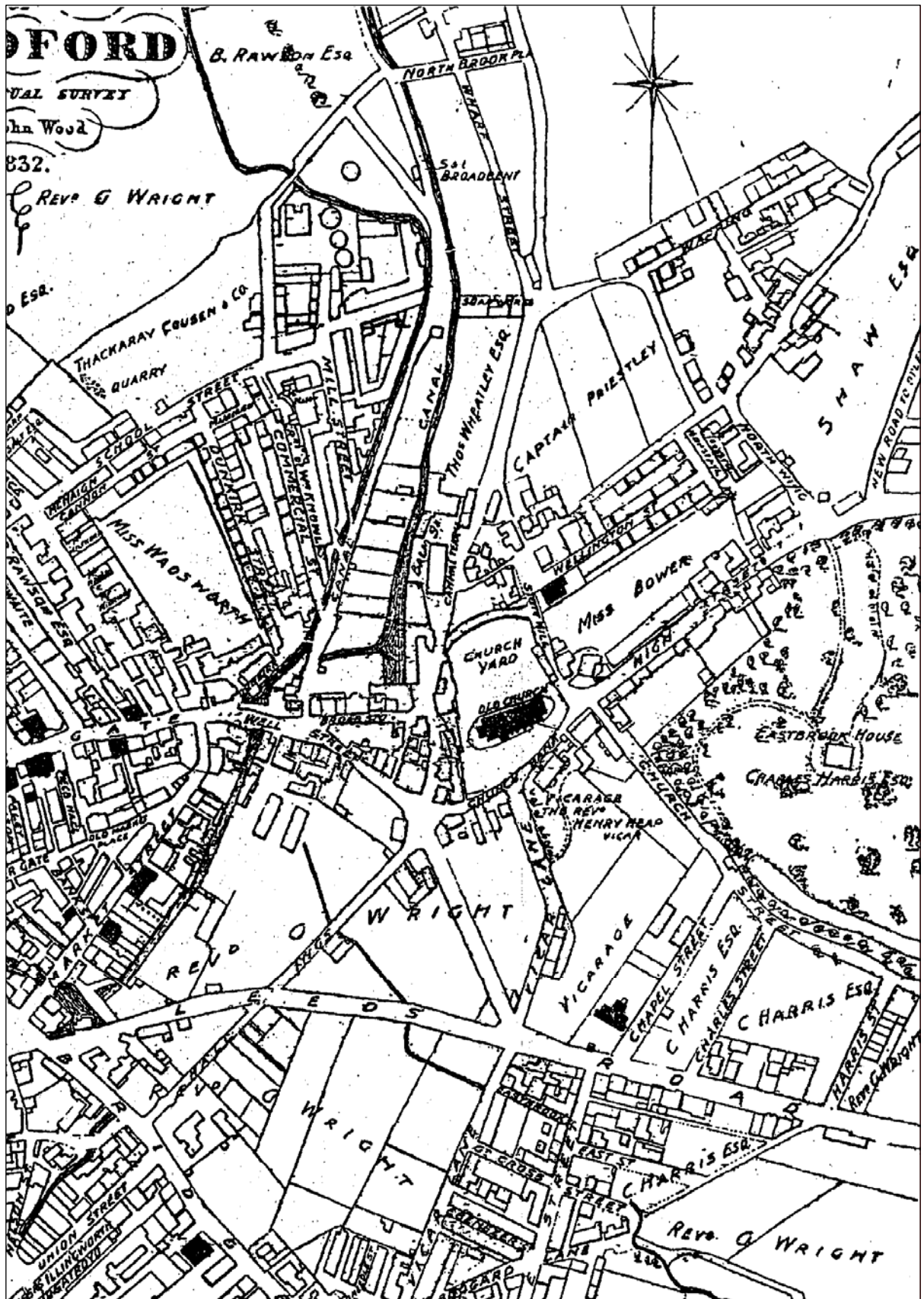
Summary of Historic and Archaeological Significance

- *The area was originally glebe land belonging to the church and consequently has obvious affiliations with the Grade I listed cathedral, one of the most important buildings of the city, and the Cathedral Precinct Conservation Area.*
- *The buildings of the area were all constructed in a very narrow margin of time and are illustrative of Bradford's growth during its economic and industrial hey day in the 19th century.*
- *The area is reflective of 19th century civic pride and its grandeur is illustrative of the rivalry between Victorian cities.*
- *The variety of religious structures within the confines of the conservation area show some continuation from its previous identity and the different denominations represented illustrate the increasing religious freedom that was developing throughout the country during the Victorian era.*
- *The street names of the area are reflective of some of the historic figures that were associated with the development of the area.*

Little Germany Conservation Area has a relatively short history in relation to that of the city as a whole. It is situated to the southeast of the Cathedral Church of St. Peter in the centre of modern Bradford, slightly out of the extent of the early settlement. Anglo-Saxon Bradford was situated at the point where the four streams that form the Bradford Beck converge and developed between the two crossing points of what became *Ive Bridge* and *Church Bridge*. The more important of the two crossings was probably *Church Bridge*, north-west of the medieval parish church. Before being bridged

this is likely to have been the '*broad ford*' which gave the town its name. The manor of Bradford was first recorded in the Domesday Book (1086), when it included a number of dependent townships and according to Firth (1997), the Parish Church was first mentioned in historical records in 1281, when Robert Tonnington was appointed Rector of Bradford. The church, which was elevated to cathedral status in 1919, is a particularly important building and elements of its structure have survived from the medieval period. It is now classified as a Grade I listed building and deemed to be of national significance.

The land upon which Little Germany was built has a direct affinity with the church, as until the 19th century, most of it was glebe land. Accordingly the Vicarage, which was constructed on the junction of Vicar Lane and Church Bank in 1695, was one of the earliest buildings to be erected on the site, although it is likely that some medieval dwellings predated this. In 1797, Edmund Peckover, a prominent Bradford wool stapler, who intended to establish a private estate in the area, acquired a large proportion of this glebe land. Eastbrook House was constructed at the beginning of the 19th century, but the process of development did not really begin until Charles Harris, Peckover's nephew, took over the estate in the 1820s. Most of the buildings constructed in the early 19th century were religious in nature and have subsequently been demolished, however some of the good quality small houses constructed at this time are still in evidence on **Chapel Street**.



Plan of Bradford dated 1832

Chapel Street, East Parade (formerly *Charles Street*), **Vicar Lane, Peckover Street** (formerly *Church Street*) and **Harris Street** were all established by this time, with **Vicar Lane** and *Church Street* (**Peckover Street**) being the oldest roads of the area. However in the 1830s the area remained predominantly fields (see Plan of Bradford dated 1832 on previous page). It is clear that the layout and orientation of the present buildings are largely based on the pattern of fields and routeways that existed at this time.

The development of Little Germany into its current form is reflective of the changes that were taking place throughout the city towards the end of the 19th century, as a result of changes brought about by the Industrial Revolution.

There is little information relating to the early history of Bradford, as until the start of the 19th century the settlement was little more than a market centre serving the outlying villages of Manningham, Bowling, Little Horton and Great Horton. Sheeran (2005) sheds some light on the likely role of Bradford in medieval times. The settlement would have been agricultural, but with a few burgesses who were not tied to agriculture and could run a business or carry out a trade if they wished. The market centre would have contained a few shops, market stalls, places to eat and drink, and a shambles where butchers slaughtered cattle.

Although Bradford's primary hinterland at this time was the immediate townships and villages named above, it is known that in 1411 cattle from as far afield as Bingley, Bradford, Broughton, Gisburn and Craven were brought to Bradford for sale. The textile industry in Bradford was no different than

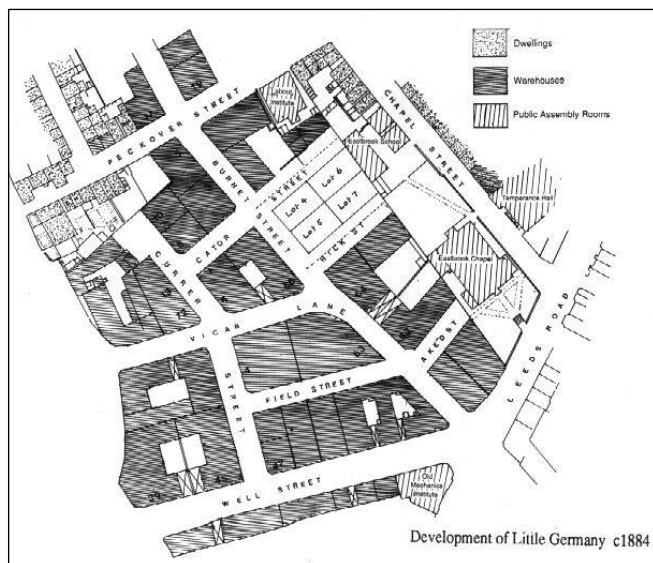
elsewhere in the country – small scale and serving local needs only. A fulling mill (dating from at least 1311) at Bradford Beck would have been used to cleanse and thicken woollen cloth. Other small scale local industries included shoemaking and the manufacture of iron.

Bradford's textile industry generally expanded over the course of the 16th and 17th centuries, though the manufacture of heavy woollen cloth for upholstery (a key industry in the town) ceased in the late 17th century.

However, from the early 18th century onwards as the Industrial Revolution gained momentum, there was an explosive upturn in the town's fortunes. The situation and topography of Bradford had until this time cut it off from most forms of communication, but prompted by the areas untapped mineral resource, particularly the abundance of coal seams when coal was becoming the main domestic fuel, efforts were made to link Bradford with the major towns and cities of the region. By 1699, the town was linked with one of the great postal routes from London to the north. Later in 1734, as a result of the efforts of a group of Leeds and Manchester merchants with aspirations to make use of Bradford's resources, Bradford was linked to the turnpike network.

Nevertheless the real turning point for the city came with the construction of the *Bradford Canal* in the 1770s, which connected with the wider canal network of the area via the Leeds-Liverpool Canal. The canal originally ran through the core of what is today the Cathedral Precinct Conservation Area, terminating in a basin at *Church Bridge* below the parish church (see *1832 Plan of Bradford on the previous page*). The establishment of the canal opened up new markets for the produce of the city and consequently the previously rural, parochial and dispersed industry which mostly existed in the hinterlands of the settlement was transformed into a mechanised trading centre.

Bradford's industrial might reached a pinnacle in the middle of the 19th century. The worsteds, mixed fabrics and silks produced by Bradford's manufacturers were highly desirable clothing fabrics and attracted a sizable continental market. German merchants, in particular were keen to trade in the town. As the city centre was running out of space, these entrepreneurs established themselves in the undeveloped land to the south east of the church, which was in easy reach of both the station and the canal. The



area initially became known as '*New Germany*' and later '*Little Germany*'.

The street patterns and sewerage systems of Little Germany were laid out by 1856 and warehouse construction began in the 1850s and continued into the 1890s. The buildings in this part of the town were designed for the storage and sale of produce, rather than manufacture, which was centred in the Goitside. In the 1850s and 1860s warehouse buildings were constructed along Well Street and Vicar Lane / Burnett Street and development of the 1870s and 1880s filled the gaps between the earlier buildings and spread uphill and eastward along the line of Peckover Street. The warehouses of this part of the city are particularly elaborate, reflective of the strong sense of civic pride that was felt in the town at this time and the intense rivalry between the towns and cities of Victorian Britain. It is also indicative of the aspirations of the owners of the buildings and how they strived to impress potential visiting clients.

The warehouse sector had entered a drastic depression by 1875, due to changes in the world economic climate and foreign tariff practices. The response to failure in the market was initially to find other markets and then to diversify. However unlike the warehouses in many other parts of Bradford (where the trade in yarn and wool came to predominate from the 1880s onwards), most of those in Little Germany appear to have continued in use for worsted piece goods until well into the 20th century. The area diversified towards the end of the 19th century and some factories were established in the area, reflecting the changing economic base of the settlement. A small foundry was constructed in the 1880s; printing works were sited on the fringes during the 1880s; and a sawmill was built in the early 20th century. A map of Little Germany of 1884

testifies to how it changed since the earlier map of 1832 (see map on previous page). Later, in the 1920s and 1930s a number of "daylight" factories were erected on cleared housing sites.

Although the majority of the buildings constructed in the area were industrial working buildings, the area did maintain some of its previous ecclesiastical identity. Both the Collegiate Chapel and Eastbrook Chapel gained Sunday school status in the 1860s and 1870s. Eastbrook Chapel was subsequently converted to Eastbrook Hall in 1903 - an extensive Wesleyan chapel, school and hall. A Baptist Chapel and Sunday School were constructed in 1873 and the Bethesda Chapel during the 1860s. The diversity of denominations is reflective of the increased religious freedom that developed as a result of the social changes the country was undergoing at that time. Throughout the second half of the 19th century and the early decades of the 20th century, Little Germany also became an important cultural area of the city.

The continual decline of the textile trade in the city during the 20th century left many of the buildings of Little Germany in a state of disuse and the area became somewhat of a backwater cut off from the hub of the city. In recent years, there have been concerted efforts made by various public and private groups to regenerate the area by encouraging investment. This has brought a number of the buildings back into a constructive use and improved the general amenity of the district.

3. Architecture and Building Materials

Summary of the Architectural Significance of Little Germany Conservation Area

- *Fifty-five of the eighty-five buildings in the area are listed for the architectural or historic interest.*
- *Little Germany is a fine example of a 19th century merchant's quarter, with an impressive collection of Italianate palazzo style warehouses. They were constructed in a very narrow margin of time and thus display similarity in materials, period and style, yet have very individual detailing.*
- *Warehouse architecture of the later Victorian era tended to be neo-classical in style and the Italianate style that dominates the conservation area is an expression of this. Additionally, the buildings exhibit an eclectic mix of architectural details, typical of Victorian fashion.*
- *The use of the honey coloured local sandstone for construction in the conservation area gives it a harmonious image that integrates with the other city centre conservation areas. This colour and texture, combined with this style of architecture is unique to Bradford.*
- *The majority of the 19th century buildings of note were designed by local architects, such as Lockwood and Mawson and Eli Milnes. Consequently, the architecture of the area is peculiar to Bradford and important to its identity and sense of place.*
- *The residential scale buildings of the area testify to the simpler style of the early 19th century, they*

do however exhibit elements of the fashion of the time, including Gothic style detailing.

- *Typical details of the area include: rusticated stonework to the ground floors, ashlar stonework to the upper floors, well-proportioned vertically orientated fenestration, shallow pitched blue slate hipped roofs, string courses, sunken basement windows, wagon entrances with ornate wrought iron gates, inner courtyards cast iron down pipes, ornate entrances often canted to the street, decorative stone carving and iron detailing. All these contribute to the unique nature of the place.*

Architecturally Little Germany is arguably the most impressive merchant quarter in the whole of Yorkshire. Of the eighty-five buildings within its confines, fifty-five are listed as buildings of special architectural or historic interest. The majority of these are listed as Grade II structures, classifying them as buildings of special interest, but three have been classified as Grade II* and are deemed to be of more than special interest. As the buildings were mainly constructed in a very narrow margin of time, the area has an unusual uniformity in colour, period, style and function. Despite this, the majority of the buildings were built individually and have unique features, which express the status and wealth of those who commissioned them.

Warehousing is by far the most prolific type of building within the conservation area and makes up the majority of the listed buildings. Grade II

listed warehouses, most with office facilities, include: **39, 41, 43 and 45 Well Street, 47 Well Street, 51 and 53 Well Street, 55 Well Street, 14 Chapel Street, 17 and 21 Chapel Street, 30 Chapel Street, 36 and 38 Chapel Street, 37 Chapel Street, 40 Chapel Street, 44 Chapel Street, 64 Vicar Lane, 68 and 70 Vicar Lane, 72 Vicar Lane, 53 and 55 Leeds Road, 1 Burnett Street, 3 and 5 Burnett Street, 4 and 6 Burnett Street, 7 Burnett Street, 8 Burnett Street, 9 Burnett Street, 11 and 13 Burnett Street, 14 Peckover Street, 17 Peckover Street, 36 Peckover Street, 46 Peckover Street, 61 East Parade, 99 East Parade, 4 Currer Street, 8 Currer Street, 10 Currer Street and 13 Currer Street** (see Appendix 3 for detailed descriptions).

The warehouse constructed in **Hall Ings** for *Milligan, Forbes and Co.* (now the offices of the Telegraph and Argus) and designed by local architects Andrews and Delaunay, set a precedent of using the design of an Italianate Palazzo (palace) for the warehouses of the district. The style has a bold horizontal emphasis and the large rectangular windows allow maximum levels of light into the buildings. Although the design became standard, the warehouses have varying amounts of high quality architectural detail, perfected by Eli Milnes, the Bradford architect responsible for most of the town's warehouses: he designed around thirty in the area between 1852 and 1860 alone (Linstrum). The warehouses typically have storerooms on the basement floor, with stock, sale and packing rooms on the upper storeys and were constructed in an

elaborate neo-classical style with elements of the Gothic and Greek revival styles evident on some. They are characterised by rusticated stonework to the ground floors, ashlar stonework to the upper floors with well-proportioned vertically orientated fenestration, shallow pitched blue slate hipped roofs, string courses, sunken basement windows, wagon entrances with ornate iron gates and ornate entrances often canted to the street or set in quadrants. Much of the original door and window detailing has survived in the shape of painted timber sliding sash windows and painted panelled doors. The buildings are adorned with stone carving details, especially the doorcases and architraves, and iron detailing in the form of balconies, gates, grilles and railings. Iron fire escapes on the rear elevation of these buildings are also a feature of the area. The older warehouses of the 1850s and 1860s of **Currer Street** and **Vicar Lane** are usually five storeys in height, but later buildings further up the street tended not to be as tall.



The Italianate style warehouse buildings of Currer Street



Examples of the ornate architrave details of some of the warehouses of Little Germany



Elaborate Doorcase to 62 Vicar Lane (Grade II)*

Pennine House (Grade II), **39 Well Street**, is a good example of the style that came to dominate the area. It is a five-storey, neo-Italianate style building, situated in a prominent position facing onto Church Bank. It was constructed between 1864 and 1868 to the designs of Eli Milnes and has the characteristic canted entrance and ashlar stone façade with rusticated basement. Its first floor windows have been elaborately treated with pediments carried over their segmental heads. It has cornice bands and a pair of cart entrances lead into the inner square yard, which originally had a glazed roof. Although Eli Milnes of Milnes and France work predominates the area, other architects including Andrews and Delaunay and Lockwood and Mawson also designed a number of the structures.

62 and 63 Vicar Lane were both designed by Lockwood and Mawson and are outstanding examples of warehouse architecture (Grade II*). Lockwood and Mawson were instrumental in the 19th century development of Bradford and were one of the most successful firms of English provincial architects of the Victorian era. Examples of their work dominate the city; these include the Wool Exchange and City Hall. The pair of warehouses frame the line of Vicar Lane as it climbs away from the town centre, with their particularly ornate eye catching canted corners. Number **62, Devere House**, was built for Thornton, Homan and Co., shipping and commission agents, in 1871. The entrance to the building is by far its most impressive feature.

The panels flanking the door are carved with vine leaves, rising to heavy carved consoles supporting a scroll filled pediment. There are a number of allusions to American trade in the decoration of the building, including the eagle above the door and the medallion motif of the stars and stripes in the first floor window heads. A

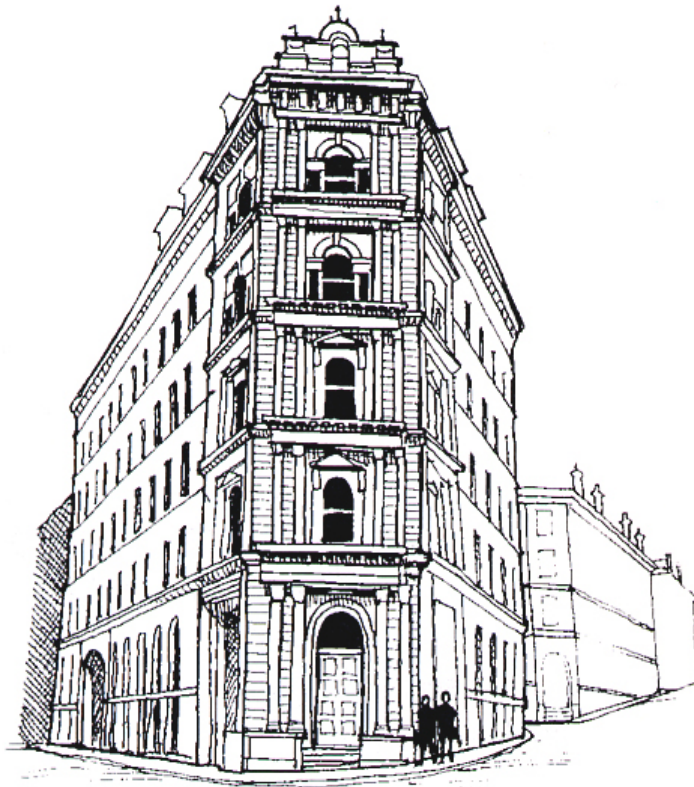


Decorative iron grille on 62 Vicar Lane, surrounded by rusticated stonework

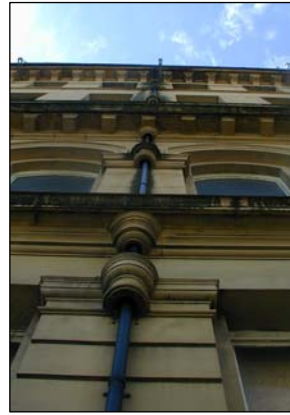
number of intricate details combine to create the overall impression of this grand structure, including the bold string course with the geometric Greek key pattern and the blind

windows of the ground floor with their intricate wrought iron grilles.

63 Vicar Lane is complementary in style to number 62, yet arguably even grander and the finest Victorian warehouse in Bradford. The six-storey building was constructed for Law Russell and Co. in 1874. It has extravagant external ornamentation that clearly demonstrates the wealth of the business. It was built on a difficult shaped site and the detailing of the canted corner, like Devere House, was clearly designed to capture the eye on the approach up Vicar Lane. The grandeur of this façade is superior to those of its peers, as the high level of ornamentation is applied to all six storeys, rather than being limited to the entrance level. Pairs of Corinthian columns ascend the building, becoming smaller at each level, which have the effect of exaggerating the perspective of the building, and rise to graceful finials and a dome. Other details to note include the smooth gracefully curved ashlar work to Vicar Lane and the care applied to the fallpipes when passing through the cornice and string course. Fine wrought iron grilles and gates have also survived as elements of the building.



63 Vicar Lane (Grade II*) – arguably the finest warehouse in Little Germany



Details of 26 East Parade (Grade II*)

There is one further building within the conservation area that has been afforded Grade II* listed status – **26 East Parade (Behren's warehouse)**. This is one of the largest of the warehouse / office blocks in the area and was designed in 1873 by Milnes and France. It is very similar in style to many of the warehouses in the area yet has an unusual grandeur. It is a five-storey building with a deeply rusticated semi-basement that has blank openings to Peckover Street filled with ornate wrought iron grilles. Iron adornment is a prominent feature of this building: elaborate iron gates fill the wagon way entrance into the courtyard, hidden to the rear, and cast iron railings surround the building. Other significant features include tall banded, corniced chimneys of Venetian derivation and the careful detailing of the cast iron fallpipes as they descend through the string courses and cornices.

A particularly unusual warehouse building in the area is **46 Peckover Street**. This is a Grade II listed warehouse that was built for Heugh, Dunlop & Co., Scottish partners who founded a trade house in the 1850s and was one of the few home trade warehouses in the area. It was designed by George Corson in a Scottish Baronial style and as such stands out amongst the sea of Italianate style buildings that surround it. It was constructed in 1871 and has many distinctive features, such as triple chimney stacks, stepped gables, steep roofs, turrets with false cannon water spouts and deep corbelled eaves. Even the windows vary in size from floor to floor. Interestingly, the string course of the second floor is in the form of a twisted rope.



46 Peckover Street (Grade II) – Scottish baronial style warehouse designed by George Corson

As warehousing was such a dominant use in the area, many of the buildings that were previously built on the site were over time converted to serve this function, including **College Mill**, **17** and **21 Chapel Street** (a former school) and **Eastbrook House**. **College Mill** (listed Grade II) was the former chapel of Airedale College, designed by J. P. Pritchett in 1839. The body of the building was rebuilt in the 20th century to serve commercial use, but the front to Upper Park Gate has remained largely intact. It is constructed of fine ashlar and exhibits Greek Revival details. **17** and **21 Chapel Street** is likely to have begun life as a mid-19th century school that was converted to a warehouse in 1865-1870. **Eastbrook House** predates the industrial development of the area and was swallowed up when Little Germany was established. It was built as an elegant square mansion in a classical style with Venetian windows in about 1800. A mill and warehouse, **99 East Parade** (Grade II) was built on the site of the house in 1865; this incorporates the remains of the house, which consists of two elevations constructed in smooth ashlar. These remnants are an important reminder of early development in the area and the architectural quality of the building.

A number of the smaller residential buildings constructed in Little Germany at the beginning of the 19th century prior to the establishment of the warehouse culture have survived the reshaping of the area and now constitute an integral part of its built form. The majority of these line the eastern side of Chapel Street and are now recognised as Grade II listed buildings (**16** and **18 Chapel Street**, **20** to **28 Chapel Street**, **27** and **29 Chapel Street** and **13** and **15 Peckover Street** are all included on the statutory list of buildings of special architectural or historic interest as Grade II structures). **13** and **15 Peckover Street** are the oldest of these structures, built around 1830 and the others are slightly later, dating from between 1840 and 1850. They are all architecturally very similar, being two storeys in height and built of sandstone “brick” with blue slate roofs, sash windows and panelled doors. **16** and **18 Chapel Street** are unusual in that they exhibit round-headed windows, reminiscent of Gothic style architecture.

A number of more unusual building types nestle between the expanse of warehouses, some of which are also listed for their architectural or historic significance and others that are not, but which nevertheless contribute greatly to the townscape. **39** and **41 Chapel Street** is a Grade II listed printing works and **28 East Parade** is a Grade II listed works and office. The style of these is synonymous with surrounding



Door and window details of 16 and 18 Chapel Street (Grade II), built in 1825 to house the ministers of the long demolished Eastbrook Wesleyan Methodist Chapel. These houses are older than the surrounding warehouses.



The Former Sion Chapel and Presbytery, Harris Street (Grade II) – a very prominent building within the conservation area

warehousing. The former **Sion Chapel and Presbytery** (Grade II) on Harris Street is a particularly prominent building, facing as it does directly onto the busy Shipley Airedale Road close to the junction with Leeds Road. It was designed by Lockwood and Mawson for the Baptists in 1873 and is a two-storey ashlar finished structure, again similar in style to many of the warehouses of the district, with its Corinthian portico, pilasters and moulded architraves of the first floor windows. **Eastbrook Hall** (Grade II) is situated in an equally prominent position, facing directly onto Leeds Road. It was built in 1903 by W. J. Morley and Son to a fine Edwardian Jacobean design for the Methodists replacing the former Eastbrook Chapel of 1825. Some of its characteristic features include a large arched entrance with coloured glass in its fanlight above an oriel bay window and an octagonal drum copper lantern tower. Triangular pedimented dormers break the roofline.

A more unusual structure within the conservation area that is worthy of mention is **Priestly Centre of Arts** (originally the Bradford Film Theatre and Playhouse). The existence of this building in Little Germany is central to the image of the area as a

cultural centre of the city and is a typical 1930s Art Deco style building with its rendered and tiled façade. It has recently undergone some restoration work. Little Germany has been the focus of regeneration initiatives in the course of the last twenty years or so and there are some good examples of the successful juxtaposition of old and new architectural elements, which adds to its interest. A particularly good example of the effective regeneration of buildings is the **Design Exchange, 34 Peckover Street**. The building originally dates from circa 1862, but was sympathetically converted by Allen Tod Architects to an art gallery and design studios. The £2.7 million transformation of these three Victorian buildings began in 1990 and was jointly funded by Bradford Council and the European Regional Development Fund. A working community of designers, exchanging ideas, creating business and highlighting the importance of design to local industry has been formed. Perhaps the most innovative and interesting component of the conversion is the decorative etched glass designed by Gustavo Romero that has been inserted into the windows of its façade.



Mercury House – Example of good modern intervention within a conservation area

Opposite the Exchange and adjacent to Festival Square is **Merchants house** (Grade II), which was originally built in 1902 to the design of Milnes and France. The building was however successfully reordered in 1988 and a new entrance and elevation created to Peckover Street by the architects Rance, Booth and Smith. This is clearly a modern extension to the building, but in design, colour or stature does not over dominate the older buildings of the area. It received a Civic Trust commendation and the White Rose award for architecture.

Commercial developers have also refurbished a number of the properties within Little Germany to provide high quality office space and managed workspace. Most of the work to the buildings has been internal, however some alterations to the external structure of the building have been carried out. These can add interesting new dimensions to the buildings, if carried out in a complementary manner. The large door openings offer excellent opportunities for this form of intervention. One particularly fine example is the entrance to the **ISA building on Vicar Lane**. The original opening and gates have been retained, but this has been creatively combined with glass and the features of a modern office building.

Building Materials

The building materials used for construction of buildings within Little Germany are synonymous with the materials used for construction throughout Bradford during its 19th century period of expansion and act as a unifying agent throughout the city centre conservation areas, as well as creating uniformity in Little Germany itself. The use of materials is typical of Victorian construction, which



Example of successful interaction of new architectural elements with the older fabric of the area – 68 Vicar Lane (Grade II)

continued to utilize local materials along with new materials that became available due to the increasing ease of transportation. Sandstone is the traditional vernacular building material of the area and being a local resource was used for building for centuries. In Little Germany this has been juxtaposed with more modern materials of the era, such as the Welsh slate.

Brick became an increasingly popular construction material in England following the removal of the brick tax and was used extensively for industrial buildings, especially for internal walls, as combined with cast iron it provided “fire-proof” construction. It is not a highly visible component of the Little Germany Conservation area, compared to the predominant sandstone, but nevertheless it has become exposed where structures have been demolished and was used externally in the construction of some of the later buildings in the eastern part of the conservation area.

Towards the end of the 19th century, iron was increasingly adopted for the structural components of larger buildings, as well as for

decorative features. It was a relatively new building material in the early 19th century, but became increasingly available as the century proceeded as a result of new production techniques. Both cast iron and wrought iron are integral components of the Little Germany Conservation Area, used for a variety of structural and decorative elements. Its existence is most evident in the railings that surround certain buildings of the area and in the elaborate wrought iron grilles, gates and balconies.

Timber is the traditional material of the window frames and the panelled doors of the area.



View down Burnett Street encapsulating the expanse of sandstone and slate that extends throughout the conservation area

4. Setting and Landscape Qualities, Views and Vistas

Summary of the Contribution of the Setting and Landscape Qualities of the Conservation Area

- *Topography of the city that provides an attractive backdrop of hills to many perspectives through the city and the conservation area.*

- *Topography of the piece of land upon which the Little Germany Conservation Area is situated. Its north-westerly sloping nature has dictated the arrangement of the streets and provides interesting images of the roofs of the buildings as well as forming a fundamental part of the character of the area*

and opening up extensive views across the city.

- Long, straight vistas down many of the streets, flanked mostly by domineering warehouse buildings.
- Views in and out of the conservation area are limited due to the size and density of the buildings themselves, which serves to increase the secluded, individual nature of the place.
- Visual connections with the Cathedral Precinct Conservation Area and limited views of the City Centre Conservation Area over the 1960s and 1970s elements that intercept them provides a more rounded image of the city.

- Significant spaces within the conservation area include successful amenity to the which i
- Settled image stone f grande
- Activity part of within of the area its develop charac

PPG15 states that conservation areas rather than should be conservation setting, and spaces within the area can be as important as the buildings the

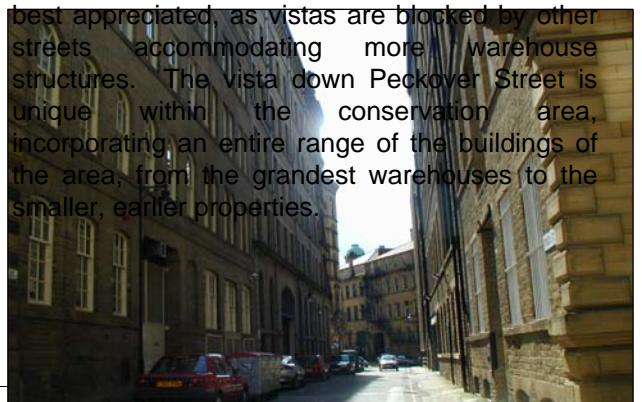
The topography of the city of Bradford in general and the piece of land on which Little Germany is situated forms an integral part of the nature of the conservation area; this provides the backdrop to the area and has dictated the position and form of the buildings that have been constructed on the site. The city lies in a basin like depression on the eastern side of the Pennines and is surrounded by hills that rise to 1200 feet above sea level, which preside over the city and add to the attractiveness of

many of the views across it. Little Germany itself is situated on a hillside that gradually slopes westward away from the city centre. From the top of this slope (near the Shipley Airedale Road) there are clear perspectives across the rooflines and chimneys of the conservation area, to the city and the hills beyond. These are interesting views, which integrate the character of the conservation area, in the form of its individually designed warehouse buildings with differential rooflines, with the rest of the city and its attractive setting. The lie of the land has determined the orientation of the streets through the area: a number climb the incline and are bisected by those that run across the hill, forming a grid like pattern.



View from the high ground at the top of Burnett Street, incorporating the sandstone warehouses, the city centre and the hills beyond

Nevertheless it is from this perspective that the enclosed nature of many of the streets can be best appreciated, as vistas are blocked by other streets accommodating more warehouse structures. The vista down Peckover Street is unique within the conservation area, incorporating an entire range of the buildings of the area, from the grandest warehouses to the smaller, earlier properties.



Vista down Burnett Street - note the density and the height of the buildings that line the narrow streets



Vista down Chapel Street – different size and scale buildings line the street, giving it a much more open aspect

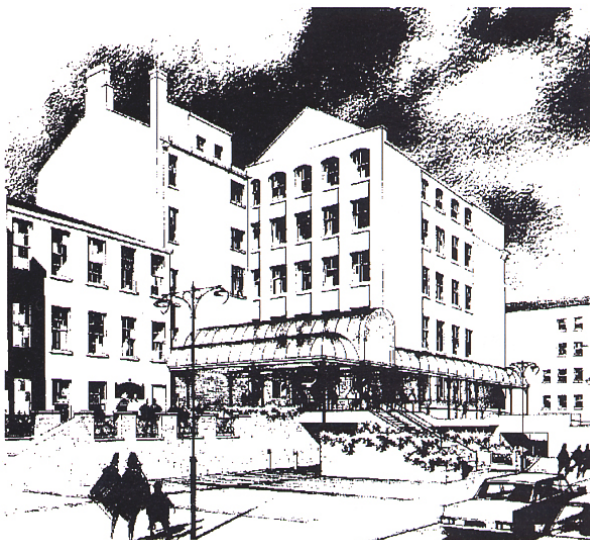
To the south-east, the long vistas down Chapel Street and East Parade offer a very different image. The uniformity of the large warehouses is broken by smaller residential and factory buildings of a less domineering height, giving it a more open, airy, domestic feel to the street. Well Street, on the south-western edge of the conservation area, now only has warehouses on one side of the street, nevertheless it provides an important vista being clearly visible from the junction of Church Bank and Petergate and Leeds Road and Vicar Lane. The interest of this particular street is the interaction of the older warehouse district of Little Germany with the more modern aspects of the city. Finally one particularly atmospheric vista through the conservation area is along Back Chapel Street, in both directions. The characteristic enclosed feel of



View out of Little Germany to the cathedral, emphasising the intrinsic historical links between the two areas and the connections between the two conservation areas

much of the conservation area is accentuated in this street, due to its narrowness and the height of many of the flanking buildings. The form of this street is unusual within the Little Germany as it is more typical for the warehouses to have entrances into internal yards rather than back street entrances, nevertheless the stone setts that line the street, the service pipes, windows and fire escapes all serve to enhance the work like image of this part of the city. There are a number of setted streets within the conservation area, notably Aked Street, Green Street, Cater Street and Hick Street, as well as on the floors of a number of entrances to internal yards. Where these setts have survived they greatly complement both the nature of the surrounding buildings and their colour and texture and thus add to the overall image of the area. The stone setts are complemented by the use of York Stone flags to pave the walkways of part of the district, which enhance the quality of the area.

A number of spaces have developed within the conservation area, where warehouses and smaller residential properties have been demolished. Festival Square on Peckover Street in the centre of the conservation area is perhaps the most interesting of these spaces. Warehouses once stood on part of this site, but it has always had an open yard area, which now



The openness of Festival Square contrasts with the denseness of the surrounding streets



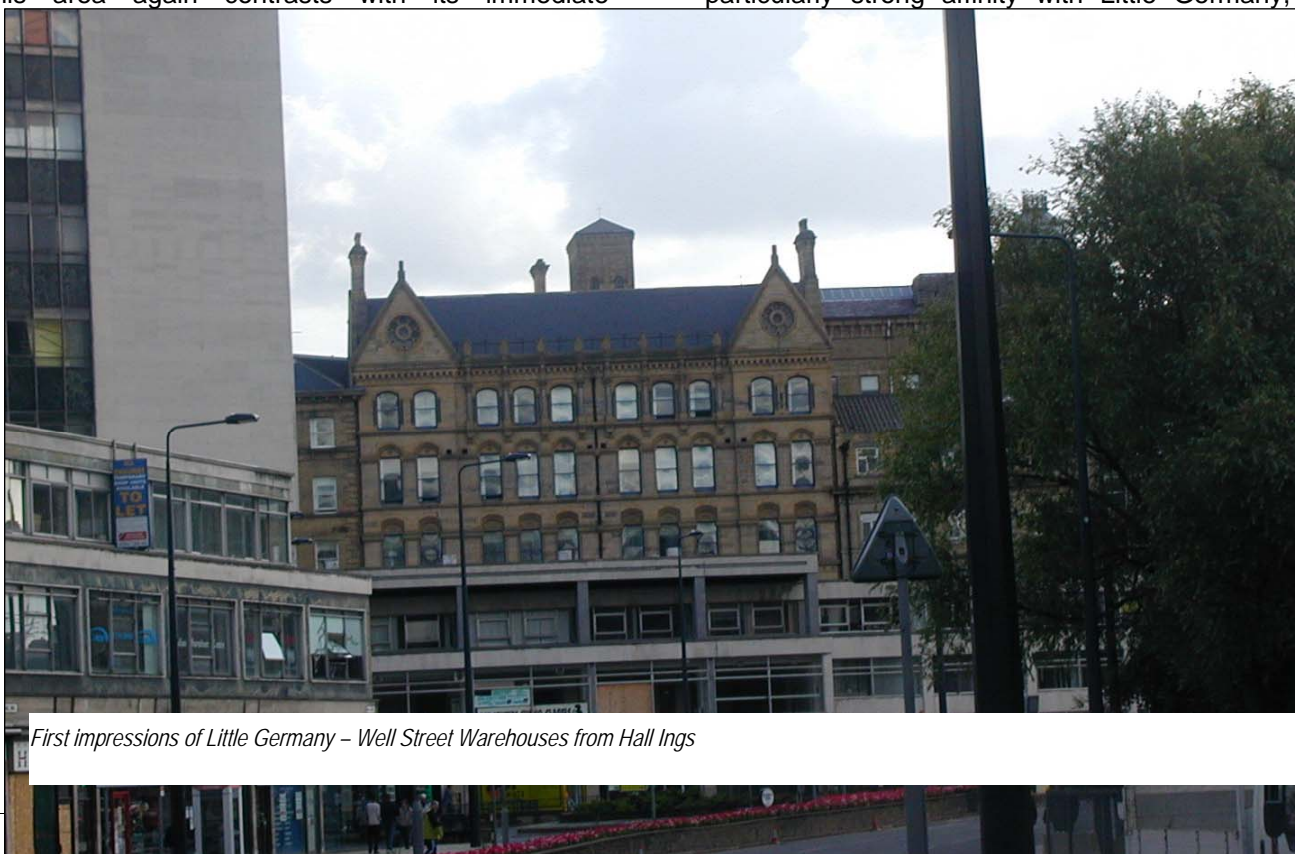
functions as a public space, with car parking and steps leading up to Merchant's House. The space offers a stark contrast to the built up narrow streets that surround it on all sides. It is a pleasant space

Open courtyard of the old Quaker School on Chapel Street – one of the few open spaces in the conservation area of historical significance

that has been planted with small trees to enhance its amenity and opens up different perspectives of the warehouse buildings that surround it. Another space within the conservation area that is of interest is the part setted courtyard of what was the Quaker School on Chapel Street, which links to Cater Street through an arched opening in the far wall. The openness of this area again contrasts with its immediate

surroundings and gives a unique feel to this part of the conservation area; it is evident from the 1908 Ordnance Survey map that at least some of this space was in existence at that time and consequently is of some historical value. Many of the cleared spaces within the conservation area have been adopted for car parking purposes, particularly along Church Bank and bordering the Shipley Airedale Road. The value of these in conservation terms is minimal, although in some cases their form does provide evidence of plot shapes and sizes; in many instances their quality could be improved. Nevertheless they do serve an important function for modern day living within the city.

Views of the conservation area from outside its realms, particularly along the passing thoroughfares are important to the appearance of the area as these form the first impression of the district. Views out of the conservation area can also influence the character of Little Germany and particularly important are the visual connections with other parts of the city centre, particularly other conservation areas, which enable a fuller understanding of the city. The connection between Little Germany and the Cathedral Precinct Conservation area is particularly significant, due to their proximity and historical association. The warehouse area of the Cathedral Precinct Conservation Area has a particularly strong affinity with Little Germany,



First impressions of Little Germany – Well Street Warehouses from Hall Ings

accommodating similar style buildings constructed in a similar time span. The cathedral, now acknowledged to be one of the most important buildings in the city, due to its age and status, forms the striking terminal focus of Vicar Lane and Field Street and is a dominant structure along most of the north-western border of Little Germany. The colour, texture and impressive level of architectural detail of the church is complementary to the buildings of Little Germany.

There is very little visual connection between Little Germany and the City Centre Conservation Area, as Petergate and large 1960s and 1970s buildings intersect the two. This has had the effect of isolating Little Germany from an area that was at one time an integral part of its form. At the turn of the 20th century the warehouse district spread over the area that is now occupied by new development that separates these two conservation areas. Nevertheless, from Hall Ings, on the north-eastern edge of the City Centre Conservation Area, the domineering stature of the Well Street warehouse can be seen soaring over the unattractive later buildings that front them, offering a glimpse of the architectural wealth that lies beyond.

Road and Petergate. These serve to detract greatly from the external image of the place, however they do mean that many people have contact with the area on a daily basis. The peripheral buildings and spaces directly between the boundary and the roads are consequently particularly important to its image. Unfortunately these do not always reflect the internal quality of the conservation area. Church Bank, for example, is lined with a number of car parking areas, as is the Shipley Airedale Road. Perhaps the best image of the district comes from the junction of Leeds Road and Shipley Road, from here the architectural quality of the buildings, and the visual interest of the varying roof and chimney heights are all very apparent. From further up Shipley Road views through the conservation area along Peckover Street and down East Parade illustrate the confined nature of the area at this point and tell of how this small area has survived within a changing city. The character of the conservation area continues out of its confines along Harris Street, on the opposite side of the Shipley Airedale Road. This testifies to the once wider extent of the warehouse district and as such is an important



Impressive view of the conservation area from the junction of Leeds Road and the Shipley Airedale Road encapsulating its quality and interest

Little Germany Conservation Area is surrounded on all sides by the major thoroughfares of Church Bank / Barkerend Road, the Shipley Airedale Road, Leeds

part of the setting of the conservation area. The quality of these buildings is however markedly inferior to the majority within the conservation

area itself and the route of the Shipley Airedale Road forms a convenient boundary.

The 17th century Paper Hall (Grade II*), St. Mary's Church (a Grade II listed late Victorian building) and the Cock and Bottle Public House all stand on the junction of Barkerend Road and the Shipley Airedale Road. Being constructed in local sandstone, they integrate well with the buildings of the conservation area and stand out from the latter 20th century developments that enfold them. St. Mary's Church has a particular affinity with Little Germany being constructed in the same time period and ecclesiastical in nature. It is however distinct in that it was not constructed on the characteristic grid like

plots of Little Germany. These buildings form visual points of interest from within the conservation area.

There are very few natural elements within this densely built up, working warehouse district. A number of trees have been planted to increase the attractiveness of some of the newly laid out car parking spaces. They are effective in their objective, but are in not an important characteristic of the area.

5. Character and Appearance

Summary of Character and Appearance of the Conservation Area

- *The conservation area has maintained its image as a once merchants quarter of the town, with its honey coloured, individually designed buildings, situated on narrow streets.*
- *There is contrast between the busy nature of the periphery of the conservation area and the quiet enclosed feeling of the internal areas, as well as a differentiation in quality between the two. Consequently, the whole character of the place can only truly be appreciated on entering its confines.*
- *The area has three distinct character zones: an area that houses the grandest warehouses of the district; a small mixed use area; and an area of smaller scale warehouses and factories.*
- *The area has a cultural identity that began with the establishment of the Bradford Community Arts in 1908 and continued to evolve to house a number of cultural based centres.*
- *The area has maintained much of its working identity and the buildings now accommodate a number of firms that utilise them as office space, some industrial based business have survived, but the area is beginning to take on more of a mixed use flavour, which is contributing to an increasing vibrancy.*

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

Little Germany historically has a strong identity as the merchants quarter of the town. The buildings themselves are all individual in design, built on irregular plots, with varying rooflines, chimney stacks and details, which in conjunction with the lie of the land have the effect of giving the area an interesting visual integrity. The district maintains a sense of independence from other areas of Bradford because of the strong physical boundaries of Shipley Airedale Road and Leeds Road that separate it from the city centre and the area to the east. These roads create a buzz of passing traffic around the edge of the conservation area, however in the centre, their existence can barely be detected due to the strong sense of enclosure created by the narrowness of the streets and the vertical emphasis of the buildings.

The character of the area can only truly be appreciated on entering its confines, as there is a stark contrast in quality between its inner regions and its outer regions. The periphery buildings are not a fair reflection of the quality of buildings and spaces deeper into the conservation area. These have undergone the most alteration and now accommodate a significant number of razed plots, many of which now function as car parking areas, which give a far more open aspect to the outer realms of the conservation area. The majority of these are located along Church Bank, which was at one time, with the exception of a small yard, lined with warehouses and smaller residential buildings. A particularly large car park is situated at the junction of Shipley Airedale Road and Barkerend Road, which forms the visual introduction into the area from this angle, and another to the east of Olicana House at the end of Scoresby Street.



View into the conservation area through one of the car parks of Church Bank

features and has come to form a principal component of the character of the place; nevertheless the architectural treatment of the window openings varies greatly from building to building, expressing the status of each structure. It is typical for the warehouses of this part of the conservation area to have inner yards, but these are largely hidden from view by large ornate wrought iron or timber doors. The central routes of the area that would at one time have bustled to the sound of the coming and going of workers and produce are now relatively quiet and largely deserted for the most part of the day.

Although a number of unifying elements persist throughout the conservation area, it is in no way uniform: stages of development of the site are evident and the specific character of the parts of the conservation area accordingly. For the purposes of this report the area has been classified into three character zones.

Character Zone 1: The Grand Warehouses

The grandest warehouses of the district are located together in the centre to south-western part of the conservation area, along Vicar Lane, Aked Street, Hick Street, Cater Street, Currer Street, Field Street, Well Street and Peckover Street. This is by far the most memorable, impressive and dominating part of the conservation area. The buildings are typically four, five or six storey in height and individually designed with real architectural merit. They tower over the straight, narrow streets of the area, creating a very enclosed, shadowy space. The quality of this part of the town is accentuated by the use of York stone flag to pave the area, which integrate well in both colour and texture with the materials of the surrounding buildings. The rhythm of the fenestration of these grand warehouses is one of their unifying



Typical grand warehouses of character zone 1: honey coloured with regular fenestration and hidden roofs.

Character Zone 2: Small Scale Mixed Use Area

The area defined as the 'small scale mixed use area' is situated in the south-eastern corner of the conservation area; centred on Chapel Street and East Parade, two parallel Streets that run up the hill. Chapel Street is one of the oldest streets of the conservation area and is lined to the east with residential scale buildings that predate the warehouses of the district. The character of this street is therefore quite different from the streets of densely packed warehouses. The lower height of these buildings allows more light into the area and gives it a much more open aspect. Residential and community use buildings predominate the area, which are interspersed with warehouse and factory buildings. An interesting small scale stone building fronts Leeds Road, which has survived the establishment of Bradford Playhouse to its rear. The types of buildings in the area clearly chart its development and the rapid change it underwent in the second half of the 19th century. Like character zone 1, the streets of this area no longer bustle to the sound of people and vehicles moving around the area. The more open aspect of the streets means that Shipley Airedale Road and Leeds Road have a more noticeable presence in this part of the conservation area. The sight and sound of passing traffic is evident from most vantage points within this character zone and at busy times creates a background hum to the area.



View up Chapel Street , with its mixture of uses

Character Zone 3: Smaller Scale Warehouses and Factories

The north of the area clearly developed later and is home to smaller scale buildings of a similar ilk to the grander warehouses of the district. Many of the buildings, however have listed status and are recognised to be of historical and architectural interest in their own right. The style of these buildings is generally less ornate than those in character zone 1, but they are linked functionally to the other buildings of the conservation area and the ideology behind their construction was similar. The sense of enclosure is not as great here, as the buildings tend to be lower and consequently less domineering.

The manufacturing nature of the area, as opposed to the warehouse and office nature of the more southerly part of the conservation area is manifest. Burnett Street is the exception to this, as it accommodates a number of warehouse structures that contribute to an important vista down the street to the grander buildings of Vicar Lane. The brick chimney of 28 East Parade that sits at the east end of Scoresby Street is an important terminal focus of the area that clearly defines this manufacturing character. A rare



The Brick Chimney of 28 East Parade, a distinctive feature of character zone 2 and an important focal point at the end of Scoresby Street



View into Upper Parkgate from Barkerend Road, encapsulating the smaller scale buildings of this part of the conservation area, with their distinctive rooflines and chimneys.

traditional shop front has survived on 28 East Parade, which adds greatly to the interest of Peckover Street. It is indicative of the simple, yet quality character of the factory area of the conservation area.

The face of Little Germany has altered greatly since its hey day at the end of the 19th / beginning of the 20th century, in line with the changing nature of the city of Bradford as a whole. The major change was occasioned by the decline of the textile industry that formed the backbone of trade within the city, which left many of the warehouses of Little Germany surplus to requirements and many in a redundant state. The once vibrant commercial district of the town became somewhat of a quiet backwater. In response to the decline of the textile industry, the local economy diversified and Bradford now boasts impressive engineering, printing and packaging, chemical, financial, banking and export industries. High technology and media industries are also thriving in the city. Social change as well as economic change has been great.

Sociologically the city has evolved. During the 19th century, German merchants came to Bradford and

built up flourishing businesses and Irish workers flocked to the area to find employment. The ethnic mix has however gradually evolved and the influence of the rich diversity of cultures can be felt throughout Bradford today. After 1945, Jewish émigrés, Poles, Ukrainians, Latvians, Estonians, Hungarians, Yugoslavians, Byelorussians, Lithuanians, Austrians and Germans came to the district. During the 1950s, Asian and Afro Caribbean immigrants arrived in Bradford from India, Pakistan, Bangladesh, East Africa, Dominica, Jamaica, Barbados and smaller islands, including St. Lucia and St. Kitts. Changes in immigration laws and large scale population displacements in their home countries encouraged many Asian men to bring their families to Bradford and by 1987 an estimated 64 000 had settled in the district. The population of the district is continually rising; it stood at 483 600 in 1995 and is estimated to reach 523 850 by 2011 (the City of Bradford Metropolitan District Website).

Little Germany was able to accommodate some of the new industries that replaced the textile industry as the economic backbone of the city,

however due to the existence of the busy roads the area has in some respects been cut off from the changes occurring in the city centre, becoming a remote part of the city. The positive side of this is that so much of the original fabric of the area has survived without extensive alteration and consequently it is a quality area. Over the past twenty years efforts have been made by both public and private sectors to regenerate this special area of the city and many successful schemes to convert buildings of the area to a profitable use have been implemented. The area now has a strong business and cultural flavour. A considerable number of the buildings have been converted into high quality office accommodation, housing high profile businesses: insurance companies have become particularly prolific in the area. This use, particularly well suited to this 19th century business district, has spurred the establishment of a number of small sandwich shops, bars and restaurants. The image for the regeneration of the area is to create a mixed-use sustainable area, which is once again a vibrant part of the city. A number of buildings have already been converted into flats for residential use and it is envisaged that this use will continue to develop in the area. A number of the warehouses and factories in the northern and eastern parts of the conservation area continue in some form of manufacturing use, retaining an element of the working past of the area.

Culture has always been rooted in the area: in 1908, Bradford Community Arts began in Chapel Street and now houses a recording studio from which a number of radio stations are broadcast, including one that broadcasts to the Asian community, reflecting the changing face of the city. Bradford's commercial radio station is also now housed in Pennine House within the Little Germany Conservation Area. The Priestly Centre for Arts (formerly Bradford Playhouse and Film Theatre, established in the 1930s) is situated on Chapel Street and is a particularly visible from Leeds Road. In addition, Bradford Art Club is located on Peckover Street, as is the newly converted Design Exchange. Public Art has come to contribute to the area, enhancing its cultural image. The stone sculpture of a Grandfather's Clock and Chair (1991) by Timothy Shutter is situated to the north of Chapel Street. It is a rather amusing interpretation of a millowner's office with a comfortable chair, mirror and grandfather clock.

The area has also always had somewhat of an ecclesiastical identity, with a number of religious



Sculpture by Timothy Shutter: a Grandfather's Clock and Chair, Chapel Street. Enhances the cultural nature of Little Germany

buildings and schools of various denominations situated within its realm. This identity has decreased over the years, however the former Sion chapel and Presbytery now functions as a Sikh Temple, which is clearly reflective of the diversification of Bradford's society.

Modern architecture has been introduced into the area over the years, some of which is judged to complement the existing fabric of the area and some that detracts from its special interest. The work to the Merchant's House, Festival Square and the Design Exchange are prime examples of the positive impact that modern intervention can have. These respect the older fabric of the area and introduce exciting modern architectural ideas into the conservation area, adding to its interest. A 1960s office building is situated on Church Bank, although the colour and materials of its design are not complementary to that of the other buildings of the conservation area, in scale and position it follows the plot ratio and scale of the conservation area and consequently does not over dominate and is clearly a building of its time. The taller blocks of Olicana House and the corner block of Well Street and Vicar Lane conversely



1960s building on the corner Vicar Lane and Church Bank, in the style of the time it was constructed, yet in scale and orientation complementary to the character of the conservation area.

do not follow the building form of the area, as their angular roofline stands out against the hipped roofs of the area and the materials and fenestration stand out against the uniformity of the warm stone of the area. Parkgate House, on Parkgate also integrates little with the surrounding buildings, it has a horizontal emphasis rather than a vertical one, and dormers break the roofline, accentuating the roof, which is such an understated component of most of the area.



View into the conservation area from Green Street – the setted surfaces of the street harmonises with the surrounding buildings

6. Conclusion

The Special Interest of Little Germany Conservation Area

Little Germany is arguably the most impressive merchant's quarter in Yorkshire, even though some of its fabric has been lost in the course of time. It was built on a piece of Glebe land belonging to the church and continues to have ecclesiastical associations, and as such has a direct affinity with the Cathedral Precinct Conservation Area that is situated immediately to its north. The vast majority of the buildings in the area were constructed in a very narrow margin of time, between 1850 and 1870, and are illustrative of Bradford's growth and prosperity during the 19th century. The architecture of the area is extraordinarily high quality, reflecting the aspirations of those that commissioned the buildings and the immense rivalry that existed between towns in the Victorian era. The design of the buildings would have been the height of fashion at the time they were built and are consequently reflective of historical tastes. Of the eighty-five buildings within the confines of the conservation area, no less than fifty-five appear on the statutory list of buildings of special architectural or historic interest. Most were designed by Eli Milnes, but Lockwood and Mawson, eminent Bradford architects, were responsible for a number of the more elaborate structures. The Italianate palazzo style dominates the area. The use of warm honey coloured sandstone and Welsh slate throughout the conservation area creates uniformity and adds to the identity of the place.

Conservation Area Boundary

The conservation area boundary has been drawn to ensure that the elements that contribute to the interest of the place are included and protected, the boundary is logical and no areas are included that do not relate to the character of Little



View down Currer Street, with its honey coloured warehouses, creating a relatively enclosed space.

Germany. The boundary follows the line of Church Bank and Barkerend Road to the north-west, the wall of Shipley-Airedale Road to the east, then runs around Olicana House, eastward along Scoresby Street, south to join Peckover Street and round to include what is now the Sikh Temple. Green Street and East Parade form the boundary to the south-east of the conservation area, before it joins Leeds Road and Well Street to the south and east.

Summary of Characteristics of Little Germany Conservation Area

The character of Little Germany remains predominantly one of large, ornate warehouses. However it can effectively be divided into three distinct character zones: character zone 1 - grand warehouses; character zone 2 - small scale mixed use area and character zone 3 - smaller scale warehouses and factories. These are reflective of the development and evolution of the area through the 19th century and into the 20th century. The area does however have a certain cohesion that identifies it as Little Germany. The following have been recognised as the principal components that contribute to its identity:

- Topography of the city that provides an attractive backdrop of hills to many perspectives through the city from the high ground of the conservation area.
- The north-westerly sloping nature of the piece of ground upon which Little Germany is situated. This creates interesting street scapes, incorporating the varied rooflines of the buildings.
- The grid street pattern, which dictates the arrangement of the buildings and allows long vistas through the site.
- The density of the buildings in the centre of the conservation area and the narrow streets on which they are situated creates a strong feeling of enclosure, whereas the peripheral areas are more open in nature.
- Irregular building plots and rooflines.
- Visual connections with the other city centre conservation areas, providing a fuller image of the city.
- Spaces within the conservation area, particularly Festival Square and the courtyard to the once Quaker School on Chapel Street.
- Setted streets complete the working image of the district in areas where they have survived and are complemented by York Flags in the centre of the conservation area, which are complementary in colour, texture and quality to the surrounding buildings.
- The cultural identity of the area.
- Typical details of the warehouses are: rusticated stonework to the ground floors, ashlar stonework to the upper floors, well-proportioned vertically orientated

fenestration, shallow pitched blue slate hipped roofs, string courses, sunken basement windows, wagon entrances with ornate wrought iron gates, ornate entrances often canted to the street, decorative stone carving and detailing, irregular chimney arrangement and interior yards. A number also have iron fire escapes and taking in doors.



Visual connection between the Little Germany Conservation Area and the cathedral


7. Preservation and Enhancement

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

Preservation and Enhancement Proposals for Little Germany Conservation Area

Naturally the passing of time has had an impact on the Little Germany Conservation Area. There have been changes that can be defined as having a positive impact on the character of the conservation area, such as good quality modern intervention that encourages investment; but others can be deemed to make a negative contribution to the area. The City of Bradford Metropolitan District Council will make use of the powers afforded to it by national legislation and apply the policies set out in the *Bradford Unitary Development Plan* to control further change and protect the heritage value of the area. Crucially, there will be a strong presumption in favour of preserving both listed and unlisted properties and spaces that contribute to the special interest of the area, and in making a decision on new development in the conservation area, or affecting its setting, special attention will be paid to the desirability of preserving its character and appearance. Certain elements of the conservation area have been identified as specific problem areas that are either currently detracting from the character and appearance of the conservation area, or could be enhanced to add to its interest; the following are proposed as means of tackling these issues. Although the Council will take the lead advancing their implementation, innovative partnerships with the private sector and other interested parties will be encouraged.

ISSUES	ACTIONS / ENHANCEMENT PROPOSALS
<p>Poor economic climate, which has led to redundancy and neglect</p> <p>The poor economic climate within the city has left many of the buildings within the conservation area redundant. This is a problem that is common to all the central conservation areas, but is particularly marked in Little Germany due to the specialist nature of the buildings it accommodates. The derelict buildings on the periphery of the conservation area, notably along Leeds Road and Church Bank, have a particularly negative impact on its image. The view from the cathedral into the conservation area is thwarted by buildings in a poor state of repair (see photograph).</p>  <p>Eastbrook Hall, which is situated in a prominent position on Leeds Road is a particular problem building. It is listed and yet in a very poor state of repair, following a fire some years ago and is currently an unused eyesore, yet much of its architectural merit has survived.</p>	<p>Investments, grants, regeneration initiative and buildings at risk initiative</p> <p>Investment needs to be encouraged into the city centre. Finding the buildings a productive use would ensure their upkeep and guarantee them a future, as well as improve the amenity of the area. The City of Bradford Metropolitan District Council is supporting the regeneration and renewal of Little Germany through the Little Germany Urban Village Co., a public / private sector partnership committed to the sustainable regeneration of the area. A number of successful flagship projects have been implemented over the years, for example Mercury House and the Design Exchange. These have successfully encouraged further private investment in the area. Efforts to regenerate the area will continue, and a Planning Framework for Little Germany has been produced by the Little Germany Urban Village Co. Investigations into the possibility of establishing future grant aid schemes in the Little Germany Area to provide funds for its heritage led regeneration would be beneficial.</p> <p>The Conservation Team of the City of Bradford Metropolitan District Council is undertaking a 'listed building at risk' initiative, which aims to encourage the re-use of listed buildings that are deemed to fall within the at risk category. Eastbrook Hall is a particular priority, as it is anticipated that the regeneration of this prominent building would act as a catalyst for further investment in the area.</p>
<p>Unattractive, underused spaces</p> <p>The conservation area is traditionally a densely built up area, however a number of sites have opened up that are currently used for car parking areas that neither preserve or enhance the character of Little Germany. These are often situated alongside unsightly walls of buildings, exposed when adjacent buildings were destroyed.</p> 	<p>Environmental improvements and new build</p> <p>The quality of the area could be improved if these blank walls were treated more sympathetically. Good quality development in the gap sites would also have the effect of enhancing the area. Where new development were to occur Policy BH7 of the <i>Unitary Development Plan</i> would be implemented to ensure that it is of the highest standard of design and respects the character and appearance of the conservation area.</p>
<p>Heavy flow of traffic on the central roads isolates the conservation area</p> <p>The heavy flow of traffic on the major roads that</p>	<p>Exploration of ways to make the areas more pedestrian friendly</p> <p>The downgrading of Church Bank and Barkerend</p>

<p>surround it on all sides isolate Little Germany from the other parts of the city centre, creating a physical and psychological barrier. Church Bank (A658), which separates Little Germany from the cathedral precinct is a particular problem, as is Leeds Road (A647) and Petergate, which separates the area from the city centre.</p>	<p>Road to bus and local traffic only is being implemented as part of the half million square feet Broadway / Forster Square retail development scheme which will also incorporate removal of Petergate dual carriageway and the 1960s block fronting it, thereby removing the physical and psychological block between Little Germany, the cathedral precinct and the city centre.</p>
<p>Excess of street signs</p> <p>Street Clutter in the form of traffic signs and car parking signs disrupt lines of vision throughout the conservation area. The issue is most notable along Church Bank / Barkerend Road, Chapel, Street and on the corner of Peckover Street and Shipley Airedale Road. The signs have the effect of distorting images of the buildings and interrupting the visual line of many of the vistas down the long narrow streets, which are such an important characteristic of the area.</p> 	<p>Rationalisation of the need for street signs and the application of policy in the UDP</p> <p>Although it is recognised that some signs are essential to the effective functioning of the road network and for information, efforts could be made to rationalise the signs and remove any that are superfluous. In future Policy BH12 of the <i>Unitary Development Plan</i> will be implemented to ensure that traffic management schemes, parking spaces and street furniture are of an appropriate design to complement the character and appearance of the conservation area.</p>
<p>Street surfacing</p> <p>The tarmacadam surfacing of part of the conservation area fails to reflect the nature of the surrounding buildings or complement the environment.</p>	<p>Consideration of the materials used for surfacing in the area</p> <p>Stone setts and York stone flags, which surface some sections of the conservation area are more in keeping with the character, appearance and quality of many of the building of the conservation area. Consideration could be given to exposing more of the setted streets and laying York stone flags.</p>
<p>Unsympathetic signage</p> <p>Unsympathetic signage and advertisement boards have crept into the area, again particularly on the peripheral buildings. These detract from the character of the area, over dominating its architectural quality.</p>	<p>Implementation of policy in the UDP</p> <p>Policy BH13 of the <i>Unitary Development Plan</i> will be applied to ensure that new advertisements in the area are in scale and character with the buildings on which they are situated and the surrounding area. The Council will, where appropriate, take discontinuance action to secure the removal of unsympathetic signs.</p>
<p>Lighting and CCTV camera</p> <p>CCTV security lighting and lighting to highlight the architectural quality of the buildings whilst desirable should be installed to have a minimal impact on the character of the conservation area.</p>	<p>Guidelines for the scheme</p> <p>Installation of these schemes should not obstruct nor damage the light quality or architectural detailing, which makes the area unique. All installations must be fully reversible and take account of changing social conditions and to take advantage of new technology introducing smaller and more compact fittings.</p>

Design Guidance

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

- New development should relate to the geography and history of the place and the lie of the land and should be based on a careful evaluation of the site.
- New buildings or extensions should sit happily in the pattern of existing developments and routes through and around it. In Little

Germany these should reflect the character of the zones identified.

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

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

All planning applications for new development in the conservation area should be accompanied by evidence that the context of the site has been considered.

Glossary of Terms

Architrave: The surround of a window or door or the moulding around an archway.

Ashlar: Smooth dressed stone used for facing buildings

Canted: The corner of a building cut off at an angle.

Console: An ornamental bracket supporting a lintel or any projecting decorative feature.

Corbel: An alternative supporting bracket, often with less ornament than a console.

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

Cornice: Projecting course at the top of a building façade.

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

Fanlight: The glazed area above door, designed to brighten the halls of Georgian houses. Fanlights were often superb examples of craftsmanship and imaginative design and tended to reflect current fashion and technology.

Finial: The topmost featured ornament on a roof, gable or spire.

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

Glebe: Portion of land going with clergy-man's benefice.

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

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

Key pattern: Recurring interlocking geometric pattern originating in Greece.

Jacobean: Building style (mainly domestic) of the reign of James 1 of England 1603-25. More sumptuous than Elizabethan it was characterised

by the use of a number of details from different renaissance styles, principally extravagant Dutch curved gables, strapwork, fancy chimneys and mullioned, often tripartite windows.

Oriel: A bay window which projects from an upper floor only, normally carried on corbels.

Pediment: A form of gable, either segmental or triangular, over a window or door opening.

Pilaster: Imitation column attached to the face of a building.

Portico: Projecting porch with columns and a pediment.

Quadrant: A rounded corner to a building.

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

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

Scottish Baronial: A style of architecture, popular in Victorian Scotland that made a particular feature of complex rooflines, with bold chimneys, crow steps, dormers, round towers etc. Its origins are in medieval and 16th century building.

Stringcourse: A horizontal moulding running across an elevation.

Vermiculation: Literally meaning wormlike. A typical form of carving in the city with many serpentine ridges separating deep random recesses carved into the stone.

Further Reading

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

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

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

Historical Resources

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Fieldhouse, J (): *Bradford*

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

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Manuel, G. "Building Control In Bradford: Deposited Building Plans, their origins and uses with particular reference to Little Germany" in *The Bradford Antiquary*, Third Series, no.5.

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

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

Planning Policy

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

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

Little Germany Urban Village Company Ltd: 'Draft Planning Framework' (July 2001).

Scott Wilson: 'Parking Circulation and Environmental Improvements Appraisal Little Germany Bradford – Final Report (June 2001).

Useful Websites:

http://www.bradford.gov.uk/council/planning/heritage/cons_assess.asp

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

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

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

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

Contacts

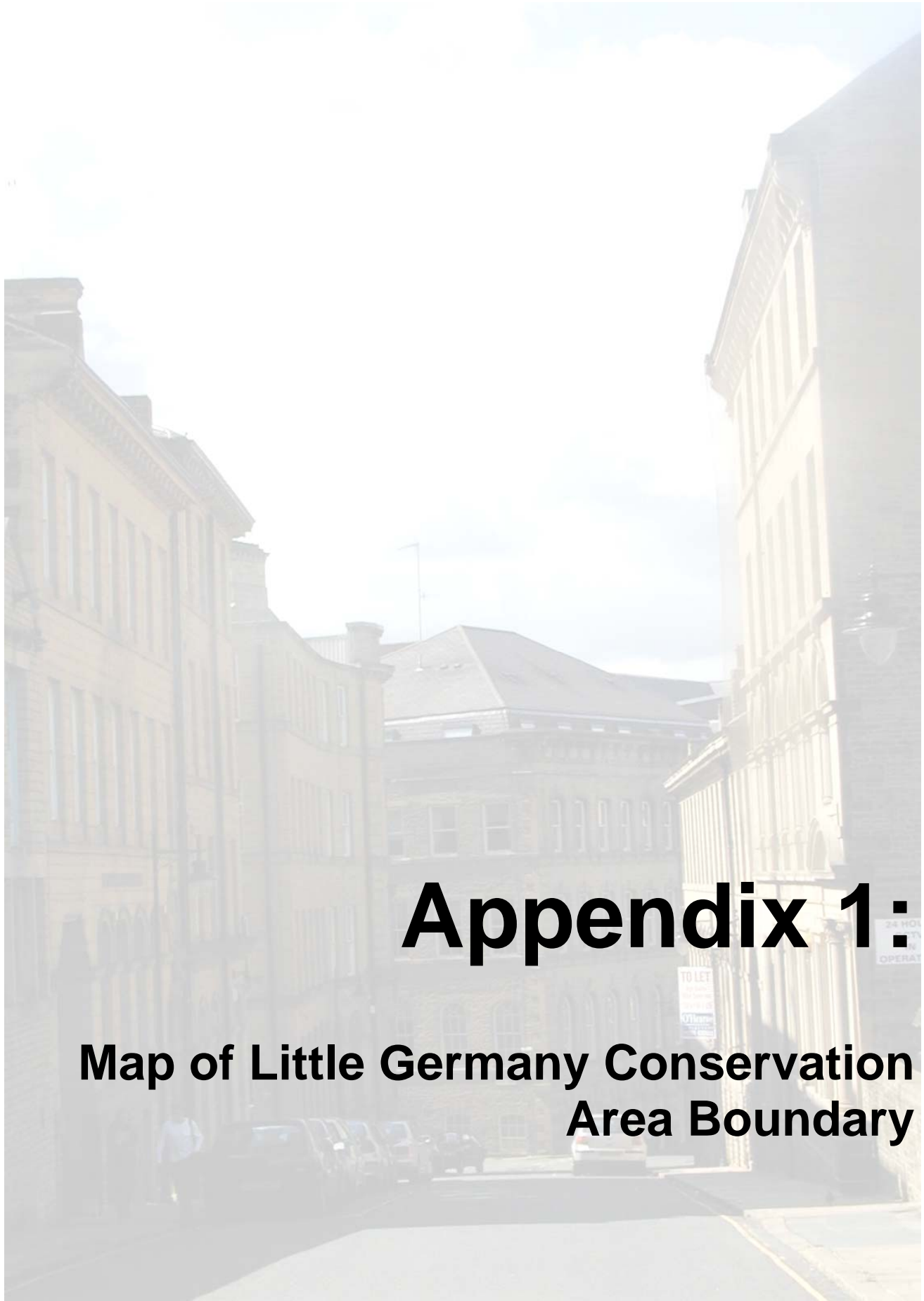
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Appendix 1:

Map of Little Germany Conservation Area Boundary



Appendix 2:

Listed Buildings in Little Germany Conservation Area

Appendix 2: Listed Buildings in Little Germany Conservation Area

39 Well Street (Pennine House) and nos. 41, 43, and 45 (includes no. 1A Currer Street – Grade II

Eli Milnes, architect. 1864 – circa 1868. Sandstone “brick” with fine quality ashlar dressings. Palazzo details, rather more ornate with incised ornament on nos. 39 and 43. Five tall storeys and semi-basement. Cantled corner with Church Bank. Battered, deeply rusticated piers to basement with plat band over. Bracketed cornices to ground and second floors, sill courses, frieze be mould with consoles rising to modillion brackets of deep eaves cornice. Pilastered archivolt arched ground floor windows. First floor windows have linked cambered cornices. On second floor the windows have panelled lunette heads. Segmental arches to upper floors. The cantled corner has incised pilasters flanking each floor. Pedimented gable over attic raised above cornice and containing vertical oeuil de boeuf. Roman Ionic granite columned doorway with tow light rectangular bay window surmounted by segmental pediment, projecting above. Paired windows to upper floors with addition of segmental pediment on third floor. Similar detailing to Church Bank elevation climbing hill and angled back with curve of road. Large warehouse portal is adjacent to that of No. 45. The staircase lies behind the cantled corner and rises in an octagonal well with ornate cast iron banisters. Elaborately moulded soffit to steps and boldly modelled plaster panels on walls. The main double doors are not hung but slide in grooves. No. 45 has very similar elevations but is plainer, without incised ornament. Monumental doorway with banded pilasters and massive consoles, hung with garlands, to entablature with balcony over. The return to Currer Street has a three bay centre break with a pedimented gable bracketed in the same manner as the eaves cornice.

47 Well Street (includes no. 2 Currer Street) – Grade II

1865-69 wool warehouse palazzo on corner site with Currer Street and extending back to Field Street. Six storeys, sandstone “brick”, ashlar dressings. Inset bowed corner. Chamfered rusticated quoins. Rusticated ground floor with vermiculated window quoins. Sill bands, modillion bracket cornice over first floor and similar projecting eaves cornice. The first floor windows, on both fronts, have chamfered reveals and segmental heads with large keys reaching up to bed mould of first floor cornice. Projecting, consoled sills to tip floor. The bowed corner has tripartite windows. Pompeian Doric columned doorway, the door set in architrave surround with segmental arch, large console keystone; the entablature has a projecting bracketed cornice serving as sill to window above.

51 and 53 Well Street (Austral House) – Grade II

1865-69. Apparently by Eli Milnes. A large five-storey block of chambers with warehousing to rear. Exceptionally for the “Little Germany” area, the elevations are dressed in boldly carved and broadly conceived Gothic detail. Millstone grit ashlar with finer sandstone dressings and carved ornament. Ten window bays to main block, and slight flanking breaks of two bays with steep gables. Sharply modelled plinth capping, sill courses and narrow carved machicolations to eaves. Masonry gablets above with wrought iron work between. Large polished granite columns with foliate caps to ground floor; grey patterned bands and window arches, the carving on each floor of an individual character. The top floor is treated as a gallery, articulated by polished grey granite shafts. Richly carved tympanum over main doorway.

55 Well Street – Grade II

Circa 1865-69 apparently by Eli Milnes. Five-storey block of offices with wool warehouse to rear. The top floor a rebuild or later addition. Dressed sandstone “brick” with ashlar dressings. The ground floor has two outer doorways and three segmental arched windows between grooved flanking pilasters with entablature over. Right hand doorway unaltered with semi-circular fanlight and console keystone to arch. Five windows, the central one with pediment on carved fluted console brackets. Bed mould and moulded cornice over third floor.

14 Chapel Street – Grade II

Mid 1860s. Warehouse and office built on a narrow house plot and part of the precinct known as ‘Little Germany’. Tall four-storey ashlar sandstone front with Italianate classical details. Rusticated ground floor and quoins; sill bands, frieze bed mould, projecting console, bracketed eaves cornice. Hipped slate roof. Three close set windows, two round headed with doorway on ground floor windows but arcaded with grooved panelled piers and aprons, archivolt arches; architrave surrounds to flat arched second floor and plainly arcaded third floor with keyed archivolt arches. Probably an Andrews and Pepper design.

16 & 18 Chapel Street – Grade II

Circa 1840-1850 pair of three bay two storey sandstone “brick” town houses. Plinth, sill band, moulded stone eaves cornice incorporating gutter. Low pitched slate roof. Round headed windows in continuous moulded architrave surrounds carried down to bar sashes, the bars intersecting to heads, a unique example of the type in Bradford. No. 18 has plate glass nineteenth century sashes. Doorways in end bays: panelled doors with four steps up, semi-circular fanlights (No. 16 retaining intersecting glazing pattern to match windows), plain pilasters flanking with archivolt arches.

20 – 28 (even) Chapel Street – Grade II

Circa 1850 row of two bay two storey sandstone “brick” town houses, stepped in pairs. Thin linteled sash windows, mostly altered or enlarged. Cornices over doorways with console brackets. Included for group value. Part of the precinct known as ‘Little Germany’.

30 Chapel Street – Grade II

Circa 1870 warehouse / office of four bay, four storey sandstone “brick” front, V grooved rustication to ground floor with frieze and cornice over; sill band to second floor; bracketed eaves cornice with terminal consoles. Segmental arched ground floor windows and large doorway, mask

keystones; basement windows contained below sills of ground floor windows in same reveal. First floor windows have impost band carried up over arches and incised panels between and flanking. Plain windows to top floors. Related design to no. 36 and 38, probably Andrews and Pepper.

36 and 38 Chapel Street – Grade II

A large four-storey warehouse / office block. Circa 1870-71 design by Andrews and Delaunay. V grooved horizontal rustication to ashlar ground floor and partial basement, finished off by moulded first floor sill course, sill bands to top floors; console brackets to projecting eaves cornice. Hipped slate roof Italianate corniced chimney stack. Nine bay broad front with close set segmental recessed surrounds, keystones to arches. First floor windows have impost band carried up over arches, incised panels between. Off centre segmental arched wagon double doors with moulded panels, carved lintel on profiled consoles surmounted by crest set in front of fanlight; spaced voussoirs to arch and keystone with mask breaking through sill course. Three-storey, three window extension with open ground floor, linking no. 30. No. 36 is dated 1871.

40 Chapel Street – Grade II

Designed by Andrews and Pepper. Three-storeys and semi-basement, sandstone “brick” with horizontal V rustication to basement capped by ground floor sill course; sill bands to upper floors; modillion bracket eaves cornice. The corner of block is slightly inset and bowed. Hipped slate roof, large corniced chimney stack. Five windows to Chapel Street, 7 to Peckover Street and one to bowed corner; close set revealed sashes, central glazing bar. Cambered arches to basement with key blocks; cambered arches to ground floor with architrave surrounds. Large semi-circular arched portal similar to adjacent one of no. 38 with crest against fanlight and paced voussoirs. Important corner site.

44 Chapel Street – Grade II

Circa 1880 factory / warehouse block. Plain functional design with maximum amount of stone linteled windows in relation to wall. Sandstone “brick”, three-storeys. Six paned windows. Chamfered corner to Scoresby Street with top floor corbelled out to right angle. Oculus light to north gable. Included as an example of late phase of industrial development in the Little Germany precinct.

62 Vicar Lane (Devere House) – Grade II*

Includes no. 1 Aked Street. Built in 1871 as an American and Chinese Export Warehouse.

Architects Lockwood and Mawson and , with no. 63 opposite, their major incursion into the precinct which is otherwise dominated by Eli Milnes. No. 62 is a grand commercial palazzo with richly modelled yet carefully proportioned elevations, forming a corner block with Aked Street. Tall dressed sandstone “brick” elevations with ashlar dressings of five graded storeys. Seven bays to Vicar Lane, one to splayed corner and two to Aked Street with no. 1 extending the block in plainer style. The ground floor is arcaded. The piers have battered moulded bases treated as plinth with vermiculated courses. Greek key bands and weathered capping string. Similar string at impost level. Vermiculated console keystones. Blind basement windows with console keys supporting window sills above. Console bracket cornice over ground floor serving as sill course to first floor which is treated as piano nobile. The close set windows have blind baluster panels below sills and are flanked by panelled foliate capped pilasters supporting archivolt arches, carved tympani, archivolt arches. Similar details to third floor with incised roundels to spandrels. The fourth floor windows have segmental arched eared architrave surrounds. Bed mould to carved console brackets supporting projecting eaves cornice. Office entrance on corner, elaborately decorated with flanking panels carved with vine leaves and surmounted by massive consoles supporting large segmental pediment with carved scrollwork. This surround contains the door proper, flanked by Corinthian columns, large vermiculated voussoirs to blind tympanum containing a boldly carved eagle; festoons are carried across from the consoles of the surround. The waggonway is contained in the wider end bay of the ground floor arcade. The blind pattern. Inside, behind corner entrance is the stairwell, octagonal in plan with moulded soffits to treads, cast iron columner banisters and swept and ramped handrail.

64 Vicar Lane – Grade II

Includes no. 2 and 4 Hick Street. Circa 1871-75, large five storey warehouse / office block with long return front to Hick Street. Sandstone ashlar. Twelve bays to Vicar Lane. Ground floor articulated by corniced piers with fielded blocks to shafts. Doric consoles to frieze and bold cornice over. Deep grooving between basement and ground floor windows. Paired large waggonway has fine geometrical patterned iron gates. Similar detail to waggonway and gates at far end of Hick Street front and to portal off centre. Plain windows to upper floors on sill bands. Bed mould to both, carved console bracket eaves cornice. Tall bracket corniced chimneys.

66 Vicar Lane – Grade II

Part of a block of wool warehouses built in 1866 to the designs of Eli Milnes. Corner site with Burnett Street. Four-storey tall palazzo elevations of dressed sandstone “brick” with ashlar dressings, rising from weighty battered basements. Splayed inset corner. The Burnett Street front ascends hill on slight curve. The basement windows are deeply recessed. Prominent ground floor sill course, bracketed cornice over, moulded sill course to second floor and plain one to third floor. Machicolated frieze and bracketed projecting eaves cornice. The ground floor windows are recessed for one order under cambered arches, rosettes carved over lintels. Large waggonway with chamfered surround recessed for one order under segmental arch. Massive iron gates, studded bottom panels, and vast cartwheel openwork design above. First floor segmental arched windows to both fronts recessed for one chamfered order. The corner window has flat eared surround and segmental cornice over. Plain close set windows to upper floors. Shallow corner porch of slender Renaissance Corinthian columns supporting arch with panelled soffit, carved spandrels console bracketed cornice. Double panelled doors with fanlight.

68 and 70 Vicar Lane – Grade II

Part of same warehouse block as no. 66. Built in 1866 to the designs of Eli Milnes. Corner site with Currer Street. Four-storey tall palazzo elevations of sandstone ashlar rising from deep blind basement with platband over. Bowed corner. The Currer Street front ascends hill on slight concave curve contrasting effectively with the corner. Facing Vicar Lane the basement has boldly vermiculated coursing whilst to Currer Street there are rock faced panels with deeply grooved coursing between. Horizontal grooving to ground floor of Vicar Lane front. Dentil cornice over ground floor, sill bands to upper floors, bracketed projecting eaves cornice. The corner is flanked by grooved pilaster strips, panelled at third floor level; cornices broken forward over. The entrance on corner is a tripartite group of archivolt arched pilastered niches flanking similar arched doorway with head keystone. Bowed door with fanlight. Large similar arched doorway with head keystone. Large fielded panels below niches. The upper floor corner windows are tripartite, architrave surround with consoles to cornice on first floor, similar but without consoles on second floor and plain on third floor. The ground floor windows to Vicar Lane are round-headed with grooving struck into the arches. Large round arched waggonway. Plain close set windows to upper floor. The sandstone “brick” elevation to Currer Street has

archivolt arched ground floor windows linked by impost string. Plain windows above. Important corner site.

72 Vicar Lane – Grade II

Includes no. 9 Currer Street. Home trade warehouse block designed by Eli Milnes 1864. Corner site with Currer Street. Three-storeys with semi-basement to Vicar Lane. Tall sandstone “brick” palazzo elevations with ashlar dressings. Ashlar faced bowed corner. Rock faced coursing to semi-basement. Long façade, ascending hill to Currer Street. Platband below ground floor, string course and sill bands to upper floors, projecting bracketed eaves corner. The ground floor treated as piano nobile, the windows set in stilted archivolt segmental arched arcade, linking impost string, panels below sills. Plain windows to upper floors. On corner the ground floor string course is fluted and is carried in over lower rectangular fanlight of doorway, with addition of leaf carved string. Semi-circular fanlight above this with alternatively vermiculated voussoirs and sheep’s head keystone with rinceaux horns. Oval window above flanked oval plaques. Drip mould overall with scrolled keystone. Tripartite second floor window, the centre light arched and the eaves cornice curved up over it. Important corner site.

63 Vicar Lane (Law Russell warehouse) – Grade II*

A home trade warehouse designed and built in 1873 by Lockwood and Mawson, with no. 62 opposite their major contribution to Little Germany precinct. Steep wedge shaped site with curved elevation to Vicar Lane. Five-storeys and tall basement, sandstone “brick” with ashlar dressings. The splayed corner faces down Vicar Lane and is treated as the principal feature of the design; a tier of double Corinthian columned aedicules framing the doorway and windows above, graded up to the top floor and separated by modillion corniced entablature. Large fluted console brackets to projecting eaves corniced. Stepped attic above surmounted by steep copper dome with iron cresting. Horizontal grooving to flanking side bays returned to front behind aedicules. The first and second floor windows to each face are set in panels and round arched with solid curved pediments on consoles. The third and fourth floors have Venetian windows, elaborately carved spandrels. The doorway and ground floor windows have concave, coffered and rusticated surrounds, vermiculation to outer part of voussoirs forming the arches, console keystones. The upper floor levels of the long ranges to Vicar lane and Field Street are slightly dropped from those on the corner. Arcaded ground floor windows under bracketed

cornice. Plain windows on sill bands to upper floors. Console bracketed eaves cornice. Triple, panelled, corniced chimneys. Rising above end of Vicar Lane front is a large belvedere tower with small round-headed windows set in vertical panels, bracketed eaves cornice. The corner contains the main staircase rising full height in an oval well with moulded soffit to treads, ornate cast iron banisters and continuous moulded handrail.

53 & 55 Leeds Road – Grade II

On corner site with Vicar Lane and part of the ‘Little Germany’ mercantile precinct. Architect Eli Milnes, 1862. No. 55 is a slightly later extension in similar style. Four tall storeys, ashlar sandstone on rusticated vermiculated basement storey. The corner bowed and slightly inset. Sill bands and bracket cornice over raised ground floor. Heavy console bracket cornice over third floor. Frieze and moulded eaves cornice. Section of pierced parapet between chimneys over corner. Awkwardly arched ground floor windows with linking impost string, cartouches set in spandrels to Leeds road front. First floor windows have pilaster strips and cornices on console brackets. Engaged Doric columned doorway to no. 53 with deep full entablature. Similar pilastered doorway to no. 55. Above the latter rises a five storey quoin pilastered tower linking the two facades, nearly flush with them, and serving to mark the slight change in angle of the building line. The first floor has a pilastered oriel bow window, paired round headed light to upper floor and top stage with clock faces over-arched by eaves cornice, the corner supported by paired consoles. The right hand elevation, no. 55, had pedimented oeuil de boeuf dormers above third floor cornice. This rich Italianate design holds an important corner site.

57, 59 and 59A and Eastbrook Hall - Grade II

1903. W. J. Morley and Son, architects. A large sandstone ashlar four-storey block built for the Methodists. The elevations designed in a mixture of Jacobean and Renaissance details popular in Bradford for public buildings at the turn of the century. Panelled pilasters articulate the front on each floor between moulded sill courses. Elaborate segmental and triangular pediments over centre lights of tripartite dormer, baluster shafts dividing the lights. Tripartite mullioned windows to main floors. Shop fronts on ground floor. The central entrance bay has a large segmental portal (elaborate partly leaded glazing to upper part) rising into first floor with oriel bay window above. Corbelled pinnaced buttresses flank this upper level and rising above the parapet, decorated with urns, is a graceful octagonal drum with archivolt lights and Ionic columns supporting a

copper dome with crowning lantern. The dome makes an important contribution to the skyline of the Vicar Lane area. Long range extending back along Chapel Street with mullioned windows and gables.

17 and 21 Chapel Street – Grade II

Circa 1865-70 probably a conversion and enlargement as warehouse / office of a mid nineteenth century school building on the site. Four-storeys, ashlar sandstone, the top two floors are additions at time of warehouse conversion. Seven bay front. Ashlar band over tall ground floor, original frieze and projecting cornice over first floor; shallow moulded eaves cornice. Ashlar linteled windows with late nineteenth century casements. Central semi-circular wagon archway with voussoirs. Double cast iron railed gates with radial iron work fanlight.

27 and 29 Chapel Street – Grade II

Plain circa 1840-50 two-storey painted sandstone “brick” houses: two and three windows. Some alterations to no. 27. Flat arched wagon way to no. 29. Slender pilastered doorway to no. 29 with thin cornice. Part of the precinct known as ‘Little Germany’ showing mixture of earlier domestic and later mid century industrial development.

37 Chapel Street – Grade II

Circa 1880 large warehouse / office on corner site with Scoresby Street. Tall five-storey sandstone “brick” block with ashlar dressings following established type but with windows recessed in shallow vertical panels running through from first to third floors, emphasising the structural load bearing wall planes. V grooved ashlar ground floor with sill band; block bracket cornice beneath attic storey and shallow gutter eaves cornice. Tall corniced chimneys. The ashlar lintels of the first to third floor windows are continued over the dividing strips by flush ashlar bands. Large, plain, flat arched portal to Chapel Street and round headed driveway with archivolt keyed arch and paired lights set in panel above. Similar return fronts.

39 and 41 Chapel Street – Grade II

Large corner block with Upper Park Gate. Probably built as printing works, circa 1880 – 90. Four-storeys and attic, sandstone “brick” with ashlar dressings. Boldly handled Chapel Street elevation on hillside with concave – convex swept steps from blind attic down three-storey corner. First and second floor windows contained in giant arcade, segmental archivolt arches with narrower semi-circular arched end bays. Stepped rear south elevation in three and four-storeys to allow for top lighting.

1 Burnett Street – Grade II

Corner site with Cater Street. Circa 1863-67. Architect: Eli Milnes. Warehouse / office block of six storeys and semi-basement finely dressed ashlar sandstone. V rustication to the basement, sill bands to each floor, that to ground floor moulded. Boldly projecting bracketed eaves cornice. Seven windows to Cater Street and eight to Burnett Street; the corner is levelled with one window to each floor. The ground floor windows are segmental arched with linking impost string, the moulding carried on over window head. Plain windows to upper floors. Corner entrance with pilastered doorway; fluted neckings and semi-circular arch; panelled spandrels carved with anchors and medallions; entablature decorated with rosettes; project cornice. Warehouse wagon arch at end of Cater Street, front.

3 and 5 Burnett Street – Grade II

Circa 1863-67 warehouse / office block designed by Eli Milnes on corner site with Peckover Street. A lower and plainer design of two –storeys and basement to Peckover Street and three-storeys to Burnett Street due to sloping site. Sandstone ashlar. Deeply vermiculated rustication capped by broad sill band. Bed mould to plain console bracket eaves cornice. The corner is bowed and slightly inset. Plain thin linteled windows to both fronts. Rusticated pilaster warehouse entrance to right hand of Peckover Street front, rising into the raised ground floor with profiled consoles supporting the entablature, tripartite Venetian light set above with flanking scrolls and the whole surmounted by a segmental pediment.

7 Burnett Street – Grade II

Adjoining to the corner block No. 17 Peckover Street. Circa 1865 warehouse of three-storeys and semi-basement. Sandstone ashlar above vermiculated rustication of basement. Sill bands, bed mould to the frieze and projecting eaves cornice. Seven plain windows to upper floors. The ground floor and basement are flanked, left and right, by the office entrance and the warehouse archway. The office portal reaches up to the full heights of the ground floor and has large scale classical detail: Corinthian columns in antis support entablature doorhead, the fanlight and above ornamented with disc pattern; large carved consoles with dossierets bear a heavy segmental pediment. The warehouse entrance has a semi-circular arch with large alternatively projecting voussoirs. Large double panelled doors.

9 Burnett Street – Grade II

Circa 1865 warehouse of two-storeys and basement. Sandstone ashlar, vermiculated

rustication to basement, sill bands, shallow eaves cornice to stone slate roof. Six plain windows, three on ground floor and basement flanked by doorway to left and warehouse entrance to right. The doorway has paired pilasters and splayed reveals, pediment over. Semi-circular archway with grooved keystone to the warehouse.

11 and 13 Burnett Street – Grade II

Corner site with Upper Park Gate. Plain circa 1865 warehouse / office of two-storeys, sandstone “brick” with basement storey allowing for slope down Burnett Street. Sill bands and shallow eaves cornice and stone slate roof. Long range of plain shallow lintel windows. Pilastered doorway and warehouse portal to return. Included for group value.

4 and 6 Burnett Street – Grade II

Includes no. 18 Peckover Street. Circa 1865 plain two storey office / warehouse corner block. Sandstone “brick” with plat band over rusticated basement, sill bands. Inset bowed corner. Hipped slate roof with flat eaves. Corner chimney stack. Sash windows in shallow reveals, thin lintels, five bays to Burnett Street, 11 to Peckover Street. The basement has half storey on Burnett Street due to slope. Pilastered doorway to Burnett Street with entablature and tripartite Venetian grouped lights set above with archivolt arches. Large corniced waggonway at east end of Peckover front the basement area has arrowhead railings.

8 Burnett Street – Grade II

Corner site with Scoresby Street. Circa 1865-70 wool warehouse / office of two-storeys and semi-basement. Sandstone “brick” with ashlar dressings. Horizontal grooving to basement and ground floor, sill bands, bed mould to frieze and plain console brackets to eaves cornice. Seven bay front. Basement windows segmental arched with double keystones. Ground floor windows in splayed recessed surrounds, keystones to segmental arches. Doorway to right with recessed concave panelled surround carried round over fanlight. Sill band returned over doorhead. Archivolt outer arch with spaced voussoirs and keystone decorated with Staff of Mercury. Plain sashes to first floor. Long return front to Scoresby Street. Similar details with addition of two semi-circular archways, one converted to window.

14 Peckover Street – Grade II

36 Peckover Street – Grade II

Circa 1912-14 wool warehouse / office. Probably a refronting of a former chapel. Three storey and basement five bay ashlar front with Neo-Greek

detail. Ground floor entablature and moulded sill band to second floor, the frieze having Greek key pattern; impost string to second floor as bed mould to keep frieze of projecting main bracketed cornice; parapet flanked by low, blind, panelled attic sections with swept supports. Pilastrated ground floor windows and doorway with waggonway to left, under the entablature. The first floor windows have splayed eared architrave surrounds decorated with rosettes. Architrave surround second floor windows, incised bordered panels to intervening wall spaces. Crossed diagonal panel railings between dies, to basement area. The ground floor windows and doorway have frosted glass of Neo-Greek pattern but also including Art Nouveau elements. On second floor the windows have diagonally crossed glazing bars. A carefully detailed elevation executed to a high standard and making an important contribution to the street picture.

46 Peckover Street – Grade II

Includes no. 29 and 31 East Parade. Large warehouse with chambers on corner with East Parade. The design is an exception to the predominant Italianate style of the precinct known as ‘Little Germany’, being of Scottish Baronial derivation. Appropriately building for a Mr. Walter Dunlop and equally not by a Bradford architect but a design of 1870-71 by George Corson of Leeds. Three tall main storeys, attic and basement. Seven bay sandstone ashlar front, the corner chamfered up to second floor creating effect of overhang. Bold rope moulded stringcourses and weathered sill courses. Deep stepped corbelled eaves. Four stone gabled dormers set in parapet. Steep gable and slate roof, crow stepped gables, grouped shaft external chimney stack flanking. Projecting centre bay treated as tower with bartizan turrets flanking at attic level, pointed slate roofs. Tall doorway with weathered coping of basement stepped up over as label. Cantled oriel bay window above. Otherwise single and paired windows with roll moulded edges to reveals. Gothic cast iron area railings. False stone cannon water spouts to tower. Return to East Parade has flanking crow stepped gables and similar but plainer detailing. Gabled dormers. Long range of ornate glazed attic lights and sky lights to roof down each side, behind Peckover Street front.

13 and 15 Peckover Street – Grade II

Pair of circa 1830 small houses. Two-storeys, painted sandstone “brick” stone slate roof, moulded eaves cornice. Symmetrical design as three window front, plate glass sashes in shallow reveals. Doorways to centre: architrave surrounds, long console brackets to cornice over. The

doorways flank round-headed passage way, ashlar voussoirs and keystone. Included for group value.

17 Peckover Street – Grade II

Corner site with Burnett Street. Tower wool warehouse / office of circa 1860-70, probably designed by Eli Milnes, simple two-storey block of sandstone “brick”. Rusticated quoins, plinth, sill band, bed mould to frieze of modillion bracket eaves cornice. Six bays to Peckover Street, eight to return. First floor windows have quoin panels. Ground floor has three round-headed windows and doorway in bolection architrave surrounds, carved foliage keystones. Fanlight to doorway which is slightly larger than windows. Flat linteled waggonway to right with profiled corbels. Important corner site.

26 East Parade (Behrens Warehouse) – Grade II*

One of the largest of the warehouse / office blocks in the precinct known as ‘Little Germany’. Imposing corner site with Peckover Street. Designed for S. L. Behrens in 1873 by the Milnes and France partnership. Five tall storeys and semi-basement, ashlar sandstone finely dressed. A grand but functional design with restrained Italianate details. Fourteen window range to East Parade and ten window return to Peckover Street. Deeply rusticated basement, the windows to Peckover Street having fine Greek key and wheel patterned cast iron grilles. Deep sill band to ground floor with the bays articulated by V grooved pilastrade. Deep frieze and projecting cornice above with blocking course as sill course to first floor windows. The latter one also pilastraded and have stilted segmental archivolt arches. Bracket cornice over first floor. Plain windows on sill bands to upper floors. Prominent eaves cornice supported by large console bracket. Tall banded, corniced chimneys of Venetian derivation. Massive portal with waggonway adjacent at end of East Parade elevation: paired banded pilasters with capitals formed of four giant acanthus leaves flank the portal, entablature with bracket cornice and balustraded stone balcony above with flanking dies. The waggonway, of the same proportions as the portal, has the ground floor sill band and rustication returned into reveals; fine cast and wrought iron gates with baluster rails in Greek key and wheel framework, valance of similar pattern with date and name of owner. The gates, in the usual way, give access to the loading bay with hoist through full height of warehouse.

28 East Parade – Grade II

Includes no. 29 Peckover Street. Circa 1880-90 works and office block on corner with Peckover

Street and extending back to Scoresby Street. Three-storeys and semi-basement, sandstone “brick” with ashlar dressings. Jacobean and William and Mary details to Peckover Street. Bevelled corner with bow window supported by fluted console brackets. String and sill courses swept down to the corner. Moulded eaves cornice with parapet over corner, returned and raised in ball finialed gable over three bays facing Peckover Street. Large three light workshop at ground level, divided by fluted console-pilasters with wrought iron rails in front. Pilastered doorway with steep pediment. Long range to East Parade, shallow eared architrave surrounds with cornices over those on ground floor. Ball finialed north gable end to Scoresby Street and enginehouse at right angles with tapering square chimney stack with shallow machicolation to crown.

61 East Parade (Caspian House) – Grade II

Corner site with Peckover Street. A fine ashlar sandstone warehouse / office palazzo with bevelled corner, built in 1871 and designed by Eli Milnes. Five-storeys with semi-basement; reeded plinth, alternate, deeply rebated, pulvinated and reeded courses to basement; deep pulvinated band course to raised ground floor which has reeded courses throughout. Moulded sill courses to first and second floors. Deep moulded eaves cornice on modillion brackets. The bevelled corner (lighting circular stair well) is flanked on upper floors by foliate capped pilasters with rusticated shafts. First floor corner window has carved architrave surround and console above door. The latter has rustication returned with deep reveals, rinceaux carved doorhead and roll moulded arch carved with vine leaves shell and scrollwork carved in tympanum. The basement windows of this warehouse, as with others in the area, have finely wrought iron grilles of abstract geometric design.

99 East Parade – Grade II

A former woollen mill and warehouse on corner site with Upper Park Gate. The mill, of circa 1865, is built on to and incorporates the remains of East Brook House which retained its grounds known as Peckover Park until the latter part of the 1850s. The remaining façade is set back to the north of the mill. Circa 1800 with restrained neoclassical detailing. Two-storeys, basement and attic, finely dressed ashlar. A three bay front with crisply moulded cornice and parapet, originally with three blind balustraded panels, one only survives to left hand below later turret feature with hipped roof – later attic storey added to right. Tripartite windows, shallow reveals and slender dividers, entablatures sharply moulded, those on ground floor as Venetian windows with entablature carried up over

arch and slender columns. Central former doorway round headed and recessed for one order. The ground floor is largely obscured by lean-to additions. One similar blocked window to north return. The mill is still in the early mid nineteenth century tradition. Four-storeys dressed sandstone "brick". The corner, of three windows, is bowed sharply and slightly inset. Sill bands and bracketed eaves cornice. Pilastered entablature doorway to centre of bowed corner. Twelve window plain range to Upper Part Gate.

East Brook House was built by Edmund Peckover, a member of the Norfolk family. After briefly trading as a woolstapler he set up a banking firm with his nephew Charles Harris, later to become the Bradford Old Bank.

Former Sion Chapel and Presbytery, Harris Street – Grade II

Now an Italian Club. Dated 1873, by Lockwood and Mawson for the Baptists. Contemporary with the architects Town Hall but here employing a rich Italianate classical style. Two-storeys sandstone ashlar, a large rectangular plan chapel extending back along Peckover Street with presbytery occupying far end of site. 1:3:1 bay front. Engaged, richly carved Corinthian portico with central columns and terminal pilasters backed by ¼ pilasters, deep entablature and modillion bracketed pediment with acroteria. The entablature is carried over one window slightly recessed flanking bays with giant Corinthian quoin pilasters. Three panelled door to portico with broad pilasters supporting entablature at first floor level. First floor windows in shouldered moulded architraves with small pediments and carved apron panels. Carved scrolled lead decoration to circular date panel in tympanum of portico pediment. One bay similar return to Peckover Street and plain sandstone brick side range up to presbytery. This has a two-storey elevation of seven bays with sill bands and bracketed eaves cornice. Slate roof, corniced chimneys. Recessed sills with apron panels, the reveals carried down to sill band on first floor. Panelled door with rectangular fanlight moulded cornice above on fluted console brackets.

Premises occupied by J. S. Jonas Ltd., Upper Park Gate – Grade II

Dated 1876. On corner with Burnett Street and part of the precinct known as 'Little Germany'. Built as a Sunday School. Two-storeys, sandstone "brick". Plinth and sill bands. Seven bay front, the centre three bays breaking forward slightly with pedimental gable. Large triple arched light centre window with flanking two light ones. Tall corniced doorway with flanking windows. Side bays have round-headed windows and flush impost band.

Return to Burnett Street has three bay wings flanking recessed centre. First floor windows have reveals carried below sills to sill band forming apron panels. Moulded stone eaves cornice.

13 Currer Street – Grade II

1864, tall four-storey sandstone dressed "brick" warehouse / office palazzo by Eli Milnes. Six bay front. Rock faced coursing to plinth, plain sill bands to upper floors, plain consoles to projecting eaves cornice. Ground floor windows bolection architrave surrounds, those on first floor are archivolt arched. Large wagon archway to left hand, large roll moulded Norman style corbels set in profile supporting lintel. Office portal to right hand consisting of slender Corinthian pilaster and columns in antis, raised on pedestals; entablature over with segmental pediment.

4 Currer Street – Grade II

Part of the same block as the Law Russell home trade warehouse at no. 63 Vicar Lane. Part of the precinct known as Little Germany. No. 4 is one of Eli Milnes' large warehouse cum office palazzo designs building in 1860 and extended 1867, which fronts to Field Street and Vicar Lane. Four-storeys and three-storeys and basement due to sloping site. Dressed sandstone "brick" with ashlar dressings. Bowed inset ground floor – basement rustification, but plain to Field Street. Plat bands, bracketed sill bands, bed mould to frieze with fielded panels and modillion brackets to projecting moulded eaves cornice. Round arched first floor windows in eared flat surrounds, apron panels flanked by consoles. Radial glazing bars intact to Field Street and Vicar Lane. The entrance is set on corner with Field Street: deeply vermiculated surround; plain ashlar impost band carried in over doorhead; semi-circular fanlight, alternately vermiculated voussoirs to arch and carved spandrels. Tripartite windows above doorway, that on first floor with segmental pediment on consoles. Warehouse wagon archway with ornate iron gates at end of Field Street elevation.

8 Currer Street – Grade II

Corner block with Cater Street. Warehouse / office, part of block designed by Eli Milnes 1863-67. Four tall storeys, dressed sandstone "brick" with ashlar dressing; commercial palazzo details. Inset levelled corner. Plinth with spaced vermiculated courses, plat band capping, sill bands to upper floors; deep Doric brackets to bold eaves cornice. The ground floor windows in stilted segmental arcade with linking impost string. Bracket cornice over ground floor. Plain, shallow revealed close set windows to upper floors. Corner entrance, the doorway flanked by pilasters,

semi-circular fanlight, carved spandrels with E. M. cipher, dentilled cornice over.

10 Curren Street – Grade II

Part of a block of wool warehouses designed by Eli Milnes 1863-67. Italianate details, close in style to no. 8. Three-storeys and basement, sandstone “brick”. Vermiculated coursing to basement, plat band capping, sill bands to upper floors; modillion bracket eaves cornice. Seven bay front with similarly arcaded ground floor windows to no. 8. Waggon archway to left hand with plain, massive, profiled corbels supporting lintel. Office entrance has palm leaf enriched doorcase with segmental arch and large garlanded console keystone. Circular panel above with relief carving of a pelican.

Premises occupied by Texere Yarns and L. A. Parsons and Co. Ltd. (College Mill) – Grade II former chapel

Former chapel of Airedale College, architect J. P. Pritchett 1839. Corner site with Upper Park Gate. The body has been rebuilt this century for commercial use. However the front to Upper Park Gate remains virtually intact. This elevation, set on a shallow convex curve and originally symmetrical with one main door flanking bays, the left hand one demolished, is built of fine quality ashlar and has Greek Revival details. Two-storeys and blind attic, raised on tall basement storey with shallow window bays articulated through the two main floors by Giant Doric pilasters raising from deep plat band over basement. Deep frieze and projecting cornice; the blind attic has three panels and cornice surmounted in centre by a solid plain pediment with antefirae. The former windows of the centre bay have been altered to warehouse hatches. The flanking main floor windows have architrave surrounds with cornices. Plain square window openings to upper floor with marginal glazing. The surviving flat fronted one window bay to right hand, also has giant pilasters and the main entablature is carried over but without the blind attic; the cornice is surmounted by a similar pediment. Same window type. Pilastered, corniced doorway in basement. Prominent hillside site.



Appendix 3:

Legislation and Council Policies Relating to Conservation Areas

Appendix 3: 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) to control development which would normally be allowed without the need for permission, but which could lead to the deterioration of the character and appearance of the conservation area.
- Before works can be carried out to trees of more than 7.5cm in diameter across the trunk

(measured 1.5m from the ground) which are standing in a conservation area, 6 weeks' written notice must be given to the Local Planning Authority. No works should be carried out during this 6-week period unless consent has been granted by the Local Planning Authority.

(For further details of these controls see PPG15)

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

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

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

Policy BH7: Development within or which would affect the setting of conservation areas
Development within or which would affect the setting of conservation areas will be expected to be of the highest standards of design and to

preserve or enhance the character or appearance of the conservation area.

Policy BH8: Shop fronts in conservation areas

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

Policy BH9: Demolition within a conservation area

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

Policy BH10: Open spaces within or adjacent to conservation areas

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

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

Policy BH11: Space about buildings

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

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

Policy BH12: Conservation area environment

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

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

Policy BH13: Advertisements in conservation areas

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

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

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

Policy BH1: Change of Use of Listed Buildings

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

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

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

Policy BH2: Demolition of a Listed Building

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

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

Policy BH3: Archaeology Recording of Listed Buildings

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

Policy BH4: Conversion and Alteration of Listed Buildings

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

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

Policy BH4A: Setting of Listed Buildings

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

Policy BH5: Shop Front Policy For Listed Buildings

Where possible existing traditional shopfronts should be retained and repaired. Proposals for the alteration of existing shop fronts or installation of new shop fronts on a listed building should be a high standard of design and respect the character and appearance of the listed building. External

roller shutters will not be granted permission on a listed building shop front unless there is clear evidence of an original shutter housing and the shutter is traditionally detailed and in timber and/or metal of a traditional section.

Policy BH6: Display of Advertisements on Listed Buildings

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

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